

# Men 'doing' and women 'being'?

*An analysis of concert reviews in Billboard magazine based on Systemic  
Functional Linguistics*

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## **Abstract**

This paper uses the framework offered by Systemic Functional Grammar to investigate how *Billboard* represents and creates the categories of ‘man’ and ‘woman’. Through a process and participant analysis, seen in light of research from the fields of Media Studies and American History, it explores to what extent *Billboard* can be said to liberate or reinforce stereotypical ideas of gender. The material suggests that certain cultural patterns that relate to ideas of gender are upheld. Stereotypical and historical ideas seem to influence choice of process types as well as participant roles. These ideas are also evident in descriptions of the artists and in the fact that female artists to a larger extent are evaluated based on looks, actions and abilities.

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## **Abbreviations and notes**

SFG – Systemic Functional Grammar

Names of artists in italics refer to the reviews and not the artists themselves.

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## **Preface: A sexy specimen.**

This is the part of the title of a paper written by Norwegian Master of journalism student Ann-Kristin Narjord Bloch Helmers that analyses four concert reviews.<sup>1</sup> It concludes that clothing and appearance are valid criteria in the review of female artist PJ Harvey. The reviewers describe what they see on stage rather than what they hear.<sup>2</sup> All four include detailed descriptions of how she is dressed and some even include explicit assessments as to her desirability as a woman.<sup>3</sup> This begs the question: are there different “sets of rules” that apply when reviewing female and male artists?

This question is also part of what I want to explore in this paper, but through a different framework – that offered by Systemic Functional grammar.

When I did the introductory course to SFG given at the University of Oslo, I did not quite know what to expect. With my social science and North American studies background, my understanding of linguistics was limited. My motivation for taking the class was my decision to become an English teacher. I felt that a greater understanding of language would benefit my teaching. However, as I started reading and working with the framework, I realized that this specific type of grammar also can be useful in my other fields of study. Systemic Functional Grammar tries to say something about how text and language actually function in the world; as a result, it can be used to say something about cultures, about society.

## **Chapter 1: INTRODUCTION**

### **1.1 Aim of the Thesis**

I have chosen to analyze concert reviews in *Billboard* magazine. Looking at texts from several different reviewers, my aim is to explore how the categories ‘man’ and ‘woman’ are represented and created in *Billboard*. I will use historic and stereotypical ideas of femininity and masculinity to see if these are reflected in the choices made by the reviewers. Based on this theoretical background, can we say that what *Billboard* communicates is liberating, or does it reinforce traditional or stereotypical ideas of gender?

My thesis will be an interdisciplinary approach to popular culture. I will draw from the fields of women’s studies, feminist theory, media studies, and American history and combine

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<sup>1</sup> Helmers, Ann-Kristin Narjord Bloch. “A sexy specimen. Analysis of four concert reviews” ( “Et sexy eksemplar av arten”. Analyse av fire konsertanmeldelser.”) In *Gender and journalism in the media (Kjønn og journalistikk i mediene)*, edited by Erika Jahr (Kristiansand: Ij-forlaget, 2004)

<sup>2</sup> Ibid., 74, 78

<sup>3</sup> Ibid., 76

this with an analysis based on the framework offered by Systemic Functional grammar. I will not use the whole framework, but focus on the experiential analysis, which reveals the referential meanings in the text and the way the writer chooses to construe reality. I explain this further in section 2.6. Through this linguistic approach I aim to see if there are differences in how artists are portrayed, specifically, if there are differences along the lines of gender. I also explore how these differences correspond to stereotypical and historical ideas of men/women, masculinity/femininity

The ‘images of women’ approach, an approach used in media studies, which to a large extent focuses on stereotypes<sup>4</sup> provides an influence in my study, but I also want to explore variations in language used to describe men and women, as well as possibilities for change. I go into this from a feminist perspective and claim that differences in how people are portrayed which can be traced to their ‘belonging’ to a certain gender (or other social category) limits people. I elaborate on this perspective, the theoretical background for the paper and my hypothesis below.

## **Chapter 2: THEORETICAL BACKGROUND**

### **2.1 Sex or gender?**

Languages have different words for not only objects in the world, but they “also differ in how they organize abstract ideas”.<sup>5</sup> Gender lies within both the concrete and the abstract in my opinion. We use language to talk about the specific female or male body, as existing in the world, but also to organize the ideas of what it is to be a “man” or a “woman”. These two cannot be completely separated. These two concepts have in the past decades been denoted by two separate terms; “sex” and “gender”. “Sex” refers to the body, biology, while gender is “a socially mediated expression of the biological given, sex.”<sup>6</sup> I do not see the need for this distinction. For one, as pointed out by Victoria L. Bergvall, “Public use of the term *gender* seems to transfer old assumptions of basic sexual dichotomies of female and male to cover a new term”.<sup>7</sup> The intended use, by theorists to “point to the primacy of the social construction over the physical”<sup>8</sup> also falls flat. Sex is in my opinion already a “socially mediated

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<sup>4</sup> Barker, Chris. *Television, Globalization and Cultural identities*, (Buckingham: Open University Press, 1999), 97

<sup>5</sup> Goddard, Angela and Lindsey Mean Patterson. *Language and Gender*, (London: Routledge, 2000), 8

<sup>6</sup> Cameron, Deborah. “Theoretical debates in feminist linguistics, questions of sex and gender,” in *Discourse and Gender*, ed. Ruth Wodak (London: Sage, 1997), 22

<sup>7</sup> Bergvall, Victoria L. ”Toward a comprehensive theory of language and gender.” *Language in Society* 28 (1999): 276

<sup>8</sup> Ibid.

expression”. Here I am not denying biology. My position is simply that the term “sex” already carries ideas, connotations, beyond what it denotes- the female and male body. Language is very important in the construction of sex, or gender, since we cannot say, or even think, anything without the framework of the language.<sup>9</sup>

In this thesis I use the terms male/female to refer to the gender of the artists. I also talk of men and women, about masculinity and femininity. I always, at all times, refer to historical, cultural and/or linguistic *ideas* of gender conveyed in the language used in the sample and the theoretical background.

## 2.2 Gender and language

As pointed out by Cameron; “We should not take for granted that the world is ‘naturally’ divided into two groups, ‘women’ and ‘men’, but should see this division as something produced historically”.<sup>10</sup> Ideas of what is masculine and what is feminine are, and have always been, continually re/constructed; they change with different cultures and times. This tells us that these ideas are not set in stone. They are not mere reflections of innate qualities. Sure, certain aspects of gender relate to the body, but to a large extent we are dealing with a cultural construct. Gender is something which is “made up as we go along, (...) [it is not] a fixed and unalterable dimension that is imposed on us from on high”.<sup>11</sup> This construction is, as everything else around us, influenced by language as language is the tool we have available to us to understand and make sense of gender.

When exploring ideas of gender, discourse is an important area to focus on. The term “discourse” has a broad range of definitions and implications. I see it here as “the use of language in (...) writing – as a form of social practice.”<sup>12</sup> This definition implies that there is a relationship between the texts and the “situation, institution and social structure that frame it: the discursive event is shaped by them, but it also shapes them.”<sup>13</sup>

Angela Goddard and Lindsay Meân Patterson explain that “we need to establish how far our ideas about the sexes are the result of seeing what we want to see – or, rather, seeing what we *have* to see because of the language that is available to us.”<sup>14</sup> Edward Sapir and Benjamin Lee Whorf worked with speakers of different North American Indian languages and

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<sup>9</sup> I will use the term ‘gender’ in my paper as this is most commonly used within the feminist tradition I lean on.

<sup>10</sup> Cameron, “Theoretical debates in feminist linguistics,” 23

<sup>11</sup> Goddard, *Language and Gender*, 27

<sup>12</sup> Wodak, Ruth. “Introduction: Some important issues in the research of gender and discourse,” in *Discourse and Gender*, ed. Ruth Wodak (London: Sage, 1997), 6

<sup>13</sup> Wodak, “Some important issues,” 6

<sup>14</sup> *Ibid.*, 5



concluded that "[w]e dissect nature along lines laid down by our native languages".<sup>15</sup> Sapir and Whorf's anthropological work has disclosed that humans do not just observe passively what is around us, rather we "impose our ideas on our environment as a result of the language we have".<sup>16</sup> Further they explain that what we make of the world is not merely a reflection of "the world of phenomena"; rather the world has to be organized by us. This is in their view largely done by our linguistic systems.

I have personally felt how language influences the world around us during my stays in Australia and Canada. I have always half jokingly said "I'm a slightly different person in English". It is however, not just a funny remark. Reality *is* slightly different in English as opposed to Norwegian. Language offers us a framework through which we can see the world, through which we can understand it, make sense of it, and maneuver our daily lives. According to Goddard, bilingual language users often say they think differently in the different languages.<sup>17</sup> Consequently, language must be seen not merely as a reflection of reality. Language is part of shaping that reality. In other words, language is not only a semiotic system (a system of meaning), it is also "a semogenic system: a system that creates meaning".<sup>18</sup>

Through examples of how different languages encode ideas differently, Goddard suggests that "language is not a neutral reflection of the world around us, but that, by using language, we project onto the world our own sense of 'reality'".<sup>19</sup> This thesis will explore *Billboard's* sense of reality concerning gender. The choices in how reality is represented are made by the authors, but also they will be influenced by the culture they are written in. In the words of Ruqaiya Hasan, a professor of linguistics, in an article about the place of context in SFG: "being an instance of culture, carries the potential of tracing the work that varieties of language do in the maintenance and change of cultural patterns of life".<sup>20</sup>

Eggs and Iedema, in an article I will look into more closely in section 2.7, also argue that it is likely that there is "a 'degree of fit' between the meanings instantiated in the

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<sup>15</sup> Sapir and Whorf in Goddard, *Language and Gender*, 6

<sup>16</sup> Goddard, *Language and Gender*, 5

<sup>17</sup> Goddard, *Language and Gender*, 6

<sup>18</sup> Halliday, M.A.K. "Methods - techniques – problems," in *Continuum Companion to Systemic Functional Linguistics*, ed. Halliday, M.A.K. and Jonathan J. Webster (London: Continuum, 2009), 60

<sup>19</sup> Goddard, *Language and Gender*, 25

<sup>20</sup> Hasan, Ruqaiya. "The place of context in a systemic functional model," in *Continuum Companion to Systemic Functional Linguistics*, ed. Halliday, M.A.K. and Jonathan J. Webster (London: Continuum, 2009), 171

magazines, the habituses<sup>21</sup> of their producers, and the habituses of their readerships”.<sup>22</sup> In other words the magazines say something about both the writers/editors and the audience.

### 2.3 Media studies

Regardless of the changes through time, there seems, in American culture, to be certain qualities connected with men and others with women. Men are among other things seen as aggressive and competitive. They are active, as opposed to women who are more passive, and for instance linked with submissiveness and seen as more emotional.<sup>23</sup> Morgan sums up the qualities as implying that a man is ‘a leader and decision-maker’ and a woman is ‘a loyal supporter and follower’.<sup>24</sup>

The “Images of Women” approach in media studies focuses to a large extent on stereotypes. A stereotype “involves the reduction of persons to a set of exaggerated, usually negative, character traits”.<sup>25</sup> An analysis done by Meehan in 1983 concludes that women are represented either as submissive, sensitive and domesticated (these are the good women), or as rebellious, independent and selfish (the bad women).<sup>26</sup> A global study of male and female characters find that men are portrayed as self-centered, decisive, self-confident, dignified and dominant, whereas women are sacrificing, dependent, emotional, anxious to please and maternal.<sup>27</sup> The concept of the stereotype is important in this study and they do not always reflect actual historical or cultural facts. However, as “stereotyping reduces, essentializes, naturalizes and fixes ‘difference’”,<sup>28</sup> it interesting for me to use them when exploring whether these ideas of the masculine and the feminine are reflected in the texts that I am analyzing.

### 2.4 Historical ideas of gender

In the 1970s the women’s liberation movement challenged the way history had been written. History had up till then mostly focused on men’s lives and experiences. However, as James Doyle points out in the book *The Male Experience*, “most historians have been rather

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<sup>21</sup> Habitus is a term lent from sociologist Bourdieu which refers to “a system of lasting, transposable dispositions which, integrating past experiences, functions at every moment as a matrix of perceptions, appreciations and actions and makes possible the achievement of infinitely diversified tasks”. See Garnham, Nicholas and Raymond Williams. “Pierre Bordieu and the sociology of culture: an introduction.” *Media, Culture & Society* 2 (1980): 213

<sup>22</sup> Eiggins, Suzanne and Rick Iedema. “Difference without diversity: Semantic orientation and ideology in competing women’s magazines,” in *Discourse and Gender*, ed. Ruth Wodak (London: Sage, 1997), 167

<sup>23</sup> Goddard, *Language and Gender*, 32

<sup>24</sup> Morgan in Goddard, *Language and Gender*, 32

<sup>25</sup> Barker, *Television, Globalization and Cultural identities*, 97

<sup>26</sup> Ibid.

<sup>27</sup> Ibid., 98

<sup>28</sup> Ibid.

selective in their choice of which males to focus on”.<sup>29</sup> Doyle goes almost 3000 years back to Greece and traces from there the development of, as he puts it, the ‘male gender role’. The research provides an insight to ideas which have been linked to masculinity, and as he himself points out, “many of the expectations typically linked to the contemporary male gender have their roots in earlier historical periods”.<sup>30</sup> These are for example the idea of the man as a doer and expectations of physical strength, courage and loyalty. Furthermore, the notion that men are rational and intellectual, have authority in religious matters and are expected to be successful in business life.<sup>31</sup> These aspects serve to portray the stereotypical male.

However short the history of (white) North America is, historians have found that the male gender ideal has changed since the departure from Europe. Features of “North American manhood” include, according to historian E. Anthony Rotundo, the duty to the community and the importance of being self-made, ambitious and competitive.<sup>32</sup> Other historians mention the importance of being practical and a hard worker with a possession of common-sense.<sup>33</sup> The involvement in activities such as sports and all-male salons became important in a later period when “opportunities for individual male enterprise and success were becoming scarce, and man needed other ways to validate their flagging sense of masculinity”,<sup>34</sup> and the role of family provider.<sup>35</sup>

Similarly, we can briefly track the idea of ‘woman’ in American history. In the colonial period she was thought best suited to religious activities and housework. This was due to “her genteel and emotional nature”.<sup>36</sup> The political and economic spheres of society were best suited for men who were naturally more aggressive and competitive. The ideal wife was able to keep a good home that could work as a shelter for the “unfriendly male world outside”.<sup>37</sup> In the Victorian period the image of submissiveness and purity prevailed. In this period maleness and femaleness truly “came to symbolize a series of oppositions”.<sup>38</sup> Men were seen as competitive, women co-operative; men symbolized reason, women the emotional and irrational; men dealt with politics and economics, women were pious and

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<sup>29</sup> Doyle, James A. *The Male Experience*, 3<sup>rd</sup> ed. (Madison, WI: Brown & Benchmark, 1995), 25

<sup>30</sup> *Ibid.*, 32

<sup>31</sup> *Ibid.*

<sup>32</sup> Rotundo in Doyle, *The Male Experience*, 33-34

<sup>33</sup> Gordon in Doyle, *The Male Experience*, 35. This refers especially to the period between 1820- 1860

<sup>34</sup> Kimmel in Doyle, *The Male Experience*, 37-38, referring to the period between 1860 and 1919 called the period of the “strenuous life” by historians Elizabeth and Joseph Pleck.

<sup>35</sup> Doyle, *The Male Experience*, 40. Significant in the period from 1920-1965.

<sup>36</sup> *Ibid.*, 35

<sup>37</sup> *Ibid.*, 36

<sup>38</sup> Evans, Sara M. *Born for Liberty. A history of Women in America*. (New York: Free Press Paperbacks, 1997), 68

sustained morality; men were dominant and women submissive.<sup>39</sup> Ideas of femininity also changed over time; ‘republican motherhood’ carved out a place for women in the public sphere which was previously reserved for men.<sup>40</sup> The first wave of feminism, the right to vote and eventually women’s lib made sure “women’s lives in regard to work, family, sexuality, and political participation changes dramatically” in the nineteenth and the twentieth century.<sup>41</sup> Even so, historical ideas are not easy to shake. There were, no doubt, major changes in women’s lives. The portrayal of femininity in the media during the 1970s changed the ideas of what it meant to be a women, as women’s magazines tried to balance feminism with femininity and ‘first women’ narratives gave women the opportunity to imagine themselves in professions earlier unavailable to them.<sup>42</sup> Similarly, the sexual revolution in the 1950s and 60s also must have dramatically changed the “vision of female sexual possibility”.<sup>43</sup> However, in the 60s, society still divided the female population into ‘good’ and ‘bad’ women<sup>44</sup> – and perhaps most still do?

It is worth noting that these ideas of the feminine, like the idea of the masculine, were white norms. Blacks were seen as essentially different from whites For example, as explained by Evelyn Nakano Glenn, black women in the USA, during the Victorian period, did the dirty work that made it possible for white women to be “proper women”, that is keep a good home without using her body. The ideology of the time held that women of color were “particularly suited for service”.<sup>45</sup> Middle class women have historically represented the privileged form of femininity. In fact, this idealized form of femininity has often gotten its meaning through its opposition to other feminine, but ‘deviant’, forms such as black or working class women.<sup>46</sup> In table 2-1 I sum up qualifications that are central in the stereotypical and historical idea of femininity and masculinity.

There are two major concerns in looking for these ideas of femininity and masculinity in texts. As Joanne Hollows points out in *Feminism, Femininity and popular Culture*; “femininity is not only made to mean different things over time, but also within any historical

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<sup>39</sup> Evans, Sara M. *Born for Liberty*, 68-69

<sup>40</sup> *Ibid.*, 67

<sup>41</sup> *Ibid.*, 331-332

<sup>42</sup> More on this in Rosen, Ruth. *The World Split Open. How the Modern Women’s Movement Changed America*. (New York: Penguin, 2000), 308-309.

<sup>43</sup> Rosen, Ruth. *The World Split Open*, 51

<sup>44</sup> *Ibid.*, 18

<sup>45</sup> Glenn, Evelyn Nakano. “From Servitude to Service Work: Historical Continuities in the Racial Division of Paid Reproductive Labor.” In *Unequal Sisters*, edited by Vicki L. Ruiz and Ellen Carol DuBois (New York: Routledge, 2000), 444

<sup>46</sup> Hollows, Joanne. *Feminism, Femininity and Popular Culture* (Manchester: Manchester University Press, 2000), 31

moment, there will be struggles over the meaning of femininity.”<sup>47</sup> And, in Bergvall’s words; “gender is implicated with other social identities in such a complex way that it is difficult to extract it.”<sup>48</sup> It will be important to keep this in mind as I analyze the texts and suggest implications of them.

Table 2-1: Stereotypical and historical ideas of femininity and masculinity summed up.

<b>Femininity</b>	<b>Masculinity</b>
Passive	Active
Emotional, irrational	Intellectual, reason
Supporter/follower	Leader/decision-maker
Dependent	Individualistic
Sacrificing	Ambitious and competitive
Sensitive	Provider
Pious, moral	Self confident
Submissive	Courageous
	Physical strength
Or (the negative image)	Dominant
Rebellious	
Independent	
Selfish	

## 2.5 Mass media

Early media studies saw the influence of mass media similar to that of a hypodermic needle that influenced (negatively) the passive consumer.<sup>49</sup> This idea has been challenged as awareness of the consumers/recipients possibility for resistance has increased; ideas are not swallowed ‘raw’. Goddard and Patterson also comment on how connotation is “a fluid aspect of meaning, as it will depend, not only on the experiences that individuals and groups bring to interactions, but also on who is using the terms and how they are deployed”.<sup>50</sup> What a reader takes away from a review in *Billboard* magazine will similarly be different.

There are different ways of linking discourse analysis with mass media. Torfing outlines three possible angles, one of which is “to focus on the *discourse of the mass media*”.<sup>51</sup> This includes looking at the forms and the content of the message. This tradition is criticized for its lack of focus on the effect of mass media. It sees the text as *socially shaped*, but not also *socially constitutive*. As Torfing points out; “mass media produce, store and reinvok the

<sup>47</sup> Hollows, *Feminism, femininity and popular culture*, 31

<sup>48</sup> Bergvall, ”Language and Gender”: 276

<sup>49</sup> For more on traditional Mass Communication Model see Torfing, *New Theories of Discourse*, 217

<sup>50</sup> Goddard, *Language and Gender*, 27

<sup>51</sup> Torfing, *New Theories of Discourse*, 213

symbols, myths and values that constitute what we consider to be our ‘common culture’”.<sup>52</sup> In keeping with this, an analysis of mass media texts can at the very least give insight into these symbols, myths and values. My analysis will only be of written text. I will not (like many other discourse analysts<sup>53</sup>) investigate the reception of the texts. I believe an analysis of texts can be fruitful, keeping in mind the possibility of different readings and responses to the actual texts. The text itself can still give us ideas of what gender “means” to the writer and the culture which the author is writing “in” or “from”. Mass media, in Torfing’s perspective, “provide the material out of which our very identities are constructed”.<sup>54</sup> It will therefore be interesting to explore the ideas of gender in mass media I will mainly involve Torfing’s emphasis on discourse’s constitutive force in my discussion toward the end.

## 2.6 Method

American studies have been criticized for not having a proper method. The field has been dismissed as “unsystematic, subjective, and belletristic” or lacking in “theoretical rigor” (and that a completely new discipline must be invented).<sup>55</sup> It has been claimed that American Studies only borrows from other fields, without contribution to said field. In his article “American Studies: A Not So Unscientific Method”, Brian Attebery claims that it is exactly this interdisciplinary approach that characterizes American Studies, and that this is also the strength of the discipline. Attebery argues that “the subject matter of American Studies is the American mind or consciousness.” This consciousness is found in the individual, but is also collective and the method for understanding this is to interpret texts in cultural context.<sup>56</sup> As I have stated above, I also draw on several fields of study in my understanding of gender and in my approach, and my interdisciplinary aim in many ways corresponds to what Attebery here outlines.

## 2.7 Systemic functional Grammar

Halliday’s functional approach to investigating language assumes that the language system “has evolved (...) to serve the functions that we need it for”.<sup>57</sup> The approach has established three different metafunctions that can be seen as different ways ‘in’. One is the **interpersonal** metafunction that looks at interaction. It investigates one of the purposes of communication;

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<sup>52</sup> Torfing, *New Theories of Discourse*, 210

<sup>53</sup> Jørgensen, Marianne Winther and Louise Phillips. *Discourse analysis as theory and method (Diskursanalyse som teori og metode)* (Fredriksberg: Roskilde Universitetsforlag, 1999), 93

<sup>54</sup> Torfing, *New Theories of Discourse*, 210

<sup>55</sup> Attebery, Brian. “American Studies: A Not So Unscientific Method.” *American Quarterly* 48 (1996): 316

<sup>56</sup> *Ibid.*, 333

<sup>57</sup> Thompson, *Introducing Functional Grammar*, 45

interaction with other people in order “to establish and maintain appropriate social links”.<sup>58</sup> Another is the **ideational** metafunction; this metafunction has two modes, the experiential and the logical.<sup>59</sup> The system of transitivity, which I will be using in this thesis, belongs here in the experiential mode. I look at this more closely into this below. The last is the **textual** metafunction which looks at how speakers “construct their messages in a way which makes them fit smoothly into the unfolding language”.<sup>60</sup> Traditional grammar does not account for how language is used; rather it sees sentences isolated from their context. Systemic functional grammar however, sees language as serving a purpose.<sup>61</sup> It sees language in a wider context and takes linguistics towards sociology.<sup>62</sup> This perspective can actually give us insight into how meaning is created and how language can be used (or abused).

SFG has been criticized for being too uncertain. For example there is ambiguity in the labeling of the “chunks”. Decisions of labels are made based on semantic as well as grammatical criteria.<sup>63</sup> The categories are not waterproof and there will always be room for different opinions. I have tried to combat this through being consistent within my use of the framework. There is also the issue of whether the “right” or “most useful” categories have been chosen. For instance, is it correct to assume that all processes fit into six or seven neat categories? I think that, coming from a background in social sciences and cultural studies, rather than linguistics, this ambiguity troubles me less than it would many. For me it is important that the method is functional; that it can be used for something.

In this thesis I will use the SFG framework to analyze live reviews in *Billboard* Magazine. More specifically I will look at the experiential level of analysis, which belongs to the ideational metafunction. This level of analysis looks at how we use language “to talk about the world”,<sup>64</sup> and the focus is the ‘content’ of the text. This content will naturally be influenced by the writer(s), as “[t]here is always a choice in how to construe experience.”<sup>65</sup> The experiential level is manifested in the system of transitivity. A transitivity analysis in SFG “refers to a system for describing the whole clause”,<sup>66</sup> and offers a framework for classifying processes and their associated participants according to meaning. Specifically,

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<sup>58</sup> Thompson, *Introducing Functional Grammar*, 45

<sup>59</sup> Martin, J. R., Christian M.I.M. Matthiessen and Clare Paiter. *Working with functional grammar* (London: Edward Arnold, 1997), 100

<sup>60</sup> Thompson, *Introducing Functional Grammar*, 141

<sup>61</sup> Miller, *Language as Purposeful*, 9

<sup>62</sup> Thompson, *Introducing Functional Grammar*, 45

<sup>63</sup> Eggins and Iedema, “Difference without diversity,” 215

<sup>64</sup> *Ibid.*, 86

<sup>65</sup> Martin et al., *Working with functional grammar* 101

<sup>66</sup> Thompson, *Introducing Functional Grammar*, 89

three aspects of the clause are interesting: the selection of (1) process (2) participants and (3) circumstances.<sup>67</sup> An example:

- 1) DeGraw (participant) opened (process) the show (participant) alone onstage with “Dancing Shoes,” a track from the new album (circumstance).

As my focus is on processes and participants, I will briefly explain the different process types and the participant roles associated with them.<sup>68</sup> I include examples of each process type.

### 2.7.1 Material processes

Material processes involve physical actions and fit the traditional definition of a verb as a ‘doing word’.<sup>69</sup> They are usually changes in the world that “can be perceived”.<sup>70</sup> A material clause will usually have an **actor** (the one who ‘does’ the action), sometimes a **goal** will be included (the participant that is impacted by the action) and at times a **beneficiary** (a participant benefiting from the action). The participant roles are separated from syntax, as such; both goal and actor can be the subject. Some material clauses have a range participant (specifying the scope of the action). These were simply called range in earlier versions of SFG. In my analysis I call these ranges **scope**, as is common in more recent publications.<sup>71</sup> The whole system I am outlining here is called the System of Transitivity. At the level of clause the term transitivity is used to describe clauses where “the action carries over to affect an additional participant”.<sup>72</sup> Clause 3 below is an example of this. Clauses that do not affect an additional participant are called intransitive.

- 2) Cam’ron (actor) celebrated (material) his homecoming (scope)
- 3) Mictlan (actor) proceeded to lift up (material) the mic stand (goal)
- 4) Fans who braved the rain to see Gavin DeGraw at Highline Ballroom in New York City Monday night (April 20) (goal) were treated (material) to material from “Free,” his new album, in addition to old favorites (scope)

### 2.7.2 Mental processes

Mental processes refer to what goes on in “the internal world of the mind”.<sup>73</sup> These include perception, cognition and affection.<sup>74</sup> The participants involved are the **senser** (the participant

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<sup>67</sup> Eggins and Iedema, “Difference without diversity,” 215

<sup>68</sup> For a more thorough explanation see Thompson, *Introducing Functional Grammar* or Martin et al., *Working with Functional Grammar*, as they form the basis of the following summary.

<sup>69</sup> Thompson, Geoff. *Introducing functional grammar*, 2<sup>nd</sup> ed. (London: Hodder Education, 2004), 90

<sup>70</sup> Martin et al., *Working with functional grammar*, 103

<sup>71</sup> Introduced by Halliday and Matthiessen according to Thompson, 107.

<sup>72</sup> Martin et al., *Working with functional grammar*, 111

<sup>73</sup> Thompson, *Introducing functional grammar*, 92



involved in the sensing, usually a human participant) and the **phenomenon** (what is being sensed).

- 5) Spectators (senser) instantly forgot about (mental) their wet garments (phenomenon)

### 2.7.3 Relational processes

These processes set up a relationship between two concepts and can be labeled processes of ‘being’ and ‘having’. The relationship is either ‘identifying’ or ‘attributive’. The first sets up a relationship between a more general category (**value**) and the embodiment of this value (**token**). Attributive processes have a **carrier** (a person or entity) that is given an **attribute**.<sup>75</sup> Sometimes there is also an **attributor** (the role of the agent).<sup>76</sup>

- 6) Khan (carrier) is (relational: attributive) more than a temperamental woman who can’t quite make it out of her Smiths phase (attribute).
- 7) Britney Spears (attributor) must make (relational: attributive) other pop stars (carrier) angry (attribute).
- 8) The truth (value) is (relational: identifying) that vocal prowess has never been the fuel that powers the Britney Machine (token).

### 2.7.4 Verbal processes

Verbal processes include verbs of ‘saying’. They are somewhere between mental and a material processes, physical actions that reflect what goes on in the mind.<sup>77</sup> The participant always involved is the **sayer**, typically human. Other possible participants are the **receiver** (whom the saying is addressed to) or the **target** (an entity that the speech act is directed at). The message itself is called **verbiage**.<sup>78</sup> Verbiage should also not be confused with ‘matter’ which is a category of circumstance.

- 9) An audience member (sayer) yelled (verbal), “Gavin, I want to have your babies!” (verbiage)
- 10) Michele (sayer) often introduced (verbal) each song (target) by offering a neat summary of its theme (matter)

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<sup>74</sup> Martin et al., *Working with functional grammar*, 105

<sup>75</sup> Thompson, *Introducing functional grammar*, 96-98.

<sup>76</sup> Martin et al., *Working with functional grammar*, 110

<sup>77</sup> Thompson, *Introducing functional grammar*, 100

<sup>78</sup> This can sometimes be projected. In my study the distinction is irrelevant as I never go into projected clauses. This is because they are at another level of modal responsibility. It is interesting to me that the reviewer allows the artist to speak, and perhaps the semantic meaning of the utterance, but the linguistic choices made by the artist are irrelevant.

### 2.7.5 Behavioral processes

Behavioral processes “allow us to distinguish between purely mental processes and the outward physical signs of those processes”.<sup>79</sup> These are in other words somewhere between material and mental processes. An example that well explains this is the difference between ‘see’ (perception, a mental process) and ‘look’ (more conscious act, thus behavioral). These processes typically involve a **behavior** (human participant that performs the process) and **range** (the behavior, not really a participant, but a specification of the process).<sup>80</sup>

- 11) The crowd (behavior) roared (behavioral)<sup>81</sup> as if to say, welcome back (circ: manner).
- 12) Chrisette Michele (behavior) sings (behavioral) female anthems about empowerment and heartbreak (range)

### 2.7.6 Existential processes

These processes are used in clauses that state the existence of an **existent**. The word ‘there’ usually fills subject position in these clauses, but has no experiential meaning.

- 13) there are (existential) a number of somber, slower tunes that lined her set, such as the morose-sounding “Moon and Moon” and “Tahiti,” (existent)

### 2.7.7 The place of context in SFG

I have mentioned Sapir and Whorf as important pioneers in working with context of culture. They did not use this term, but their work on the interplay between language and culture, has been important for more recent research. They represent the American tradition of the study of language in context and stress “the *culture* as the context for language as *system*”. The British tradition, represented in its beginning by Malinowski and Firth, stress “the *situation* as the context for language as text”.<sup>82</sup> Both the context of culture and the context of situation are realized in and constructed by language. ‘Context of culture’ defines the potential- the possible choices available to the language user. ‘Context of situation’ plays an important role when these choices are made<sup>83</sup>. There have been discussions as to what parameters are most significant to understanding how context influences language use.

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<sup>79</sup> Thompson, *Introducing functional grammar*, 103.

<sup>80</sup> *Ibid.*, 104

<sup>81</sup> This could be argued to be verbal, but I have labeled it behavioral since roared cannot project. This in keeping with Martin et al., *Working with functional grammar*, 126

<sup>82</sup> Halliday, M.A.K. *The Essential Halliday*, ed Jonathan J. Webster. (London: Continuum, 2009), 68

<sup>83</sup> *Ibid.*, 55

SFG uses three contextual parameters that are related to language variety. The term ‘register’ is central. Register, according to Halliday, is “variation according to use”.<sup>84</sup> The main dimensions of variation are **field**, **tenor** and **mode**, where the **field** refers to the nature of the social speech event and what the subject matter is, the **tenor** has to do with the people involved and the relationship between them and the **mode** is “the way that language is functioning in the interaction”.<sup>85</sup> Context of situation does not only refer to the material situational setting, it also includes the social or cultural perspective.<sup>86</sup> A systemic approach must see the choices made by the speaker (here the reviewers) in light of these dimensions.

As there is a correspondence between the different metafunctions and the components in the situation; where the field is associated with the ideational metafunction, tenor with the interpersonal, mode with textual,<sup>87</sup> the field is most relevant to my thesis.

## 2.8 Previous Research

Language and gender research has focused a lot on how language is *used* by men and women – it has looked at varieties of gendered linguistic practises.<sup>88</sup> My focus is language used to talk *about* artists that are seen as belonging to the categories of ‘male’ and ‘female’. I have found only one study that I find directly relevant to what I am doing. In this study of ideology in two competing Australian women’s magazines, Eggins and Iedema investigate what the magazines communicate in terms of acceptable behavior. They ask if the magazines liberate or reinforce a subordinate position, if they offer a broader set of social positioning or firm borders.<sup>89</sup> They found that, although the different women’s magazines seemed to aim at catering to different women, what they offered was really “difference without diversity”.

The study looks at the magazines *New Woman* and *SHE*. The analysis uses more of the SFG framework than my study does, as both the ideational and interpersonal functions are included. Eggins and Iedema assume that the process of meaning making both construes representational reality (ideational) and enacts social relations (interpersonal). Here, I focus on the ideational part of their paper. They draw on Halliday and work from the assumption that ‘there is likely to be a ‘degree of fit ‘between the meanings instantiated in the magazines, the habituses of their producers, and the habituses of their readerships”.<sup>90</sup>

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<sup>84</sup> Thompson, *Introducing Functional Grammar*, 151 and Donna Miller, *Language as Purposeful: Functional Varieties of Texts*. (2004), 10

<sup>85</sup> Miller, *Language as Purposeful*, 10

<sup>86</sup> *Ibid.*, 6

<sup>87</sup> Halliday, M.A.K. *The Essential Halliday*, ed Jonathan J. Webster. (London: Continuum, 2009), 63

<sup>88</sup> Bergvall, ”Language and Gender”: 282

<sup>89</sup> Eggins and Iedema, “Difference without diversity,” 188-192

<sup>90</sup> *Ibid.*, 167

In a quantitative approach, similar to what I will partly do, they look at the verbal as well as visual patterns in the two magazines. One of the differences they find is the use of process types. *New Woman* has frequent use of material and mental verbs, while *SHE* has frequent use of being verbs. In other words, there is a difference in this function. This is also the results they find when looking at other functions. They find that *New Woman* in all respects connotes active participation, dynamic change and liberation where *SHE* connotes “a static, distant, observation of women’s estate”.<sup>91</sup>

Eggs and Iedema conclude that there are “clearly differentiable and coherent editorial styles”.<sup>92</sup> *SHE* presents a static world where women are warned of the consequences of diverging from the ‘feminine sex roles’ and *New Woman* has a more positive outlook that “allows for a broader set of social relation types”.<sup>93</sup> They relate this to Bernstein's idea of elaborate (*New Woman*) and restricted (*SHE*) code. They find that the magazines are consistent in coding orientation. The different codes have been associated with different socio-economic classes, with middle class speakers having access to both codes and working class women only the restricted code. They do however not see any relationship between this and the socio-economic class of the readership of the magazines. They conclude that this difference in coding orientation is a tool for marketers; the effect of the different codes is that it gives the woman a sense of control over her consumption. They argue that the differences between the magazines do not really mean there is diversity in what they offer. They see the similarities in the magazines as perhaps more important, first and foremost they point to the nature of the reading habits of women and how women’s magazines are made to fit this habit as they are easy to put down and there is little need for deep concentration (reflecting hectic lifestyle of work, home and children).

## 2.9 Feminist linguistics

I place my thesis in within the tradition of feminist linguistics. My definition of “discourse” is that there is a relationship between the texts and the “situation, institution and social structure that frame it: the discursive event is shaped by them, but it also shapes them.”<sup>94</sup> This means I see the texts as part of a situation, and that something can be said about this situation through working with the texts. The point of this is to be able to disclose power structures. Language

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<sup>91</sup> Eggs and Iedema, “Difference without diversity,” 171

<sup>92</sup> Ibid., 188

<sup>93</sup> Ibid., 189

<sup>94</sup> Wodak, “Some important issues,” 6

that consequently treats men and women differently is part or (re-)producing gender and perpetuates the polarized and mutually exclusive gender dichotomy.

The categories ‘men’ and ‘women’ need to be under scrutiny, and not just variables used by researchers to organize and analyze difference.<sup>95</sup> The paper explores how women and men are re/presented and produced in my chosen sources. I also want to explore how the choices in language use affect ideas of femininity and masculinity. This is in keeping with a feminist perspective.<sup>96</sup> Through suggesting dynamics of discursive reproduction of norms structures and creating awareness, potential for change is created. In my opinion, a system that perpetuates the polarity of the sexes is limiting to the individual as it limits our opportunities to create ourselves. The relationship between language system and language use is dialectic: “the system furnishes resources towards the formation and interpretation of the process, and the process furnishes resources towards the system’s maintenance, innovation, and change.”<sup>97</sup> As “cultures change through human social practices, including language,”<sup>98</sup> this means there is potential in all use of language to change the system – including the one involved in reproducing gendered meanings.

## **2.10 Material for analysis**

I have analyzed in total 14 reviews for this study. 6 reviews are of male artists and the remaining 8 female artists. These are all solo artists that have been reviewed online within the period of January – July 2009. Reviews of groups have been excluded, as well as reviews of the legendary artists Leonard Cohen and Morrissey. One of the reviews included, *Stones Throw*, is of several artists. They are however presented as individual artists and I therefore decided to include them. Stones Throw is their label. I have kept in mind that this might influence the reviewer’s choices. Santigold is also actually a solo project where front woman Santi White cooperates with various artists, however, in the review Santigold is treated as synonymous with Santi White.

The total number of clauses in the sample is 397. This gives an average of 28.4 clauses pr. review. *Britney Spears* stands out with 54 clauses and *DeGraw* represents the other end of the scale with only 15 clauses. Reviews of male artists provide 150 of the clauses and reviews of female artists 247. When comparing numbers of different process types or participant roles

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<sup>95</sup> Bergvall, ”Language and Gender”: 273-274

<sup>96</sup> Wodak, “Some important issues,” 8-12, Cameron, “Theoretical debates in feminist linguistics,” 21

<sup>97</sup> Hasan, “The place of context,” 170

<sup>98</sup> Ibid.

I have calculated percentages or frequency pr. ten clauses. All reviews include a ‘set list’ at the end; these are not included in my analysis.

Table 2-2: Overview of reviews.

	reviewer	reviewer's gender	artist's gender	Genre <sup>99</sup>
<b>Lykke Li</b>	Jill Menze	F	F	Alternative
<b>Neko Case</b>	Mike Ayers	M	F	Alternative
<b>Santigold</b>	Keir Bristol	F	F	Alternative
<b>Lil Wayne</b>	Rajul Punjabi	F	M	hip hop
<b>P.O.S</b>	Lara Marsman	F	M	hip hop
<b>NAS</b>	Lara Marsman	F	M	hip hop
<b>Cam'ron</b>	Marisel Conception	F	M	hip hop
<b>Stones Throw</b>	Lara Marsman	F	M	hip hop
<b>Britney Spears</b>	M. Tye Comer	M	F	Pop
<b>Kate Perry</b>	Patrea Patterson	F	F	Pop
<b>DrGraw</b>	Keir Bristol	F	M	Pop
<b>Lady Gaga</b>	Jill Menze	F	F	Pop
<b>Chrisette Michele</b>	Keir Bristol	F	F	singer-songwriter
<b>Bat for Lashes</b>	Michael D. Ayers	M	F	singer-songwriter

## 2.11 Hypothesis

In light of previous research and my theoretical background, I go into the work with certain expectations. For instance, will I find more material and behavioral processes in reviews of male artists? As the qualities of ‘active’ and ‘passive’ are linked to, respectively, ‘men’ and ‘women’, I have expectations that I will find more material processes in reviews of male artists. I also want to explore whether they more often are in the role of actor or behavior; the participant in charge of the ‘goings-on’. Female artists are perhaps described in a more passive, static way. This could lead to more existential or relational processes. It will also be interesting to see if there are more transitive clauses, clauses where “the action carries over to affect an additional participant” in reviews of male artists. Transitive clauses, as opposed to intransitive clauses, give the impression that the actions actually lead to something. The mere presence of these types of clauses in a review could have the potential of making it more dynamic. This would truly be in keeping with the ‘active male’. Perhaps will male artists also more often be the active participants in transitive clauses and females the ones impacted.

I also expect to find more comments from the reviewers on the appearance of the female artists. This could result in more mental clauses where the writer is the senser, or

<sup>99</sup> See Appendix 5 for more information on music style.

perhaps more relational processes where the artists or qualities connected with them are in the role of ‘carrier’ and described in attributes. I will not only explore the choices of process types and participant roles, but also go into the selection of words, the semantic meanings, and compare them with the historical and stereotypical ideas of masculinity and femininity.

## **2.12 Structure of the analysis**

I analyze all the reviews closely to determine processes and participants of each clause. The analyses can be found in Appendix 1. I have chosen to exclude circumstances from my analysis because of limitations on time; they are however marked in my analysis of the individual texts. I will include extracts of the texts where they are relevant. I also include tables and graphs that present my findings and compare quantitatively the results in the different texts. First, I look at choice of process types, broken down by gender. Section 3.2 deals with participant roles. I focus mainly on what participant roles are filled by the artists themselves. I discuss the frequency of different process types and participant roles in relation to my hypothesis.

After these overviews of process types and participant roles I go deeper into the most frequent process types, material and relational processes, and compare what I find to the theoretical background presented in chapter 2. In the section on relational processes I very specifically compare descriptions of the artists with traditional/historical ideas of femininity/masculinity. In section 3.4, I look more closely at certain reviews that either stand out from or illustrate the trends in the sample at large. All the time I use the ideas of femininity and masculinity presented in Chapter 2 to see if these are reflected in the choices made by the reviewers. Based on this background, is what *Billboard* communicates is liberating, or does it reinforce traditional or stereotypical ideas of gender?

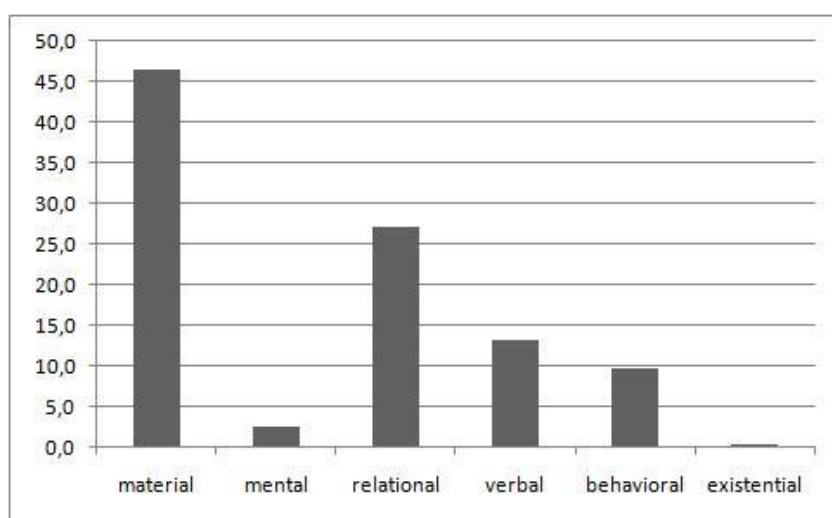
## Chapter 3: ANALYSIS AND DISCUSSION

In this chapter I will present the findings of my research. I comment on my findings to a degree as I go along, but connect the dots and further develop the discussion after each section and particularly in the last section of this chapter where I to a larger extent use my theoretical background to discuss the main findings of my investigation.

### 3.1 Choice of Process Types: Overview

Looking at the total number of processes there is a strong preference of material and relational processes. Material processes account for 46.6 per cent of the total, and relational 27.2 per cent. Figure 1 shows the relative frequency of process types compared to the total number of processes in the study. The frequency ranking is as follows:

Material (46.6 %) > relational (27.2%) > verbal (13.4%) > behavioral (9.8%) > mental (2.5%) > existential (0.5%)



**Figure 1: Total processes in study by process type. Relative frequency distribution.**

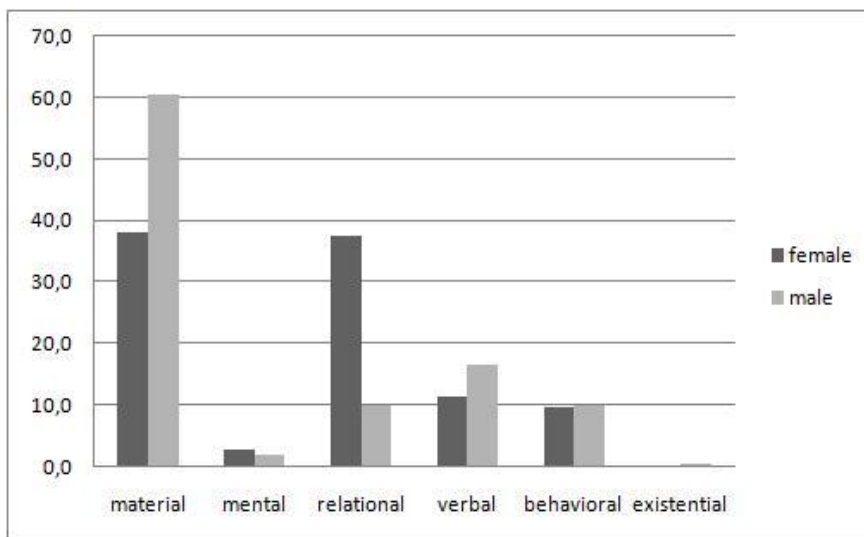
There is no study of instantiation of different process types wide enough to be representative of English language in general, but Matthiessen has in a sample of 2,072 clauses from a variety of texts, found that, even if there are great variation within different types of text, there are certain clear tendencies. He found that “by far the most frequent selection is ‘material’ at around 51% (...) followed by ‘relational’ at around 23%”.<sup>100</sup> The concert reviews are in keeping with these over all tendencies. Verbal and behavioral clauses

<sup>100</sup> Matthiessen, Christian M.I.M. “The system of transitivity. An exploratory study of text-based profiles.” *Functions of Language* 6.1 (1999): 14



are more heavily represented in my study compared to Matthiessen's sample. Mental clauses are less common in my study, and existential clauses are the least common in both my texts and Matthiessen's sample.

The dominant processes types are also not unexpected when compared to the nature of the event and the subject matter, in other words the 'field'. Material processes describe the actions on stage ('played', 'performed') and sometimes the response from the audience ('did offer').<sup>101</sup> Relational processes describe the performance and the artists ('was', 'sounded'). The relatively high relative frequency of verbal clauses comes from some of the reviews where the artist's comments in between songs are referred to a lot such as in *Cam'ron* and *Lady Gaga*. Behavioral processes are often processes such as 'singing' or 'screaming'. The choice of process types reflects the purpose of the texts.



**Figure 2: Process types by process type and artists' gender. Relative frequency distribution.**

Figure 2 shows the distribution of process types according to the artist's gender. The general tendency of the study in total is evident when looking at the reviews of male and female artists, but there are some discrepancies. The dominance of material processes is most evident in the reviews of male artists, and the number of relational processes is significantly lower than in the study as a whole. The frequency ranking in reviews of male artists is as follows:

Material (60.7 %) > verbal (16.7%) > relational (10%) = behavioral (10%) > mental (2 %) > existential (0.7%)

<sup>101</sup> Although the audience are more often behavior or sayers than actors. Typical responses are behavioral processes like screamed (for instance in *Britney Spears*), sang (*Kate Perry*) or shouted (*Neko Case*).

Similarly, certain aspects differ in the reviews of female artists. Here relational processes (mainly attributive) are almost as common as material processes, and the number of material processes is lower than in the study as a whole.

Material (38.1 %) > relational (37.7 %) > verbal (11.3%) > behavioral (9.7%) > mental (2.8%) > existential (0.4 %)

One of my concerns regarding my sources has been the issue of genre. The majority of the reviews of the male artists in the reviews are hip hop artists (see table 2.2 for overview). Perhaps the music genre would be more relevant than the sex of the artist to the choices made by the reviewers. However, DeGraw, the one male pop artist represented in the study also has a relatively low count of relational processes. The low number of texts analyzed makes it hard to generalize based on what I find, but at least it is true of my sources that there is a significantly higher frequency of material processes in reviews of male artists, regardless of music genre, than in reviews of female artists. Relational processes are more prominent in reviews of female artists. However, the material is not conclusive; *Santigold* and *Chrisette Michele* differ from reviews other female artists in their strong tendency towards material processes. Another concern is regarding the gender of the reviewers. Most of the reviewers are women, only three of the reviews are by men, and men never review men in my sample (see table 2-2). I have checked the results for artist's gender within my sample, and the overall tendencies in choices of process types are kept.

Using SFG in my analysis, I have not only aimed to look at the content of the reviews. The choices of process types are important. When I started my work on this thesis I had certain expectations with regards to preferred process types. I expected, for instance, to find more material processes in reviews of male artists. Historically and culturally men have been seen as more active, a trait that could be expected to result in more material processes. This is one of the hypotheses that to a degree is confirmed in my sample. There are certain reviews of female artists that break with the overall pattern (process types broken down by gender). *Santigold* and *Chrisette Michele* are reviews that, due to more material processes seem more dynamic and active than the reviews of female artists at large. See section 3.4.2 for more comments on this.

I also expected there to be more transitive clauses in reviews of male artists, but I have found that this was not the case. In fact there were not a large number of transitive clauses in the sample. In hindsight I find this logical as the actions on stage very often are intransitive by nature. Some of the actions do impact the audience though and there are certain tendencies

here in my material that perhaps could be interesting to look at in a larger sample. In my sample however, they cannot be said to be significant.

There are also not many mental clauses in my sample. My hypothesis that reviewers would perhaps allow themselves to comment explicitly through mental clauses is not confirmed. However, there are more descriptions of female artists. Relational processes are definitely more common in reviews of female artists. In Chapter 2 I described how women and femininity have been linked with certain qualities historically. Women are valued more based on appearances, thus a process type that describes (attributes qualities) seems fitting. In order to more closely examine this I look at them in depth in section 3.3.2.

## **3.2 Participants**

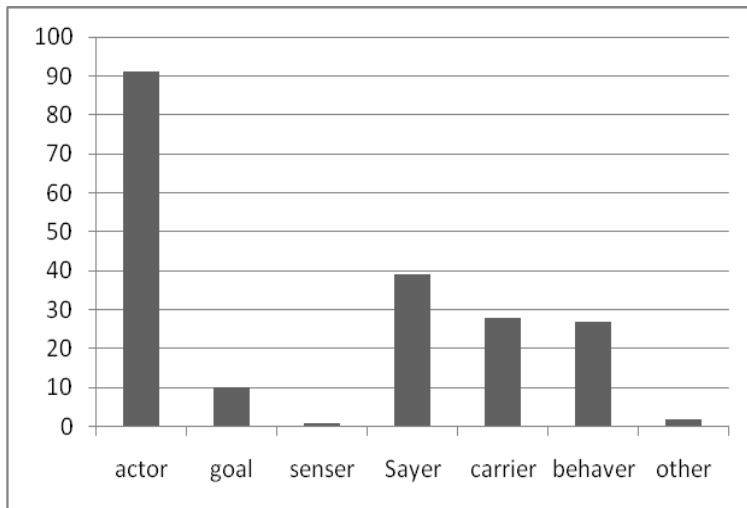
An analysis of participants will of course reflect the process types looked at above. However, it also allows me to see who, or what, is in charge of the ‘doings’ and ‘sayings’, who/what is described etc. Appendix 2 sums up the different participant roles in the texts. Scope and attribute are left out as these are not participants on the same level; scope specifies the range of an action, attribute is something that is ‘ascribed’ to the participant carrier. Phenomenon and token/value are also excluded as they are very scarce in my sample.

### **3.2.1 Human Participants**

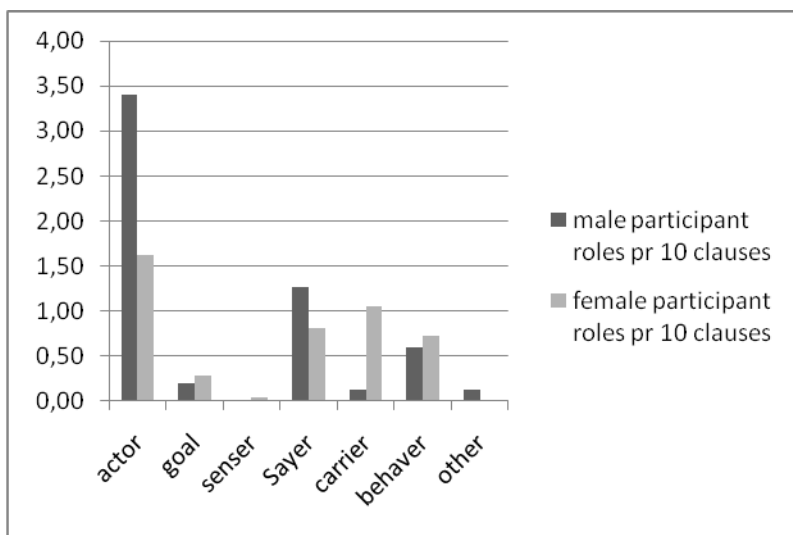
The artists themselves are predominantly the active participant in the processes they occur in. Figure 3 shows the total number of instances of the different roles the artists fill. Figure 4 shows these instances according to gender. In order for the numbers to be comparable this figure shows participant roles pr. 10 clauses. Tables 1 and 2 show numbers in terms of raw figures for each artist and the totals related to artists’ gender. The numbers include participant roles that are implied or carried over from other clauses.<sup>102</sup>

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<sup>102</sup> See Appendix 2 for details on how many are implicit.



**Figure 3: Artists' participant roles.**



**Figure 4: Artists' participant roles pr 10 clauses presented according to gender.**

There is a correlation between the dominant process types and participant roles. ‘Actor’ is the role in which we most often find the artists themselves (91 of the 196 participant roles summed up in the tables above). Sayer is the second most common participant role for the artists, followed by carrier and behavior. The result is not very surprising as material processes are most common, in my study as well as in Matthiessen’s study that I mentioned above. Compared to Matthiessen’s sample, there is, however, a relatively high number of verbal processes, and thus sayers, in my study.

As mentioned above the role of actor is most common for the artists, as well as for human participants over all. Other artists (warm-up acts) (24 instances) and the audience/fans (18 instances) are the most important other human participants. The audience are most visible in *Chrisette Michele* and *Neko Case*, other artists are very visible in *P.O.S*, where the warm

up acts fill more participant roles than the artist himself, and to a smaller extent in *Lil Wayne* and *Santigold*.

The sayer roles are in all instances filled by human participants. In most cases they are filled by the artists themselves (39 out of 50 instances). Both male and female artists are in this role. It is however, more common for males if the number of clauses are taken into account. The remaining sayers are ‘other artists’ and ‘audience’/’fans’. The audience (as a group or an individual) are allowed to speak on 4 occasions, other artists five times. In one review the reviewer is implied as the speaker (*Bat for Lashes*).

Male artists are almost never the carrier in a relational clause (two times in total). It is the second most common participant role for female artists, and female artists fill this role in 36 % of the total instances. I discuss relational clauses more closely in section 3.3.2.

The behavers in the texts are all human and in 27 of the 36 instances (91.7%) the artists fill the role. Female artists represent a larger number than males, however, when compared to the number of clauses, the difference is minimal (see figure 4). Other artists are in the role twice and the audience 6 times. These are evenly distributed with regard to gender.

**Table 3-1: Male artists' participant roles (total)**

	<i>actor</i>	<i>Goal</i>	<i>senser</i>	<i>sayer</i>	<i>carrier</i>	<i>behaber</i>	<i>other</i>	<i>total</i>
Lil Wayne	11	0	0	3	0	5	0	19
P.O.S	6	0	0	2	1	1	0	10
DrGraw	6	1	0	1	1	0	0	9
NAS	10	2	0	1	0	1	1	15
Cam'ron	8	0	0	7	0	0	0	15
Stones Throw	10	0	0	5	0	2	1	18
Total	51	3	0	19	2	9	2	86

**Table 3-2: Female artists' participant roles (total)**

	<i>actor</i>	<i>Goal</i>	<i>senser</i>	<i>sayer</i>	<i>carrier</i>	<i>behaber</i>	<i>other</i>	<i>total</i>
Lykke Li	3	0	0	1	1	0	0	5
Britney Spears	8	2	1	1	11	5	0	28
Kate Perry	7	1	0	3	2	5	0	18
Neko Case	4	1	0	2	4	2	0	13
Chrissette Williams	7	1	0	5	0	2	0	15
Bat for Lashes	3	1	0	0	7	0	0	11
Lady Gaga	4	1	0	6	0	0	0	11
Santigold	4	0	0	2	1	4	0	11
Total	40	7	1	20	26	18	0	112

To sum up, the participant roles filled by female and male artists in my sample reflect to a degree the dominant process types in the sample. Figure 4 shows that female artists are

more often in the role of carrier than male artists. However, this could perhaps also be seen as an underrepresentation of male artists in this role, and the generally low frequency of relational processes in reviews of male artists, than a very high frequency of female artists in it. Even if the difference seems significant in the total numbers, it is not as obvious in the individual reviews. Except for Britney Spears and Bat for Lashes, female artists are also more likely to be in the role of actor than carrier. Male artists are twice as likely as female artists to be in the role of actor, and my material show that they are frequently, and almost exclusively, in the active participant roles of actor, sayers and behavior.

### 3.2.2 Non-human Participants

As mentioned above, female artists are most commonly found in carrier position. However, the discrepancy between the number of relational clauses and human participants with the carrier role is large. 43 of the 80 carriers are non-human participants (53.8%). The music is what is most commonly described, followed by the performance or tour. These are never described through relational clauses in the reviews of male artists. As relational clauses represent an area where reviews of male and female artists differ the most I go further into this below.

**Table 3-3: Participants in the role of carrier**

<b>Carrier</b>	Reviews of female artists	Reviews of male artists	Total
'artist'	29	2	31
'other artist'	5	1	6
'audience'/'fans'	2	4	6
<b>'music'/'material'/'songs'</b>	<b>14</b>	<b>0</b>	<b>14</b>
'voice'/'musical skills'	4	0	4
<b>'performance'/'show'/'set'/'tour'</b>	<b>9</b>	<b>0</b>	<b>9</b>
other	6	4	10

The music and the performance are also often in the actor role in the reviews. There are not significant differences here according to the artists' gender.

**Table 3-4: Participants in the role of actor**

<b>Actor</b>	Reviews of female artists	Reviews of male artists	Total
'artist'	40	51	91
'other artist'	7	17	24
'audience'/'fans'	12	6	18
<b>'music'/'material'/'songs'</b>	<b>7</b>	<b>5</b>	<b>12</b>
<b>'performance'/'set'/'tour'</b>	<b>3</b>	<b>4</b>	<b>7</b>
other	11	3	14

### 3.3 Choice of Process Types: A Closer Look at the Dominant Types

In section 3.1 I presented an overview of the frequency of the different process types. In this section I will look more closely at the dominant types in order to better understand how they function in the texts. I start out by examining material processes with a special focus on the transitive material clauses; clauses where “the action carries over to affect an additional participant”.<sup>103</sup> I follow up with a thorough analysis of relational processes as these explicitly describe the artists and aspects of their performance. This allows me to compare these descriptions to the ideas of femininity/masculinity that I explored in chapter 2.

**Table 3-5: Choice of process types in reviews of female artists. Relative frequency distribution (percentage of total in each review).**

	<i>material</i>	<i>mental</i>	<i>relational</i>	<i>Verbal</i>	<i>behavioral</i>	<i>existential</i>
Chrisette Michele	51,6	3,2	16,1	19,4	9,7	0,0
Bat for Lashes	22,2	3,7	63,0	3,7	3,7	3,7
Lady Gaga	37,5	0,0	37,5	25,0	0,0	0,0
Lykke Li	41,7	0,0	50,0	8,3	0,0	0,0
Britney Spears	29,6	3,7	50,0	1,9	14,8	0,0
Kate Perry	37,5	0,0	25,0	15,6	21,9	0,0
Neko Case	34,4	9,4	37,5	12,5	6,3	0,0
Santigold	60,9	0,0	13,0	13,0	13,0	0,0
<b>total (female artists)</b>	<b>38,1</b>	<b>2,8</b>	<b>37,7</b>	<b>11,3</b>	<b>9,7</b>	<b>0,4</b>

**Table 3-6: Choice of process types in reviews of male artists. Relative frequency distribution (percentage of total in each review).**

	<i>material</i>	<i>mental</i>	<i>relational</i>	<i>Verbal</i>	<i>behavioral</i>	<i>existential</i>
Lil Wayne	64,9	0,0	2,7	10,8	21,6	0,0
P.O.S	62,5	0,0	15,6	15,6	6,3	0,0
DrGraw	73,3	0,0	13,3	13,3	0,0	0,0
NAS	72,2	11,1	5,6	5,6	5,6	0,0
Cam'ron	38,1	0,0	19,0	38,1	4,8	0,0
Stones Throw	55,6	3,7	7,4	18,5	11,1	3,7
<b>total (female artists)</b>	<b>38,1</b>	<b>2,8</b>	<b>37,7</b>	<b>11,3</b>	<b>9,7</b>	<b>0,4</b>

#### 3.3.1 Material clauses

As figure 1 on page 21 shows, material clauses are much more common in reviews of male artists. Table 5 and 6 show the relative distribution of process types in the individual texts; in all reviews of male artist, and in three of the reviews of female artists, material clauses are dominant. In section 3.4.1 I go into the texts where material processes are most dominant and compare them to texts that are dominated by relational processes in order to explore the effects of the different choices made by the reviewers. In this section I focus mainly on transitive clauses.

<sup>103</sup> Martin et al., *Working with Functional Grammar*, 111

My hypothesis that there would be more transitive clauses in reviews of male artists is not confirmed. Table 7 shows the number of transitive clauses in the various reviews. The numbers in brackets show the frequency pr. 10 clauses. The number of transitive clauses is overall low, and the differences are not significant when considering the sample as a whole. It is, however, more interesting when comparing individual reviews (see section 3.4) and as a ‘way in’ when analysing the texts more closely.

Table 3-7: Transitive clauses

Lil Wayne	3	(0.8)
Lykke Li	1	(0.4)
P.O.S	5	(1.6)
Britney Spears	4	(0.7)
Kate Perry	5	(1.6)
Neko Case	3	(0.9)
DrGraw	3	(2.0)
Chrisette Michele	6	(1.9)
Bat for Lashes	0	(0)
NAS	0	(0)
Lady Gaga	1	(0.4)
Cam'ron	1	(0.5)
Stones Throw	3	(1.1)
Santigold	0	(0)

Tables 8 and 9 show what/who fills the role of goal (that which is impacted) and who is in charge of the action, actor, broken down by gender. Appendix 2 shows more detailed information about the goals in the different texts and Appendix 4 lists all the transitive clauses in the sample.

Female artists are more often than male the goal in transitive material clauses. In terms of number of occurrences, females are also more often in the role of actor; however, if compared to number of clauses, there is not a significant difference in how often they fill this role in transitive clauses.<sup>104</sup> My hypothesis that male artist were more likely to be found in this role is thus disproved. A perhaps more interesting number can be found in table 9 that shows a higher frequency of female artists in the role of goal in these clauses.

*Lil Wayne* has three transitive clauses. The artist himself fills the role of actor in all three clauses. The impacted participant role is filled by the crowd or physical objects such as a chair and a t-shirt.

*P.O.S*, with five clauses, is one of the texts that have the most transitive clauses. Interestingly enough, the artist himself is never in the role of actor. In all five clauses this role is filled by warm up acts. Actually, the whole review is dominated by these other artists. The role of goal is filled by the microphone, the audience and other artists (that are on stage).

*Cam'ron* has one transitive clause, where he is in the role of actor and the impacted participants are other artists that are ‘brought up’ (on stage).

<sup>104</sup> Note that this is in transitive clauses. Women are less likely to be actor in the total sample.



*DeGraw* has two transitive clauses. In one the artist is the goal, when he is ‘joined by his band’. The other one finds him in the role of actor; he ‘rewarded the audience’s applause’.

The review of *Stones Throw* has three transitive clauses. Two of them find the artists in the role of actor. Here the impacted participants are ‘music’ and the microphone. The third transitive clause has ‘a music mix’ (actor) that got ‘the crowd’ (goal) moving.

*Lykke Li* has one transitive clause. The artist is the implied actor in the first transitive clause where she ‘ends a song midway’.

*Britney Spears* also has four transitive clauses. The artist is the actor in two of the clauses. Here the impacted participant is her vocal cords and her image, in other words not physical objects or persons that are clearly participants outside of the artist, such as in many of the other reviews (*P.O.S*, *Lil Wayne*, *Cam’ron*, but also *Chrisette Michele*).

*Neko Case* is the actor in transitive clauses twice. She ‘diverted the crowds gaze’ and ‘held off on the album’s gems’. Like in *Britney Spears* these are not physical objects. One of the clauses has the artist in the role of goal. Here the actor role is filled by another artist that ‘augments’ her. *Lady Gaga* also has one transitive clause where she is both actor and goal (transitive clause).

**Table 3-8: Actor in transitive clauses**

	Reviews of female artists	Reviews of male artists	Total
‘artist’	10	7	17
‘other artist’	2	7	9
‘audience’/‘fans’	2	0	2
other	2	0	2

**Table 3-9: Goal in transitive clauses**

	Reviews of female artists	Reviews of male artists	Total
‘artist’	6	1	8
‘other artist’	0	3	3
‘audience’/‘fans’	2	3	6
‘music’/‘material’/‘songs’	4	1	5
‘physical objects’	4	4	8
‘venue’/‘arena’/‘stage’	2	0	3
other	3	4	8

*Chrisette Michele* has the most transitive clauses. Michele is actor in three of these and goal in two. In clauses where Michele fills the actor role, the impacted participants are both

physical objects (microphone, stage) and ‘the material’. When in the role of goal she is impacted by other human participants, once other artists that had collaborated with her and once by the audience that ‘convinced’ her.

NAS is the one review of a male artist where there are no transitive clauses. This is also the case for three of the reviews of female artists; *Kate Perry*, *Bat for Lashes* and *Santigold*.

To sum up some of the main points, male artists are in the role of actor in 7 of 15 transitive clauses. If we include warm-up acts (*P.O.S*) the number is 12 of 15. Male artists are only once in the role of goal. The impacted participants are other human participants (other artists and the audience) and physical objects. Female artists, on the other hand, are more often in the role of goal. They are impacted for instance by ‘the scale of the concert’ like in *Britney Spears*, or by other human participants such as in *Neko Case* and *Chrisette Michele*.

Although some differences can be found, the sample is small and it is hard to argue that these differences are significant or systematic. It could however, be interesting to see if the differences I do find would be upheld in a larger sample.

### 3.3.2 Relational Clauses

According to Geoff Thompson, the terms process and participants are not completely appropriate for the category relational processes.<sup>105</sup> This is because there is not really anything actually happening, there is not something going on, and, even if there are always two concepts, there is only one ‘real world’ participant. In identifying clauses both ‘participants’ refer to the same entity, as in

- 1) The truth (token) is (relational identifying process) that vocal prowess has never been the fuel that powers the Britney Machine (value).

In attributive clauses the carrier is the ‘real world’ participant and the attribute describes this participant:

- 2) The childlike nature of Li’s voice (carrier) sounded (relational attributive process) stronger and more confident (attribute).

In the following section I will look into the relational clauses that describe the artists or entities related to them such as descriptions of their music, their show etc.<sup>106</sup> I focus on

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<sup>105</sup> Thompson, *Introducing Functional Grammar*, 96

<sup>106</sup> For a full list of all relational clauses see Appendix 3.

attributive clauses since these are the most prominent. Identifying clauses account for only 17 of the 107 relational clauses in the study.

Lil Wayne		
Carrier	Process	Attribute
His short a capella session	featured	him hitting the high notes

NAS		
Carrier	Process	Attribute
the sound system	continued to prove	Problematic

*Lil Wayne* and *NAS* have the lowest frequency of relational processes – only one in each. In *Lil Wayne* we find a description of the artist’s ability to ‘hit the high notes’. In *NAS* a technical problem, an obstacle he had to conquer (which he did), is the only issue presented to us through a relational clause. This is in great contrast to the texts where relational processes are abundant. *Bat for Lashes* is one of these. Here the artist is described as a drama queen. Her albums are described as moody affairs, and she is a temperamental woman. Terms like ‘celestial’ and ‘spiritual’ are used to describe her albums. There are also more matter-of-fact evaluations of her impressive vocal control and range, similar to in *Lil Wayne*, and terms like poised and confident are also used to describe her.

Bat for Lashes			
Carrier	Process	Attribute	Notes
Bat For Lashes’ Nastasha	Is	a drama queen	
Both her albums-- “Fur + Gold” and her latest, “Two Suns”—	are	quite moody affairs, blending dark electronics with a much noted Kate Bush vibe	
her stage setup	further	this impression	
Khan	is	more than a temperamental woman who can’t quite make it out of her Smiths phase	
Her records	demonstrate	a concern for the spiritual, the celestial, and how that relates to her own being	
Khan	Was	more poised and confident than her songs would lead you to believe	
she	Was	animated through movement, reactionary with smiles (attribute) after delivering certain lines	
she	Was	happy	
Khan	Was	at her best	
the beats and rhythms	Were	fast, like on the reprised version of “Daniel” or the tribal “Peace of Mind,”(	
the material	Become	something else altogether	
her live show	Making	a worthwhile experience	initiator carried over: the material
her vocal control and range	Is	impressive and at times utterly mesmerizing	
It	Made	evident	attributor: Khan
She	’s	at the top of her class	

*Lykke Li* is a very interesting text when looking at relational clauses. She is actually only once carrier as well; it is her voice, her show, her set, her idiosyncrasies that are described. ‘Childlike nature’ used about her voice. Like in *Bat for Lashes*, ‘moody’, ‘darker’ and ‘magic’ are terms that fit the idea of the more emotional and irrational female.

<b>Lykke LI</b>			
<i>Carrier</i>	<i>process</i>	<i>Attribute</i>	<i>Notes</i>
the music	takes on	an entirely different tone live	
Li's idiosyncrasies	were	on display	circ: with every twist and turn and hip shake
some of the hidden magic of the recording	was	lost	
The childlike nature of Li's voice	sounded	stronger and more confident	
the two-drummer-backed "Hanging High"	provided	a moody, darker balance to her lighter material	
the show	was	sold out	
"Window Blues"	proved	an unsuccessful og at a group sing-along (this time in French)	
the transition from Lou Reed's "Walk on the Wild Side" into A Tribe Called Quest's "Can I kick it?" to close the show	proved	more awkward than inventive	
Li's live set	is lacking	a certain focus and direction	
the statuesque blonde	has	a way of owning her presence onstage despite any musical missteps	

Cam’ron, Stone’s Throw and P.O.S are other male artists that are hardly ever described through relational clauses. P.O.S is ‘visibly eager’, a term that related to traditional ideas of the male as competitive and self confident, and Cam’ron is once the attributor in a relational clause he ‘made it clear the night belonged to him’. He is portrayed as in charge of the show.

The last male artist of the study, DeGraw, is also not described in too much detail. However, the two relational clauses we do find describe him in a very active and masculine way. His confidence is palpable, and he is a ‘triple-threat’.

<b>DeGraw</b>		
<i>Carrier</i>	<i>Process</i>	<i>Attribute</i>
the singer	proved to be	a triple-threat, switching back and forth between lead guitar and piano while crooning soulfully to the crowd
the confidence	was	Palpable

All the reviews of male artists have very little description of the artists. There are hardly any relational processes. The reviews of Lykke Li and Bat for Lashes, as mentioned, mark a great contrast to this with a high relative frequency of relational processes and

descriptions that to a large extent correspond to traditional ideas of the feminine. Not all the texts about females are as clear as these two.

Neko Case certainly is described in ways that hail to the idea of the emotional and sensitive female. She has battered, tender moments, her voice is forlorn and she has faults. The term ‘obsessed’ also hints at the irrationality of women. Still, Case is also portrayed as strong. She is ‘gut punching and redemptive’. The text tells the story of a woman who has not given up, someone who has faced challenges and worked through it.

Neko Case		
<i>Carrier</i>	<i>process</i>	<i>Attribute</i>
case	is	most content
case	is	clearly obsessed with the foibles of relationships, the scenery as it goes by, and how to pick up the pieces (attribute).
"Don't Forget Me" and "Middle Cyclone"	had	her at her most battered, tender moments
her voice	was	forlorn
She	sounded	gut punching and redemptive
Case's set	was	dominated by tunes from "Middle Cyclone," released 1st month
"This Tornado Loves You"	featured	a guest appearance by Crooked Fingers' Eric Bachmann on guitar
the swaying ballad "Magpie To The Morning"	had	Case working through her illusionary narratives with ease
her voice	sound	a bit slurry
she	has	the same faults her songs often champion

In *Kate Perry*, *Britney Spears* and *Lady Gaga*, there are relational processes that describe what the artists are wearing. These are all younger artists and fit into the pop genre. I believe these qualities may influence the way the artists are portrayed. Even so, only female artists are the only ones that are described in this way. Kate Perry is described as ‘cheeky’; a term that gives associations of something childlike – a term that was used explicitly to describe Lykke Li’s voice.

Kate Perry			
<i>Carrier</i>	<i>process</i>	<i>Attribute</i>	<i>Notes</i>
Kate Perry	was surrounded	by giant, inflatable fruit and a Hello Kitty doll	
her cheeky performance and banter	was	that sweetened up the sold-out crowd	subject placeholder "it"
	wearing	a short purple dress	carrier carried over from prev clause: the 24-year-old pop singer
Perry's performance	had	its earnest moments	
	sporting	a pink-and-black leopard pantsuit and kitty ears	carrier carried over from prev clause: Perry

Britney Spears and Lady Gaga stand out from the female artists I have discussed so far. The way Britney is described leaves a mixed impression. The authenticity of her as a musical artist is questioned, and there are descriptions that give associations to the mysterious and inexplicable female, such as the expression ‘her tantalizing ways’. However, there is also a focus on her strength, and she is ‘blatant and unapologetic’ and her concert is ‘massive’. An identifying clause not included in the list also talks of her ‘confidence and vigor’, terms that stereotypically would be linked to the confident and active, physically strong man.

<b>Britney Spears</b>			
<i>Carrier</i>	<i>process</i>	<i>Attribute</i>	<i>Notes</i>
She	is	about blatant, unapologetic lip-syncing	
the spoken bits in the songs	came	from a DAT	
Spears	is	an entertainer; a put-on-a-show kind of girl	
Britney's Circus tour	is	quite a show	
Spears's first outing in five years	is	a dazzling, racy, in-the-round spectacle that's a little Cirque de Soliel, a little Skinemax, but all Britney at its core.	
the highly choreographed show	features	an over-the-top array of acrobats, magicians, clowns, and no less 12 dancers on stage at any given time	preposed attribute: Designed to play up her biggest strengths (i.e. her well-honed dance skills) and distract from her shortcomings
the scale of the concert	is	so massive	
	looking	more lively and more fit	carrier implied: Britney
Spears	donned	12 different costumes	
Spears	had	plenty of other tantalizing ways to keep the crowd captivated	
she	's	stronger than yesterday	
She	's	back in control of her own circus	
She	seemed to have	a great time doing it	
That	was	cause for ovation	"that": she erased the image of the sad, wayward diva that has been plastered across the tabloids for the last few years (carried over from previous clause)

<b>Lady Gaga</b>		
<i>Carrier</i>	<i>process</i>	<i>Attribute</i>
The notoriously blonde-wigged and pants-less singer	donned	little more than funky suit tops, mini leotard dresses and a clear plastic bubble outfit
"The Fame"	is	littered with such innuendo as "bluffin' with my muffin" and riding a "disco stick,"(
Electro-pop songs such as "Just Dance" and "Lovegame" and the playful romp "Boys Boys Boys"	were	among the night's biggest hits
It	's	Clear
She	's	versatile and talented enough to have staying power
Gaga	is	not one to hog all this fame and success for herself

Lady Gaga is known for her sexually explicit lyrics, and the fact that she never wears pants when she performs. This is of course made a note of in the review. In many ways Lady Gaga fit the idea of the ‘bad’ woman from the study of female film characters that I explored in section 2.2.<sup>107</sup> She is rebellious and independent.

I started this paper by referring to a Norwegian study of concert reviews and the question of whether there are different ‘rules’ valid when reviewing female and male artists. In this section I will discuss this question through the use of my analysis compared with my hypothesis and the ideas of femininity/masculinity that we find in American history and in the media. A closer look at the relational processes, and specifically the attributes, allow a comparison between how these artists are described in the reviews and how stereotypically; culturally and historically, their sex has been described. A lot of the qualities I find in the reviews are in keeping with qualities associated with the sexes, but there are also clear breaks with the traditional roles and media representations.

Some examples from my analysis: Neko Case is in a way that evokes the ideas of the emotional and sensitive female. She has battered, tender moments, her voice is forlorn and she has faults. In addition, the term ‘obsessed’ also hints at the irrationality of women. Here the reviewer has made a choice in how her interest is described. She is ‘obsessed with the foibles of relationships, the scenery as it goes by, and how to pick up the pieces’. Would this ring differently if the reviewer had chosen a more neutral term like ‘interested’?

*Bat for Lashes* and *Lykke Li* both have descriptions that fit the stereotypical image of women as emotional and irrational. Terms like celestial and spiritual are also used to describe *Bat for Lashes*’s albums, in keeping with the view of women in the colonial period, as a more religious person than her male counterpart, and with the image of purity and moral superiority in the Victorian period. I find it hard to imagine that the characterization ‘Childlike nature’ (of Lykke Li’s voice) would be used about a male artist successful enough to be reviewed in *Billboard*. Kate Perry is similarly described as ‘cheeky’, a term that gives associations to how children may be described. The ‘bad woman’ stereotype presented in media studies such as that by Meehan<sup>108</sup> can be seen in the descriptions of Lady Gaga and Britney.

There are also descriptions that break with the stereotypical image of women. Neko Case is not only emotional, she is also strong and ‘gut punching’. *Bat for Lashes* is ‘confident’; Britney has ‘confidence and vigor’. These seem to fit more with the idea of the stereotypical man.

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<sup>107</sup> Barker, *Television, Globalization and Cultural identities*, 97

<sup>108</sup> *Ibid.*

How the female artists are described varies, but there are several traces of the stereotypical views of femininity. *What* is under scrutiny, often in the role of carrier, is also interesting. The male artists' abilities are the only aspects commented on (and this mostly through their actions) while the female artists' appearances and even emotions are discussed. The descriptions we do find of male artists, through nominal groups in the active role of actor, are in keeping with masculine ideas of confident and skilled musicians (see also section 3.4.1). This takes me back full circle to what spurred my initial interest in writing this thesis. Just like how P.J Harvey's appearance seemed relevant to the Norwegian journalist reviewing her concert, my texts show that this is the case for the American journalists writing for *Billboard*.

The ways the female artists are described are not clear cut replicas of the stereotypes. What *is* clear, however, is that the female artists are to a much larger degree under scrutiny than their male colleagues. The mere quantity of descriptions of female artists compared to that of men account for this. Male artists are only twice in the role of 'carrier'. So what does this mean? Are the reviewers less 'allowed' to mean something about male artists? Is it more acceptable to critique the looks and qualities of females? The results of my sample certainly imply this.

### **3.4 Discussions of Particular Texts**

I now turn to a closer look at particular texts. The first section looks closer into reviews of male and female artists in order to better understand the effects of different choices in process types. In section 2.4.2 I compare the reviews of female artist that stands out in my sample when it comes to process types.

#### **3.4.1 Men 'doing' and women 'being'?**

In this section I go more deeply into some of the reviews where the sexual differences in choice of process types are prominent. The reviews with the highest relative frequency of material processes are *DeGraw* (73.3 %), *NAS* (72.2 %). The reviews where relational processes are most frequent are *Bat for Lashes* (63 %), *Lykke Li* and *Britney Spears* (both 50 %). The two dominant process types can be distinguished as 'doings' (material) and 'beings' (relational). The presence of these process types does not say what participant roles the artist has. I will go further into the artists' participant roles below.

In the review of *NAS's* show, the reviewer presents the goings-on in chronological order and the processes revolve strictly around what physically takes place in the actual



location of the concert. The opening clauses are the only exception. We are given some background information as to his life situation, that he is to become a father and that his wife has filed for divorce. The review gives the impression that all information given is merely a representation of reality. The reviewer never intrudes explicitly with her opinions, rather, the evaluative comments are presented as either the opinion of the audience (mental process in sentence 4) or as part of a nominal group in actor position such as in sentence 5 ‘The raspy-voiced rapper’ or through material clauses such as ‘the raspy voiced rapper never lost a beat’ and ‘proving that as long as he can continue to entertain he will prevail’. These are obviously the opinions of the reviewer even if presented merely as facts.

Similarly, *DeGraw* presents the events of the evening in chronological order, mainly through material processes. Again, the reviewer does not ‘intrude’ too much with her opinions. Comments that assess the artists are presented, as in *NAS*, through nominal groups functioning as actor, such as in ‘the crowd-pleasing singer/songwriter’ or ‘DeGraws performance swagger’. Two relational clauses break with this general tendency:

- 3) the singer (carrier) proved to be (rel.:attributive) a triple-threat, switching back and forth between lead guitar and piano while crooning soulfully to the crowd (attribute)
- 4) The confidence (carrier) was (rel.: attributive) palpable (attribute)

Here we find more explicit description in an attribute. Interestingly enough, the first of these clauses is close to being material. It is the artist who has proven that he is in such a way, more than a comment representing the reviewer’s opinion. However, evaluations of the performance are all in all very scarce.

In contrast, in the review of *Bat for Lashes*, descriptions of the artist flourish. Relational processes dominate the text. ‘Be’ is by far the most common verb in the text. Not only is the show described, but also the artist as a person and her albums. The level of detail in the descriptions of what is going on dramatically differs from the more stripped, matter-of-fact descriptions in the reviews of *NAS* and *DeGraw*. The language is more colourful, and the reviewer claims to know and understand more about the artist than what can be seen on the surface. This is for instance very explicit in sentence four where the reader is invited to take a closer look:

- 5) But look (behavioral) deeper (circ.: manner), / and Khan<sup>109</sup> (carrier) is (rel.: attributive) more than a temperamental woman who can't quite make it out of her Smiths phase (attribute).

*Lykke Li* also has a high frequency of relational clauses that describe her, her show, her voice etc. Again the reviewer seems more comfortable with explicitly evaluating the artist and the performance through clauses such as in clauses 6 and 7.

- 6) The childlike nature of Li's voice (carrier) also sounded (relational) stronger and more confident (attribute)
- 7) much like "Youth Novels," Li's live set (carrier) is lacking (rel.: attributive/possessive) a certain focus and direction (attribute)

The review also has a relatively high number of material processes (41.7 %), Even so, *Lykke Li* herself is rarely the actor of these processes. Actually she is rarely a participant at all (see below). The audience is almost as active as her in the review. 'The crowd' holds the role of actor in the second clause of sentence seven, and 'a concertgoer' is allowed to comment on the show in sentence nine. The reviewer ends her piece by describing *Lykke Li*'s appearance as in a way 'saving the day':

- 8) Fortunately, the statuesque blonde (carrier/possessor) has (rel.: attributive/possessive) a way of owning her presence onstage despite any musical missteps (attribute/possession).

### 3.4.2 More active women?

Even if there are strong tendencies of difference along the lines of gender the material is not conclusive. The reviews of male artists are all very similar with regard to the low frequency of relational processes. There is more variation in the reviews of female artists. *Chrisette Michele* and *Santigold* especially stand out when it comes to process types chosen to talk about female artists. These are more heavily dominated by material processes. There are also greater numbers of behavioural and verbal processes than if we look at the reviews of female artists as a whole.

I have chosen to look more closely into two of the texts that seem furthest apart in relation to process types and participant roles. *Chrisette Michele* has one of the highest frequencies of material clauses (51,6 % of total clauses in text) and the artist fills a variety of participant roles. It also has a high number of transitive clauses. This is not common in my sample at all. Transitive clauses give the impression of what is going on has an effect. It impacts something. 6 of the clauses in the text are transitive. *Michele* is the actor in 5 of these.

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<sup>109</sup> The stage name of Natasha Kahn. Referred to in the review by both names.

Based on stereotypical ideas of femininity and masculinity, one would expect to find more of these clauses in reviews of male artists. *Bat for Lashes* represents the other end of the spectrum with a great number of relational clauses (63 % of total clauses in text). The first is dominated by ‘doings’, the other by ‘beings’. I will also look at the difference in participant roles. In *Bat for Lashes* there are no transitive clauses. This leaves us with the impression of actions that do not lead to anything.

The obvious difference is the participant roles of the artists. Chrisette Michele is a participant 15 times. She has a variety of roles, but the roles of ‘actor’ and ‘sayer’ are dominant. These are active roles.

**Table 3-10: Participant roles**

<b>Participants in <i>Chrisette Michele</i></b>		<b>Participants in <i>Bat for Lashes</i></b>	
Actor		Actor	
	‘artist’ (1 implicit) 7		‘artist’ (2 implicit) 3
	‘other artist’ 2		-
	-		‘the music’/‘material’ 1
	‘audience’ (3 implicit) 5		‘audience’ 1
	other 1		other 1
Goal		Goal	
	‘artist’ 1		-
	‘microphone’ 2		-
	‘material’ 1		-
	‘set’ 1		-
Senser		Senser	
	‘audience’ 1		‘one’ 1
Carrier		Carrier	
	‘artist’ -		‘artist’ 7
	‘the music’/‘material’ 2		‘the music’/‘material’ 4
			‘voice’ 1
	‘performance’ 1		‘performance’ 1
	-		‘you’ 1
	Other 1		Other 2
-		Attributor	
-			‘artist’ 1
		Initiator	
			‘the music’/‘material’ 1
Sayer		Sayer	
	‘artist’ 5		-
	‘other artist’ 1		-
	-		‘reviewer’ (implicit) 1
Target			-
	‘the music’/‘material’ 2		-
Recipient			-
	‘audience’ 1		-
Behaver		Behaver	
	‘artist’ 2		-
	‘audience’ 1		-
	-		‘Reader’ (implicit) 1
-		Existent	
			‘the music’ 1

These are the participant roles filled by Chrisette Michele: Actor (7) > Sayer (5) > Behaver (2) > Goal (1). *Bat for Lashes* fills a participant role 11 times. In 7 of these the artist fills the role ‘carrier’. She fills the following roles: Carrier (7) > Actor (3) > Attributor (1). As we have seen above it is rare that an artist fills this role so many times. Only Britney Spears has a similarly high frequency. The actual number of times she is in this position is higher (11), but if we relate it to the number of clauses in the text, *Bat for Lashes* has a relatively higher frequency of the artist in this role.

Both reviews start with descriptions of the artists. In *Chrisette Michele* this description is presented through a behavioral clause (1), and in *Bat for Lashes* it is given in a relational clause (2). Both texts go on to say something about the artists’ recent albums. Again, in *Chrisette Michele* we find a ‘doing’ process (3), this time material, and *Bat for Lashes* has a relational process, a ‘being’ process (4).

- (1) Chrisette Michele (behave) sings (behavioral) female anthems about empowerment and heartbreak (range)
- (2) *Bat For Lashes*’ Nastasha Khan (carrier) is (rel.: attributive) a drama queen (attribute)
- (3) the 26-year-old singer (actor) perform (material) material from her sophomore album, entitled “Epiphany” and due May 5 (scope).
- (4) Both her albums-- “Fur + Gold” and her latest, “Two Suns”— (carrier) are (rel.: attributive) quite moody affairs, blending dark electronics with a much noted Kate Bush vibe (attribute).

Of the seven first clauses in *Bat for Lashes*, six are relational. The one exception is a behavioral clause encouraging the reader to “look deeper”. What is being described is the stage set-up, Khan herself (“more than a temperamental woman”), and her records. It takes 8 clauses before the writer takes the reader into the actual concert in sentence 7. The show is talked about mostly in relational clauses as well. The music and her abilities are described extensively.

In *Chrisette Michele* the reviewer chooses to go more quickly into the description of the actual concert in a similar way to how it is done in the reviews of male artists that I looked at above. There are a variety of different process types, and more ‘doing’ processes that create a feeling of activity, something is going on all the time. You almost want to read it faster than the *Bat for Lashes* review. Again, *Chrisette Michele* is more similar to the reviews of male artists that I looked at in section 3.4.1.

*Santigold* is similar to *Chrisette Michele* in many ways. Here also the majority of processes are material. There are however no transitive clauses. Even so, *Santigold* also gives an impression of activity. The review starts right in the middle of the action with the artist saying “We were looking forward to this show the most” and continues with descriptions of the actions on stage through a variety of process types, though mainly material ones.

*Santigold* and *Chrisette Michele* are reviews that, due to more material processes seem more dynamic and active than the reviews of female artists at large. They are also the only females in my sample who are of African American descent. My sample is too small to speculate on the relevance of this, but I think it’s important to mention it – and it might be an interesting topic for further study. Black women have, as mentioned in the section on historical ideas of femininity and masculinity, been the ‘deviant’ form of femininity that white women measured themselves against. Are these artists seen as different from the other female artists due to color of skin? And is this the reason for the reviewers’ choices of process types and participant roles? Another issue is the role of the writers. Keir Bristol has written both these reviews, she has not reviewed any other female artists in my sample. Perhaps it all boils down to *her* choices.

### **3.5 Final Remarks**

The relationship between language as system and the use of language is dialectic. I have previously quoted Hasan saying that “the system furnishes resources towards the formation and interpretation of the process, and the process furnishes resources towards the system’s maintenance, innovation, and change”,<sup>110</sup> similarly we can say there is a dialectic relationship between culture/context and the representation of that culture/context.

As I mentioned in chapter 2, the choices of how reality is represented are made by the authors, but the texts are also influenced by the culture they are written in. American culture and history will also have influenced the artists in their development as artists. Perhaps is it only fitting that Bat for Lashes is described as celestial and temperamental and Lady Gaga, who surely fits the profile of the ‘bad’ woman, is described as she is? Could this be a mere reflection of the situation? However, DeGraw, a rather ‘emotional’ pop singer who in his concert performed sentimental songs such as “Next to me” and “Stay” (Oh, won’t you stay? I need you, need you here (...) I need your love but it never hurt this much), is not represented in the way the ‘emotional’ females are. The *DeGraw* review is one of the most matter-of-fact reviews in the sample, and the one where material processes are most dominant.

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<sup>110</sup> Hasan, “The place of context,” 170

To say that the reviewers merely present a representation of reality seems insufficient to me. More specifically, I see it as a responsibility of writers to be responsible and aware of the fact that they are, always, not just writing what they experience, they are choosing how to construe that specific experience and they are part of the linguistic processes that constitute the wider cultural context. Texts are not only representations *of* reality, they are representations *for* reality. Hasan says that “cultures change through human social practices, including language”.<sup>111</sup> This means there is potential for each and every one of us, including these reviewers, to change culture. So even if we accept that the ways the artists are described are rooted in culture (and I am not arguing this position), we can choose to do something about it.

My comparison of *Bat for Lashes* and *Chrisette Michele* exemplifies how different choices can be made. I found that, content wise, the texts were built up in similar ways. Both start with descriptions of the artists and go on to saying something about their recent albums. The process types chosen to do this differ, however, with the effect of leaving impressions of activity and action in the one review and not in the other. The events that are represented through the language are in other words similar, but the choices in how these are represented (or construed) are different. The comparison in section 3.4.1 also highlights this. The reviews of the male artists sum up ‘goings-on’ through material processes, but in the reviews of the female artists the reviewers have chosen to include more explicit descriptions in attributive clauses.

Goddard and Patterson say that we need to establish to what extent our ideas of ‘sex’ (or gender) are results of what we see because of language. This is not a question I am able to answer in this paper, indeed it is perhaps impossible to find *the* answer to it, but if *Billboard* and other outlets of popular culture continue to ‘talk’ about men and women in different ways, they are part of re/constructing a culture where women and men are perceived differently. Hasan says that context, being an instance of culture, carries “the potential of tracing the work that varieties of a language do in the maintenance and change of cultural patterns of life”.<sup>112</sup> When the reviewers in *Billboard* choose different process types to write about men and women, and when these different types can be linked to the historical and stereotypical idea of men as active (material or ‘doing’ processes) and women a more passive (relational or ‘being’ processes), they are part of maintaining cultural patterns. However, there

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<sup>111</sup> Hasan, “The place of context,” 170

<sup>112</sup> *Ibid.*, 171

are also reviews that are possibly part of changing it. There is in other words potential both for change and maintenance.

I have quoted Goddard in saying that ideas of gender change with different cultures and times (section 2.2). My investigation into historical ideas of gender suggests that these indeed have changed in American culture. One area where the change is very visible, both in my theoretical background, and in my sample, is sexual expression. The idea of purity from the Victorian period was challenged in the 1950s and 60s, and some of the sexually explicit lyrics and behaviors presented in my material are far from this ideal. There are not many references to sexuality in the sample (all though descriptions of women's clothing certainly hints at it, see for instance sentence 5 in *Lady Gaga* and sentence 30 in *Britney Spears*), but the ones we do find are all about women. Britney Spears, Kate Perry and Lady Gaga, all pop artists, stand out in this regard. There is a rebelliousness in the way they are represented which simultaneously deviates from, and confirms stereotypical behavior. The idea of the passive, submissive and emotional woman is not be found in these texts, but the image familiar from media studies, of the "bad" woman, is perhaps just as stereotypical and limiting. Historically, the idea of a "proper woman" and the privileged form of femininity got its meaning through opposition to other "deviant" forms of femininity. There are reviews in my sample that suggest such a division into "good" and "bad" women.

Women as emotional, sensitive and irrational are other historical/stereotypical images that are furthered in my material (see section 3.3.2 on relational clauses). As "stereotyping reduces, essentializes, naturalizes and fixes 'difference'",<sup>113</sup> it is troubling that my analysis of relational clauses suggests that these stereotypes, particularly relating to women, are still present. As my perspective views language as important in the construction of gender, this suggests that *Billboard* is part of maintaining restricted ideas of gender.

Popular culture has been identified by many theorists as the "most significant site of Ideological struggle".<sup>114</sup> They suggest that there is not "a single coherent unified dominant ideology but a complex field of competing ideas".<sup>115</sup> This indicates that popular culture is not simply about "injecting" ideology. As I pointed out in section 2.5 about mass media, the readers that read the reviews will not simply accept the message, but there will be a negotiation between subject and text.<sup>116</sup> In media there will also be several meanings offered,

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<sup>113</sup> Hasan, "The place of context," 171

<sup>114</sup> Gramsci in Barker, *Television, Globalization and Cultural identities*, 109, see also Hollows, 31-33

<sup>115</sup> Barker, *Television, Globalization and Cultural identities*, 109

<sup>116</sup> Ibid.

and they can meet both acceptance and rejection from the audience. In this intricate network of meanings, *Billboard* is only one.



## Chapter 4: CONCLUSION

I have set out to investigate how the categories 'man' and 'woman' are represented and created in *Billboard* with a focus on whether it liberates or reinforces traditional or stereotypical ideas of gender. I have quoted Hasan in saying that context, being an instance of culture, carries "the potential of tracing the work that varieties of a language do in the maintenance and change of cultural patterns of life".<sup>117</sup> Egging and Iedema found in their study of women's magazines that the magazine *New Woman* connotes active participation, dynamic change and liberation where *SHE* connotes "a static, distant, observation of women's estate".<sup>118</sup> *Billboard* places itself in between these two magazines in terms of what it communicates. My investigation into reviews in *Billboard* magazine implies that certain cultural patterns that relate to ideas of gender are upheld through the reproduction of heavily gendered discursive systems of meaning. It is also evident that it is a venue that holds a potential for changes.

Due to the limited sample, the tendencies I outline must be considered with some caution. Some tendencies within my sample are however interesting. Egging and Iedema argued that it is likely that there is "a 'degree of fit' between the meanings instantiated in the magazines, the habituses of their producers, and the habituses of their readerships".<sup>119</sup> The meanings instantiated in *Billboard* can in this perspective at least offer insights into the habituses of the authors of these specific texts and the readers of the magazine.

Stereotypical and historical ideas seem to influence choice of process types as well as participant roles in my sample. These ideas also show in the descriptions of the artists, mainly exposed in relational clauses, and in the mere fact that female artists to a larger extent are evaluated on the basis of looks, actions and abilities. The reviews of men are more dynamic as there are more 'doing' processes, while the reviews of women, with some exceptions, are more static due to a greater number of 'being' processes. The frequency of relational clauses, or rather the underrepresentation of these clauses in reviews of men, and the reviewers' willingness to comment more on women's looks and abilities, suggests that there are different standards for reviewing men and women. The existence of these differences in how the artists are represented are limiting as they are part of upholding the 'natural' division of men and women. And the special role of the media, as an important site for ideological struggle

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<sup>117</sup> Hasan, "The place of context," 171

<sup>118</sup> Ibid., 171

<sup>119</sup> Egging and Iedema, "Difference without diversity," 167

suggests that the discursive practices of magazines like *Billboard* are important in the continuous re/construction of gender.

Certain tendencies in my study could be interesting to look more closely into. One of these relate to transitive clauses. Women in my sample are more likely to be in the role of goal than men. However, the small number of transitive clauses makes it hard to generalize on the basis of my findings. Some of the texts in my sample, specifically *Santigold* and *Chrisette Michele*, stand out compared to other reviews of female artists. These are more dynamic than reviews of other female artists as the choices in process types and the participant roles filled by the artists are more 'active'. Again, the sample limits my ability to draw any conclusions based on these. It could also be interesting to investigate further whether my findings can be traced back to the artists belonging to other social categories, working with different music genres or reviewer's gender.

## Appendix 1: Close Analysis of the Reviews

### Lil Wayne / Jan. 16, 2009 / Long Island, N.Y. (Nassau Coliseum)

by Rajul Punjabi, N.Y.

1. Putting on (material) a Jekyll-and-Hyde-like display (scope) at Long Island's Nassau Veterans Coliseum (circ: location) on Jan. 16. (circ: location), / Lil Wayne (actor) opened (material) with humble gratitude and spiritual reflection (circ: manner), / but just minutes later (circ: location) he (sayer) added (verbal). "I'm the best rapper on earth." (verbiage)
2. All night long (circ:location), Weezy (actor) repeatedly (circ: manner) went (material) from street to sentimental and then back again (scope); / gleefully (circ: manner) grinding (behavioral) on backup dancers (range) at some points (circ: location), / and at other times (circ: location) solemnly (circ: manner) pacing (material) the stage (scope) with a frown on his dreadlock-obscured mug (circ: manner).
3. His highly-lauded album, "The Carter III," as well as many of his recent mixtapes, (actor) has built (material) a massive, diverse fan base (scope).
4. The packed venue (goal) that night (circ: location) was filled (material) to capacity (circ: manner) with kids who spit every single lyrics (circ: manner) / before it even spilled (material) from Wayne's lips (circ: manner).
5. The ice-grilled, New Orleans rapper (actor) fed off (material) the crowd (goal), / getting (material) a huge response (scope) / when he (sayer) asked (verbal) them (receiver) "how many people have at least 20 of my mixtapes?" (verbiage)
6. After the short but engaging performances by the other openers - Keyshia Cole and Gym Class Heroes (circ: location) – T-Pain (actor) launched (material) his set (scope) right before the main event (circ: location).
7. With a flashier than necessary three ring circus - as per his latest album title - and fire throwers and a midget Britney Spears impersonator (circ; manner), T-Pain's spectacle (actor) reached (material) its' pinnacle (scope) during a much quieter moment (circ: location).

8. His short a capella session (carrier) featured (relational) him hitting the high notes (attribute) / as his face (actor) dripped (material) with sweat from labored yet fruitful attempts to prove there's a vocalist behind that vocoder (circ: manner).
9. He (actor) managed to perform (material) every single that brought him to attention (scope), / but "Chopped and Screwed," (actor) brought (material) the most crowd participation (scope).
10. Lil Wayne's headlining set , which followed, (actor) began (material) with a jack-in-the-box entrance (circ: manner)/ where he (actor) popped (material) out of the stage (circ: location) unexpectedly (circ: manner) / before performing (material) "Hey Mr. Carter." (scope)
11. With his DJ and band suspended from above on individual stages, (circ: manner) Weezy (beaver) dabbled in (behavioral) a few of his underground hits including "Sky's the Limit" as well as some throwback Cash Money flavor with "The Block is Hot." (range)
12. Keri Hilson (beaver) sauntered (behavioral) on stage (circ: location)/ singing (behavioral) her current single "Turnin' Me On," (range)/ dressed (material) in a neon mini jacket, black skinny jeans and sky-high platform boots (circ: manner).
13. Wayne (beaver) dropped his verse<sup>120</sup> (behavioral) on the track (circ: manner) , / and after an artificial flirtation between the two, (circ: location) Ms. Hilson (actor) posted up (material) behind him (circ: location) at almost a foot taller - (circ: manner)-/ and proclaimed (verbal) "There's nothing little about this Wayne," (verbiage) / lifting (material) his white tee (goal) to reveal a tatted-up torso (circ: purpose).
14. After some fluffy guest appearances from a slew of his Young Money artists (circ: location), Lil Wayne (actor) pulled up (material) a chair (goal) / and said (verbal) "Who in here is not afraid of love?" (verbiage)/ as he (actor) strummed (material) the opening riffs for "Prostitute." (scope)
15. He (actor) brought (material) it (scope /part of process) back to the club (circ: location) later in the show (circ: location), / serenading (behavioral) "Mrs. Officer," (range) / and then (circ: location) gyrating (behavioral) on the floor (circ: location) to his rock-infused rendition of "Lollipop." (circ: manner)

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<sup>120</sup> Means to freestyle or improvise.

16. Wrapped in a red boxer's robe, (circ: manner)/ Weezy (actor) exited (material) with Whitney's Houston's "I Will Always Love You" blaring in the background, (circ: manner) / yet nearly (circ: manner) drowned out (material) by screaming fans(actor).

## Lykke Li / Feb. 2, 2009 / New York (Webster Hall)

by Jill Menze, N.Y.

1. One of the latest Swedish imports to incite a flurry of blog buzz in the States (value) is (rel: identifying) Lykke Li, the sweet-voiced 22-year-old whose 2008 debut, "Youth Novels," walks its own quirkily charming line between Feist's simple melodies and Robyn's dance-pop sass (token).
2. While the set, produced by fellow Swede Bjorn Yttling of Peter Bjorn & John, (actor) reveals (material) its subtle nuances (scope) with minimal instrumentation (circ: manner) / paired with Li's almost mousy vocals (circ: manner), the music (carrier) takes on (relational) an entirely different tone live (attribute).
3. At New York's Webster Hall (circ: place), Li's idiosyncrasies (carrier) were (rel: attributive) on display (attribute) with each twist and turn and hip shake (circ: manner), / while her three-piece band (actor) fleshed out (material) the softer tones of her songs (scope) with pounding drum beats, lumbering bass and keyboard flourishes (circ: manner).
4. True, some of the hidden magic of the recordings (carrier) was (rel: attributive) lost (attribute), / but the performance (actor) gained (material) some much-needed energy and enthusiasm (scope).
5. The childlike nature of Li's voice (carrier) also sounded (rel: attributive) stronger and more confident (attribute) / as she (actor) broke (material) out of her coy shell (circ: location) for songs like the playful "I'm Good, I'm Gone" and "Little Bit." (circ: location)
6. "Complaint Department" (actor) found (material) Li embracing her electro-pop dance edge (scope), / a side it (actor) wouldn't hurt (material) her (beneficiary) to explore more of (scope), / while the two-drummer-backed "Hanging High" (carrier) provided (relational) a moody, darker balance to her lighter material (attribute).
7. Though the show (carrier) was (relational) sold out (attribute), / the primarily NYU-aged crowd (actor) did little more than offer (material) an infrequent head nod and cheers for hits like "I'm Good, I'm Gone." (scope)
8. After failing to encourage a sing-along during a rendition of "Tears on My Pillow" for the encore (circ: time), Li (sayer) remarked (verbal) "Don't you guys know this song?" (projected/verbiage) / before ending (material) it (goal) midway (circ: manner) / and jumping into (material) a rushed version of the ballad "Tonight." (scope)

9. "Window Blues" (carrier) also proved (relational) an unsuccessful go at a group sing-along (this time in French) (attribute), / and a concertgoer (sayer) noted, (verbal) "What is this, an iPod commercial?" (projected/verbiage) at the song's almost deliberate attempt to sound offbeat (circ: matter).
10. A handful of covers (Kings Of Leon's "Knocked Up," Lil' Wayne's "A Milli") (goal) were peppered in (material) to spice up the one-full-length-in artist's catalog (circ: cause), / though the transition from Lou Reed's "Walk on the Wild Side" into A Tribe Called Quest's "Can I Kick It?" to close the show (carrier) proved (relational) more awkward than inventive (attribute).
11. Which (token) was (rel: identifying) more or less the feel of the night on the whole (value): / much like "Youth Novels," Li's live set (carrier) is lacking (rel: attributive/possessive) a certain focus and direction (attribute).
12. Fortunately, the statuesque blonde (carrier/possessor) has (rel: attributive/possessive) a way of owning her presence onstage despite any musical missteps (attribute/possession).

## **P.O.S / Feb. 21, 2009 / New York (Mercury Lounge)**

Lara Marsman

1. A founding member of the Minneapolis hip-hop label Doomtree Collective, P.O.S. (actor) has fought (material) hard (circ: manner) for respect (scope) in the depths of underground rap music (circ: location).
2. Touring (material) with acts like Atmosphere and Minus the Bear (circ: manner), / P.O.S. (aka Pissed Off Stef/Promise Of Stress) (carrier) seemingly always ends up (relational: attributive) an opening act (attribute).
3. However, this past February (circ: location), he (actor) kicked off (material) a headlining tour (scope) with fellow label mates Mike Mictlan and Lazerbeak (Hand Over Fist) and Sims (circ: accompaniment).
4. “This is the first time I’ve ever sold out a show in New York!” (verbiage/projected) he (sayer) proudly (circ: manner) exclaimed (verbal) from the front of the stage at Mercury Lounge (circ: location).
5. Opening act Mictlan (actor) didn’t even take the stage (material) until 11 p.m. (circ: location)
6. Making up (material) for his lack of height (scope) with his significant stage presence (circ: manner), / Mictlan (actor) proceeded to lift up (material) the mic stand (goal), / which (actor) stood (material) a good foot or two above his head (circ: location), / and swung (material) it (goal) from one end of the stage to the other (circ: manner) / encouraging (verbal) the crowd (target) to “make some noise.” (verbiage)
7. He (actor) performed (material) ten tracks that most of the crowd knew by heart (scope) with beats provided by his Hand Over Fist partner, Lazerbeak (circ: manner).
8. Not five minutes after Mictlan’s departure (circ: location), Sims (carrier) was (rel: attributive) on stage, visibly eager (attribute).
9. He (sayer) apologized (verbal) to fans (receiver) that he would be testing out some new tracks (verbiage/projected), / and after a positive response (circ: location), Sims (initiator) proceeded to get (material) the crowd (actor) jumping (material) with politically passionate rhymes and pulse-pounding beats provided by Lazerbeak (circ: manner).



10. He (actor) performed (material) fan-favorites like "15 Blocks" and "Lucky" (scope) / before bringing (material) Mictlan (goal) out (part of process) for a couple of duets (scope).
11. To finish off (material) his set (scope), / he (actor) wowed (material) the crowd (goal) with a freestyle rap and some old-school dance moves (circ: manner).
12. By the time (circ: location) P.O.S. (actor) took (material) the stage (scope), / it was (rel: attributive) well after midnight and blazing hot (attribute) inside the club (circ:location).
13. Lazerbeak (actor) traded places with (material) Plain Ole Bill (goal), / and P.O.S (actor) warmed up (material) by tuning his electric guitar (circ: manner) / as "The Brave and the Snake" off his new album "Never Better" (actor) played (material) in the background (circ: manner).
14. Like Sims, he (sayer) announced (verbal) that most of his set would be new tracks (verbal/projected), / and no one (carrier) was (rel: attributive) more surprised than he (attribute) / when the crowd (behave) rapped (behavioural) right along with him (range).
15. Tracks like "Yeah Right," "Safety in Speed (Heavy Metal)" and "P.O.S. Is Ruining My Life" from his previous release "Audition" (token/ identified) were (rel: identifying) among few deviations from "Never Better." (value/ identifier)
16. After saying (verbal) his goodbyes (matter), / O.S. (behave) invited (behavioral<sup>121</sup>) Mictlan and Sims (receiver) back out (range) / to come (material) down into the crowd (circ:location) / and finish off (material) his set (scope) with a bang, aka Stand Up off of Audition (circ:manner).

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<sup>121</sup> "Invited" cannot project, Martin suggests then that it is behavioural rather than verbal. See Martin, *Working with functional grammar*, 125-126.

## Britney Spears / March 11, 2009/ Long Island, NY/ Nassau Coliseum

M. Tye Comer, N.Y.

1. Britney Spears (attributor) must make (rel: attributive) other pop stars (carrier) angry (attribute).
2. Beyonce, Pink, Justin ... none of them (actor) would dare use (material) pre-recorded vocals (scope) during their live shows (circ: location), despite the complex choreography of their performances (circ: contingency).
3. Madonna and Janet (carrier) are (rel: attributive) guilty of using backing tracks to carry some of vocal weight, but certainly not all of it (attribute).
4. Hell, even the Pussycat Dolls (behave) sing (behavioral) live (range).  
But Britney?
5. She (carrier) is, and always has been, (rel: attributive) about blatant, unapologetic lip-syncing (attribute).
6. Case in point: at the New York stop of her anticipated comeback tour (circ: location), Spears (actor) used (material) her actual vocal chords (goal) only three times (circ: extent) / – twice to thank (verbal) the crowd (receiver), / and once to sing (behavioural) a ballad (range) (though the vocals during that number were questionable, as well) (circ: manner).
7. Even the *spoken* bits in the songs (carrier) came (rel:attributive) from a DAT (attribute).
8. Somewhere (circ: location), Ashlee Simpson (token/possessor) has (rel: identifying/possessive) a dartboard with Brit's face square in the bull's-eye (value/possession).
9. Of course, none of this (actor) bothered (material) the 16,000 fans that turned up to cheer the resurrected icon (scope) at Nassau Coliseum Wednesday night (circ: location).
10. Britney (behave) merely paid lip service (behavioral) to her songs (range), / but the audience members (behave) screamed (behavioural) the words to every hit (range) at the top of their collective lungs (circ: manner) / – even if it was (rel: attributive) obvious (attribute) / they (carrier) were (rel: attributive) the only ones really singing (attribute).

11. Why does (part of process) Britney (actor) get a pass (material) / when so many other pop stars (carrier) keep (relational: attributive) it real (attribute)?
12. Has (part of process) her audience (carrier) become (rel: attributive) more forgiving (attribute) / after watching (behavioural) / their heroine (actor) publicly wrestle (material) with her personal demons (circ: manner) over the last few years (circ: location)?
13. Perhaps, but sympathy alone (actor) doesn't fill (material) arenas (goal) to the rafters (circ: manner).
14. The truth (value) is (rel: identifying) that vocal prowess has never been the fuel that powers the Britney Machine (token).
15. Singing (token) simply isn't (rel: identifying) the point (value).
16. Spears (carrier) is (rel: attributive) an entertainer; a put-on-a-show kind of girl (attribute).
17. And despite what happens behind the curtain (circ: manner), / Britney's Circus tour (carrier) is (rel:attributive) indeed quite a show (attribute).
18. Focusing largely on material from her last three albums (circ: manner), / Spears' first outing in five years (carrier) is (rel: attributive) a dazzling, racy, in-the-round spectacle that's a little Cirque de Soliel, a little Skinemax, but all Britney at its core (attribute).
19. Designed to play up her biggest strengths (i.e. her well-honed dance skills) and distract from her shortcomings (preposed attribute)<sup>122</sup>, the highly choreographed show (carrier) features (rel: attributive) an over-the-top array of acrobats, magicians, clowns, and no less 12 dancers on stage at any given time (attribute).
20. The scale of the concert (carrier) is (rel: attributive) so massive (attribute), in fact, / it (actor) at times (circ: location) threatens to eclipse<sup>123</sup> (material) its star (goal).
21. Still, despite all of the smoke and mirrors (circ: contingency), the most alluring aspect of the show (value) remains (rel: identifying) Britney herself (token).
22. Looking (rel: attributive) more lively (and more fit) (attribute) / than she (carrier) has (rel: attributive) in half a decade (circ: location), / Spears (carrier) donned (rel: attributive) 12 different costumes (attribute) / as she (behavior) shimmed and shook (behavioural) her way (range) through a 17-song set that featured some of her biggest

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<sup>122</sup> Preposed attributes are dependent on the following nominal group. See Thompson, *Introducing functional grammar*, 163

<sup>123</sup> Following Halliday's recommendations I analyze this as one clause. Halliday suggests this in clauses where the first lexical verb is mental or verbal. See Martin, *Working with functional grammar*, 105

- hits, including "Piece of Me," "Toxic," "Womanizer," and funky new remixes of "Slave 4 U" and "...Baby One More Time." (circ: location)
23. After years of studying the playbooks of Madonna and Janet Jackson (circ: location), Britney (actor) has learned (material) a thing or two about showmanship (scope).
  24. When not strutting (behavioral) her scantily-clad stuff (range) from one end of the arena to the other (circ: extent), / Spears (carrier) had (rel: attributive) plenty of other tantalizing ways to keep the crowd captivated (attribute).
  25. One minute (circ: location), she (goal) was being sawed (material) in half (scope).
  26. The next (circ: location), she (carrier) was (re: attributive) a straddling dancer suspended 20 feet in the air (attribute).
  27. If she (behavior) wasn't writhing (behavioural) around in a gilded cage (range or circ: manner), / she (actor) was giving (material) a center-stage lap dance (scope) to one very lucky audience member (beneficiary).
  28. But entertainment (value) wasn't (rel: identifying) Britney's only goal (token).
  29. More than anything (circ: manner), she (senser) wants (mental)<sup>124</sup> / this tour (actor) to prove material) to the world (beneficiary) / that she (carrier) 's (rel: attributive) stronger than yesterday (attribute), / and that she(carrier) 's (rel: attribute) back in control of her own circus (attribute).
  30. Her assortment of authoritative costumes (Sexy Ringleader! Sexy drill sergeant! Sexy policewoman!) (actor) helped to drive (material)<sup>125</sup> the point home (scope), / but the biggest evidence of Spears' rebirth (value) was (rel: identifying) simply the confidence and vigor behind her performance (token).
  31. For the first time in ages (circ: location), she (actor) actually worked (material) for the applause (scope) – / and, like the Britney (phenomenon) we (senser) once (circ: location) knew (mental), / she (carrier) seemed to have (rel: attributive) a great time doing it (attribute).
  32. Thanks to her infectious enthusiasm (circ: cause), Spears (actor) managed to pull off (material) the biggest magic trick of all (scope) – / she (actor) erased (material) the image of the sad, wayward diva that has been plastered across the tabloids for the last few years (goal).

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<sup>124</sup> Even if the first lexical verb is mental I choose to see this as two processes as there are different participants involved in the “wanting” and the “proving”. (Martin 117)

<sup>125</sup> Her I treat it as one process as the participants involved are the same for both lexical verbs.

33. And for many fans (circ: cause), that alone (carrier) was (rel: attributive) cause for ovation (attribute).

## **Kate Perry / April 7, 2009 / New York (The Fillmore New York at Irving Plaza)**

Patrea Patterson

1. Katy Perry (value) was surrounded (rel: identifying and circumstantial) by giant, inflatable fruit and a Hello Kitty doll (token) / when she (actor) hit (material) the stage (scope) at New York City's Irving Plaza Tuesday night (circ: location) for her "Hello Kitty" tour (circ: cause), / but it was (rel: identifying) ultimately (circ: location) her cheeky performance and banter (token) that sweetened up the sold-out crowd (value).
2. After an opening set by The Daylights (circ: location), the 24-year-old pop singer (actor) kicked off (material) the second night of her three-date run at the venue (scope) in signature form (circ: manner) / --wearing (rel: attributive) a short purple dress (attribute), / singing (behavioral) "Fingerprints" into a sparkly, pink microphone (range) / and strutting (behavioral) to the song's lyrics: "I'm leaving you my legacy/I gotta make my mark/I gotta run it hard/I want you to remember me/I'm leaving my fingerprints." (range)
3. Though it (carrier) was (rel: attributive) a school night (attribute), / Perry's teen fans (carrier) were (rel: attributive) out in force (attribute), / backing up (material) Perry (goal) on every note of "Hot N Cold" and "UR So Gay" (scope) / but saving (material) special enthusiasm (scope) for her latest single, "Thinking of You," (circ: location) / during which Perry (actor) performed (material) a guitar solo (scope).
4. Others (sayer) yelled out (verbal), "You're so beautiful," and "Marry me," (verbiage) / while one lucky fan standing in the front (actor) was given (material) a pink guitar that appeared to be broken (goal).
5. "We can't use it," (verbiage) said (verbal) Perry (sayer).
6. At one point (circ: location), the singer (actor) surprised (material) the bright-eyed crowd (goal) / when she (behavior) motioned (behavioral) towards the Hello Kitty doll (range) / and said (verbal), "This is the biggest p\*\*\*y you will ever see on stage." (verbiage)
7. Later she (actor) fondled (material) the inflatable banana (goal)/ as her young fans (behavior) looked on (behavioral).
8. But Perry's performance (carrier/possessor) also had (rel: attributive/possessive) its earnest moments (attribute/possession).

9. She (sayer) talked (verbal) openly (circ: manner) about growing up with pastor parents (Circ: matter<sup>126</sup>) / and singing (behavioral) in a church (circ: location) / adding (verbal) that "Christian Skate Night" was the only time when she was able to mingle with boys her age (verbiage).
10. Perry (actor) reemerged (material) for her encore (circ: cause) / sporting (rel: attributive) a pink-and-black leopard pantsuit and kitty ears (attribute) / and performed (material) a cover of Queen's "Don't Stop Me Now," (scope) / and then awarded (material) fans (goal) with her long-awaited breakthrough hit, "I Kissed A Girl," (circ: manner) / which (token) was (rel: identifying) No. 1 on Billboard's Hot 100 for seven weeks last summer (value).
11. Leaning in (behavioral) close to the crowd (circ: manner), / Perry (behaber) sang (behavioural), "I kissed a girl just to try it/I hope my boyfriend don't mind it," (range) / toying (material) with her fans (scope) until the very last note (circ: extent).

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<sup>126</sup> Matter is a category of circumstance. See Thompson, *Introducing functional grammar*, 102

## Neko Case / April 13, 2009 / New York City (Nokia Theatre)

Mike Ayers

1. What used to be a telling sign of Neko Case's rise in stature (value) was not (rel: identifying) necessarily (circ: manner) how well her albums were doing (token).
2. Instead, her success (goal) could be charted (material) in a different way: the rise in cat calls from her male audience over the years (circ: manner).
3. It was somewhat awkward<sup>127</sup> to hear (mental) perfectly grown men shout their own notions of love and adulation (phenomenon) between songs (circ: location).
4. Now (circ: location), she--along with her audience—(actor) takes (process-) it (scope) in stride (- material), an acceptance of her fate as alt-country's prom queen<sup>128</sup>.
5. So when a lone voice (sayer) shouted (verbal), "I love you, Neko Case," (verbiage) during the first night of her sold out, two night stand at Times Square's Nokia Theatre (circ: location), / she (sayer) simply (circ: manner) replied (verbal).
6. "Thank you. Me too." (verbiage/projected)
7. Case (Carrier) is (rel: attributive) most content (attribute) / when she (behave) 's singing (behavioral) handdog songs about a handdog way of life (range).
8. At this point (circ: location) her catalog (actor) seems to blur (material) itself (scope), / and you (senser) almost start to forget (mental) which song is from which album (phenomenon).
9. It's (rel: attributive) a testament to her songwriting (attribute); / Case (carrier) is (rel: attributive) clearly obsessed with the foibles of relationships, the scenery as it goes by, and how to pick up the pieces (attribute).
10. On this night (circ: location), she (actor) played (material) the part of the poised, unbroken woman with a high degree of integrity (scope).
11. "Don't Forget Me" and "Middle Cyclone" (carrier/possessor) had (rel: attributive and possessive) her at her most battered, tender moments (attribute, possession).
12. Her voice (carrier) was (rel: attributive) forlorn (attribute) at the right times (circ: location), / her body language (actor) conveying (material) every shake and rattle one would have at the moments she's describing (scope).

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<sup>127</sup> Themathized comment, see similar function in *Bat for Lashes*.

<sup>128</sup> Expands on "takes it in stride".



13. When she (sayer) uttered (verbal) the line, “I’ll miss you when I’m lonely, I’ll miss the alimony too,” (verbiage/projected) / she (carrier) sounded (rel: attributive) gut punching and redemptive (attribute) at the same time (circ: manner).
14. On more than one occasion (circ: extent), Case (actor) diverted (material) the crowd’s collective gaze (goal) off her and towards her band mates (circ: location), / highlighting (material) longtime multi-instrumentalist Jon Rauhouse, the understated MVP of Case’s touring band (scope).
15. Rauhouse (actor) augments (material) Case (goal) in ways that are imperative to the fading juke-box era she’s tapping. (circ: manner)
16. During “The Pharoahs,” (circ: location) his pedal steel (sayer) conveyed (verbal<sup>129</sup>) that sleepy, backwoods feel any rooted country singer needs (verbiage) / and his banjo (actor) figured (material) prominently (circ: manner) during “Favorite” and “Maybe Sparrow,” (circ: location) / adding (material) to the rustic feel the singer sometimes exudes (scope).
17. As expected (circ: manner), Case’s set (carrier) was (rel: attributive) dominated by tunes from “Middle Cyclone,” released last month (attribute).
18. She (beaver) quickly (circ: manner) belted out (behavioral) the first single, “People Got A Lotta Nerve,” (range) / but held off on (material) the album’s gems (goal) until the end (circ: location).
19. “This Tornado Loves You” (carrier) featured (rel: attributive) a guest appearance by Crooked Fingers’ Eric Bachmann on guitar (attribute), / and the swaying ballad “Magpie To The Morning” (carrier) had (rel: attributive/possessive) Case working through her illusionary narratives with ease (attribute).
20. Only during “Prison Girls” (circ: location) did (part of process) her voice (carrier) sound (rel:attributive) a bit slurry (attribute), / but it was (rel: identifying) a forgivable moment (token) / , if only to realize (mental)/ that she (carrier) has (rel: attributive) the same faults her songs often champion (attribute).

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<sup>129</sup> Verbal clauses include semiotic processes that are not necessarily verbal (showing, indicating). See Martin, *Working with functional grammar*, 108

## DeGraw / April 20, 2009 / New York (Highline Ballroom)

Keir Bristol, N.Y.

1. Fans who braved the rain to see Gavin DeGraw at Highline Ballroom in New York City Monday night (April 20) (goal) were treated (material) to material from “Free,” his new album, in addition to old favorites (scope).
2. The crowd-pleasing singer/songwriter--whose current tour is officially titled “Where It Began” but affectionately nicknamed “The DeGraw-some Tour” by his brother, Joey DeGraw—(actor) presented (material) a more stripped down and under-saturated set that was reflective of his latest material (scope).
3. After performances by Joey and Honeyhoney (circ:time), DeGraw (actor) opened (material) the show (scope) alone onstage with “Dancing Shoes,” a track from the new album (circ.:manner).
4. DeGraw’s band (actor) then joined (material) him (goal) to play more highlights from “Free” (“Glass,” “Indian Summer”) (scope) / and the singer (carrier) proved to be (rel.attributive) a triple-threat, switching back and forth between lead guitar and piano while crooning soulfully to the crowd (attribute).
5. The confidence (carrier) was (rel.attributive) palpable (attribute), at least until DeGraw’s performance swagger (actor) swiftly (circ: manner) melted away (material) / when an audience member (sayer) yelled (verbal), “Gavin, I want to have your babies!” (verbiage) / to which he (sayer) half-jokingly (circ: manner) replied, (verbal) “My stomach hurts all of the sudden.” (verbiage)
6. DeGraw’s set (actor) shifted (material) to an open jam session during the reggae-tinged “Next to Me” and the Dave Mason-inspired “Chemical Party (scope), / and the singer (actor) also performed (material) a few covers--The Commodores’ “Easy Like Sunday Morning” and Ray Charles’ “I Got a Woman,” (scope) / which was (process:-) appropriately (circ: manner) blended (-:material) with DeGraw’s own song, “In Love with a Girl.” (circ: manner)
7. For his extended encore,(circ.: time) DeGraw (actor) rewarded (material) the audience's applause (goal) with “Stay,” the first single from “Free,” followed by “Crush” and “I Have You to Thank.” (circ.:manner)
8. On the final song, “I Don’t Want To Be,” (circ.:time) his own vocals (goal) were overpowered (material) by excited fans singing along to the lines, “I don’t want to be

anything other than what I've been trying to be lately /All I have to do is think of me and I have peace of mind.” (actor)

9. DeGraw (actor) closed out (material) the night (scope) by jumping down from his piano, shaking hands, and inviting the crowd to join him at his favorite bar after the show (circ.: manner).

## **Chrisette Michele / April 28, 2009 / New York (B.B. King Blues Club)**

Keir Bristol, N.Y.

1. Chrisette Michele (beaver) sings (behavioral) female anthems about empowerment and heartbreak (range), / but men and women alike (senser) came (men-) to B.B King Blues Club on April 28 (circ: place) to see (-tal) / the 26-year-old singer (actor) perform (material) material from her sophomore album, entitled “Epiphany” and due May 5 (scope).
2. After a performance by Jesse Boykins III (circ:time), Michele (actor) opened (material) her set (scope) with two songs from the new record and some favorites from her 2007 debut “I Am” (“Your Joy,” “Best of Me,” “Be O.K.”) (circ.:manner).
3. It was (rel.:attributive) clear (attribute) / which R&B hitmakers (actor) had collaborated with (material) Michele (goal) on each track(circ: manner) ; / “Epiphany” and “What You Do” (carrier) have (re.:attributive) a similar vibe to Ne-Yo’s own work (attribute), / while John Legend’s influence in “Love Is You”(carrier) is (re.:attributive) palpable (attribute).
4. But Michele (actor) made (material) the material (goal) her own (scope), thanks to her jazz-influenced scatting and powerful stage presence (circ.:cause).
5. Michele (sayer) often introduced (verbal) each song (target) by offering a neat summary of its theme (matter) / before singing (behavioral) “Best of Me,” (range) / she (sayer) said (verbal), “This is my song about falling in love with an idiot” (verbiage); / and she (sayer) introduced (verbal) “Love Is You” (target) by saying, “We [John Legend and I] were trying to come up with the definition of love.” (circ.:manner)
6. The singer (sayer) also announced (verbal) that the deluxe edition of “Epiphany” will feature excerpts of her poetry (projected)/ which, thematically speaking, (carrier) has (rel: attributive) much in common with her music (“I left him with warm hugs / I left him with kisses / someone is going to appreciate me.”)(attribute)
7. As if Michele’s performance (carrier) weren’t (rel.:attributive) deserving enough of that appreciation (attribute), / Wanita “D. Woods” Woodgette [of Danity Kane fame] (actor) came (material) onstage (circ.:location) to praise her friend (circ.: cause) / and tell (verbal) fans (recipient) to buy the album (projected/verbiage).
8. Another surprise moment (actor) came (material) during “Mr. Radio,” (circ: time) / when Michele (actor) handed (material) a microphone (goal) to a male fan in the audience (beneficiary) / and said (verbal), “Here. You look like you can sing.” (verbiage)

9. The fan (actor) immediately (circ: location) grabbed (material) it (goal) / and followed (material) with the next verse of the song (scope), / cueing (material) applause from the audience (scope).
10. Michele (actor) exited (material) the stage (goal) after that song (circ: time), / but the audience (actor) hadn't had (material) enough of her (scope) yet (circ: location).
11. It (behavior) sang (behavioral) "If I Had My Way" (range) / to convince (material) the singer (goal) / to come (material) back for an encore (scope), / and she (actor) soon (circ: location) returned to perform (material) a fan favorite, "Let's Rock," in which she confirms her influences by singing, "I've been studying Miss Billie [Holiday], Miss Ella / Miss Sarah Vaughn and Miss Natalie Cole." (scope)

## **Bat For Lashes / April 30, 2009 / New York (Bowery Ballroom)**

Michael D. Ayers, N.Y.

1. It'd be easy to say<sup>130</sup> Bat For Lashes' Nastasha Khan (carrier) is (rel.: attributive) a drama queen (attribute).
2. Both her albums-- "Fur + Gold" and her latest, "Two Suns"— (carrier) are (rel.: attributive) quite moody affairs, blending dark electronics with a much noted Kate Bush vibe (attribute).
3. Her stage setup (carrier) furthers (rel.:attributive) this impression (attribute); / creepy dolls with light-up wings, a black raven, and religious statues (token) surround (rel.: identifying and circumstantial) her assorted keyboards, sequencers and drum kit (value), like they might a goth teenager's bedroom (circ.: manner).
4. But look (behavioural) deeper (circ.: manner), / and Khan (carrier) is (rel.: attributive) more than a temperamental woman who can't quite make it out of her Smiths phase (attribute).
5. Her records (carrier) demonstrate (relational) a concern for the spiritual, the celestial, and how that relates to her own being (attribute).
6. Such serious issues (actor) didn't weigh (material) on her (scope) too long (circ: manner) on Thursday night (April 30), though (circ.: time).
7. Gracing (material) the stage (scope) with a winged outfit (circ: manner), / Khan (carrier) was (rel.:attributive) more poised and confident than her songs would lead you to believe (attribute); / immediately during her opener, "Two Suns," and "Sleep Alone," (circ.: time) she (carrier) was (rel.:attributive) animated through movement, reactionary with smiles (attribute) after delivering certain lines (circ.:time).
8. She (carrier) was (rel.:attributive), surprisingly, happy (attribute).
9. While there are (existential) a number of somber, slower tunes that lined her set, such as the morose-sounding "Moon and Moon" and "Tahiti," (existent) / Khan (carrier) was (rel.:attributive) at her best (attribute)/ when working (material) with more upbeat, electronic arrangements (scope).
10. When the beats and rhythms (carrier) were (rel: attributive) fast, like on the reprised version of "Daniel" or the tribal "Peace of Mind,"(attribute) / she (actor) seemed to thrive<sup>131</sup> (material) off the energy (scope), / and her audience (actor) did (material), too.

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<sup>130</sup> Here we have a thematized comment that functions as an evaluation of the information in the following clause. See Thompson, *Introducing functional grammar*, 78.

11. That (matter<sup>132</sup>) said (verbal), / if one (senser) were to concentrate (mental) on just her music (phenomenon), / you (possessor)'d have (rel: attributive and possessive) rather simplistic sounding, electro-keyboard driven songs that would sound a bit dull (attribute/possession); / Khan's songs (actor) aren't diving (material) into new territory (circ.: manner).
12. But paired with her voice (circ: manner), the material (carrier) become (rel: attributive) something else altogether (attribute), / ultimately (circ: manner) making<sup>133</sup> (rel: attributive) her live show (carrier) a worthwhile experience (attribute).
13. Her vocal control and range (carrier) is (rel.:attributive) impressive and at times utterly mesmerizing(attribute),.
14. On this particular evening (circ.:time), Kahn (attributor) made (rel.:attributive) it (carrier) evident (attributive) / that in this regard (circ.: location), she (carrier) 's (rel.:attributive) at the top of her class (attribute).

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<sup>131</sup> “seemed to thrive” is analyzed as verbal group. “Thrive” is relevant for process type.

<sup>132</sup> “That” points to preceding clause.

<sup>133</sup> Initiator is carried over from preceding clause.

## Nas / May 1, 2009 / New York (Hunter College Assembly Hall)

Lara Marsman, N.Y.

1. Despite the fact (circ: contingency) his wife Kelis (actor) -- / who is due to give birth (material) to the couple's first child (scope) in coming months (circ: time)-- / filed (material) for divorce (scope) the previous day (circ: time) / and that he (actor) had to perform (material) for a rowdy crowd full of insubordinate college kids (scope) with a less than desirable sound system (circ: manner), / Nas (actor) did (material) just what Hunter College hired him to do (scope): / put on (material) a great show (scope).
2. Opening acts TK Wonder (actor), donning an 80s-inspired get-up, alongside her human beatboxer Taylor McFerrin, and Ghana-born Blitz The Ambassador, backed by a small brass band comprised of a saxophonist, trumpet player and trombonist(circ: manner), set up (material) the stage (scope) for the Queensbridge MC (beneficiary).
3. After nearly half-hour of school security instructing the crowd to back up from the stage due to fire hazard restrictions and more sound issues (circ: location), / Nas (actor) finally (circ: manner) took (material) the stage (scope) close to 9:45pm (circ: location) to fans chanting "Braveheart, Braveheart!" (circ: manner)
4. Spectators (senser) / who had waited (material) on line (circ: manner) in the rain (circ: location) for nearly two hours (circ: location) / instantly forgot about (mental) their wet garments (phenomenon) / and were immediately (circ) appeased (mental) by Nas' intense and emotional rendition of "Hip Hop is Dead" followed by his attack on Fox News, "Sly Fox," (phenomenon) / warning (verbal) fans (target) to "watch what you're watchin'." (verbiage/projected)
5. Although the sound system (carrier) continued to prove (relational) problematic (attribute), / the raspy-voiced rapper (actor) never (circ: manner) lost (material) a beat (scope), / flying (behavioral) through a medley of thirty tracks, including "NY State of Mind," "If I Ruled the World," "Got Yourself a Gun," "Hot Boyz," "Nas Is Like" and "Breathe," among others (range).
7. To close (material) the show (scope), / Nas (actor) finally (circ: time) performed (material) his uber-popular, requested "Braveheart," followed by "One Mic," (scope) / proving (material) / that as long as he (actor) can continue to entertain (material), / he (actor) will prevail (material) in the face of adversity (circ: manner).



## Lady Gaga / May 2, 2009 / New York (Terminal 5)

Jill Menze, N.Y.

1. “I never imagined that at a club in New York City, this many people would come,” (verbiage/projected) Lady Gaga (sayer) gushed (verbal) to a screaming, sold-out crowd (receiver) at Terminal 5 on (circ: place) Saturday (May 2) (circ: time), / before adding (verbal) with a smile (circ: manner), “But you still throw beer on me.” (verbiage/projected)
2. The New York club scene, and beer throwing, (carrier) is (relational) nothing new to the 23-year-old Gaga (real name: Stefani Germanotta) (attribute) / who has been performing (material) throughout the underground circuit (circ: location) for years (circ: location).
3. But on the heels of her successful debut album, “The Fame” (Interscope/Universal) and hit singles “Just Dance” and “Poker Face,” (circ: location) / it ’s (rel: attributive) only recently (attribute) / that she (actor) can reap (material) the benefits of her hard work (scope).
4. For Gaga (circ: viewpoint),that (token) means (rel: identifying) performing her show -- her way--in all its campy glory (value).
5. The notoriously blonde-wigged and pants-less singer (carrier) donned (rel: attributive/possessive) little more than funky suit tops, mini leotard dresses and a clear plastic bubble outfit (attribute/possession) throughout the set (circ: location), / all the while delivering (verbal) cheeky, if not borderline lewd, banter (message) in between songs (circ: location).
6. In reference to Kanye West and Kid Cudi’s gambling-themed remix of “Poker Face,” (circ: manner) Gaga (sayer) joked (verbal), “It’s a song about sucking my boyfriend’s d\*ck. Kanye was absolutely wrong.”) (verbiage/projected)
7. All this (token) is (rel: identifying), of course, what fans have grown to love and expect from the singer (value); / “The Fame” (carrier) is (rel: attributive) littered with such innuendo as “bluffin’ with my muffin” and riding a “disco stick,”(attribute) / which (actor) when seen performed live (circ: location) adds to (material) the album's delightfully tacky appeal (scope).
8. Electro-pop songs such as “Just Dance” and “Lovegame” and the playful romp “Boys Boys Boys” (carrier) were (rel: attributive) among the night’s biggest hits (attribute), /

but Gaga's vocal prowess (actor) proves (material) she's more than a robotic, backing-tracked pop star (scope).

9. A stripped-down, piano-based version of "Poker Face" (actor) highlighted (material) the strength behind her vocals (scope) / --as did a new song she tried out that was ostensibly about sex, though she claimed "it's really about vibrators" -- / and the fame-obsessed ballad "Paparazzi" (actor) showed (material) how adept she can be with her range (scope).
10. From her chart success (circ: extent) , Lady Gaga (actor) has proven (material) herself (goal) to be an of-the-moment pop sensation (scope).
11. Dig (material) deeper (circ: manner), / and it's (rel: attributive) clear (attribute) / she (carrier) 's (rel: attributive) versatile and talented enough to have staying power (attribute).
12. Gaga (carrier) is (rel: attributive) not one to hog all this fame and success for herself (attribute), though.
13. Upon receiving a plaque at the end of the show for "The Fame" reaching certified Gold status (presented to her by Streamline Records President Vincent Herbert) (circ: contingency), she (actor) turned (material) to the crowd (circ: location), / thanked (verbal) everyone (receiver) / and said (verbal) , "I can't wait to see all of you famous, too" (projected/verbiage)

## Cam'ron / May 4, 2009 / New York (Highline Ballroom)

Mariel Concepcion, N.Y

1. Cam'ron (actor) celebrated (material) his homecoming (scope) Monday night (May 4) (circ: location) at New York's Highline Ballroom (circ: location) with his first performance in three years (circ: manner).
2. And while many of the Harlem-born rapper's fans (carrier) seemed (relational) nostalgic for a Dipset reunion (attribute) -- / sporting merch of the Harlem-based crew like hats and tee shirts, among other regalia--Cam'ron, born Cameron Giles, (attributor) made (rel.: attributive) it (carrier) clear the night belonged to him (attribute).
3. "I missed y'all motherfuckers," (verbiage/projected) Cam'ron (sayer), clad in a red tee shirt, red jacket, matching red Gucci visor and shoes and dark shades (circ: manner), professed (verbal) to the crowd (recipient).
4. The feeling (carrier) seemed (relational) mutual (attribute), / as hyped fans (sayer) chanted (verbal) , "Harlem! Harlem!" (verbiage/projected)
5. "Let's not even waste time," (verbiage/projected) Cam (sayer) told (verbal) his DJ (recipient), / as he (actor) raced through (material) one Dipset classic after another, including "Get Em' Girls," "I Really Mean It," "Wet Wipes" and "Oh Boy," among others (scope).
6. Despite chanting (verbal) , "Dipset for Life" (verbiage/projected) throughout the night (circ: extent), / halfway through the hour-long set (circ: location) Cam'ron (actor) made the transition (material) from Dipset tribute to tracks from his upcoming release, "Crime Pays," due May 12 via Asylum Records (circ: manner).
7. "How many people hate their motherfucking jobs?" (verbiage/projected) the gaudy rapper (sayer) asked (verbal) before jumping into "I Hate My Job." (circ: location)
8. He (actor) followed up (material) with "Cookin' Up," "Get It In Ohio" and "Bottom Of The Pussy Hole." (circ: manner)
9. Cam'ron (actor) continued to divide and conquer (material) / when he (actor) brought up (material) Vado and Byrd Lady, both from his newly formed crew U.N. (goal)
10. "Let me bring my neighborhood up," (verbiage/projected) he (sayer) said (verbal), / as the stage (carrier) became (relational) flooded with well over 30 people (attribute).

11. “Everybody be like, ‘Cam, you need to make up with people,’” (verbiage/projected)  
Cam (sayer) continued (verbal) before launching into “Got It For Cheap,” another new track off “Pays.” (circ: location)
12. “It’s me, not no Santana,” (verbiage/projected) he (sayer) rhymed (verbal), / replacing (material) the song's original line, “Listen to my homeboy Santana.” (scope)
13. Cam (actor) closed off (material) the set (goal) with his latest hit “Cookies and Apple Juice” (circ: manner) alongside Byrd Lady (circ: accompaniment), / and the crowd (behavior) roared (behavioral<sup>134</sup>) as if to say, welcome back (circ: manner).

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<sup>134</sup> Behavioral since roared cannot project.

## **Stones Throw / May 8, 2009 / New York (American Museum of Natural History)**

Lara Marsman, N.Y.

1. James Pants, Mayer Hawthorne, Dãm-Funk, and Peanut Butter Wolf—all artists on the independent hip-hop label Stones Throw Records—(actor) provided (material) a celestial soundtrack (goal) Friday night (May 8) (circ:location) at “One Step Beyond,” a monthly series at the American Museum of Natural History (circ: location) / where attendees (senser) experience (mental) live music (phenomenon) while dancing under the virtual stars (circ: manner) at the Rose Center for Earth and Space (circ: location).
2. A self-proclaimed lover of ‘80s soul, boogie, new wave and late ‘70s disco, Pants (actor) started off (material) the label's first New York stop on its North American tour (scope) with a dance mix of “Ain’t No Mountain High Enough” (circ: manner) / that immediately (circ: manner) got (mat...) the crowd (goal) moving (...erial), / then shifted into (material) a medley of deep, throbbing bass complimented by skillful scratching techniques (scope).
3. Next up (value) was (rel: identifying) Pants’ labelmate Mayer Hawthorne (token), / who jumped (material) on the turntables (scope) decked out in all red, black, and white, from his baseball cap and tie to his multicolored sneakers (circ: manner).
4. Hawthorne (initiator) got (material) the crowd (behave) clapping and singing along (behavioral) to his Motown-inspired set (circ: manner), / which included (existential) a remix of The Supremes’ classic “You Can’t Hurry Love.” (existent).
5. Before the next artist (circ: location), Dãm-Funk (actor), took (material) the stage (scope), / Hawthorne (sayer) declared (verbal), “I grew up in Detroit...I live in L.A...but I love New York!” (verbiage/projected)
6. Dãm’s “boogie zone” style (actor) proceeded to make (material) dancing fools (scope) out of the barely-21 crowd (circ: manner), / of which some (carrier) were (relational) formally dressed and others casual (attribute), / and many (actor) were guzzling (material) large bottles of Red Bull (scope).
7. “I’m not just a DJ,” (verbiage/projected) said (verbal) Dãm (sayer), / laying (behavioral) his own live vocals (range) on several tunes in the sexy-funk set (circ: location).
8. The revelers (actor) waved (material) their hands (scope) in the air (circ: manner) as a farewell to the artist (circ: role), / who proudly (circ: manner) turned over (material)

the mic (goal) to Stones Throw founder Peanut Butter Wolf (recipient) just before the clock struck midnight (circ: location).

9. Wolf (actor) strayed (material) from his labelmates a bit (circ: manner) / and played (material) old-school hip-hop (scope), mixing A Tribe Called Quest's "Scenario" with "Award Tour" (circ: manner) / followed (material) by Old Dirty Bastard's "I Like It Raw." (circ: manner)
10. The DJ (beaver) then dropped (behavioral) mixes of House of Pain's "Jump Around", Beastie Boys' "Intergalactic", Daft Punk's "Around the World", and Biz Markie's "You Got What I Need" (range) / before announcing (verbal) that his last track would be KRS-One's "Step Into a World (verbiage/projected), / then ended (material) by entertaining the growing crowd with his smooth dance moves (circ:manner) .
11. When the lights went up (circ: location), Wolf (sayer) expressed (verbal) his gratitude (verbiage) to the crowd and to the museum (target), / yelling (verbal) , "Give it up for outer space and the universe!" (verbiage/projected)

## **Santigold / June 9, 2009 / New York, NY (Terminal 5)**

Keir Bristol, N.Y.

1. “We were looking forward to this show the most,” (verbiage/projected) said (verbal) Santigold, nee Santi White, (sayer) to the sold-out crowd at Terminal 5 (receiver).
2. “No city in the world does it like New York!” (verviage/projected)
3. The 32-year-old singer (actor) graced (material) the stage (scope) on Tuesday night (June 9) (circ: location) with openers and frequent collaborators Spank Rock and Amanda Blank and crunk-rock band Trouble Andrew (circ: manner).
4. Trouble Andrew (actor) played (material) a set of electro-punk dance music (scope) / backed (material) by its mascot, a man dressed in a black security shirt, a skull-head and glow-in-the-dark sunglasses (actor).
5. Blank, a hipster rapper known for her sexually explicit lyrics, (actor) hit (material) the stage (scope) in black pants (circ: manner) with her legs individually bound by Christmas lights (circ: manner).
6. Despite sound difficulties (circ: contingency), she (behavior) dropped (behavioral) a number of hip-grinding rhymes, including those on her first single, “Might Like You Better.” (range)
7. Wearing (rel: attributive) a gold and black-zebra print suit (attribute), / the highly anticipated Santigold (actor) opened (material) her set (scope) with “Hold the Line,” the first single on the new album by Major Lazer (producers Switch and Diplo), “Guns Don’t Kill People...Lazers Do.” (circ: manner)
8. A beer-flinging, hair-pulling fight (actor) broke out (material) in the audience (circ: location) after that song (circ: location) / but the singer (carrier) was (rel: attributive) undaunted (attribute), / moving into (material) many of the tracks from her self-titled debut album like the well-received “L.E.S. Artistes.” (scope)
9. The combination of Santigold’s band, DJ’s and synchronized backup dancers (carrier) made for (rel:attributive) an energetic performance (attribute), / as one (actor) would expect (material) from a singer (scope) / who proudly (circ: manner) proclaims (verbal), “Me, I’m a creator / Thrill is to make it up / The rules I break got me a place up on your radar.” (verbiage/projected)
10. Her audience (actor) reacted (material) accordingly (circ: manner); / after a rendition of “Anne” (circ: location) complete with eerie howling, (circ: manner) Santigold

- (actor) paused (material) in amazement (circ: manner) at a fan holding up his iPhone (scope) with the phrase “sANNE tIGOLD” scrolling across the screen (circ: manner).
11. “Brooklyn (Go Hard),” a Jay-Z song that samples Santigold’s “Shove It,” (actor) seamlessly transitioned into (material) its predecessor (scope) / while the original version of “I’m A Lady” featuring Trouble Andrew (carrier) was merged (material) with Blank’s remix (circ: accompaniment)
  12. Blank (actor) returned (material) to the stage (circ: locaton) for the number (circ: location) sans electric pants (circ: manner), / claiming (verbal), “I had to take them off before I set my legs on fire!” (verbiage/projected)
  14. Before the end of the night (circ: location), Santigold (behave) tried her hand (behavioral) at The Cure’s “Killing an Arab” (range) / and invited (behavioral)<sup>135</sup> several fans (target) to dance onstage for one of her biggest hits, “Creator.” (range)
  15. For her encore (circ: manner), Santigold (behave) sang (behavioral) “Starstruck” and “B.O.O.T.A.Y.” (range) with Amanda Blank and Spank Rock in tow (circ: manner).

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<sup>135</sup> Cannot project, i.e. not verbal.



## Appendix 2: Participant Roles

	Lil Wayne	Lykke LI	P.O.S	Britney	Kate P	Neko	DeGraw	Chrisette	Bat for L	NAS	Lady Gaga	Cam'ron	Stones Thr	Santigold	Total
<b>Actor</b>															
'artist'	11 (3)	3 (2)	6 (1)	8	7 (2)	4 (2)	6 (1)	7 (1)	3 (2)	10 (3)	4 (1)	8 (1)	10 (6)	4 (1)	91
'other artists'	4 (1)		11 (5)	1			1	2		1				4	24
'audience', 'fans'	1	1			3 (2)	1		2	1	1			2	1	18
'music'/'material'/'songs'	2	2	1				1 (1)		1		3 (1)		1	1	12
'performance'/'set'/'tour'	2	2		1			2								7
other			1	4		1		1	1	2 (1)	2			2	14
<b>Goal</b>															
'artist'				2	1	1	1	2			1 reflexive				8
'other artists'			2									1			3
'audience'/'fans'/'crowd'	1		1		2		1						1		6
'music/material/songs'		2				1		1					1		5
'physical objects'	2		1		2			2					1		8
'venue'/'arena'/'stage'	1			1				1							3
other			1	2		2	2			1					8
<b>Senser</b>															
'artist'				1											1
'audience'								1		2 (1)					3
we, one				1					1						2
<b>Carrier</b>															
'artist'		1	1	11(1)	2 (2)	4	1		7		3			1 (1)	31
'other artists'			1	5											6
'audience'/'fans'	1		1	1	1							1	1		6
'music'/'material'/'songs'				1		3		2	4		2			2	14
'voice'/'musical skills'		1				2			1						4
'performance'/'show'/'set'/'tour'		3		3	1			1	1						9
other			1	2			1	1	2	1	1	2			11
<b>Sayer</b>															
'artist'	3 (1)	1	2 (1)	1 (1)	3 (2)	2	1	5		1 (1)	6 (4)	7 (6)	5 (2)	2 (1)	39
'other artist'	1 (1)		2 (1)					1						1 (1)	5
'fan'/'audience'		1			1	1	1					1			5
'reviewer'									1 (1)						1
other															0
<b>Behaver</b>															
'artist'	5 (3)		1	5 (2)	5 (4)	2		2		1 (1)			2 (1)	4 (1)	27
'other artists'	1			1											2
'audience'/'crowd'			1	2 (1)	1			1				1	1		7
'reader'									1 (1)						1

	Lil Wayne	Lykke LI	P.O.S	Britney	Kate P	Neko	DeGraw	Chrisette	Bat for L	NAS	Lady Gaga	Cam'ron	Stones Thr	Santigold	Total
<b>Beneficiary</b>															
'audience'/'fan'				1				1							2
'artist'										1					1
<b>Target</b>															
'music'/'material'/'songs'								2							2
<b>Attributor</b>															
'artist'				1					1			1			3
<b>Initiator</b>															
'artist'													1		1
'other artists'			1												1
<b>Recipient</b>															
'other artists'			1									1			2
'audience'								1				1		1	3
other													1		1
<b>Existent</b>															
'the music'									1					1	2

The numbers in brackets are participant roles where the participant is implied or carried over from another clause. These are included in the preceding numbers that show the total number of instances.

### Appendix 3: Attributive Relational Clauses

artist	carrier /token	process	attribute/value	notes
<b>Lil wayne</b>	His short a capella session	featured	him hitting the high notes	
<b>Lykke LI</b>	the music	takes on	an entirely different tone live	
	Li's idiosyncrasies	were	on display	circ: with every twist and turn and hip shake
	some of the hidden magic of the recording	was	lost	
	The childlike nature of Li's voice	sounded	stroner and more confident	
	the two-drummer-backed "Hanging High"	provided	a moody, darker balance to her lighter material	
	the show	was	sold out	
	"Window Blues"	proved	an unsuccessful og at a group sing-along (this time in French)	
	the transition from Lou Reed's "Walk on the Wild Side" into A Tribe Called Quest's "Can I kick it?" to close the show	proved	more awkward than inventive	
	Li's live set	is lacking	a certain focus and direction	
	the statuesque blonde	has	a way of owning her presence onstage despite any musical missteps	
<b>P.O.S</b>	P.O.S. (aka Pissed Off Stef/Promise Of Stress	ends up	an opening act	
	Sims	was	on stage, visibly eager	
	"it"	was	well after midnight and blazing hot	
	no one	was	more surprised than he	
<b>Brutney Spears</b>	other pop stars	make	angry	Attributor: Britney
	Madonna and Janet	Are	guilty of sing backing tracks to carry some of their vocal weight, but certainly not all of it	
	she	is	about blatant, unapologetic lip-syncing	
	the spoken bits in the songs	came	from a DAT	
	"it"	was	obvious	
	they	were	the only ones really singing	
	so many other pop stars	keep	it real	

	her audience	become	more forgiving	
	spears	is	an entertainer; a put-on-a-show kind of girl	
	Britney's Circus tour	is	quite a show	
	Spears's first outing in five years	is	a dazzling, racy, in-the-round spectacle that's a little Cirque de Soliel, a little Skinemax, but all Britney at its core.	
	the highly choreographed show	features	an over-the-top array of acrobats, magicians, clowns, and no less 12 dancers on stage at any given time	proposed attribute: Designed to play up her biggest strengths (i.e. her well-honed dance skills) and distract from her shortcomings
	the scale of the concert	is	so massive	
		looking	more lively and more fit	carrier implied: Britney
	she	has	in half a decade	
	spears	donned	12 different costumes	
	spears	had	plenty of other tantalizing ways to keep the crowd captivated	
	she	's	stronger than yesterday	
	she	's	back in control of her own circus	
	she	seemed to have	a great time doing it	
	that	was	cause for ovation	that: Britney erased the image..
<b>Kate Perry</b>	Kate Perry	was surrounded	by giant, inflatable fruit and a Hello Kitty doll	
	her cheeky performance and banter	was	that sweetened up the sold-out crowd	subject placeholder "it"
		wearing	a short purple dress	carrier carried over from prev clause: the 24-year-old pop singer
	it	was	a school night	
	Perry's teen fans	were	out in force	
	Perry's performance	had	its earnest moments	
		sporting	a pink-and-black leopard pantsuit and kitty ears	carrier carried over from prev clause: Perry
<b>Neko Case</b>	What used to be a telling sign of Neko Case's rise in stature	was not	how well her albums were doing	
	case	is	most content	
	it	's	a testament to her songwriting	
	case	is	clearly obsessed with the foibles of relationships, the scenery as it goes by, and how to pick up the pieces (attribute).	

	"Don't Forget Me" and "Middle Cyclone"	had	her at her most battered, tender moments	
	her voice	was	forlorn	
	she	sounded	gut punching and redemptive	
	Case's set	was	dominated by tunes from "Middle Cyclone," released 1st month	
	"This Tornado Loves You"	featured	a guest appearance by Crooked Fingers' Eric Bachmann on guitar	
	the swaying ballad "Magpie To The Morning"	had	Case working through her illusionary narratives with ease	
	her voice	sound	a bit slurry	
	it	was	a forgivable moment	
	she	has	the same faults her songs often champion	
<b>DeGraw</b>	the singer	proved to be	a triple-threat, switching back and forth between lead guitar and piano while crooning soulfully to the crowd	
	the confidence	was	palpable	
<b>Chrisette Michele</b>	it	was	clear	
	"Epiphany" and "What You Do"	have	a similar vibe to Ne-Yo's own work	
	John Legend's influence in "Love is You"	is	palpable	
	which	has	much in common with her music ("I left him with warm hugs/I left him with kisses / someone s goingto appreciate me	which: her poetry (carried over from previous clause)
	Michele's performance	weren't	deserving enough of that appraciation	"as if"
<b>Bat for Lashes</b>	Bat For Lashes' Nastasha	is	a drama queen	
	Both her albums-- "Fur + Gold" and her latest, "Two Suns"—	are	quite moody affairs, blending dark electronics with a much noted Kate Bush vibe	
	her stage setup	further	this impression	
	Khan	is	more than a temperamental woman who can't quite make it out of her Smiths phase	
	Her records	demonstrate	a concern for the spiritual, the celestial, and how that relates to her own being	
	Khan	was	more poised and confident than her songs would lead you to believe	
	she	was	animated through movement, reactionary with smiles (attribute) after delivering certain lines	
	she	was	happy	
	Khan	was	at her best	

	the beats and rhythms	were	fast, like on the reprised version of "Daniel" or the tribal "Peace of Mind,"{	
	you	'd have	rather simplistic sounding, electro-keyboard driven songs that would sound a bit dull	
	the material	become	something else altogether	
	her live show	making	a worthwhile experience	initiator carried over: the material
	her vocal control and range	is	impressive and at times utterly mesmerizing	
	it	made	evident	attributor: Khan
	she	's	at the top of her class	
<b>NAS</b>	the sound system	continued to prove	problematic	
<b>Lady Gaga</b>	The New York club scene, and beer throwing	is	nothing new to the 23-year-old Gaga (real name: Stefani Germanotta)	
	it	's	only recently	
	The notoriously blonde-wigged and pants-less singer	donned	little more than funky suit tops, mini leotard dresses and a clear plastic bubble outfit	
	"The Fame"	is	littered with such innuendo as "bluffin' with my muffin" and riding a "disco stick,"{	
	Electro-pop songs such as "Just Dance" and "Lovegame" and the playful romp "Boys Boys Boys"	were	among the night's biggest hits	
	it	's	clear	
	she	's	versatile and talented enough to have staying power	
	Gaga	is	not one to hog all this fame and success for herself	
<b>Cam'ron</b>	many of the Harlem-born rapper's fans	seemed	nostalgic for a Dipset reunion	
	it	made	clear the night belonged to him	attributor: Cam'ron, born Cameron Giles
	the feeling	seemed	mutual	
	the stage	became	flooded with well over 30 people	
<b>Stone's Throw</b>	some	were	formally dressed and others casual	some: the crowd
		wearing	a gold and black-zebra print suit	carrier implied: Santigold
<b>Santigold</b>	the singer	was	undaunted	
	The combination of Santigold's band, DJ's and synchronized backup dancers	made for	an energetic performance	

## Appendix 4: Transitive Clauses

### Lil Wayne

1. The ice-grilled, New Orleans rapper (actor) fed off (material) the crowd (goal)
2. lifting (material) his white tee (goal) to reveal a tatted-up torso (circ: purpose)<sup>136</sup>
3. After some fluffy guest appearances from a slew of his Young Money artists (circ: location), Lil Wayne (actor) pulled up (material) a chair (goal)

### Lykke Li

4. before ending (material) it (goal) midway (circ: manner)<sup>137</sup>

### P.O.S

5. Mictlan (actor) proceeded to lift up (material) the mic stand (goal)
6. and swung (material) it (goal) from one end of the stage to the other (circ: manner)<sup>138</sup>
7. before bringing (material) Mictlan (goal) out (part of process) for a couple of duets (scope)<sup>139</sup>
8. he (actor) wowed (material) the crowd (goal) with a freestyle rap and some old-school dance moves (circ: manner)<sup>140</sup>
9. Lazerbeak (actor) traded places with (material) Plain Ole Bill (goal)<sup>141</sup>

### Britney Spears

10. Spears (actor) used (material) her actual vocal chords (goal) only three times (circ: extent)
11. Perhaps, but sympathy alone (actor) doesn't fill (material) arenas (goal) to the rafters (circ: manner)
12. it (actor) at times (circ: location) threatens to eclipse (material) its star (goal)<sup>142</sup>
13. One minute (circ: location), she (goal) was being sawed (material) in half (scope)<sup>143</sup>
14. she (actor) erased (material) the image of the sad, wayward diva that has been plastered across the tabloids for the last few years (goal)

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<sup>136</sup> Actor carried over; Lil Wayne

<sup>137</sup> 'It' refers to a song.

<sup>138</sup> Actor, Mictlan (a warm up act), is carried over from a previous clause. 'It' refers to the mic stand.

<sup>139</sup> Actor, Sims (another warm up act), is carried over.

<sup>140</sup> Actor in this clause is Mictlan.

<sup>141</sup> Lazerbeak is yet another warm up act.

<sup>142</sup> 'It' refers to 'the scale of the concert'.

<sup>143</sup> 'She' here refers to Britney Spears. In the rest of the clauses, when a personal pronoun refers to the artists themselves, I will leave it uncommented.

## **Neko Case**

15. On more than one occasion (circ: extent), Case (actor) diverted (material) the crowd's collective gaze (goal) off her and towards her band mates (circ: location)
16. Rauhouse (actor) augments (material) Case (goal) in ways that are imperative to the fading juke-box era she's tapping. (circ: manner)
17. but held off on (material) the album's gems (goal) until the end (circ: location)<sup>144</sup>

## **DeGraw**

18. DeGraw's band (actor) then joined (material) him (goal) to play more highlights from "Free" ("Glass," "Indian Summer") (scope)
19. For his extended encore,(circ.: time) DeGraw (actor) rewarded (material) the audience's applause (goal) with "Stay," the first single from "Free," followed by "Crush" and "I Have You to Thank." (circ.:manner)

## **Chrisette Michele**

20. which R&B hitmakers (actor) had collaborated with (material) Michele (goal) on each track(circ: manner)
21. But Michele (actor) made (material) the material (goal) her own (scope), thanks to her jazz-influenced scatting and powerful stage presence (circ:.cause)
22. when Michele (actor) handed (material) a microphone (goal) to a male fan in the audience (beneficiary)
23. The fan (actor) immediately (circ: location) grabbed (material) it (goal)
24. Michele (actor) exited (material) the stage (goal) after that song (circ: time)
25. to convince (material) the singer (goal)<sup>145</sup>

## **Lady Gaga**

26. From her chart success (circ: extent) , Lady Gaga (actor) has proven (material) herself (goal) to be an of-the-moment pop sensation (scope)

## **Cam'ron**

27. when he (actor) brought up (material) Vado and Byrd Lady, both from his newly formed crew U.N. (goal)

## **Stones Throw**

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<sup>144</sup> Actor carried over, Neko Case

<sup>145</sup> Actor carried over, 'the crowd'



28. James Pants, Mayer Hawthorne, Dãm-Funk, and Peanut Butter Wolf--all artists on the independent hip-hop label Stones Throw Records—(actor) provided (material) a celestial soundtrack (goal) Friday night (May 8) (circ:location) at “One Step Beyond,” a monthly series at the American Museum of Natural History (circ: location)
29. that immediately (circ: manner) got (process-) the crowd (goal) moving (-material)<sup>146</sup>
30. who proudly (circ: manner) turned over (material) the mic (goal) to Stones Throw founder Peanut Butter Wolf (recipient) just before the clock struck midnight (circ: location)<sup>147</sup>

*Kate Perry, Bat for Lashes, NAS and Santigold* have no transitive clauses.

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<sup>146</sup> Actor implied; a music mix

<sup>147</sup> Actor carried over; Dãm, one of the artists on the Stones Throw label

## Appendix 5: Information about the Artists

The information in this appendix is based largely on information from Billboard.com. Kate Perry is not included in their bibliographies.

Indie pop artist, **Lykke Li**, born in Stockholm in 1986, is one of two artists in my sample who are not American. She is an emerging artist who released her only album to date in 2008, following an EP in 2007. Described as possessing “sensuous, barely there vocals” and being “backed up by a quirky, bass-heavy, electro dance sound”.

**Britney Spears**, born December 02, 1981 in Kentwood, LA, is not just a successful pop artists, she is a “bona fide pop phenomenon”. Her image revolves to a large extent around her sex appeal, but she has also tried to convey a more innocent image, particularly in her early days. Both her music and her personal life have been debated heavily in the media. Spears has had numerous number one hits and stands out in my sample when it comes to media attention. This is also reflected in the review as it is significantly longer than other reviews and more of her personal life and her history are commented on.

**Kate Perry**, born October 25, 1984 in Santa Barbara, CA, grew up in a religious home and started her career as a singer of Christian songs. She changed her name and her music genre and released her first single “UR so gay” in 2007, followed by her first album in 2008. Her big break came with “I kissed a girl” and she has been described as the next big pop icon.

Alternative country singer/songwriter **Neko Case**, born September 08, 1970 in Alexandria, VA, started her music career as a drummer in several punk-rock bands. She is perhaps most well known for her “long-running affiliation with the Vancouver indie super group the New Pornographers”. Her first solo album was released in 2000. She has performed “modestly well” on the charts.

R&B singer/songwriter **Chrisette Michele**, born 1982, grew up in Patchogue, NY, in a religious family. She has studied vocal and jazz performance at Five Townes College on Long Island. She was discovered at a New York underground club and signed to the lable Def Jam in 2006.

Singer/songwriter **Bat for Lashes**, or Natasha Khan, was born in Pakistan, but grew up in England. She is described as having a “mystical indie rock sound”. She has released two albums to date, the first in 2006.

**Lady GaGa**, born mars 28, 1986 in New York is a dance-pop singer/songwriter who became an instant superstar when she released her first single in 2008. She has studied music

in New York and performed in the New York underground scene where she made a name for herself in 2007. She has achieved both critical and commercial success.

**Santigold** is Santi White and John Hill in cooperation with various other artists. The music is described as “bombastic, bass-oriented songs that fuse punk, reggae, grime, and indie rock with electro”. Santigold has released one album to date in 2008.

Rapper **Lil Wayne**, born September 27, 1982 in New Orleans, LA, released his first album as a teenager in 1999. He is highly successful and productive. Billboard describes him as so inventive and cunning that it makes his famous claim of being the "best rapper alive" worth considering. He is respected both by mainstream and ‘underground’ music scenes.

**P.O.S** started his career “rapping for fun, performing at small venues around Minneapolis” His first album was released in 2004. He has released three albums to date.

**Gavin DeGraw** , born February 04, 1977 in South Fallsburg, NY, was propelled into pop/rock success with his single “I don’t wanna be” in 2004. He started playing piano at an early age and spent years playing shows in New York before his success. He has released four albums.

Out of the artists in my sample, hip hop artist **NAS**, born September 14, 1973 in Long Island City, Queens, NY, has the most extensive bibliography on billboard.com. He has released 11 albums, the first in 1994. Billboard sums up his career like this:

Throughout all the ups (the acclaim, popularity, and success) and downs (the expectations, adversaries, and over-reaching), Nas continually matured as an artist, evolving from a young street disciple to a vain all-knowing sage to a humbled godly teacher. Such growth made every album release an event and prolonged his increasingly storied career to epic proportions.

Rapper **Cam’ron**, born February 04, 1976 New York, NY dropped out of college and became a drug dealer before he turned to music. His background is linked to the big names in hip hop such as Notorious B.I.G. He got his debut in 1999 and has released twelve albums.

Independent hip-hop label **Stones Throw**’s show reviewed in my sample includes performances by James Pants, Mayer Hawthorne, Dâm-Funk and Peanut Butter Wolf. Respected artists, but not nearly as successful or well known as for instance NAS or Lil Wayne.

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