

could be then presented before explaining about the identification used to give criteria in describing specific functions of moves, sub moves, and steps of movie reviews in the second part of the first section. However, movie reviews' rhetorical pattern are displayed in Table 4.1 as follows:

Table 4.1 The Schematic Description of Rhetorical Pattern of Movie Reviews

Move 1	Introducing the Movie
Sub-Move 1	Specifying the Subject
Step 1	Stating the Title of the Movie and/or
Step 2	Providing the Subject's General Description and Information and/or
Step 3	Presenting General Background Knowledge Related to the Movie and/or
Step 4	Initially Summarizing Plot or Showing Outstanding Parts and/or
Step 5	Initially Expressing a Major or Minor Critique about the Movie
Sub-Move 2	Generalizing the Subject
Step 1	Offering Broad Statements about the Subject
Sub-Move 3	Providing Reviewer's Personal Account
Step 1	Giving Reviewer's Previous Experience
Move 2	Emphasising on Describing the Movie's Storyline
Step 1	Describing Events in the Movie
Move 3	Providing Comments
Step 1	Providing Negative Criticism and/or
Step 2	Providing Positive Criticism and/or
Step 3	Making Suggestions
Move 4	Concluding the Review
Step 1	Making an Entire Judgment or Evaluation of the Subject and/or
Step 2	Concluding by Stating the Movie's Overall Description
Move 5	Offering Other Information
Step 1	Providing Other Online Sources for More Reviews and/or
Step 2	Providing Available Contact Information of the Reviewer and/or
Step 3	Providing Other Special Information

As presented in Table 4.1, there are important five moves that have been found. They are:

Move 1: Introducing the Movie

Move 2: Emphasising on Describing the Movie's Storyline

Move 3: Providing Comments

Move 4: Concluding the Review

Move 5: Offering Other Information

The key in identifying each move depends on the reviewer's specific aims to create particular points carrying out the meaningful, purposive communication they want to express. At this point, after the rhetorical pattern of move order has been found, the criteria used to help identify the functions of moves, sub-moves, and steps will then be explained in the second part of this section.

The Criteria in Identifying Moves, Sub-Moves, and Steps

The explanation of criteria in identifying moves, sub-moves, and steps is described in this part.

Move 1: Introducing the Movie

In a general sense, this move centrally focuses on giving a general account, information, or background of the movie to the readers. Though this move does not aim to exaggerate the critiques or to tell the storyline, some of the reviewers still talk about the scenes in the movie or present a brief statement of critique or evaluation of the movie before they will strongly overstate the spotlight story or events of the movie and will focus on criticizing the movie in the next moves. In total, this move consists of three main sub-moves that are specifying the subject, generalizing the subject, and providing reviewer's personal accounts. These three sub-moves will then be discussed respectively.

Sub-Move 1: Specifying the Subject

This sub-move, in general, is designed to inform about the formal description or significant details of the movie. The specifications of the movie will be highlighted in this sub-move in order to give an entire portrayal that is linked to the story, type of movie, casting, production, and background of the movie that readers should know. There are 5 steps that can be found in this sub – move.

Step 1: Stating the Title of the Movie

It is certain that every topic of interest has a title. Movie reviews also have the title of the movie that is aimed to be criticised. In the IMDB domain, the title of the movie does not come alone; things that come together with the title are the name of the reviewers, the year that the movie is shown in the theater, a star rating, the date that the reviewer wrote the review and the film’s classification for audiences.

The following are examples of step 1 “Stating the title of the movie”

“Flags of Our Fathers (2006) reviewed by Steve Rhodes
 FLAGS OF OUR FATHERS A film review by Steve Rhodes
 Copyright 2006 Steve Rhodes
 RATING (0 TO ****): ***”

(See Appendix A R1, page 97)

“Superman Returns (2006) reviewed by Michael Dequina
 _Superman_Returns_ (PG-13) *** (out of ****)”

(See Appendix A R3, page 101)

“Over the Hedge (2006) reviewed by Jerry Saravia
Viewed on May 19th, 2006 RATING: Three stars and a half”

(See Appendix B R17, page 123)

Step 2: Providing the Subject’s General Description and Information

This step will mainly focus on the entire movie, what are general ideas, depiction, and the special characteristics of the movie the audience should know. Furthermore, it will provide general information about the director, the cast, and also the classification of the movie.

The examples of step 2 are provided as follows:

"If you can get a picture -- the right picture -- it can win a war," a captain (Harve Presnell) tells the son of one of the participants in the most famous World War II photograph. FLAGS OF OUR FATHERS, an unusual story about the raising of the famous flag on Iwo Jima, is directed awkwardly but ultimately effectively by Clint Eastwood."

(See Appendix A R1, page 97)

“Director: Martha Coolidge Screenplay: John Quaintance, Jessica O'Toole, Amy Rardin Cast: Hilary Duff, Haylie Duff, Anjelica Huston MPAA Classification: PG (language and rude humor)”

(See Appendix A R4, page 103)

“SNAKES ON A PLANE, by David R. Ellis (CELLULAR), is a first class B movie set in a snake-infested airplane high over the ocean. “

(See Appendix A R6, page 106)

“EIGHT BELOW, by Walt Disney Pictures, is a thrilling, old fashioned animal adventure that ranks with the best of such classic Disney films.”

(See Appendix A R7, page 108)

Step 3: Presenting General Background Knowledge Related to the Movie

This step’s function is to provide general background knowledge of the subject such as what is the driving force of producing this movie, the knowledge about income, general subjectivity over the type of movie, and knowledge about the studio. The following are examples of this step:

“Wolfgang Peterson's drowning at the deep end now. After bombing the \$150 million Troy in 2004 and losing the studios more than \$50 million, the hawks surrounding Hollywood doubted any studio would ever have the chutzpah to hand ole' Wolfy another \$100+ million project. But somebody was feeling lucky in L.A. and had pockets deep enough to afford Poseidon a \$160 million and risk with Mr. Peterson. This producer must now be tightening the noose as he watches Wolfgang's final cut. \$160 million is a lot to pay for colossal mediocrity. Hell, it's a lot to pay for a quality film. But Poseidon won't even pull through at the box office. Despite having nothing to do with its predecessor, the 1972 Poseidon Adventure, the stigma of "yet another remake" is growing tired among audiences. And with lukewarm star power and probable critical lashings, Mr. Peterson's career, for all intensive purposes, should be considered over.”

(See Appendix C R25, page 140)

“"Cars" might not necessarily be "the first great movie of the summer" but it's certainly the first Pixar Studios production since Memorial Day and definitely the best animated film of the season thus far (and not simply because Hayao Miyazaki hasn't spirited away any feature-length masterpieces since "Howl's Moving Castle" (2004) and Richard Linklater's "A Scanner Darkly" has yet to see the light of day).”

(See Appendix B R15, page 121)

“The late Christopher Reeve captured the essence of Superman and, more importantly, the essence of Clark Kent. Reeve played the two sides of the same coin - the mild-mannered reporter who was also the superhuman, red-caped, red-booted Superman. Suffice to say, it would be hard for anyone to top Reeve's performance because he encapsulated the man and the myth in all its glory. It was such a good performance that Reeve became typecast.”

(See Appendix A R2, page 98)

“The strange little phenomenon of 2006 is finally here. Never has it mattered less whether or not critics approve of a movie. Despite early reports that the film was actually liked by test audiences, New Line Studios still made the decision not to allow pre-screenings for critics.”

(See Appendix A R5, page 104)

Step 4: Initially Summarizing Plot or Showing Outstanding Parts

This step attempts to introduce the movie by giving a prior summary of the whole story of the film to focus attention on scenes which reviewers personally think that may interest readers when they evaluate the movie in move 3. This step may look like move 2, but move 2 mainly emphasises describing deeper details of movie stories.

The following are examples of move 1 sub-move 1 step 4.

“All the ice from the Ice Age is melting and a bunch of talking, animated prehistoric animals have to survive. Oh, and a squirrel named Scrat continues his effort to get the nut he so desires. A sequel to a CGI movie that I never saw ensues.”

(See Appendix B R14, page 119)

“For those of you who're like me and have somehow avoided the book for the last years, here's a little synopsis: a respected curator for the Louvre is found dead with a mysterious smattering of clues surrounding his body. Symbolologist and Cryptologist Robert Langdon (Tom Hanks) and Sophie Neveu (Audrey Tautou) track these clues down to their historical significance, tromping around Paris and London in search of the Holy Grail, the curator's controversial secret. Going any more in depth is a waste of print-space.”

(See Appendix B R12, page 116)

“The story is easily the most far-fetched of Shyamalan's bunch. It involves a world of water and a world of land. Humans occupy the land world and have drifted farther and farther away from the world of water. But the nutty little mermaid nymphs of the water world want a reunion to bring peace back to the world of land. So out from the drain of an apartment complex's pool comes Story (Bryce Dallas Howard), scaring the daylights out of the landlord, Cleveland Heep (Paul Giamatti). Taking her under his wing and listening to her bizarre, simple sentenced tale, he learns that she is in fact from the world of water. Asking around the tenants, Cleveland finds a Chinese bedtime story that matches the Story's tale. Without giving too much away about the big monkeys and wolves covered in grass, Cleveland learns that if the right sequence of events occurs, Story could make a significant change in the human world, er....the land world in Shyamalan-speak; just as long as she doesn't get eaten by the land and water world's eternal enemy.”

(See Appendix B R19, page 127)

Step 5: Initially Expressing a Major or Minor Critique about the Movie

This step is designed to provide highlighting comments at an early stage of the introductory part of the movie reviews. This step may have some similar attributes to move 3, but step 5 does not provide supporting detailed information that can strongly back up comments. The gist of a critique can appear just as strong as the minor critique of the movie can be presented in this step since they all can be focal points of reviewers' which would be emphasised in move 3.

The following are examples of move 1 sub-move 1 step 5

“The movie opened to disappointing results. The reason you might care is that this is the sort of film that is best viewed with a large and boisterous audience. When we saw it, there were only a dozen people in a theater that could hold six hundred.”

(See Appendix A R6, page 106)

“Expectations for the first Pirates of the Caribbean film, 2003's The Curse of the Black Pearl, were understandably low--after all, its dubious source material was a theme park ride, of all things--but director Gore Verbinski and scripters Ted Elliott and Terry Rossio managed to come up with an entertaining, if overlong, throwback swashbuckler whose most distinct innovation was its old-fashioned style. Distinctly fashion-forward, on the other hand, was the film's ultimate ace in the hole: Johnny Depp's indelibly eccentric work as rogue pirate Captain Jack Sparrow, which made the film an even more jovial jaunt than it otherwise would have been.”

(See Appendix A R10, page 112)

“The plot, however, is basically unimportant, and this is no message movie. The whole purpose of the thin narrative is to let the characters ham it up as much as possible.”

(See Appendix B R13, page 118)

“Notably romantic comedies can fall under such a pattern. "Failure to Launch" looks like a cookie-cutter, cut-and-paste romantic comedy that shouldn't work because it looks like any other romantic comedy. Yet, for some reason unbeknownst to me, this movie got under my skin. Who knew?”

(See Appendix C R23, page 136)

Sub-Move 2: Generalizing the Subject

The reviewers do not always specify the movie directly or at the first stage. The reviews' writers may talk about general topics, ideas, social phenomenon, and common principles that can be related to the theme of the movie that they want to approach. This sub-move contains only one step that is “giving broad statement of the subject”.

Step 1: Offering Broad Statements about the Subject

A broad statement is conveyed at the beginning part of the introduction in order to decrease the rhetorical efforts by mentioning general things that would help reviewers to arrive at the point of specifying the movie or of emphasising the description of a movie's story.

Few instances of move 1 sub-move 2 step 1 can be seen as follows:

“Well kids, as your teachers preach to you each and every day, global warming is the world's biggest worry.”

(See Appendix B R13, page 118)

“Okay parents of America, it's time to come clean and admit your inner fears. Confess! What keeps you awake at night isn't the worry that your teenagers will get pregnant or do drugs. No, what really frightens you the most is that, when it comes time to bid your newly adult children adieu, they won't leave! Now you've said it. You've gotten a load off of your mind. Nothing like a little honesty to clear the air and improve your emotional disposition.”

(See Appendix C R22, page 135)

Sub-Move 3: Providing Reviewer's Personal Account

This sub-move is created to offer some personal accounts of reviewers that are related to the movies. This sub-move contains only step 1.

Step 1: Giving Reviewer's Previous Experience

This step explains the reviewers' previous experience of how they could approach the movie or other products related to the movies being criticised and what their interests towards the movies are.

Few instances of move 1 sub-move 3 step 1 are given as follows:

“After nearly three years of putting it off, last week I finally picked up and read The Da Vinci Code. Being the 40,000,001st person to read the book wasn't much fun, as a dozen or more people giddily peered over my shoulder, asking what page I was on and oh-so-accidentally letting the twists slip off their tongues. I figured that since all the other 40,000,000 people who've read the book will view the film adaptation in a gnawing, nit picky book-to-film comparison, I probably should too.”

(See Appendix B R12, page 116)

“I never saw Ice Age so I can't compare the two. All I know is that this installment, while cute and pleasant enough, has no real "wow" factor.”

(See Appendix B R14, page 119)

“I approach current animated films with trepidation. After all, I grew up with Warner Brothers and Disney cartoons and, putting it mildly, I favor the old more than the new.”

(See Appendix B R17, page 123)

“So I'm late to the party where critics nationwide maim the likes of M. Night Shyamalan. My tardiness, I suppose, is due to the fact that I was the one lonely critic who liked The Village. It was clever, I thought, and successfully brooding in style and tone. I bought into it, which is not something I can say about Shyamalan's latest picture Lady in the Water.”

(See Appendix B R19, page 127)

Move 2: Emphasising on Describing the Movie's Storyline

This move particularly aims to focus on explaining detailed events, scenes, or situations in films. There is only one step found in this move.

Step 1: Describing Events in the Movie

Though the plot or some parts of the movies are revealed in the introduction part, the move 2 step 1 is designed to give more examples of storylines or of events that occur in the films and to give more details of the movie. The following are examples of move 2 step 1. However, it should not be surprising then that there are occurrences of opinions or minor criticisms revealed in this move as

reviewers try to talk about scenes in movies since there can be some points in movies that they may like or dislike, causing them to reveal their some subjective statements.

“They are planning on sacrificing him to the fire god. In this incident, which may or may not be a dream sequence, the belief is that his death will appease the god and make the earth stop heating up. The humor comes from his mistaken belief, at first, that they are actually worshipping him as some sort of god. He mugs for the crowd, which mimics his every gesture.

Queen Latifah voices a wooly mammoth named Ellie, who thinks she's a possum. The mammoth named Manfred (voiced by Ray Romano) thought that, except for himself, his species was extinct, so he is really excited to meet Ellie. The visual of her hanging upside-down in the tree with her possum "brothers" is a treat. Suffice it to say that romance will soon be in the air.”

(See Appendix B R13, page 118)

“In the opening sequence, a raccoon named RJ (voiced by Bruce Willis) is trying to get a bag of nacho chips from a vending machine. We know the feeling when a bag of chips get stuck in the machine and we bang the dang thing mercilessly to no avail. RJ's fruitless attempts lead to a wagon of food that belongs to a giant bear named Vincent...”

(See Appendix B R17, page 123)

“Trip (McConaughey), who dresses like a beach bum, is a guy with classic commitment issues. He tells his 35-year-old buddies, who also live with their parents, "I'm not afraid of love. I love love," which, of course, really means that he doesn't want to get within a mile of it.

Figuring that only a lovely woman will be able to lure Trip away, his parents, Al (Terry Bradshaw) and Sue (Kathy Bates), hire a "professional interventionist" named Paula (Parker) to entice Trip to vacate the premises. Since she is a professional, she does not fall in love with her clients and certainly doesn't sleep with them. But, since this is a movie, she violates both rules. Since both share golden

tans and beautiful bodies, it is obvious from the casting where the story must be heading.”

(See Appendix C R22, page 135)

Move 3: Providing Comments

Move 3 emphasises expressing reviewers’ personal points of view, evaluation, or judgments on the subjects to readers whether the movies are good enough to watch or not. This move may seem like move 1 sub-move 1 step 5, but one thing that makes this move different is that this move gives deeper details of comments or critiques that support the critiques in move 1 formerly provided by film critics. There are only three steps found within this move.

Step 1: Providing Negative Criticism

In this step of move 3, critics present that movies, which are being reviewed, are not their favorite ones by stating shortcomings in the movies. Supporting details that can be explanations of the scenes in the movies are inserted to strengthen their claims of negative comments.

Examples of move 3 step 1 are shown as follows:

“As for Kate Bosworth, bless her heart for trying but she is completely miscast. Again, no real personality and her brown curly hair is a gross injustice for a blonde (she seemed more alive on a recent "Tonight Show" spot than here).”

(See Appendix A R2, page 98)

“The movie fails on just about every level possible. Only in a few nicely done musical moments, especially during the last of the film's many endings, is the movie ever briefly satisfying. At least Tom Hanks is able to keep a straight face when reciting cheesy and nonsensical dialog, such as, "This. This can't be this."”

(See Appendix B R11, page 115)

“For as complicated as it seems, *Lady in the Water* is no more complex than what it touts itself as: a bedtime story. And this is its largest problem. The issue isn't in the absurdity of Shyamalan's tale because, seriously, how many of his plots aren't absurd? No, the issue with *Lady in the Water* is that it never comes to a boil. The tale is simplistic and undercooked. There's very little mystery to be puzzled, and no twist to speak of at the end (a fact much publicized already).”

(See Appendix B R19, page 127)

“As it opens, we immediately encounter screenwriter Mark Protosevich's clunky approach to character development. We flit about a ballroom lobby, the camera swinging to each of Protosevich's stock characters and are introduced to their hackneyed emotional issues in sore attempts to draw our sympathy. But this is a disaster flick; we're all aware this is just the obligatory lull before the storm and the scenes only muster up a sincere form of apathy for these cramped characters.”

(See Appendix C R23, page 136)

Step 2: Providing Positive Criticism

This step is really the antithesis of move 3 step 1 since this step will give more explanations and more supporting examples of the film critic's positive or constructive opinions towards movies. The following are examples of move 3 step 2.

“I especially liked the roar of the large naval guns as they pounded away, attempting to pulverize the island before the troops go ashore. My dad, who served in World War II and who was with me at the screening, liked everything about the movie, except the noise of the guns. He said that it hurt his ears. Personally, I wished that they had been even louder still, which would have been even more realistic.”

(See Appendix A R1, page 97)

“In a film that is fun and funny, the snakes start taking people out before others realize the danger on the aircraft. People go about their business, not knowing of the peril the hazards under their feet. One horny couple, for example, heads to the restroom, where they plan to smoke dope and join the mile high club. In a movie that never makes the mistake of taking itself too seriously, the woman is happy to take off her top for us that we can admire her store-bought breasts.”

(See Appendix A R6, page 106)

“But considering such razzle dazzle is expected from big budget blockbuster follow-ups, the most surprising trick up Verbinski and the writers' sleeve is that this is not a typical sequel rehash but a rather ambitious and largely successful attempt at making a continuation of a larger story, with the film opening with events fully in progress and closing with not only loose narrative ends still dangling but the characters at more precarious points in a less predictable overall arc--not exactly what one ever expected from a series of films that is, after all, based on a theme park attraction.”

(See Appendix A R10, page 112)

“In a movie with many delicious lines, my favorite came in a bit of boomer philosophy from Trip's almost 60-year-old dad. "When I was growing up, nobody had self-esteem, and we turned out okay," he points out.”

(See Appendix C R22, page 135)

Step3: Making Suggestions

This step of move 3 will commonly follow after film critics have made comments. Its duty is to suggest or to recommend whether this movie is worth watching or not. However, there are very few examples of this step.

“Despite my occasional foray with arrogant pomposity, in general I don't consider myself to be pretentious film writer. I recommended Final Destination 3, for goodness sake. So my negativity isn't borne out of film elitism or any such nonsense. Snakes on a Plane is a mildly exciting experience, one that is hugely affected by those around you. I wouldn't recommend seeing it alone on a lazy Tuesday morning when the theatre will be empty.”

(See Appendix A R5, page 104)

“"Leave now. Time is luck," Isabella tells Sonny, repeating her favorite Chinese fortune. "You should just get out," he replies to her in agreement. You should take their advice if you accidentally purchase a ticket to see the movie. Walk out. No, run out. Go home. Watch any episode of the old TV show, and you'll have ten -- nay, a thousand -- times more fun.”

(See Appendix B R20, page 129)

Move 4: Concluding the Review

It is clear that this move is designed to encapsulate the holistic judgment of the review. Besides, the concluding parts of reviews mark a summary of the general account or information of the movie such as showing the film's classification,

duration, target audience, and overall negative or positive comments. This move will appear at the end of reviews after reviewers have given comments in move 3. There are two steps given in move 4.

Step 1: Making an Entire Judgment or Evaluation of the Subject

Film critics like to close movie reviews by giving a summary of the entire comments that could cover all the formerly made comments that appear in move 1 sub-move 1 step 5 and in move 3.

The following are examples of move 1 step 1

“On the parental guidance side of things, "Eight Below" is longer than it needs to be and there's a seriously scary scene involving a humongous leopard seal (so keep your little ones distracted when you first see the dead orca). If, on the other hand, numbers are more your thing then the film scores a dramatic shutout:

Dogs 8, Humans 0.”

(See Appendix A R8, page 109)

“In a movie filled with messages, including the need for friends and the respect for elders, safe driving is definitely not among them. Lightning and his new girlfriend Sally Carrera (voiced by Bonnie Hunt), a sexy blue Porsche, like speeding around dangerous blind curves on the wrong side of the road. Most of these episodes, however, while visually appealing, amount to just more wasted time. The movie keeps feeling like it is about to get a ticket for going too slow on the freeway.”

(See Appendix B R16, page 122)

“And so it isn't the acting that's Lady in the Water's problem; nor is it the camera work or pacing or direction. For M. Night Shyamalan has already proven

that he's a swell director with the talent to sometimes be great. But Shyamalan is an easy target for us critics and it seems he's fed up with it. Lady in the Water is a film that shows him floundering with his career and wanting to be or make something different."

(See Appendix B R19, page 127)

"Failure to Launch" has a few funny lines, some ideal chemistry between McConaughey and Parker, a hysterical butt shot with Terry Bradshaw, and a sappy finish that seems earned, no matter how many times you have witnessed it in the past. It is an agreeable, pleasing comedy that leaves me with a certain impression. It is Zooey Deschanel (who was wonderful in "The Good Girl"). Give this girl a chance to make a romantic comedy with Jack Black, and you really might have something than the normal romantic confection."

(See Appendix C R23, page 136)

Step 2: Concluding by Stating the Movie's Overall Description

This step is like the sub-move 1 step 2, but it is different when the reviewers present the overall description in the concluding part rather than in the introductory part. Though they previously state the description in the move 1, they can restate in order to emphasise general attributes of the movie. However, there are examples of move 4 step 2 provided as follows:

"FLAGS OF OUR FATHERS runs 2:12. It is rated R for "sequences of graphic war violence and carnage, and for language" and would be acceptable for older teenagers."

(See Appendix A R1, page 97)

"EIGHT BELOW runs 1:50. It is rated PG for "some peril and brief mild language" and would be acceptable for kids around 5 and up."

(See Appendix A R7, page 108)

“CARS runs way too long at 1:56. It is rated G and would be acceptable for all ages.”

(See Appendix B R16, page 122)

“AN INCONVENIENT TRUTH runs a long 1:40. It is rated PG for "mild thematic elements" and would be acceptable for all ages.”

(See Appendix C R21, page 133)

Move 5: Offering Other Information

This move aims to offer additional information. This move is the real ending of the movie review. Before closing the review, most writers provide other valuable sources of reviews, give personal accounts of contact information, and give other information such as where the film is currently playing in the United States. There are three steps in this move.

Step 1: Providing Other Online Sources for More Reviews

Film critics suggest other valuable sources of movie reviews besides the IMDB domain. The following are examples of this step:

“Web: <http://www.InternetReviews.com>”

(See Appendix A R1, page 97)

“For more reviews, check out JERRY AT THE MOVIES at:
<http://www.jerryatthemovies.com/>”

(See Appendix A R2, page 98)

“www.samseescinema.com”

(See Appendix B R19, page 127)

Step 2: Providing Available Contact Information of the Reviewer

In this step, reviewers can restate their names and allow readers to know their personal contact information. Examples of this step are presented as follows:

“Email: Steve.Rhodes@InternetReviews.com”

(See Appendix B R11, page 115)

“(c)2006 Michael Dequina

Michael Dequina twotrey@gmail.com | mrbrown@iname.com |
mrbrown@themoviereport.com The Movie Report/Mr. Brown's Movie Site:
www.themoviereport.com www.quickstopentertainment.com |
www.cinemareview.com | www.aalbc.com www.johnsingletonfilms.com | on ICQ:
#25289934 | on AOL/Y! IM: mrbrown23”

(See Appendix B R18, page 125)

“To icepick me right in the noodle, write to ryan222@rogers.com”

(See Appendix C R24, page 138)

Step 3: Providing Other Special Information

This step aims to give extra information besides personal contact information and other movie review websites. Special information frequently found in this move are about theaters that are currently playing movies and are about what other people who are relatively close to reviewers think about movies. The following are examples of step 3:

“My son Jeffrey, age 17, gave it *** 1/2, saying that he found it campy fun. He liked the way they went with the R rating. He remarked that he was glad they only chose one well-known actor since that kept you guessing about who would die and who live. His girlfriend Yasmin, also 17, gave it ***, saying that it was a lot of fun and really trippy.”

(See Appendix A R6, page 106)

“The film opens nationwide in the United States on Friday, May 19, 2006. In the Silicon Valley, it will be showing at the AMC theaters, the Century theaters and the Camera Cinemas.”

(See Appendix B R11, page 115)

“The film opens nationwide in the United States on Friday, July 28, 2006. In the Silicon Valley, it will be showing at the AMC theaters, the Century theaters and the Camera Cinemas.”

(See Appendix B R20, page 129)

After the schematic description of the rhetorical pattern of movie reviews in the IMDB domain is found, the tables showing the frequency of occurrence of the patterns of the move order in each movie review, the frequencies of the occurrence of moves, sub-moves, and steps are then presented.

Table 4.2 Frequency of Occurrence of Patterns of Move Order in the Corpus of Movie Reviews

(n=25)			
Movie Reviews No.	Move Order ¹	Frequency of Move Order	Percent
1, 6, 13	I → E → P → E → C → O	3	12%
2, 15, 16, 22, 23	I → E → P → C → O	5	20%
3, 4, 9, 12, 18, 19, 20	I → P → C → O	7	28%
5	I → P → O	1	4%
7	I → E → P → E → P → C → O	1	4%
8, 10, 11, 25	I → P → E → P → C → O	4	16%
14	I → O → P → I → C → O	1	4%
17	I → E → I → C → O	1	4%
21	I → E → P → E → P → C → O	1	4%
24	I → P → E → C → O	1	4%

Note: Initials are used to moves in movie reviews as follows:

I: Introducing the Movie

E: Emphasising on Describing the Movie's Storyline

P: Providing Comments

C: Concluding the Review

O: Offering Other Information

Note: The abbreviated form “n=25” refers to the examined twenty-five movie reviews.

As can be seen in Table 4.2, the most popular pattern is “I → P → C → O”, it can be pointed out to some extent that reviewers like to begin with move 1 aiming to introduce the movie. After that, they give comments about the movie and conclude the reviews. It should be noted that all film critics provide some other information to review readers.

Now that we know the most frequently found move order used by film critics, the next table will display patterns of moves, sub-moves, and steps in twenty-five movie reviews.

Table 4.3 The Patterns of Moves, Sub-Moves, and Steps Contained in Each Movie Review

Movie Reviews No.	Patterns of Moves, Sub-Moves, and Steps in Each Reviews
1	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M1SUB1S4 + M2S1 + M3S2 + M2S1 + M4S2 + M5S3 + M5S1 + M5S2
2	M1SUB1S1 + M1SUB1S3 + M1SUB1S5 + M1SUB1S2 + M2S1 + M3S1 + M4S1 + M5S1 + M5S2
3	M1SUB1S1 + M1SUB1S3 + M1SUB1S5 + M1SUB1S3 + M1SUB1S4 + M3S2 + M4S1 + M5S2
4	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M3S1 + M4S1 + M5S3 + M5S1
5	M1SUB1S1 + M1SUB1S2 + M1SUB1S3 + M3S1 + M3S3 + M5S1
6	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M2S1 + M3S2 + M2S1 + M4S1 + M4S2 + M5S3 + M5S1
7	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M2S1 + M3S2 + M2S1 + M3S2 + M4S2 + M5S3 + M5S1 + M5S2
8	M1SUB1S1 + M1SUB2S1 + M1SUB1S2 + M1SUB1S3 + M3S1 + M2S1 + M3S1 + M4S1 + M5S2
9	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M1SUB1S2 + M1SUB1S4 + M3S2 + M4S1 + M5S1
10	M1SUB1S1 + M1SUB1S5 + M3S2 + M2S1 + M3S1 + M4S1 + M5S3
11	M1SUB1S1 + M1SUB1S5 + M3S1 + M2S1 + M3S1 + M4S2 + M5S3 + M5S1 + M5S2
12	M1SUB1S1 + M1SUB1S2 + M1SUB3S1 + M1SUB1S5 + M1SUB1S4 + M3S1 + M4S1 + M5S1
13	M1SUB1S1 + M1SUB2S1 + M1SUB1S4 + M1SUB1S5 + M2S1 + M3S2 + M3S1 + M2S1 + M4S1 + M4S2 + M5S3 + M5S1 + M5S2
14	M1SUB1S1 + M5S1 + M1SUB1S4 + M1SUB1S5 + M1SUB3S1 + M3S1 + M1SUB3S1 + M3S1 + M4S1 + M5S3 + M5S1

Table 4.3 (Continued)

Movie Reviews No.	Patterns of Moves, Sub-Moves, and Steps in Each Reviews
15	M1SUB1S1 + M1SUB1S3 + M1SUB1S5 + M1SUB1S2 + M2S1 + M3S2 + M4S1 + M5S2
16	M1SUB1S1 + M1SUB1S5 + M2S1 + M3S1 + M4S1 + M4S2 + M5S3 + M5S1 + M5S2
17	M1SUB1S1 + M1SUB3S1 + M2S1 + M1SUB1S3 + M2S1 + M4S1 + M51 + M5S2
18	M1SUB1S1 + M1SUB1S5 + M1SUB1S4 + M3S1 + M4S1 + M5S3 M1SUB1S1 + M1SUB1S5 + M3S1 + M3S3 + M4S2 + M5S3 + M5S3 + M5S1
19	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M1SUB1S4 + M3S1 + M3S2 + M4S1 + M5S1
20	M1SUB1S1 + M1SUB1S5 + M3S1 + M3S3 + M4S2 + M5S3 + M5S3 + M5S1 + M5S2
21	M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M2S1 + M3S1 + M2S1 + M3S1 + M4S1 + M4S2 + M5S3 + M5S1 + M5S2
22	M1SUB1S1 + M1SUB2S1 + M1SUB1S2 + M1SUB1S5 + M2S1 + M3S2 + M4S1 + M4S2 + M5S3 + M5S1 + M5S2
23	M1SUB1S1 + M1SUB1S3 + M1SUB1S5 + M2S1 + M3S2 + M3S1 + M4S1 + M5S1 + M5S2
24	M1SUB1S1 + M1SUB1S3 + M3S1 + M2S1 + M4S1 + M5S2
25	M1SUB1S1 + M1SUB1S2 + M1SUB1S3 + M1SUB1S5 + M3S1 + M2S1 + M3S2 + M4S1 + M5S1

As can be seen in Table 4.3 revealing pattern of moves, sub-moves, and steps found in each movie review, it is noted that it is not necessary for reviews to arrange moves and steps in a certain order. Some moves and steps can be repeated depending on the reviewers' independence in communicating their thoughts or intentions. The next table will present the frequencies of the occurrence of moves, sub-moves, and steps in all twenty-five movie reviews.

Table 4.4 Frequencies of Occurrence of Moves, Sub-Moves, and Steps in 25 Movie Reviews.

Frequencies of Moves, Sub – Moves, and Steps	Movies Reviews (n=25)	
	(25)	
	No. of Occurrence	%
Move 1: Introducing the Movie	25	100%
<i>Sub – Move1 (Specifying the Subject):</i>	25	100%
Step1: Stating the Title of the Movie	25	100%
Step2: Providing the Subject's General Description and Information	14	56%
Step3: Presenting General Background Knowledge Related to the Movie	9	36%
Step4: Initially Summarizing Plot or Showing Outstanding Parts	8	32%
Step5: Initially Expressing a Major or Minor Critique about the Movie	21	84%
<i>Sub – Move2 (Generalizing the Subject) :</i>	3	12%
Step1: Offering Broad Statements about the Subject	3	12%
<i>Sub – Move3 (Providing Reviewer's Personal Account):</i>	3	12%
Step1: Giving Reviewer's Previous Experience	3	12%
Move 2: Emphasising on Describing the Movie's Storyline	16	64%
Step1: Describing Events in the Movie	16	64%
Move 3: Providing Comments	24	96%
Step1: Providing Negative Criticism	17	68%
Step2: Providing Positive Criticism	12	48%
Step3: Making Suggestions	2	8%

Table 4.4 (Continued)

Frequencies of Moves, Sub – Moves, and Steps	(n = 25)	
	Movies Reviews	
	(25)	
	No. of Occurrence	%
Move 4: Concluding the Review	24	96%
Step1: Making an Entire Judgment or Evaluation of the Subject	20	80%
Step2: Concluding by Stating the Movie's Overall Description	9	36%
Move 5: Offering Other Information	25	100%
Step1: Providing Other Online Sources for More Reviews	18	72%
Step2: Providing Available Contact Information Of the Reviewers	15	60%
Step3: Providing Other Special Information	13	52%

Note: Possibly, moves, sub-moves, and steps in one movie reviews can occur several times. However, since the repeated ones have the same purposes, they are counted only once per one movie review.

It should not be surprising then that all steps can occur within the same move. Step 1, step 2, and step 3 of the move 5 can all be found in one movie review. In move 3 that aims to give comments on movies, it is clear that both positive and negative comments can occur in one movie review as can be seen in Table 4.3, the pattern of review number 19 is “M1SUB1S1 + M1SUB1S2 + M1SUB1S5 + M1SUB1S4 + M3S1 + M3S2 + M4S1 + M5S1”.

Besides the rhetorical steps of any move can be found many times in one review, as can be seen from Table 4.4 which shows that all critics do introduce the movie and do provide other special information. In move 1, they all (100%) state the title of the movies. Only 8 reviews or 32% put a summarized plot or the important scenes of the movies in the introductory part while 16 reviews (64%) explain events or moves' scenes in insightful depth.

Move 3, providing comments, and move 4 concluding the review equally appear in 24 reviews out of the total 25 reviews, which is 96%. Negative and positive criticisms are 68% and 48% respectively while making suggestions is only 8%.

In terms of move 4, concluding the review, it is shown that 80% of movie reviews like to come to an end by stating an overall judgment or evaluation of the subject. However, due to the fact that some reviews contain both move 4 step 1 and move 4 step 2, there is an only 36% end review by stating an overall description of films.

As mentioned earlier that all reviews include move 5, 72% of film critics suggest other online sources of movie reviews. Not all reviewers will provide their personal biography since only 15 reviews or 60% give their available contact information such as personal websites or e-mail addresses. Besides, only 52% give extra information related to movies.

All answers in question number 1 “How could the rhetorical pattern typically seen in movie reviews be described schematically?” are given already. The next move will focus on question number 2 “what are the interesting lexical features that can be found and that can be important in terms of structuring the semantic organisation of movie reviews?”

Analysis of Lexical Features Appearing in the Investigated Movie Reviews

In this section, in order to find out the semantic relationship that is formed by means of multiple lexical units in movie reviews, it is interesting to investigate how lexical items are used in this genre by listing the key concepts that are designed to find out the semantic relationships of lexemes inherent in discourse. In this section, there can be two main parts that shall be analysed. The first part is about finding lexical units that are used as thematic discourse markers used to refer writers, movies, and comments and judgments. The second part is mainly about investigating general lexical categories that are most frequently used in this genre. The first part that is

relevant to examining lexical units that are used as thematic discourse markers is presented first.

Lexical Units Used as Thematic Discourse Markers

As mentioned earlier in chapter 3, there are three categories of thematic discourse markers that are 1) thematic discourse markers used to refer to writers; 2) thematic discourse markers used to refer to movies; and 3) thematic discourse markers used to refer to comments and judgments. These three categories are critically described respectively.

Thematic Discourse Markers Used to Refer to Writers

Thematic discourse markers are often used to introduce the pattern of thoughts of message senders by using lexical chunks to show their communicative intention before sentences or new paragraphs. In this part, thematic discourse markers used to refer to film critics are presented. However, before discovering usual examples of thematic discourse markers with sentences, it is necessary to understand that reviewers like to use pronouns related to them like *I*, *me*, and *my*, so it is important to find the most frequently used personal pronouns directly connected to film critics as can be seen in Table 4.

Table 4.5 Most Frequently Words Used to Directly Refer to Reviewers Found in 25 Movie Reviews

Words Directly Refer to Reviewers	Number of Occurrences
I	397
My	23
Me	16

It is noted that the most frequently used word to mention reviewers is “I” occurring 397 times in all 25 reviews. However, there are instances of thematic discourse markers that are asserted together with “I” and “my”.

He said that it hurt his ears. **Personally**, I wished that they had been even louder still be heard laughing. **Just before the film started**, I mistimed my restroom break and admittedly missed on not to allow pre-screenings for critics. **Well**, I for one was not to be deterred and lined up along foray with arrogant pomposity, **in general** I don't consider myself to be pretentious film writer he funny sidekick. You can safely ignore them. **As I said**, this isn't their movie. Director Frank Mars disappointing substitutes. **Beyond this**, however, I have no quibble with the project. Put simply, it' animated films with trepidation. **After all**, I grew up with Warner Brothers and Disney cartoons **putting it mildly**, I favor the old more than the new. Still, 2004's exude badass to his greatest potential. **In my humble but hugely partial opinion**, Jackson is only Final Destination 3, for goodness sake. **So my** negativity isn't borne out of film elitism or any so what's the point? **Plus**, a lot of **my** readers are guys who are only interested in movie

As can be seen, these are all thematic discourse markers used to directly refer to reviewers' ways to contribute themes or ideas in movie reviews. It is clear that thematic discourse markers used to present writers' ideas are “Personally”, “Well”, “Putting it mildly”, “In my humble but hugely partial opinion”. Some of thematic discourse makers are used to correspondingly connect writers' thoughts together like “Well”, “In general”, “As I said”, “Beyond this”, “So”, and “Plus”. There are discourse markers that show the relationships of time and reviewers like “Just before the film stated”, and “After all”. Thematic discourse markers can also be related to movies themselves in some ways as can be seen in the next part.

Thematic Discourse Markers Used to Refer to Movies

There are four words that are used to make reference to movies that are being reviewed, which can be seen in Table 4.6.

Table 4.6 Most Frequently Used Words that Refer to Movies

Words Linking to the Reviewed Movies	Number of Occurrences
It	217
Film (s)	106
Movie (s)	96
Its	48

It is shown that “it” and “film” are the most popularly used words that refer to movies. The following are examples of sentences where thematic discourse markers used to make reference to movies are found

Suffice to say, it would be hard for anyone to top Reeve's performance
the question, it is, but only kind of. **Before** it lifts off to cruising altitude, the film spins a
That one. **Well**, it's there and as fine and dandy as we all expected
Put simply, it's the moving picture version of the book we read,
No matter what I say, it's going to make approximately \$1 billion on opening
Sure, it looks nice and is fairly harmless, but it tries
Perhaps it is an anti-deforestation tale but the filmmakers
it has those elements down pat. **In this movie**, the humanity has been peeled from the Man
in the movie are made from cars, and the most surprising of the
In a movie filled with messages, including the need for friends
As a film, its prospects were titillating: the damned thing was

In the light of the examples given above, there are some discourse markers that are used to indicate or to strengthen the existence of films that are being discussed. For example, “In this movie”, “In the movie...”, and “As a film” are placed when reviewers tend to bring attention to movies they are criticizing.

Thematic Discourse Markers Used to Refer to Comments and Judgments

Besides, there are thematic discourse markers provided when reviewers want to offer some comments or judgments. Key words used to survey for comments can

be the same as words used to refer to movies in Table 4.6 and first personal pronouns that can be seen in Table 4.5. Examples of thematic discourse markers used to refer to comments and judgments can be mostly found in moves that contain subjective comments and evaluation of reviewers like move 1 sub-move 1 step 5, move 3, and move 4.

Any movie, including a Superman movie, that is filled with special-effects needs something more,
In fact, old Supe baby had more dialogue in the regrettably uncinematic "Superman IV: The Quest
Again, no real personality and her brown curly hair is a gross injustice for a blonde
This is, of course, not necessarily a bad thing, as Donner's film
That said, the jury is still out as to if he'll be a star or any good outside of these films
Except, in saying Material Girls has as much density as a cupcake's frosting is probably giving the film
For all we care, this could be Hong Kong Kung Fu Fury, just as long as it stars the Duff sisters.
But other times, Coolidge ravages her characters with a volley of farcical gags.
There is, on the other hand, the element of Snakes on a Plane's default cult status.
But, on the whole, Jackson still doesn't exude badass to his greatest potential.
In my humble but hugely partial opinion, Jackson is only a true badass under the tutelage
As I said, this isn't their movie. Director Frank Marshall correctly puts the emphasis where it should be
Suffice it to say that you're going to need lots of tissue for the evitable tears of joy and sorrow
Moreover, the more confused the audience gets, the less it cares.
As a film, its prospects were titillating: the damned thing was
Put simply, it's the moving picture version of the book we read,
In easily the funniest sequence in the picture, Mater takes Lightning to a farmer's field for some late
Perhaps it is an anti-deforestation tale but the filmmakers lose any real focus.
For as complicated as it seems, Lady in the Water is no more complex than what it touts itself as:
As it opens, we immediately encounter screenwriter Mark Protosevich's clunky approach to character
even despite some monster contrivances, there are still scenes of authentic excitement.

As can be seen, thematic discourse markers that are employed when writers want to show their comments are inherent at the beginning of sentences or in the middle of sentences which are beginning points of phrases that move to offer criticisms. Since three categories of thematic discourse markers are presented, the next move is about investigating general lexical categories that are most frequently used in this genre.

General Lexical Categories Most Frequently Used

There are 5 categories of key concepts that are, namely, adjectives used by reviewers, adverbs used by reviewers, typically found personal pronouns, typically found conjunctive relations, and informal language typically found in movie reviews. As key concepts are inventoried, all answers of each lexical category are given individually in the order previously stated.

Adjectives Used by Reviewers

Adjectives are important in terms of describing additional attributes of things. In movie reviews, the use of adjectives may well share some sets of reflected subjectivity of reviewers towards criticised movies. The table showing the most popularly found adjectives in the corpus of twenty-five movie reviews is presented below.

Table 4.7 The Most Widely Found Adjectives in the Investigated Movie Reviews

Mostly Found Adjectives	Number of Occurrences	Mostly Found Adjectives	Number of Occurrences
Good (better, best)	47	Easy	8
Long (longer, longest)	28	Fine	8
Old (older, oldest)	23	Global	8
Great (greater, greatest)	14	Real	7
Bad (worse, worst)	14	Boring	7
New	11	Basic	7
Funny (funnier, funniest)	10	Large	7
Wrong	8	Next	7
Romantic	6	Special	4
Sure	6	Certain	4
Scary	6	Dangerous	4

Table 4.7 (Continued)

Mostly Found Adjectives	Number of Occurrences	Mostly Found Adjectives	Number of Occurrences
Past	6	Difficult	4
Famous	6	Actual	4
Different	6	Typical	3
Close	6	Talented	3
Clear	6	Surprising	3

As can be seen in Table 4.7, adjectives can be of great help for writers because adjectives can be applied when reviewers want to assert their comments or to explain the stories of movies. In Table 4.7, the most frequently used adjective is “good (better, best)” with the total 47 occurrences in the corpus. In contrast, “bad (worse, worst)” seems to be an antithesis of the adjective “good” since it is the most basic word used to describe negative feelings towards one particular thing.

as over, none of these rich and powerful men made **good** on their promises to the soldiers.
man and the myth in all its glory. It was such a **good** performance that Reeve became typecast.
jury is still out as to if he'll be a star or any **good** outside of these films--unlike Singer's last
kes, Snakes" for the midnight screening. Is it as **good** as we all hoped, or as terrible as we all hoped?
riously. But it's a situation where no matter how **good** the film actually is in a serious sense, audience
and unique movie-going experience, no matter how **good** Snakes on a Plane actually is.
from the sight gags, but there are a few bits of **good** dialog. My favorite came in the advice from the b
when he first told it to his kids, but there's no **good** reason why a film derived from
Choudhury, and Shyamalan himself are all quite **good**, too.
them become unintelligible. This is likely a **good** thing, since the dialog one does hear is
smash hit admitted that people might have a campy **good** time. Sadly, after that hysterical deadpan
kids with those pesky cell phones that take far **better** snapshots.
middle-ground between the two intentions that a **better** director would likely find: where the
the epitome of blandness, turns in one of his **better** performances as Gerry Shepherd, an Antarctic dogs
from the book is well handled and probably a **better** choice anyhow (it has to do with
somebody on the radio refer to Ice Age 2 as "**better** than Toy Story." As Teaspoon Hunter might say,
on in the movie. He thought it was in bad need of **better** dialog, more music, decent acting

on's hulking fault lines. These characters are no **better** than those we found in the same ship in 1972.

The **best** part of the narrative concerns the placement of
and Margot Kidder, the latter incidentally the **best** Lois Lane to ever walk this planet. Brandon Routh

SNAKES ON A PLANE is easily the **best** popcorn movie of the summer.
old-fashioned animal adventure that ranks with the **best** of such classic Disney films. Animal lovers
to feel more at one with nature and with man's **best** friend.

"Eight Below" picks up eight nods: seven for **Best** Supporting Actor--Max, Buck, Shadow,
so animal "actors" that portray them) and one for **Best** Supporting Actress (Maya).

to give a lecture and sign copies of his latest **best** seller. In no time, he finds himself accused
ok we read, but without the clunky sentences. The **best** people in the business were put on this project a

This isn't the **best** adaptation The Da Vinci Code fanatics could've
production since Memorial Day and definitely the **best** animated film of the season thus far
Incredibles" was an amazing achievement and the **best** superhero movie in many

Now, it is interesting to take a look at the most frequently used word that tells
readers that reviewers do not feel impressed towards movies or that reviewers want to
explain some scenes of movies. Actually, as it is said, the word "bad (worse, worst)"
is the antithesis of "good". The following are examples of "bad" inherent in corpus.

strength, and determination. It's too **bad** the A.K.C. doesn't have its own awards show!
most no action in the movie. He thought it was in **bad** need of better dialog, isn't clear that slightly
warmer temperatures are **bad**. Some studies have suggested that it

I was ready to have a great time with this DVD. **Bad** reviews to hell, this was going to
formation is given by stereotype joke characters? **Worse** still, just when one thinks
action, even for the best of intentions, can be **worse** than inaction. We banned DDT
humans to have to leave the dogs behind, as the **worst** winter in twenty-five years sets
This obvious candidate for **worst**-of-the-year lists moves at a snail's pace. The en

After completely discovering the most used adjectives, the second concept
which is about examining the use of adverbs is then presented.

Adverbs Used by Reviewers

Adverbs are like adjectives, but their function or part of speech is different
since they modify degrees of meanings of verbs, adjectives, and adverbs. However,
adverbs are very as important as adjectives since they can semantically reflect the

subjectivity of reviewers towards movies. A table showing the most popularly found adverbs in the corpus of 25 movie reviews is given below.

Table 4.8 The Most Widely Found Adverbs in the Investigated Movie Reviews

Mostly Found Adverbs	Number of Occurrences	Mostly Found Adverbs	Number of Occurrences
More	68	Too	18
Just	50	Actually	12
Most	25	Seriously	8
Again	24	Probably	8
Even	23	Almost	8
Really	18	Simply	7
Never	19	Especially	7
Also	18	Finally	6
Ever	18	Completely	6
Equally	5	Slightly	3
Likely	4	Particularly	3
Instantly	4	Mildly	3
Increasingly	4	Largely	3
Exactly	4	Immediately	3
Effectively	4	Easily	3
Certainly	4	Definitely	3
Absolutely	4	Always	3

Note: It is possible that words can have more than one function as parts of speech.

For example, “More” can have three functions that are determiner, pronoun, and adverb. However, since this part aims to count only adverbs, any words that are not functioning as adverbs are not counted.

As can be seen in Table 4.8, it is clear that writers like to use adverbs that can express the possible comparative and superlative function of adjectives and adverbs.

There are 5 words that mostly appear in the investigated movie reviews, and there are two remarkable words, which are “more” and “most”, that can indicate that reviewers are fond of making comparison. The following are examples of adverbs, “more” and “most”.

two of the least satisfying films, it finally works **more** because of the power of the story itself than the

This story has two equally interesting parts. The **more** traditional of the two involves fight to their death on Iwo Jima. The second and **more** intriguing part concerns how the Reeve captured the essence of Superman and, **more** importantly, the essence of Clark Kent.

air is a gross injustice for a blonde (she seemed **more** alive on a recent "Tonight Show")

But those changes sound far **more** radical on paper than they do in execution, as cannot help but wish that Singer took a **more** distinctive spin on the material. He does introduce even if it's quite obvious he probably was cast **more** for his look (Christopher Reeve meets The film as

The love -- or **more** precisely the loves -- of Gerry's life are his when you exit the theater, you are going to feel **more** at one with nature and with man's best friend. of one of the participants in the **most** famous World War II photograph. FLAGS OF OUR FATH and his ultimate plot to decimate America is the **most** foolish idea that this character has ever had (it cinematic sense of what is arguably the **most** complex conventional superhero mythos, that of at to paying near-slavish homage to Donner, whose **most** distinctive strength is his all learned by now, are not things Mr. Sparrow is **most** proficient at repaying. The Dead Man's Chest of America have chosen Mr. Sparrow as their **most** prized character in film. Oh, wait, that honor in if overlong, throwback swashbuckler whose **most** distinct innovation was its old-fashioned style.

enerated, the effects are remarkably tactile, the **most** meticulous digital approximation of from big budget blockbuster follow-ups, the **most** surprising trick up Verbinski and the writers' sl the dead man's granddaughter. In one of the **most** wooden performances of his career, Jean Reno play

Adverbs and adjectives have one thing in common since they are largely used in the language patterns since they aim to offer writers' subjectivity. When examining discourse, adverbs and adjectives may appear with other parts of speech in order to magnify words that are very near. As can be seen from the given examples of words, “most” and “more” in the corpus of movie reviews, these adverbs can strongly modify meanings of other adjacent parts of speech, that are underlined, like nouns, verbs, adverbs, and adjectives. After the most frequently found adverbs are examined, the next settled key concept designed to investigate typically found personal pronouns is then decoded.

Typically Found Personal Pronouns

Personal pronouns can be used when writers want to refer to themselves, to readers, and to movies. As a matter of course, typical pronouns are *I, me, you, we, us, he, him, she, her, they, them*, and *it*. The most frequently used pronouns and their applications in the corpus are displayed.

Table 4.9 The Most Typically Found Personal Pronouns Used by Reviewers

Mostly Found Personal Pronouns	Number of Occurrences
I	397
It	215
He	101
You	65
We	60
They	57
Her	45
She	37
Them	27
Him	19
Me	16
Us	11

“I” is the most frequently used personal pronoun with 397 occurrences that show reference to reviewers. “It” can refer to movies that are being discussed and other general ideas or things in reviews and in movies. “He”, “They” and “She” are often used to refer to people involved with movies, for example, directors, actors, actresses, and other movie characters. “You” is the only word reviewers can use when they want to refer to readers. Here are some examples of typically found personal pronouns in the corpus of movie reviews.

and Disney cartoons and, putting it mildly, **I** favor the old more than the new. Still, is the latest from Dreamworks and what a fun time **I** had. It is far from greatness but any but any person aged 7 to 70 will enjoy it (though **I** suspect the tykes will enjoy it the most). watching cable and DVD's in their own land, so **I** am unclear on what the message is. are all fun personalities and, well, what can **I** say, Bruce Willis, William Shatner, Wanda at goes on between is never boring--and how could **it** not be, what with the state-of-the-art effects erman_Returns_ an agreeable summertime diversion, **it** cannot help but be a bit of a let down given not this one-liner is of no great wit or intelligence **it** does hold a kind of all-encompassing truth about is probably giving the film a world of credit **it** has no business deserving. could be Hong Kong Kung Fu Fury, just as long as **it** stars the Duff sisters. So in the same way people nks they will be able to fly back in a few hours, **he** carefully chains up the dogs outside. which was ravaged by the likes of a lady whom **he** loved in the past. The English Navy on the wheel's axis to show that at one point **he** forced Johnny Depp and Orlando Bloom to swordfight on a giant spinning wooden wheel. And **he**'s more artistic than your typical Brett pieces to even greater crowd-pleasing levels. But **he** doesn't rest on his popularity-proven laurels; inish that seems earned, no matter how many times **you** have witnessed it in the past. It is an agreeable to make a romantic comedy with Jack Black, and **you** really might have something than the Washburn: What were **you** doing at 100 miles per hour? Catherine: He was hit a pothole. Washburn: Kevin Franks died. **You** don't seem very worried. Catherine

Typically Found Conjunctive Relations

The next category of lexical features that is examined in this study is conjunctive relations. Conjunctive relations are very important in terms of making connections within discourse in order to bring about harmonious and logical cohesion of the text. To put simply, individual passages can be meaningfully united by using conjunctive relations. As can be seen in the Table 4.10, the most popularly used conjunctive relations in movie reviews is “and”, a conjunctive that is normally used to connect another segment that can be reasonably joined.

Table 4.10 The Most Frequently Used Conjunctive Relations

Most Frequently Used Conjunctive Relations	Number of Occurrences
And	497
But	123
So	52
Or	47
Since	20
Also	19
Because	15
Though	14
Although	9
Despite	5

“And” is no doubt the most popularly used conjunctive relation used by reviewers. The most popularly used conjunctive relation used to show contrast like “But” frequently occurs in movie reviews 123 times. The following are examples of sentences in corpus where the two conjunctives that are mostly frequently used appear.

is rated R for "sequences of graphic war violence **and** carnage, and for language" and would be showing at the AMC theaters, the Century theaters **and** the Camera Cinemas.

Reeve captured the essence of Superman **and**, more importantly, the essence of Clark Kent. performance because he encapsulated the man **and** the myth in all its glory. It was such a good per it never comes to a boil. The tale is simplistic **and** undercooked. There's very little mystery to be vision, cooling breath, and superhuman strength--**but** just when you clamor for Supes and Singer to is badass thing and snakes lunging for genitalia, **but** it's the excitement that wanes with the running massive anaconda who devours a person whole, **but** otherwise the snake attacks quickly become It's really a moment worth seeing the film for. **But**, on the whole, Jackson still doesn't exude badass to his greatest potential. In my humble **but** hugely partial opinion, Jackson is only a true

Informal Words Typically Found in Movie Reviews

Since this study examines the genre of online movie reviews, it is interesting to investigate informal language in this genre. Crystal (2001) mentions that both formal and informal words can be embodied in any online documents. Understandably, informal words appear in the written corpus containing more casual vocabulary and simpler forms of grammatical structures, and most online documents are written in the way people speak (Crystal, 2001). Examples of informal words typically found in investigated movie reviews can be seen in the Table 4.11.

Table 4.11 Informal Words Typically Found in Investigated Movie Reviews

Informal Words	
Savvy	Cough, ..., cough
and	Oh
_Superman_Returns_	Wait...
Wacky	Yup
Shiv.	Kooky kivk
Supes	Razzle Dazzle
Well,...	Ain't
Badass	Buyin'
Internet buzz	DVD!
Campy fun	Tykes
Alert!	Ever – so – tricky
Er...	Okay
Zzzzzz	To icepick me right in the noodle
> From there	Fuck
Bitch	Dude
Kinda	Ah
Nay	*beg*
BIO	Wow

Note: Please see Appendix D for definitions of terms of interesting informal words.

As can be seen in Table 4.11, these are some examples of informal language that can be found in the corpus of twenty-five movie reviews. There are some

offensive words that appear in reviews like *bitch* and *fuck*. Some words are verbal and abbreviated forms of the formal written representations like *shiv.*, *supes*, *ain't*, *buyin'*, *kinda*, *nay*, and *BIO*. There are some combined words that are informal like *Kooky kivk*, *Razzle Dazzle*, *Ever – so – tricky*, and *to icepick me right in the noodle*. Some informal words are verbal exclamations or human sounds like *wow*, *er...*, *well...*, *cough...cough*, and *ah*. There are some signs that are assigned to strengthen the expression of reviewers like **and**, *alert!*, and *Zzzzzz*. Examples of sentences where informal words are used are as follows:

Luthor is both amusingly wacky ***and*** a believably sinister threat to the Man of Steel.

Zzzzzz. Utterly lifeless, MIAMI VICE is a film to be endured rather than enjoyed.

admit your inner fears. **Confess!** What keeps you awake at night isn't the worry that your teenagers But those walking into Superman_Returns to be uniquely "Bryan Singer's Superman " will be It doesn't overdose on a memorable character from the original (**cough**, Matrix Revolutions, **cough**)

You can sell that some place else, Sam Cain, because Emma **ain't buyin'** it (sorry, a little >**From there**, the suspense snowballs, and the group is soon fighting off the water with dizzying speed. was to watch Catherine Trammell **fuck** men and maybe kill some of them, not to follow the dull first two films. The one cast member--**nay**, the one prominent member of the whole team—to what if the parents just told Trip to move out! **Ah**, but that would be a different movie altogether

After all key concepts used to help to examine lexical features in this genre are analysed, the last main section of this chapter is about the discussion of the results of the schematic description of the rhetorical pattern of the investigated 25 movie reviews and the analysis of the lexical features are presented.

Discussion over the Results of Findings of This Recent Study

The results reveal that movie reviews on professional review sites like the IMDB domain have their particular rhetorical pattern as can be cognitively understood by noticing Table 4.1. Since Crystal (2001) mentions that digital communities are places where possible variations of language use like informal language and linguistic organisation can occur, what shall be discussed in this section are the effects of the online environment on online movie reviews. The first aspect that is previously stated is the allowable use of informal language, which is presented

in Table 4.11. However, considering the rhetorical pattern, the format of arranging rhetorical pattern or move order may be restricted by those online communities.

Table 4.12 Frequency of Occurrences of Move 1 Sub-Move1 Step 1

	Frequency of Occurrences	%
Move 1 Introducing the Movie	25	100%
Sub-Move 1 Specifying the Subject	25	100%
Step 1 Stating the Title of the Movie	25	100%

For example, the move 1 sub-move 1 step 1, the title of the movie review that presents the name of the reviewed movie appears in the form of a header at the top of each movie review in the IMDB database, is the regular digital structural element offered and restricted by the IMDB domain. There are no movie reviews that do not have headers indicating the names of reviewed movies since the move 1 sub-move 1 step 1 occurs 25 times or 100%.

Apart from move 1 sub-move 1 step 1 that is thought to have been restricted by the online structural pattern of the website domain, other rhetorical moves and steps are out of the control of the format of the website.

However, since Crystal (2001) and Van Dijk (1999) mention that many online documents are written based on writers' independent intentions to communicate messages embedded in online discourse, in this case, it does not always mean that all online movie reviews have to be arranged in order or have to begin with move 1 and then follow with move 2. For example, in the movie review number 14, after the title of movie is stated, the reviewer jumps to offer other valuable sources of online movie reviews instead of explaining other steps of the move 1 sub-move 1 or of the move 2. The following is an example of review number 14 where the reviewer initially inserts move 5 after move 1 is stated.

$$R14 = M1SUB1S1 + \mathbf{M5S1} + M1SUB1S4 + M1SUB1S5 + M1SUB3S1 + \\ M3S1 + M1SUB3S1 + M3S1 + M4S1 + M5S3 + M5S1$$

Besides discussions on the findings of the rhetorical patterns of movie reviews, the next thing that shall be discussed is the findings of the analysis of the lexical features in the investigated movie reviews.

Since genre is considered one cognitive notion stemming from the discourse analysis which mainly emphasises the use of lexical items that create coherence and cohesion within texts, analysis of lexical features that is based on the most regularly applied method, the content analysis, has already revealed results according to the settled key concepts.

Based on the use of thematic discourse markers, it is found that reviewers thematize the focused themes that reviewers want to draw attention to by mostly placing lexical chunks that are used as discourse markers at the starting points of utterances. By referring to topics or subjects reviewers need to present, thematic discourse markers are seen as lexical chunks that help to link and to hold up the semantic organisation and that are used to signal purposive expressions implanted in the following sentences or phrases stated by reviewers as well.

Moreover, reviewers like to directly mention themselves by stating “I” mostly often. It is shown that, in this genre, the reviewers extensively give regard to themselves when they present their opinions influenced by their feelings. Therefore, it is a very high possibility for “I” to occur many times in this genre.

Furthermore, besides informal language that can be seen in Table 4.11, there can be some texts that are underlined in order for readers to be able to go to those online sources. The underlined online sources given in movie reviews are known as “hypertext links” (Crystal, 2001). However, there are two types of hypertext links that can be commonly found in movie reviews, namely, other online review websites and the electronic mail addresses of the reviewers.

This section provides discussion on the genre of online movie reviews and on the particular use of lexical features that are affected because the investigated contexts that are situated in online communities have some online structural elements that are considered as a restricted form of online discourse that writers have to follow. As results reveal that there is much informal language, it is pointed out that writers are more independent of and less regard for communicating very formal language when writing movie reviews for online communities.

Finally, all the stages of the investigation earlier described in chapter 3 are presented in this chapter. The first section is about examining the rhetorical pattern of the move order of movie reviews in the IMDB domain. The second section is the analysis of lexical features appearing in the investigated movie reviews. The third section is about discussion over the results of findings of this recent study. The next chapter contains concluded significant issues of this study and recommendations for further studies.

