APPENDIX A1 Text 1a

	FIRST TUESDAY	Extent			Location		Manner				Cause			Continge		
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS1	Connie opened the door and let me in.				<u>In</u>											
1aS2	Morrie was in his wheelchair by the kitchen table wearing a loose cotton shirt and even looser black sweatpants.															
1aS3	They were loose because his legs had atrophied beyond normal clothing size– you could get two hands around his thighs and have your fingers touched.															
1aS4	Had he been able to stand, he'd have been no more than five feet tall, and he'd probably have fit into a sixth grader's jeans															
1aS5	"I got you something," I announced, holding up a brown paper bag.															
1aS6	I had stopped on my way from airport at a nearby supermarket and purchased some turkey, potato salad, macaroni salad, and bagels.				on my way from airport at a nearby super market											
1aS7	I knew there was plenty of food at the house, but I wanted to contribute something.				at the house											
1aS8	I was so powerless to help Morrie otherwise.															
					4											

	FIRST TUESDAY	Extent			Location		Manner				Cause			Continge	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS9	And I remembered his fondness for eating.															
1aS10	"Ah, so much food!" he sang.															
1aS11	"Well.															
1aS12	Now you have to eat it with me"															
1aS13	We sat <u>at the kitchen table</u> , <u>surrounded by wicker chairs</u> .				<u>at the</u> <u>kitchen</u> <u>table</u> , <u>surround</u> <u>ed by</u> <u>wicker</u> <u>chairs.</u>											
1aS14	This time, without the need to make up sixteen years of information, we slid <u>quickly</u> <u>into the familiar waters of our old</u> <u>college dialogue</u> . Morrie asking questions, listening to my replies, stopping like a chef to sprinkle in something I'd forgotten or hadn't realised.				into the familiar waters of our old college dialogue			<u>quickly</u>								
1aS15	He asked <u>about the newspaper</u> <u>strike</u> , and true to form, he couldn't understand why both sides didn't simply communicate with each other and solve their problems.															
1aS16	I told him not everyone was as smart as he was.															
1aS17	Occasionally, he had to stop to use the bathroom, a process that took some time															
					2			1								

	FIRST TUESDAY	Extent			Location			М	lanner			Cause		(Contingen	icy
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS18	Connie would wheel him <u>to the toilet,</u> <u>then lift him</u> <u>from the chair</u> and support him as he urinated <u>into the beaker</u> .				to the toilet, then lift him from											
1.010					<u>the</u> chair into the beaker.											
1aS19	Each time he came back, he looked tired.			Each time												
1aS20	"Do you remember when I told Ted Koppel that pretty soon someone was gonna have to wipe my ass?" he said.															
1aS21	I laughed.															
1aS22	You don't forget a moment like that															
1aS23	"Well, I think that day is coming.															
1aS24	That one bothers me."															
1aS25	Why?															
1aS26	"Because it's the ultimate sign of dependency															
1aS27	Someone wiping your bottom.															
1aS28	But I'm working on it.															
1aS29	I'm trying to enjoy the process."															
1aS30	Enjoy it?															
1aS31	"Yes.															
1aS32	After all, I get to be a baby <u>one</u> <u>more time</u> "			one more time												
1aS33	That's a unique way of looking at it															
				2	2											

	FIRST TUESDAY		Extent		Loc	ation		Μ	lanner			Cause		(Contingen	су
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS34	"Well, I have to look at life <u>uniquely</u> Now.							<u>uniquely</u>								
1aS35	Let's face it.															
1aS36	I can't go shopping, I can't take care of the bank accounts, I can't take out the garbage.															
1aS37	But I can sit <u>here</u> with my dwindling days and look at what I think is important in life				<u>here</u>											
1aS38	I have both the time – and the reason – to do that."															
1aS39	So, I said, <u>in a reflexively cynical</u> response, I guess the key to finding the meaning of life is to stop taking out garbage?							<u>in a</u> <u>reflexive</u> <u>ly</u> <u>cynical</u> <u>response</u>								
1aS40	He laughed, and I was relieved that he did.															
1aS41	As Connie took the plates away, I noticed a stack of newspapers that had <u>obviously</u> been read before I got there.															
1aS42	You bother keeping up with the news ,I asked?															
1aS43	"Yes," Morrie said.															
1aS44	"Do you think that's strange?							1						1		
1aS45	Do you think because I'm dying, I shouldn't care what happens in this world?"															
1aS46	Maybe.															
1aS47	He sighed.															
1aS48	"Maybe you're right.															
1aS49	Maybe I shouldn't care.															· · · · · · · · · · · · · · · · · · ·
1aS50	After all, I won't be around to see how it all turns out.															
					1			2								

	FIRST TUESDAY		Extent		Loc	ation		Ν	lanner			Cause		(Contingen	cy
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS51	"But it's hard to explain, Mitch.															
1aS52	Now that I'm suffering, I feel closer to people who suffer than I ever did before.															
1aS53	<u>The other night,</u> <u>on TV</u> , I saw people in Bosnia running across the street, getting fired upon, killed, innocent victimsand I just started to cry.				<u>on TV</u> ,	<u>The</u> other night,										
1aS54	I feel their anguish as if it were my own															
1aS55	I don't know any of these people.															
1aS56	But – how can I put this?															
1aS57	I'm almost drawn to them ."															
1aS58	His eyes got moist, and I tried to change the subject, but he dabbed his face and waved me off.															
1aS59	"I cry <u>all the time</u> now," he said.			<u>all the</u> time												
1aS60	"Never mind."															
1aS61	Amazing, I thought.															
1aS62	I worked in the news business.															
1aS63	I covered stories where people died.															
1aS64	I interviewed grieving family members.															
1aS65	I even attended the funerals.										1					
1aS66	I never cried.															
1aS67	Morrie, <u>for the suffering of people</u> <u>half a world away,</u> was weeping.										for the suffering of people half a world away,					
				1	1	1					1			1		

	FIRST TUESDAY		Extent		Loca	ation		N	lanner			Cause		(Contingen	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS68	Is this what comes at the end, I wondered?															
1aS69	Maybe death is the great equaliser, the one big thing that can finally make strangers shed a tear for one another.															
1aS70	Morrie honked <u>loudly</u> <u>into the tissue</u>				<u>into the</u> <u>tissue</u>			loudly								
1aS71	"This is okay <u>with you</u> , isn't it?															
1aS72	Men crying?"															
1aS73	Sure, I said, too quickly							too quickly								
1aS74	He grinned.															
1aS75	"Ah, Mitch, I'm gonna loosen you up.															
1aS76	One day, I'm gonna show you it's okay to cry."															
1aS77	Yeah, yeah, I said.															
1aS78	"Yeah, yeah," he said.															
1aS79	We laughed because he used to say the same thing <u>nearly</u> <u>twenty years earlier</u> .					<u>nearly</u> <u>twenty</u> <u>years</u> <u>earlier</u>										
1aS80	Mostly on Tuesdays.															
1aS81	In fact, Tuesday had always been our day together															
1aS82	Most of my courses with Morrie were on Tuesdays, and when I wrote my senior thesis – which was pretty much Morrie's suggestion, right from the start – it was on Tuesdays that we sat together, by his desk, or in the cafeteria, or on the steps of Pearlman Hall, going over the work.							2								

	FIRST TUESDAY		Extent		Loca	ation		М	lanner			Cause		(Contingen	су
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS83	So it seemed only fitting that we				here in											
	were back together on a Tuesday,				the	Tuesday										
	here in the house with the Japanese				house											
	maple out front				with the											
					Japanese											
					maple											
					out front											
1aS84	As I readied to go, I mentioned this															
	to Morrie.															
1aS85	"We're Tuesday people," he said.															
1aS86	Tuesday people, I repeated.															
1aS87	Morried smiled.															
1aS88	"Mitch, you asked about caring for															
	people I don't even know.															
1aS89	But can I tell you the thing I'm						with this									
	learning most with this disease?"						disease									
	_															
1aS90	What's that?															
1aS91	"The most important thing in life															
	is to learn how to give out love, and															
	to let it come in"															
1aS92	His voice dropped to a whisper															
1aS93	"Let it come <u>in</u>				in											
18595	Let it come <u>m</u>				<u>in</u>											
1aS94	We think we don't deserve love,															
	we think															
	if we let it in we'll become too soft															
1aS95	But a wise man named Levine said															
	it right.															
1aS96	He said, "Love is the only rational															
1 005	act."	ļ														
1aS97	He repeated it <u>carefully</u> , pausing							carefully								ļ
	for effect															
1aS98	" 'Love is the only rational act."															
					-	1	1	1								
					2	1	1	1								

	FIRST TUESDAY		Extent		Loc	ation		Μ	lanner			Cause		(Contingen	су
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1aS99	I nodded, <u>like a good student</u> and he exhaled <u>weakly</u>							weakly	<u>like a</u> good student							
1aS100	I leaned over_to give him a hug.															
1aS101	And <u>then</u> , although it is not really like me, I kissed him <u>on the cheek</u> .				on the cheek	<u>then</u>										
1aS102	I felt his weakened hands <u>on my</u> <u>arms</u> , the thin stubble of his whiskers brushing my face.				<u>on my</u> <u>arms</u>											
1aS103	"So you'll come back <u>next Tuesday</u> ?" he whispered.					<u>next</u> <u>Tuesday</u>										
	Total				2	2		1	1							

No.	Page		Extent		Loca	ation			lanner			Cause		(Contingen	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	1aS1 – 1aS8				4											
2.	1aS9 – 1aS17				2			1								
3.	1aS18 – 1aS33			2	2											
4.	1aS34 - 1aS50				1			1								
5.	1aS51 – 1aS67			1	1	1					1					
6.	1aS68 – 1aS82				1	1		2								
7.	1aS83 – 1aS98				2	1	1	1								
8.	1aS99 – 1aS103				2	2		1	1							
	TOTAL	0	0	3	15	5	1	6	1	0	1	0	0	0	0	0

TEXT 1b

	FIRST TUESDAY	Extend	ding	Elabor	ating		Projection	
		Accompa		Ro		Matter		ıgle
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS1	Connie opened the door and let me <u>in.</u>							
1bS2	Morrie was <u>in his wheelchair</u> by the kitchen table wearing a loose cotton shirt and even looser black sweatpants.							
1bS3	They were loose because his legs had atrophied beyond normal clothing size– you could get two hands around his thighs and have your fingers touched.							
1bS4	Had he been able to stand, he'd have been no more than five feet tall, and he'd probably have fit into a sixth grader's jeans							
1bS5	"I got you something," I announced, holding up a brown paper bag.							
1bS6	I had stopped <u>on my way from</u> <u>airport at a nearby supermarket</u> and purchased some turkey, potato salad, macaroni salad, and bagels.							
1bS7	I knew there was plenty of food <u>at the house</u> , but I wanted to contribute something.							
1bS8	I was so powerless to help Morrie otherwise.							

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1689	And I remembered his fondness for eating.							
1bS10	"Ah, so much food!" he sang.							
1bS11	"Well.							
1bS12	Now you have to eat it with me"	with me						
1bS13	We sat at the kitchen table, surrounded by wicker chairs.							
1bS14	This time, without the need to make up sixteen years of information, we slid <u>quickly</u> <u>into the familiar waters of our old</u> <u>college dialogue</u> . Morrie asking questions, listening to my replies, <u>stopping like a chef to sprinkle in</u> <u>something I'd forgotten or hadn't</u> <u>realised</u> .							
1bS15	He asked <u>about the newspaper</u> <u>strike</u> , and true to form, he couldn't understand why both sides didn't <u>simply</u> communicate with each other and solve their problems.					about the newspaper strike		
1bS16	I told him not everyone was as smart as he was.							
1bS17	Occasionally, he had to stop to use the bathroom, a process that took <u>some time</u>							
		1				1		

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS18	Connie would wheel him to the toilet, then lift him from the chair and support him as he urinated into the beaker.							
1bS19	Each time he came back, he looked tired.							
1bS20	"Do you remember when I told Ted Koppel that pretty soon someone was gonna have to wipe my ass?" he said.							
1bS21	I laughed.							
1bS22	You don't forget a moment like that							
1bS23	"Well, I think that day is coming.							
1bS24	That one bothers me."							
1bS25	Why?							
1bS26	"Because it's the ultimate sign of dependency							
1bS27	Someone wiping your bottom.							
1bS28	But I'm working on it.							
1bS29	I'm trying to enjoy the process."							
1bS30	Enjoy it?							
1bS31	"Yes.							
1bS32	After all, I get to be a baby <u>one</u> more time"							
1bS33	That's a unique way of looking at it							

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS34	"Well, I have to look at life <u>uniquely.</u> Now.							
1bS35	Let's face it.							
1bS36	I can't go shopping, I can't take							
10550	care of the bank accounts, I can't							
	take out the garbage.							
1bS37	But I can sit here with my	with my						
	dwindling days and look at what I think is important in life	dwindling days						
1bS38	I have both the time – and the							
10538	reason – to do that."							
1bS39	So, I said, in a reflexively cynical							
	response, I guess the key to finding							
	the meaning of life is to stop taking							
	out garbage?							
1bS40	He laughed, and I was relieved that							
	he did							
1bS41	As Courses to all the plates server I							
10541	As Connie took the plates away, I noticed a stack of newspapers that							
	had obviously been read before I							
	got there.							
	got merei							
1bS42	You bother keeping up with the				<u> </u>	With the news		
10342	<u>news</u> , I asked?					with the news		
1bS43	"Yes," Morrie said.							
1bS44	"Do you think that's strange?							
1bS45	Do you think because I'm dying, I							
	shouldn't care what happens							
	in this world?"							
1bS46	Maybe.							
1bS47	He sighed.							
1bS48	"Maybe you're right.							
1bS49	Maybe I shouldn't care.							
1bS50	After all, I won't be around_to see							
	how it all turns out.							
		1				1		

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS51	"But it's hard to explain, Mitch.							
1bS52	Now that I'm suffering, I feel closer to people who suffer than I ever did before.							
1bS53	The other night, on TV, I saw people in Bosnia running across the street, getting fired upon, killed, innocent victimsand I just started to cry.							
1bS54	I feel their anguish as if it were my own							
1bS55	I don't know any of these people.							
1bS56	But – how can I put this?							
1bS57	I'm <u>almost</u> drawn to them ."							
1bS58	His eyes got moist, and I tried to change the subject, but he dabbed his face and waved me off.							
1bS59	"I cry <u>all the time</u> now," he said. "Never mind."							
1bS60	"Never mind."							
1bS61	Amazing, I thought.							
1bS62	I worked in the news business.							
1bS63	I covered stories where people died.							
1bS64	I interviewed grieving family members.							
1bS65	I even attended the funerals.							
1bS66	I never cried.							
1bS67	Morrie, <u>for the suffering of people</u> <u>half a world away,</u> was weeping.							

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS68	Is this what comes at the end, I wondered?							
1bS69	Maybe death is the great equaliser, the one big thing that can finally make strangers shed a tear for one another.							
1bS70	Morrie honked <u>loudly</u> <u>into the tissue</u>							
1bS71	"This is okay <u>with you</u> , isn't it?							with you
1bS72	Men crying?"							
1bS73	Sure, I said, too quickly							
1bS74	He grinned.							
1bS75	"Ah, Mitch, I'm gonna loosen you up.							
1bS76	One day, I'm gonna show you it's okay to cry."							
1bS77	Yeah, yeah, I said.							
1bS78	"Yeah, yeah," he said.							
1bS79	We laughed because he used to say the same thing <u>nearly</u> <u>twenty years earlier.</u>							
1bS80	Mostly on Tuesdays.							
1bS81	In fact, Tuesday had always been our day together							
16582	Most of my courses with Morrie were on Tuesdays, and when I wrote my senior thesis – which was pretty much Morrie's suggestion, right from the start – it was on Tuesdays that we sat together, by his desk, or in the cafeteria, or on the steps of Pearlman Hall, going over the work.							1
								1

1bS83		Extending		Elaborating				
1bS83		Accompaniment		Role		Matter		
1bS83		Comitative	Additive	Guise	Product		Source	Viewpoint
	So it seemed only fitting that we							*
	were back together on a Tuesday,							
1	here in the house with the Japanese							
1	maple out front							
1bS84	As I readied to go, I mentioned this							
10564	to Morrie.							
1bS85	"We're Tuesday people," he said.							
1bS86	Tuesday people, I repeated.							
	Morried smiled.							
	"Mitch, you asked about caring for							
	people I don't even know.							
1bS89	But can I tell you the thing I'm							
1	learning most with this disease?"							
11 000	W/I (2 (1 (9							
1bS90	What's that?							
1bS91	"The most important thing in life							
10071	is to learn how to give out love, and							
	to let it come in ."							
1bS92	His voice dropped to a whisper				to a whisper			
1bS93	"Let it come <u>in</u>							
11.004								
	We think we don't deserve love, we think							
	if we let it in we'll become too soft							
-	If we let it in we if become too solt							
1bS95	But a wise man named Levine said							
	it right.							
	6							
1bS96	He said, "Love is the only rational							
	act."							
	He repeated it <u>carefully</u> , pausing							
1	for effect							
1bS98	" 'Love is the only rational act."							
10220	Love is the only rational act.							
 					1			
					*			

	FIRST TUESDAY	Extending		Elaborating		Projection		
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
1bS99	I nodded, <u>like a good student</u> and he exhaled <u>weakly</u>							
1bS100	I leaned <u>over to give him a hug</u> .							
1bS101	And <u>then</u> , <u>although it is not really like me</u> , I kissed him <u>on the cheek</u> .							
1bS102	I felt his weakened hands on my arms, the thin stubble of his whiskers brushing my face.							
1bS103	"So you'll come back <u>next Tuesday</u> ?" he whispered.							
	Total							

	Clause Range	Extend		Elabor	ating		Projection	
		Accompa	niment	Ro	le	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
1.	1bS1 – 1bS8							
2.	1bS9 – 1bS17	1				1		
3.	1bS18 – 1bS33							
4.	1bS34 – 1bS50	1				1		
5.	1bS51 – 1bS67							
6.	1bS68 – 1bS82							1
7.	1bS83 – 1bS98				1			
8.	1bS99 – 1bS103							
	TOTAL	2	0	0	1	2	0	1

Text 4a

	Reflection of the Past No. 1	Extent			Location		Manner				Cause			Continge		
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
4aS1	He enters the classroom, sits down, doesn't say anything.															
4aS2	He looks at us, we look at him.															
4aS3	At first, there are a few giggles, but Morrie only shrugs, and eventually a deep silence falls and we begin to notice the smallest sounds, the radiator humming in the corner of the room, the nasal breathing of one of the fat students.															
4aS4	Some of us are agitated.															
4aS5	When is he going to say something?															
4aS6	We squirm, check our watches.															
4aS7	A few students look <u>out the window</u> , trying to be above it all.				out the window											
4aS8	This goes on a good fifteen minutes, before Morrie finally breaks in <u>with a whisper</u>						<u>with a</u> whisper									
4aS9	"What's happening <u>here</u> ?" he asks.				here											
4aS10	And <u>slowly</u> a discussion begins – as Morrie has wanted all along – <u>about the</u> <u>effect of silence on human relations</u>							<u>slowly</u>								
4aS11	Why are we embarrassed by silence?															
4aS12	What comfort do we find <u>in all the</u> <u>noise</u> ?						<u>in all the</u> <u>noise</u>									
4aS13	I am not bothered by the silence.															
					2		2	1								

	Reflection of the Past No. 1	Extent			Location		Manner				Cause			Contingency		
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
4aS14	For all the noise I make with my friends, I am still not comfortable talking about my feelings in front of others – especially not classmates.				in front of others – especially not classmates											
4aS15	I could sit <u>in the quiet for hours</u> if that is what the class demanded.		<u>for</u> <u>hours</u>					<u>in the</u> quiet								
4aS16	<u>On my way out,</u> Morrie stops me.				<u>On my way</u> out											
4aS17	"You didn't say much <u>today</u> ," he remarks.					<u>today</u>										
4aS18	I don't know.															
4aS19	I just didn't have anything to add.															
4aS20	"I think you have <u>a lot</u> to add.									<u>a lot</u>						
4aS21	In fact, Mitch, you remind me <u>of</u> <u>someone I knew who also liked to keep</u> <u>things to himself when he was younger</u>															
4aS22	Who?															
4aS23	"Me."															
			1		2	1		1		1						

No.	Clause range		Extent		Loca	ation		Μ	lanner			Cause		(Contingen	icy
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	4aS1 - 4aS13				2		2	1								
2.	4aS14 - 4aS23		1		2	1		1		1						
	TOTAL	0	1	0	4	1	2	2	0	1	0	0	0	0	0	0

APPENDIX A4 Text 4b

	Reflection of the Past No. 1	Ext	ending	Elabo	rating	Projection		
			npaniment		ole	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
4bS1	He enters the classroom, sits down, doesn't say anything.							
4bS2	He looks at us, we look at him.							
4bS3	At first, there are a few giggles, but Morrie only shrugs, and eventually a deep silence falls and we begin to notice the smallest sounds, the radiator humming in the corner of the room, the nasal breathing of one of the fat students.							
4bS4	Some of us are agitated.							
4bS5	When is he going to say something?							
4bS6	We squirm, check our watches.							
4bS7	A few students look <u>out the window</u> , trying to be above it all.							
4bS8	This goes on a good fifteen minutes, before Morrie finally breaks in with a whisper							
4bS9	"What's happening <u>here</u> ?" he asks.							
4bS10	And <u>slowly</u> a discussion begins – as Morrie has wanted all along – <u>about</u> <u>the effect of silence on human</u> <u>relations</u>					about the effect of silence on human relations		
4bS11	Why are we embarrassed by silence?							
4bS12	What comfort do we find <u>in all the</u> <u>noise</u> ?							
4bS13	I am not bothered by the silence.							
						1		

	Reflection of the Past No. 1	Ext	ending	Elabo	orating	Proj	ection	
		Accom	paniment	Re	ole	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
4bS14	For all the noise I make with my friends, I am still not comfortable talking about my feelings in front of others – especially not classmates.							
4bS15	I could sit <u>in the quiet for hours</u> if that is what the class demanded.							
4bS16	On my way out, Morrie stops me.							
4bS17	"You didn't say much <u>today</u> ," he remarks.							
4bS18	I don't know.							
4bS19	I just didn't have anything to add.							
4bS20	"I think you have <u>a lot</u> to add.							
4bS21	In fact, Mitch, you remind me of someone I knew who also liked to keep things to himself when he was younger							
4bS22	Who?							
4bS23	"Me."							

	Clause Range	Exten	ding	Elabor	ating		Projection	
		Accompa	animent	Ro	le	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
1.	4bS1 - 4bS13					1		
2.	4bS14 - 4bS23							
	TOTAL	0	0	0	0	1	0	0

Text 5a

	Reflection of the Past	Extent			Location		Manner				Cause			Continge	ncy	
	No. 2	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
5aS1	It is my junior year, <u>1978</u> , when disco and Rocky movies are the cultural rage.					<u>1978</u> when disco and Rocky movies are the cultural rage.										
5aS2	We are in an unusual sociology class at Brandeis, something Morrie calls, "Group Process."															
5aS3	<u>Each week</u> we study the ways in which the students in the group interact with one another, how they respond to anger, jealousy, attention.			Each week												
5aS4	We are human lab rats.															
5aS5	More often than not, someone ends up crying.															
5aS6	I refer to it as the "touchy-feely" course.															
5aS7	Morrie says_I should be more open-minded.															
5aS8	On this day, Morrie says he has an exercise for us to try.					<u>On this</u> <u>day</u>										
5aS9	We are to stand, facing away from our classmates, fall <u>backward</u> , relying on another student to catch us.			1	<u>from our</u> <u>classmates</u> <u>backward</u> 2	2										

	Reflection of the Past	Extent			Location		Manner				Cause			Continge	ncy	
	No. 2		Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
5aS10	Most of us are uncomfortable with this, and we cannot let go <u>for</u> <u>more than a few inches</u> before stopping ourselves	for more than a few inches														
5aS11	We laugh <u>in</u> embarrassment							<u>in</u> embarrass- ment								
5aS12	Finally, one student, a thin, quiet, dark-haired girl whom I notice almost always wear bulky white fisherman sweaters, crosses her arms <u>over her</u> <u>chest</u> , closes her eyes, leans back, and does not flinch, <u>like one of those</u> <u>Lipton tea commercials</u> <u>where the model splashes</u> <u>into the pool</u>				<u>over her</u> <u>chest</u>				like one of those Lipton tea commercials where the model splashes into the pool							
5aS13	For a moment, I am sure she is going to thump <u>on</u> <u>the floor.</u>		For a moment		on the floor.											
5aS14	<u>At the last instant</u> , her assigned partner grabs her head and shoulders and yanks her <u>up harshly</u>				<u>up</u>	<u>At the</u> <u>last</u> instant		<u>harshly</u>								
5aS15	"Whoa!" several students yell.															
5aS16	Some clap.															
5aS17	Morrie finally smiles.															
5aS18	"You see," he says to the girl, "you closed your eyes.															
		1	1		3	1		2	1		1					

	Reflection of the Past	Extent			Location		Manner				Cause			Continge	ncy	
	No. 2	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
5aS19	That was the difference.															
5aS20	Sometimes you cannot believe what you see, you have to believe what you feel.															
5aS21	And if you are ever going to have other people trust you, you must feel that you can trust them, too – even when you're in the dark.															
5aS22	Even when you're falling.															

No.	Clause range		Extent		Loca	ation		M	lanner			Cause		(Continger	юу
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	5aS1 - 5aS9			1	2	2										
2.	5aS10 - 5aS18	1	1		3	1		2	1							
3.	5aS19 - 5aS22															
	TOTAL	1	1	1	5	3	0	2	1	0	0	0	0	0	0	0

Text 5b

	Reflection of the Past	Exten	ding	Elabora	ıting	Projection		
	No. 2	Accomp		Role		Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
5bS1	It is my junior year, <u>1978, when disco and</u> <u>Rocky movies are the</u> <u>cultural rage.</u>							
5bS2	We are in an unusual sociology class at Brandeis, something Morrie calls, "Group Process."							
5bS3	Each week we study the ways in which the students in the group interact with one another, how they respond to anger, jealousy, attention.							
5bS4	We are human lab rats.							
5bS5	More often than not, someone ends up crying.							
5bS6	I refer to it as the "touchy-feely" course.							
5bS7	Morrie says I should be more open-minded.							
5bS8	On this day, Morrie says he has an exercise for us to try.							
5bS9	We are to stand, facing away from our classmates, fall <u>backward,</u> relying on another student to catch us.							

	Reflection of the Past	Ex	tending	Elaborat	ting	Projection		
	No. 2	Accor	npaniment	Role		Matter	An	igle
		Comitative	Additive	Guise	Product		Source	Viewpoint
5bS10	Most of us are uncomfortable with this, and we cannot let go <u>for</u> <u>more than a few inches</u> before stopping ourselves							
5bS11	We laugh <u>in</u> embarrassment							
5bS12	Finally, one student, a thin, quiet, dark-haired girl whom I notice almost always wear bulky white fisherman sweaters, crosses her arms over her chest, closes her eyes, leans back, and does not flinch, like one of those Lipton tea commercials where the model splashes into the pool							
5bS13	For a moment, I am sure she is going to thump on the floor.							
5bS14	<u>At the last instant</u> , her assigned partner grabs her head and shoulders and yanks her <u>up</u> <u>harshly</u>							
5bS15	"Whoa!" several students yell.							
5bS16	Some clap.							
5bS17	Morrie finally smiles.							
5bS18	"You see," he says to the girl, "you closed your eyes.							

	Reflection of the Past	Exter	nding	Elabora	ating	Projection		
	No. 2	Accomp	animent	Rol	e	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
5bS19	That was the difference.							
5bS20	Sometimes you cannot believe what you see, you have to believe what you feel.							
5bS21	And if you are ever going to have other people trust you, you must feel that you can trust them, too – even when you're in the dark.							
5bS22	Even when you're falling.							

	Clause Range	Exten	ding	Elabor	ating		Projection	
		Accompa	niment	Ro	le	Matter	An	gle
		Comitative Additive		Guise	Product		Source	Viewpoint
1.	5bS1 - 5bS9							
2.	5bS10 - 5bS18							
	5bS19 - 5bS22							
	TOTAL	0	0	0	0	0	0	0

APPENDIX A6 Text 6a

	Reflection of the Past	Extent			Location		Manner				Cause			Continger	псу	
	No. 3	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
6aS1	By the start of my					By the										
	<u>senior year</u> ,					start of										
	I have taken so many					<u>my</u> senior										
	sociology classes, I am only a few credits															
	shy of a degree.					year										
6aS2	Morrie suggests I try															
0002	an honours thesis.															
6aS3	Me? I ask.															
ouse																
6aS4	What would I write															
	about?															
6aS5	"What interests you?"															
	he says.															
6.86	XX7 1 4 4 1 1 1							1 1 1								
6aS6	We bat it <u>back and</u> <u>forth, until we finally</u>							back and forth,								
	settle on, of all things,							<u>101111,</u>								
	sports.															
	spons.															
6aS7	I begin a year-long															
	project on how															
	football in America															
	has become ritualistic,															
	almost a religion, an															
	opiate for the masses.															
6.00																
6aS8	I have no idea that this															
	is training <u>for my</u>															
	future career.															
6aS9	I only know it gives															
00057	me	1.														
	another once-a-week															
	session															
	with Morrie.															
						1		1								

	Reflection of the Past	Extent			Location		Manner				Cause			Continger	ncy	
	No. 3	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
6aS10	And, with his help, by spring I have a 112-page thesis, researched, footnoted, documented, and neatly bound in black leather					<u>by</u> spring	<u>with</u> <u>his help</u>									
6aS11	I show it to Morrie with the pride of a Little Leaguer rounding the bases on his first home run.							with the pride of a Little Leaguer rounding the bases on his first home run.								
6aS12	"Congratulations," Morrie says.															
6aS13	I grin as he leafs through it, and I glance <u>around his</u> <u>office</u>				around his office											
6aS14	The shelves of books, the hardwood floor, the throw rug, the couch.															
6aS15	I think to myself that I have sat just about everywhere there is to sit in this room.															
6aS16	"I don't know, Mitch," Morrie muses, adjusting his glasses as he reads, "with work like this, we may have to get you back <u>here</u> for grad school."											<u>for grad</u> <u>school</u>		<u>with</u> work like <u>this</u>		
					1	1	1	1				1		1		

	Reflection of the Past	Extent			Location		Manner				Cause			Continger	псу	
	No. 3	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
6aS17	Yeah, right, I say.															
6aS18	I snicker, but the idea is <u>momentarily</u> appealing.		momentari <u>ly</u>													
6aS19	Part of me is scared of leaving school.															
6aS20	Part of me wants to go desperately							lesperately								
6aS21	Tension of opposites.															
6aS22	I watch Morrie as he reads my thesis, and wonder what the big world will be like out there.															
			1					1								

No.	Clause range		Extent		Loca	ation		Μ	lanner			Cause		(Contingen	icy
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	6aS1 – 6aS9					1		1								
2	6aS10 – 6aS16				1	1	1	1				1		1		
2.	00010 - 00010				1	1	1	1				1		1		
3.	6aS17 – 6aS22		1					1								
	TOTAL	0	1	0	1	2	1	3	0	0	0	1	0	1	0	0

APPENDIX A6 Text 6b

	Reflection of the Past	Exte	ending	Elabor	ating	Projection						
	No. 3	Accom	paniment	Rol	le	Matter	A	ngle				
		Comitative	Additive	Guise	Product		Source	Viewpoint				
6bS1	By the start of my											
	senior year,											
	I have taken so many											
	sociology classes, I											
	am only a few credits											
~ ~	shy of a degree.											
6bS2	Morrie suggests I try											
(1.62	an honours thesis.											
6bS3	Me? I ask.											
6bS4	What would I write											
	about?											
6bS5	"What interests you?"											
	he says.											
6bS6	We bat it back and											
	forth, until we finally											
	settle on, of all things,											
	sports.											
6bS7	I begin a year-long											
	project on how											
	football in America											
	has become ritualistic,											
	almost a religion, an											
	opiate for the masses.											
6bS8	I have no idea that this											
	is training for my											
	future career.											
						<u> </u>						
6bS9	I only know it gives											
	me another once-a-											
	week session											
	with Morrie.											
L		1	1			1	1					

	Reflection of the Past	Exte	nding	Elabora	ating	Projection						
	No. 3	Accomp	animent	Rol		Matter	A	ngle				
		Comitative	Additive	Guise	Product		Source	Viewpoint				
6bS10	And, with his help, by spring_I have a 112-page thesis, researched, footnoted, documented, and neatly bound in black leather											
6bS11	I show it to Morrie with the pride of a Little Leaguer rounding the bases on his first home run.											
6bS12	"Congratulations," Morrie says.											
6bS13	I grin as he leafs through it, and I glance <u>around his</u> <u>office</u>											
6bS14	The shelves of books, the hardwood floor, the throw rug, the couch.											
6bS15	I think to myself that I have sat just about everywhere there is to sit in this room.											
6bS16	"I don't know, Mitch," Morrie muses, adjusting his glasses as he reads, "with work like this, we may have to get you back <u>here</u> for grad school."											

	Reflection of the Past	Ext	ending	Elabor	ating		Projection						
	No. 3		paniment	Rol	le	Matter		ngle					
		Comitative	Additive	Guise	Product		Source	Viewpoint					
6bS17	Yeah, right, I say.												
6bS18	I snicker, but the idea is <u>momentarily</u> appealing.												
6bS19	Part of me is scared of leaving school.												
6bS20	Part of me wants to go desperately												
6bS21	Tension of opposites.												
6bS22	I watch Morrie as he reads my thesis, and wonder what the big world will be like out there.												

	Clause Range	Exten	ding	Elabor	ating	Projection					
		Accompaniment		Ro	le	Matter	An	gle			
		Comitative	Additive	Guise	Product		Source	Viewpoint			
1.	6bS1 – 6bS9										
2.	6bS10 - 6bS16										
	6bS17 - 6bS22										
	TOTAL	0	0	0	0	0	0	0			

APPENDIX A2 Text 2a

	SECOND	Extent			Location		Manner				Cause			Contingency		
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS1	I came back <u>the next</u> <u>Tuesday</u>					<u>the next</u> <u>Tuesday</u>										
2aS2	And for many Tuesdays that followed.															
2aS3	I looked forward to these visits more than one would think, considering I was flying <u>seven</u> <u>hundred miles</u> to sit <u>alongside a dying</u> <u>man</u>	<u>seven</u> <u>hundred</u> <u>miles</u>			<u>alongside a</u> dying man.											
2aS4	But I seemed to slip into a time warp when I visited Morrie, and I liked myself better when I was there				<u>into a time</u> <u>warp</u>											
2aS5	I no longer rented a cellular phone <u>for the rides from the</u> <u>airport.</u>											for the rides from the airport.				
2aS6	Let them wait, I told myself, mimicking Morrie															
2aS7	The newspaper situation in Detroit had not improved.															
		1			3	1						1				

	SECOND	Extent			Location		Manner				Cause			Contingency		
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS8	In fact, it had grown increasingly insane, with nasty confrontations between picketers and replacement workers, people arrested, beaten, lying in the street in front of the delivery trucks															
2aS9	In light of this, my visits with Morrie felt like a cleansing rinse of human kindness								<u>like a</u> <u>cleansing</u> <u>rinse of</u> <u>human</u> <u>kindness</u>		<u>In light</u> of this					
2aS10	We talked <u>about life</u> and we talked <u>about</u> <u>love</u>															
2aS11	We talked <u>about one</u> of Morrie's favourite <u>subjects</u> , compassion and why our society had such a shortage of it.															
2aS12	Before my third visit, I stopped at a market called Bread and <u>Circus</u> - I had seen their bags in Morrie's house and figured he must like the food there - and I loaded up with plastic containers from their fresh food take-away, things like vermicelli with vegetables and carrot soup and baklava.				at a market called Bread and Circus in Morrie's house	my third visit	with plastic containers from their fresh food take-away									
					2	1	1		1		1					

	SECOND	Extent			Location		Manner		Cause			Contingency				
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS13	When I entered Morrie's study, I lifted the bags as if I'd just robbed a bank															
2aS14	"Food man!" I bellowed.															
2aS15	Morrie rolled his eyes and smiled.															
2aS16	Meanwhile, I looked for signs of disease's progression.															
2aS17	His fingers worked well enough to write <u>with a pencil</u> , or hold up his glasses, but he could not lift his arms <u>much higher</u> <u>than his chest.</u>						with a pencil		<u>much</u> <u>higher than</u> <u>his chest</u>							
2aS18	He was spending less and less time in the kitchen or living room and more in his study, where he had a large reclining chair set up with pillows, blankets, and specially cut pieces of foam rubber_that held his feet and gave support to his withered legs.		less and less more		in the <u>kitchen or</u> <u>living room</u> in his study											
			2		2		1		1							
	SECOND	Extent			Location		Manner				Cause			Continger	псу	
-------	---	----------	----------	-----------	---	------	--------	---------	------------	--------	--------	---------	--------	-----------	---------	------------
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS19	He kept a bell <u>near</u> <u>his side</u> , and when his head needed adjusting or he had to "go on the commode," as he referred to it, he would shake the bell and Connie, Tony, Bertha, or Amy - his small army of home care workers – would come <u>in</u>				<u>near his</u> <u>side</u> <u>in</u>											
2aS20	It wasn't always easy for him to lift the bell, and he got frustrated when he couldn't make it work.															
2aS21	I asked Morrie if he felt sorry for himself															
2aS22	"Sometimes, in the mornings," he said.															
2aS23	"That's when I mourn.															
2aS24	I feel around my body, I move my fingers and my hands – whatever I can still move – and I mourn what I've lost.															
2aS25	I mourn the slow, insidious way in which I'm dying															
					2											

	SECOND	Extent			Location		Manner				Cause			Continger	ncy	
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS26	But then I stop mourning."															
2aS27	Just like that?															
2aS28	"I give myself a good cry if I need it															
2aS29	But then I concentrate on all the good things still in my life															
2aS30	On the people who are coming to see me															
2aS31	On the stories I'm going to hear.															
2aS32	On you – <u>i</u> f it's Tuesday.															
2aS33	Because we are Tuesday people."															
2aS34	I grinned.							-								
2aS35	Tuesday people.															
2aS36	"Mitch, I don't allow myself <u>any more self-</u> <u>pity than that</u>															
2aS37	A little each morning, a few tears and that's all."															
2a\$38	I thought about all the people I knew who spent many of their waking hours feeling sorry for themselves															

	SECOND	Extent			Location		Manner				Cause			Continger	
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Concession
2aS39	How useful it would be to put a daily limit to self-pity.														
2aS40	Just a few tearful minutes, then on with the day														
2aS41	And if Morrie could do it <u>, with such a</u> <u>horrible disease</u>														
2aS42	"It's only horrible if you see it that way ," Morrie said.														
2aS43	"It's horrible to watch my body slowly wilt away to nothing														
2aS44	But it's also wonderful because of all the time I get to say good-bye."														
2aS45	He smiled.														
2aS46	"Not everyone is so lucky."														
2aS47	I studied him in his chair, unable to stand, to wash, to pull on his pants.														
2aS48	Lucky?														
2aS49	Did he really say lucky?														

	SECOND	Extent			Location		Manner				Cause			Continger	ncy	
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition		Concession
2aS50	During the break, when Morrie had to use the bathroom, I leafed through the Boston newspaper that sat near his chair.					<u>During</u> <u>the break</u>										
2aS51	There was a story about a small timber town where two teenage girls tortured and killed a seventy- three-year-old man who had befriended them, then threw a party in his trailer home and showed off the corpse.															
2aS52	There was another story, about the upcoming trial of a straight man who killed a gay man after the latter had gone on a TV talk show and said he had a crush on him.															
2aS53	I put the paper away															
2aS54	Morrie was rolled back <u>in</u> -smiling, as always – and Connie went to lift him <u>from</u> <u>the wheelchair to the</u> <u>recliner</u>				In from the wheelchair to the recliner											
2aS55	You want me to do that? I asked.															
					1	1										

	SECOND	Extent			Location		Manner				Cause			Continger	ncy	
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS56	There was a momentary silence, and I'm not even sure why I offered, but Morrie looked at Connie and said, "Can you show him <u>how</u> to do it?"						how									
2aS57	"Sure," Connie said.															
2aS58	Following her instructions, I leaned over, locked my forearms <u>under</u> Morrie's armpits and hooked him toward me, as if lifting a large log from underneath				<u>Over</u> <u>under</u> <u>Morrie's</u> armpits											
2aS59	Then I straightened up, hoisting him as I rose.					Then										
2aS60	Normally, when you lift someone, you expect their arms to tighten around your grip, but Morrie could not do this.															
2aS61	He was mostly dead weight, and I felt his head bounce <u>softly on my shoulder</u> and his body sag <u>against me</u> <u>like a big damp loaf</u>				on my shoulder against me			<u>softly</u>	<u>like a big</u> <u>damp loaf</u>							
2aS62	"Ahhhn," he <u>softly</u> groaned.							<u>softly</u>								
					4	1	1	2	1							

	SECOND	Extent			Location		Manner				Cause			Continger	ncy	
	TUESDAY	Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
2aS63	I gotcha, I gotcha, I said.															
2aS64	Holding him like that moved me in a way I cannot describe, except to say I felt the seeds of death inside his shrivelling frame, and as I laid him <u>in his chair</u> , adjusting his head <u>on</u> <u>the pillows</u> , I had <u>the</u> <u>coldest</u> realisation that our time was running out.				<u>in his chair</u> <u>on the</u> <u>pillows</u>											
2aS65	And I had to do something.															
					2											

No.	Page		Extent			ation		N	lanner			Cause		(Continger	псу
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	2aS1 - 2aS7	1			3	1						1				
2.	2aS8 - 2aS12				2	1	1		1		1					
3.	2aS13 - 2aS18		2		2		1		1							
4.	2aS19 - 2aS25				2											
5.	2aS26 - 2aS38															
6.	2aS39 - 2aS49															
7.	2aS50 - 2aS55				1	1										
8.	2aS56 - 2aS62				4	1	1	2	1							
9.	2aS63 - 2aS65				2											
	TOTAL	1	2	0	16	4	3	2	3	0	1	1	0	0	0	0

APPENDIX A2 Text 2b

	SECOND TUESDAY	Exten		Elabo	rating		Projection	
		Accompa			ole	Matter		ıgle
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS1	I came back the <u>next Tuesday</u>							
2bS2	And for many Tuesdays_that followed.							
2bS3	I looked forward to these visits more than one would think, considering I was flying <u>seven hundred miles</u> to sit <u>alongside a</u> <u>dying man.</u>							
2bS4	But I seemed to slip <u>into a time warp</u> when I visited Morrie, and I liked myself better when I was there							
2bS5	I no longer rented a cellular phone for the rides from the airport.							
2bS6	Let them wait, I told myself, mimicking Morrie							
2bS7	The newspaper situation <u>in Detroit</u> had not improved.							

	SECOND TUESDAY	Exten	ding	Elabo	rating		Projection	
		Accompa	animent		ole	Matter	Ang	le
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS8	In fact, it had grown increasingly_insane, with nasty confrontations between picketers and replacement workers, people arrested, beaten, lying in the street in front of the delivery trucks							
2689	<u>In light of this,</u> my visits with Morrie felt <u>like a cleansing rinse of human kindness</u>							
2bS10	We talked <u>about life</u> and we talked <u>about</u> <u>love</u>					about life about love		
2bS11	We talked <u>about one of Morrie's</u> <u>favourite subjects</u> , compassion and why <u>our society had such a shortage of it</u> .					about one of Morrie's favourite subjects, compassion		
2bS12	Before my third visit, I stopped at a market called Bread and Circus– I had seen their bags in Morrie's house and figured he must like the food there - and I loaded up with plastic containers from their fresh food take-away, things like vermicelli with vegetables and carrot soup and baklava.					3		
						5		

	SECOND TUESDAY	Exten	ding	Elabo	rating		Projection]
		Accompaniment	2	Role	2	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS13	When I entered Morrie's study, I lifted the bags as if I'd just robbed a bank							
2bS14	"Food man!" I bellowed.							
2bS15	Morrie rolled his eyes and smiled.							
2bS16	Meanwhile, I looked for signs of disease's progression.							
2bS17	His fingers worked well enough to write with a pencil, or hold up his glasses, but he could not lift his arms much higher than his chest.							
2bS18	He was spending less and less time in the kitchen or living room and more in his study, where he had a large reclining chair set up with pillows, blankets, and specially cut pieces of foam rubber that held his feet and gave support to his withered legs.							

	SECOND TUESDAY	Exten	ding	Elabo	rating		Projection	
		Accompaniment	0	Role	- U	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS19	He kept a bell <u>near his side, and when his</u>							
	head needed adjusting or he had to "go on the commode," as he referred to it, he would shake the bell and Connie, Tony, Bertha, or Amy - his small army of home care workers – would come <u>in</u>							
2bS20	It wasn't always easy for him to lift the bell, and he got frustrated when he couldn't make it work.							
2bS21	I asked Morrie if he felt sorry for himself							
2bS22	"Sometimes, in the mornings," he said.							
2bS23	"That's when I mourn.							
2bS24	I feel <u>around my body</u> , I move my fingers and my hands – whatever I can still move – and I mourn what I've lost.							
2bS25	I mourn the slow, insidious way in which I'm dying							

	SECOND TUESDAY	Exter	nding	Elabo	orating		Projection	
		Accompaniment	U U	Role	0	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS26	But then I stop mourning."							
2bS27	Just like that?							
2bS28	"I give myself a good cry if I need it							
2bS29	But then I concentrate on all the good things still in my life							
2bS30	On the people who are coming to see me							
2bS31	On the stories I'm going to hear.							
2bS32	On you – if it's Tuesday.							
2bS33	Because we are Tuesday people."							
2bS34	I grinned.							
2bS35	Tuesday people.							
2bS36	"Mitch, I don't allow myself <u>any more</u> self-pity than that							
2bS37	A little each morning, a few tears and that's all."							
2bS38	I thought about all the people I knew who spent many of their waking hours feeling sorry for themselves							

	SECOND TUESDAY	Exte	nding	Elabo	orating		Projection	
		Accompaniment		Role	-0	Matter	Angle	
		Comitative	Additive		Product		Source	Viewpoint
2bS39	How useful it would be to put a daily limit to self-pity.			Guise	roduct			Viewponie
2bS40	Just <u>a f</u> ew tearful minutes, then on with the day							
2bS41	And if Morrie could do it <u>,</u> with such a horrible disease	with such a horrible disease						
2bS42	"It's only horrible if you see it that way," Morrie said.							
2bS43	"It's horrible to watch my body slowly wilt away to nothing							
2b844	But it's also wonderful <u>because of all the</u> time I get to say good-bye."							
2bS45	He smiled.							
2bS46	"Not everyone is so lucky."							
2bS47	I studied him in his chair, unable to stand, to wash, to pull on his pants.							
2bS48	Lucky?							
2b849	Did he really say lucky?							
		1						

	SECOND TUESDAY	Exten	ding	Elabo	orating		Projection	
		Accompaniment	6	Role	6	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS50	<u>During the break</u> , when Morrie had to use the bathroom, I leafed through the Boston newspaper that sat near his chair.							
2bS51	There was a story about a small timber town where two teenage girls tortured and killed a seventy-three-year-old man who had befriended them, then threw a party in his trailer home and showed off the corpse.							
2bS52	There was another story, about the upcoming trial of a straight man who killed a gay man after the latter had gone on a TV talk show and said he had a crush on him.							
2bS53	I put the paper away							
26854	Morrie was rolled back <u>in</u> -smiling, as always – and Connie went to lift him <u>from the wheelchair to the recliner</u>							
2bS55	You want me to do that? I asked.							

	SECOND TUESDAY	Exten	ding	Elabo	rating		Projection	
		Accompaniment	2	Role	2	Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS56	There was a momentary silence, and I'm not even sure why I offered, but Morrie looked at Connie and said, "Can you show him <u>how</u> to do it?"							
2bS57	"Sure," Connie said.							
2b\$58	<u>Following her instructions</u> , I leaned <u>over</u> , locked my forearms <u>under Morrie's</u> <u>armpits</u> and hooked him toward me, <u>as if</u> lifting a large log from underneath						Following her instructions	
2bS59	Then I straightened up, hoisting him as I rose.							
2bS60	Normally, when you lift someone, you expect their arms to tighten around your grip, but Morrie could not do this.							
2bS61	He was mostly_dead weight, and I felt his head bounce <u>softly on my</u> <u>shoulder</u> and his body sag <u>against me like</u> <u>a big damp loaf</u>							
2bS62	"Ahhhn," he <u>softly g</u> roaned.							
							1	

	SECOND TUESDAY	Exter	ıding	Elabo	orating		Projection	
		Accompaniment		Role		Matter	Angle	
		Comitative	Additive	Guise	Product		Source	Viewpoint
2bS63	I gotcha, I gotcha, I said.							
2bS64	Holding him like that moved me in a way I cannot describe, except to say I felt the seeds of death inside his shrivelling frame, and as I laid him in his chair, adjusting his head on the pillows, I had the coldest realisation that our time was running out.							
2bS65	And I had to do something.							

	Clause Range	Extend	ing	Elabor	rating		Projection	
		Accompar	niment	Ro	ole	Matter	Ar	ngle
		Comitative	Additive	Guise	Product		Source	Viewpoint
1.	2bS1 – 2bS7							
2.	2bS8 - 2bS12					3		
3.	2bS13 - 2bS18							
4.	2bS19 - 2bS25							
5.	2bS26 - 2bS38							
6.	2bS39 - 2bS49	1						
7.	2bS50 - 2bS55							
8.	2bS56 - 2bS62						1	
9.	2bS63 - 2bS65							
	TOTAL	1	0	0	0	3	1	0

APPENDIX A3 Text 3a

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continger	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf		Concession
3aS1	<u>The next Tuesday</u> , I arrived <u>with the normal</u> <u>bags of food – pasta</u> with corn, potato salad, <u>apple cobbler</u> – and something else: a Sony tape recorder.					<u>The next</u> <u>Tuesday</u>									
3aS2	I want to remember what we talk about, I told Morrie.														
3aS3	I want to have your voice so I can listen to it <u>later</u>					later									
3aS4	"When I'm dead."														
3aS5	Don't say that.														
3aS6	He laughed.														
3aS7	"Mitch, I'm going to die.														
3aS8	And sooner, not later."														
3aS9	He regarded the new machine.														
3aS10	"So big," he said.														
3aS11	I felt intrusive, as reporters often do,_and I began to think that a tape machine between two people who were supposedly_friends was a foreign object, an artificial ear.														
						2									

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continger	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS12	With all the people clamouring for his time, perhaps I was trying to take too much_away <u>from these Tuesday</u>				<u>from these</u> <u>Tuesday</u>											
3aS13	Listen, I said, picking up the recorder.															
3aS14	We don't have to use this.															
3aS15	If it makes you uncomfortable –															
3aS16	He stopped me, wagged a finger, <u>then</u> hooked his glasses <u>off his nose</u> , letting them dangle <u>on</u> <u>the string around his</u> <u>neck</u>				off his nose on the string around his neck	<u>then</u>										
3aS17	He looked me <u>square in</u> <u>the eye</u>							<u>square</u> <u>in the</u> <u>eye</u>								
3aS18	"Put it <u>down</u> ," he said.				<u>down</u>											
3aS19	I put it <u>down</u>				down											
3aS20	"Mitch," he continued, <u>softly</u> now "you don't understand.							<u>softly</u>								
3aS21	I want to tell you <u>about</u> <u>my life</u>															
3aS22	I want to tell you before I can't tell you anymore"															
3aS23	His voice dropped to a whisper.															
					5	1		2								

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continge	ncy	l
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS24	"I want someone to hear															
	my story.															ļ
3aS25	Will you?"															<u> </u>
3aS26	I nodded.															
3aS27	We sat <u>quietly for a</u> <u>moment</u>		for a moment					quietly								
	<u></u>		<u>inoment</u>													i I
3aS28	"So," he said, "is it turned on?"															
3aS29	Now, the truth is, the tape recorder was more than nostalgia															
3aS30	I was losing Morrie, we were all losing Morrie – his family, his friends, his ex-students, his fellow professors, his pals from the political discussion groups that he loved <u>so much</u> , his former dance partners, all of us.															
3aS31	And I suppose tapes, <u>like photographs and</u> <u>videos</u> , are a desperate attempt to steal something <u>from death's suitcase</u>				from death's suitcase				like photographs and video							
3a832	But it was also becoming clear to me – <u>through his courage, his</u> <u>humour, his patience,</u> <u>and his openness</u> – that Morrie was looking at life <u>from some very</u> <u>different place</u> than anyone else I knew				from some very different place		through his courage, his humour, his patience, and his openness									
			1		2		1	1	1							

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continger	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS33	A healthier place.															
3aS34	A more sensible place.															
3aS35	And he was about to die.															
3aS36	If some mystical clarity of thought came when you looked death in the eye, then I knew Morrie wanted to share it.															
3aS37	And I wanted to remember it for as long as I could															
3aS38	The first time I saw Morrie on "Nightline," I wondered what regrets he had once he knew his death was imminent.															
3aS39	Did he lament lost friends?															
3aS40	Would he have done <u>much differently?</u>								<u>much</u> differently							
3aS41	Selfishly, I wondered if I were in his shoes, would I be consumed with sad thoughts of all that I had missed?															
3aS42	Would I regret the secrets I had kept hidden?															
									1							

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continger	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS43	When I mentioned this to Morrie, he nodded.															
3aS44	"It's what everyone worries about, isn't it?															
3aS45	What if today were my last day on earth?"															
3aS46	He studied my face, and perhaps he saw an ambivalence <u>about my</u> <u>own choices</u>															
3aS47	I had this vision of me keeling over at my desk one day, halfway through a story, my editors snatching the copy even as the medics carried my body away.															
3aS48	"Mitch?" Morrie said.															ſ
3aS49	I shook my head and said nothing.															
3aS50	But Morrie picked up on my hesitation.										<u>on my</u> nesitation.					
3aS51	"Mitch," he said, "the culture doesn't encourage you to think <u>about such things</u> until you're about to die															
3aS52	We're so wrapped up with egotistical things, career, family, having enough money, meeting the mortgage, getting a new car, fixing the radiator when it breaks - we're involved in trillions of little acts just to keep going.															
											1					

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continge	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS53	So we don't get into the habit of standing back and looking at our lives and saying, Is this all?															
3aS54	Is this all I want?															
3aS55	Is something missing?"															
3aS56	He paused.															
3aS57	"You need someone to probe you <u>in that</u> <u>direction.</u>							in that direction.								
3aS58	It won't just happen automatically"							<u>automati-</u> call <u>y</u>								
3aS59	I knew what he was saying.															
3aS60	We all need teachers in our lives.				in our lives											
3aS61	And mine was sitting in front of me.				in front of me											
3aS62	Fine, I figured.															
3aS63	If I was to be the student, then I would be as good a student as I could be															
3a864	On the plane ride home that day, I made a small list on a yellow legal pad, issues and questions that we all grapple with, from happiness to aging to having children to death				On the plane ride home that day on a yellow legal pad											
					4			2								

	THIRD TUESDAY	Extent			Location		Manner				Cause			Continger	ncy	
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
3aS65	Of course, there were a million self-help books on these subjects, and plenty of cable TV shows, and \$90-per- hour consultation sessions.															
3aS66	America had become a Persian bazaar of self- help.															
3aS67	But there still seemed to be no clear answers.															
3aS68	Do you take care of others or take care of your "inner child"?															
3aS69	Return to traditional values or reject tradition as useless?															
3aS70	Seek success or seek simplicity?															
3aS71	Just Say No or Just Do It?															
3aS72	All I knew was this: Morrie, my old professor, wasn't in the self-help business.															
3aS73	He was standing <u>on the</u> <u>tracks</u> , listening to death's locomotive whistle, and he was very clear about the important things in life				on the tracks											
3aS74	I wanted that clarity.															
3aS75	Every confused and tortured soul I knew wanted that clarity.															
3aS76	"Ask me anything," Morrie always said.															
					1											

	THIRD TUESDAY	Extent	Extent		Location		Manner				Cause			Contingency		
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf			Concession
3a877	So I wrote this list: Death, Fear, Aging, Greed, Marriage, Family, Society, Forgiveness, A meaningful life.															
3aS78	The list was in my bag when I returned to West Newton for the fourth time, a Tuesday in late <u>August</u> when the air- conditioning at the Logan Airport terminal was not working, and people fanned themselves and wiped sweat angrily from their foreheads, and every face I saw looked ready to kill somebody.			for the fourth time, a Tuesday in late August	<u>To West</u> <u>Newton</u>											
				1	1											

No.	Page		Extent		Loca	ation		Ν	lanner			Cause		Contingency		
		Distance	Duration	Frequency	Place	Time	Means	Quality	Comparison	Degree	Reason	Purpose	Behalf	Condition	Default	Concession
1.	3aS1 - 3aS11					2										
2.	3aS12 - 3aS23				5	1		2								
3.	3aS24 - 3aS32		1		2		1	1	1							
4.	3aS33 - 3aS42								1							
5.	3aS43 - 3aS52															
6.	3aS53 - 3aS64				4			2								
7.	3aS65 - 3aS76				1											
8.	3aS77 - 3aS78			1	2	1		1								
	TOTAL	0	1	1	14	4	1	6	2	0	0	0	0	0	0	0

APPENDIX A3 Text 3b

		Exten	ding	Elabo	rating		Projection	
		Accompa		Ro	ole	Matter	At	ıgle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS1	The next Tuesday, I arrived with the normal bags of food – pasta with corn, potato salad, apple cobbler – and something else: a Sony tape recorder.	with the normal bags of food – pasta with corn, potato salad, apple cobbler– and something else: a Sony tape recorder.						
3bS2	I want to remember what we talk about, I told Morrie.							
3bS3	I want to have your voice so I can listen to it <u>later</u>							
3bS4	"When I'm dead."							
3bS5	Don't say that.							
3bS6	He laughed.							
3bS7	"Mitch, I'm going to die.							
3bS8	And sooner, not later."							
3bS9	He regarded the new machine.							
3bS10	"So big," he said.							
3bS11	I felt intrusive, as reporters often do,_and I began to think that a tape machine between two people who were supposedly friends was a foreign object, an artificial ear.							
		1						

		Extend	ling	Elab	orating		Projection	
		Accompa	niment		lole	Matter		gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS12	With all the people clamouring for his time, perhaps I was trying to take too much_away from these Tuesday							
3bS13	Listen, I said, picking up the recorder.							
3bS14	We don't have to use this.							
3bS15	<u>If it makes you</u> <u>uncomfortable</u> –							
3bS16	He stopped me, wagged a finger, <u>then</u> hooked his glasses <u>off his nose</u> , letting them dangle <u>on</u> <u>the string around his</u> <u>neck</u>							
3bS17	He looked me <u>square in</u> <u>the eye</u>							
3bS18	"Put it <u>down</u> ," he said.							
3bS19	I put it <u>down</u>							
3bS20	"Mitch," he continued, softly_now "you don't understand.							
3bS21	I want to tell you <u>about</u> <u>my life</u>					about my life		
3bS22	I want to tell you before I can't tell you anymore"							
3bS23	His voice dropped <u>to a</u> <u>whisper</u> .				to a whisper.			
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		Exten	ding	Elabo	rating		Projection	
	ļ Ē	Accompa	animent	Ro		Matter		gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS24	"I want someone to hear							
	my story.							
3bS25	Will you?"							
3bS26	I nodded.							
3bS27	We sat quietly for a							
	moment							
3bS28	"So," he said, "is it turned on?"							
3bS29	Now, the truth is, the							
50529	tape recorder was more							
	than nostalgia							
	tilali liostalgia							
3bS30	I was losing Morrie, we							
	were all losing Morrie -							
	his family, his friends,							
	his ex-students, his							
	fellow professors, his							
	pals from the political							
	discussion groups that							
	he loved so much,							
	his former dance							
	partners, all of us.							
3bS31	And I suppose tapes,							
	like photographs and							
	videos, are a desperate							
	attempt to steal							
	something							
	from death's suitcase							
3bS32	But it was also							to me
	becoming clear to me –							
	through his courage, his							
	humour, his patience,							
	and his openness – that							
	Morrie was looking at life							
	from some very							
	different place than							
	anyone else I knew							
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								-

		Exten	ding	Elabo	rating		Projection	
		Accompa	niment	Ro	ole	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS33	A healthier place.							
3bS34	A more sensible place.							
3bS35	And he was about to die.							
3bS36	If some mystical clarity of thought came when you looked death in the eye, then I knew Morrie wanted to share it.							
3bS37	And I wanted to remember it for as long as I could							
3bS38	The first time I saw Morrie on "Nightline," I wondered what regrets he had once he knew his death was imminent.							
3bS39	Did he lament lost friends?							
3bS40	Would he have done <u>much differently?</u>							
3bS41	Selfishly, I wondered if I were in his shoes, would I be consumed with sad thoughts of all that I had missed?							
3bS42	Would I regret the secrets I had kept hidden?							

		Exten	ding	Elabo	rating	Projection		
		Accompa	animent	Ro		Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS43	When I mentioned this to Morrie, he nodded.							
3bS44	"It's what everyone worries about, isn't it?							
3bS45	What if today were my last day on earth?"							
3bS46	He studied my face, and perhaps he saw an ambivalence <u>about my</u> <u>own choices</u>					about my own choices		
3bS47	I had this vision of me keeling over at my desk one day, halfway through a story, my editors snatching the copy even as the medics carried my body away.							
3bS48	"Mitch?" Morrie said.							
3bS49	I shook my head and said nothing.							
3bS50	But Morrie picked up on my hesitation.							
3bS51	"Mitch," he said, "the culture doesn't encourage you to think <u>about such things</u> until you're about to die					about such things		
3bS52	We're so wrapped up with egotistical things, career, family, having enough money, meeting the mortgage, getting a new car, fixing the radiator when it breaks we're involved in trillions of little acts just to keep going.							
						2		

		Exten	ding	Elabo	rating	Projection		
		Accompa		Re		Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS53	So we don't get into the habit of standing back and looking at our lives and saying, Is this all?							
3bS54	Is this all I want?							
3bS55	Is something missing?"							
3bS56	He paused.							
3bS57	"You need someone to probe you <u>in that</u> <u>direction.</u>							
3bS58	It won't just happen automatically"							
3bS59	I knew what he was saying.							
3bS60	We all need teachers in our lives.							
3bS61	And mine was sitting in front of me.							
3bS62	Fine, I figured.							
3bS63	If I was to be the student, then I would be as good a student as I could be							
3bS64	On the plane ride home that day, I made a small list on a yellow legal pad, issues and questions that we all grapple with, from happiness to aging to having children to death							

		Exten	ding	Elabo	rating	Projection		
		Accomp		Ro		Matter	Ar	gle
	Γ Γ	Comitative	Additive	Guise	Product		Source	Viewpoint
3bS65	Of course, there were a							
	million self-help books							
	on these subjects, and							
	plenty of cable TV							
	shows, and \$90-per-							
	hour consultation							
	sessions.							
3bS66	America had become a							
	Persian bazaar of self-							
	help.							
3bS67	But there still seemed to							
	be no clear answers.							
3bS68	Do you take care of							
	others or take care of							
	your "inner child"?							
3bS69	Return to traditional							
	values or reject tradition							
	as useless?							
3bS70	Seek success or seek							
	simplicity?							
3bS71	Just Say No or Just Do							
	It?							
3bS72	All I knew was this:							
	Morrie, my old							
	professor, wasn't in the							
	self-help business.							
3bS73	He was standing on the							
	tracks, listening to							
	death's locomotive							
	whistle, and he was very							
	clear about the							
	important things in life							
3bS74	I wanted that clarity.							
3bS75	Every confused and							
	tortured soul I knew							
	wanted that clarity.							
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3bS76	"Ask me anything,"							
	Morrie always said.							

		Exten	ding	Elabo	rating	Projection		
		Accompa			ole	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
3bS77	So I wrote this list: Death, Fear, Aging, Greed, Marriage, Family, Society, Forgiveness, A meaningful life.							
3bS78	The list was in my bag when I returned to West <u>Newton</u> for the fourth time, a Tuesday in late <u>August</u> when the air- conditioning at the Logan Airport terminal was not working, and people fanned themselves and wiped sweat angrily from their foreheads, and every face I saw looked ready to kill somebody.							

	Clause Range	Extend	ding	Elabo	rating		Projection	
		Accompa	niment	Ro	ole	Matter	An	gle
		Comitative	Additive	Guise	Product		Source	Viewpoint
1.	3bS1 - 3bS11	1						
2.	3bS12 - 3bS23				1	1		
3.	3bS24 - 3bS32							1
4.	3bS33 - 3bS42							
5.	3bS43 - 3bS52					2		
6.	3bS53 - 3bS64							
7.	3bS65 - 3bS76							
8.	3bS77 - 3bS78							
	TOTAL	1	0	0	1	3	0	1