HUE UNIVERSITY

COLLEGE OF FOREIGN LANGUAGES

DEPARTMENT OF ENGLISH

TRUONG BACH LE - TRUONG THI NHU THUY

AN INTRODUCTION TO DISCOURSE ANALYSIS

HUE UNIVERSITY PUBLISHING HOUSE

Hue, 2013

Biên mục trên xuất bản phẩm của Thư viện Quốc gia Việt Nam

Truong Bach Le

An introduction to discourse analysis / Truong Bach Le, Truong Thi Nhu Thuy. - Huế : Đại học Huế, 2014. - 150tr. ; 24cm

ĐTTS ghi: Hue university. College of foreign languages. Department of English. - Thư mục.: tr. 144-145

1. Tiếng Anh 2. Diễn ngôn 3. Lý thuyết

428 - dc23

DUK0041p-CIP

Mã số sách: GT/189-2013

Introduction

An Introduction to Discourse Analysis is a course book intended for BA English majors at Hue University College of Foreign Languages. It aims to introduce students to the major concepts in discourse analysis - a way of describing and understanding how language is used in context.

The book is organized into four sections focusing on the following themes:

- definitions of discourse analysis, text and discourse, and distinctions between spoken and written language.

- ways in which language elements and information can be organized to achieve meaningful and unified English texts, i.e., lexical and grammatical cohesion, coherence, information structure, and genres.

- ways in which conversation participants can produce and interpret each other's utterances, i.e., types of spoken interactions and their structures; how talk follows regular patterns in different situations, meaning negotiation by means of turn-taking, topic management, feedback and repair.

- ways in which discourse processing happens where listeners and readers interpret different levels of text.

- several ways in which discourse analysis can be applied, e.g., in language teaching.

This material attempts to enable learners to:

- be aware of ways in which language elements can be used to create meaningful and unified English texts.

- identify the differences between spoken and written texts and the discourse features of each type to communicate successfully.

- develop skills in analyzing both spoken and written texts from the discourse perspectives.

- produce both spoken and written texts with the awareness of the discourse features according to the norms and the cultures.

We would like to express our gratitude to Assoc Prof Dr. Tran Van Phuoc and Dr. Ton Nu Nhu Huong for always encouraging us to compile linguistic course materials of this kind for the students.

Shortcomings are inevitable in this book. Therefore, we appreciate and welcome suggestions for a revised edition.

Hue, December 24th, 2013

Truong Bach Le

CONTENTS

Chapter I

What is discourse analysis?

I. Introduction

For a long time, as Cook (1989) observes, language teaching has been focused considerably on sentences. However, even if we submit to this approach as a temporary measure, that there is more to using language, and communicating successfully with other people, than being able to produce correct sentences. Not all sentences are interesting, relevant, or suitable; one cannot just put any sentence after another and hope that it will mean something. People do not always speak—or write—in complete sentences, yet they still succeed in communicating. Knowing what is supposed to make a sentence correct, and where that sentence ends, though it may be important and worth teaching and learning, is clearly not enough. Nor is this only a question of a difference between writing and speech, as might at first appear.

Activity 1. Read the following pieces of language and answer the questions below them.

A. This box contains, on average, 100 Large Plain Paper Clips. 'Applied Linguistics' is therefore not the same as 'Linguistics'. The tea's as hot as it could be. This is Willie Worm. Just send 12 Guinness 'cool token' bottle tops.

B. Playback. Raymond Chandler. Penguin Books in association with Hamish Hamilton. To Jean and Helga, without whom this book could never have been written. One. The voice on the telephone seemed to be sharp and peremptory, but I didn't hear too well what it said-partly because I was only half awake and partly because I was holding the receiver upside down.

(Cook, 1989)

1 Which of these two stretches of language is part of a unified whole?

2 What sort of text is it?

3 What is the other one?

4 How did you distinguish between them?

Being meaningful and unified is known as quality of text, that is *coherence.* This is an essential quality for effective communication and therefore for foreign language learning, but which cannot be explained by concentrating on the internal grammar of sentences. Then, as Cook (ibid.) argues, there are two issues that language teachers have to tackle. Firstly, paying too much attention to producing correct sentences but it is not enough to communicate well. Secondly, while it is not the rules of the sentence grammar that helps us to be meaningful and to perceive meaning, then it is text grammar needs to be focused on.

II. A brief historical overview of discourse analysis

Activity 2 Read the extract and identify the approaches and disciplines related to discourse analysis.

Discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used. It grew out of work in different disciplines in the 1960s and early 1970s, including linguistics, semiotics, psychology, anthropology and sociology. Discourse analysts study language in use: written texts of all kinds, and spoken data, from conversation to highly institutionalised forms of talk.

At a time when linguistics was largely concerned with the analysis of single sentences, Zeilig Harris published a paper with the title 'Discourse analysis" (Harris 1952). Harris was interested in the distribution of linguistic elements in extended texts, and the links between the text and its social situation, though his paper is a far cry

from the discourse analysis we are used to nowadays. Also important in the early years was the emergence of semiotics and the French structuralist approach to the study of narrative. In the 1960s, Dell Hymes provided a sociological perspective with the study of speech in its social setting (e.g. Hymes 1964). The linguistic philosophers such as Austin (1962), Searle (1969) and Grice (1975) were also influential in the study of language as social action, reflected in speech-act theory and the formulation of conversational maxims, alongside the emergence of pragmatics, which is the study of meaning in context (see Levinson 1983; Leech 1983).

British discourse analysis was greatly influenced by M. A. K. Halliday's functional approach to language (e.g. Halliday 1973), which in turn has connections with the Prague School of linguists. Halliday's framework emphasises the social functions of language and the thematic and informational structure of speech and writing. Also important in Britain were Sinclair and Coulthard (1975) at the University of Birmingham, who developed a model for the description of teacher-pupil talk, based on a hierarchy of discourse units. Other similar work has dealt with doctor-patient interaction, service encounters, interviews, debates and business negotiations, as well as monologues. Novel work in the British tradition has also been done on intonation in discourse. The British work has principally followed structural-linguistic criteria, on the basis of the isolation of units, and sets of rules defining well-formed sequences of discourse.

American discourse analysis has been dominated by work within the ethnomethodological tradition, which emphasises the research method of close observation or groups of people communicating in natural settings. It examines types or speech event such as storytelling, greeting rituals and verbal duels in different cultural and social settings (e.g. Gumperz and Hymes 1972). What is often called conversation analysis within the American tradition can also be-included under the general heading of discourse analysis. In conversational

analysis, the emphasis is not upon building structural models but on the close observation of the behaviour of participants in talk and on patterns which recur over a wide range of natural data. The work of Goffman (l976; 1979), and Sacks, Schegloff and Jefferson (1974) is important in the study of conversational norms, turn-taking, and other aspects of spoken interaction. Alongside the conversation analysts, working within me sociolinguistic tradition, Labov's investigations of oral storytelling have also contributed to a long history of interest in narrative discourse. The American work has produced a large number of descriptions of discourse types, as well as insights into the social constraints of politeness and face-preserving phenomena in talk, overlapping with British work in pragmatics.

Also relevant to the development or discourse analysis as a whole is the work of text grammarians, working mostly with written language. Text grammarians see texts as language elements strung together in relationships with one another that can be defined. Linguists such as Van Dijk (1972), De Beaugrande (1980), Halliday and Hasan (l976) have made a significant impact in this area. The Prague School of linguists, with their interest in the structuring of information in discourse, has also been influential. Its most important contribution has been to show the links between grammar and discourse.

Discourse analysis has grown up into a wide-ranging discipline which finds its unity in the description of language above the sentence and an interest in the contexts and cultural influences which affect language in use. It is also now forming a backdrop to research in Applied Linguistics, and second language learning and teaching.

(McCarthy, 1991)

Summary

Text analysis is concerned with the study of written and spoken texts as language elements strung together in relationships with one another that can be defined. It is the study of the formal linguistic devices that distinguish a text from random sentences.

Discourse analysis also studies language in use: written texts of all kinds, and spoken data from conversation to highly institutionalised forms of talk. It studies the relationship between language and the contexts in which it is used. It also studies the text-forming devices. However, it does so with reference to the purposes and functions for which the discourse was produced, as well as the context within which the discourse was created. Its ultimate aim is to show how the linguistic elements enable language users to communicate in context.

Conversation analysis is much interested in analysing conversations where the emphasis is not upon building structural models but on the close observation of the behaviour of participants in talk and on patterns which recur over a wide range of natural data.

(Nunan, 1993)

III. Discourse versus text

Activity 3

Read the following extract and answer the questions.

1. What features distinguish text and discourse?

2. How can a word make a complete text/ piece of discourse?

So far, I have used the terms 'discourse' and 'text' as though they are synonyms. It is time to look at these terms a little more closely. Consider the following statements, which have been extracted from a number of different sources.

1. “**discourse** A continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit, such as a sermon, argument, joke or narrative.” (Crystal 1992: 25)

2. **"text** A piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis. It is often a language unit with a definable communicative function, such as a conversation. a poster." (Crystal 1992: 72)

3. 'We shall use text "as a technical term, to refer to the verbal record of a communicative act.' (Brown and Yule 1983a: 6)

4. **"discourse**: stretches of language perceived to be meaningful, unified, and purposive." (Cook 1989: 156)

5. "**text:** a stretch of language interpreted formally, without context." (Cook 1989: 158)

From these extracts it can be seen that there is disagreement about the meaning of these two terms. For some writers, the terms seem to be used almost interchangeably; for others, discourse refers to language in context. All, however, seem to agree that both text and discourse need to be defined in terms of meaning, and that coherent texts/ pieces of discourse are those that form a meaningful whole.

Let us examine some of the claims and assumptions in the quotes. ASSERTION: the terms 'text' and 'discourse' are interchangeable. While some commentators appear to use the terms interchangeably, others draw a clear distinction between them. Some people argue that discourse is language in action, while a text is the written record of that interaction. According to this view, discourse brines together language, the individuals producing the language, and the context within which the language is used. Yet other linguists tend to avoid using the term 'discourse' altogether, preferring the term 'text' for all recorded instances of language in use.

I shall use the term text to refer to any written record of a communicative event. The event itself may involve oral language (for example, a sermon, a casual conversation, a shopping transaction) or written language (for example, a poem, a newspaper advertisement, a wall poster, a shopping list, a novel). I shall reserve the term discourse to refer to the interpretation of the communicative event in context. In this book, I shall discuss aspects of both text analysis and discourse analysis - that is, I shall deal with both the linguistic analysis of texts and an interpretation of those texts. ASSERTION: discourse analysis involves the study of language in use. The assertion here is that the analysis of discourse involves, the analysis of language in use - compared with an analysis of the structural properties of language divorced from their communicative functions which Cook (1989), among others, refers to as text analysis. All linguists - from the phonetician, through the grammarian, to the discourse analyst - are concerned with identifying regularities and patterns in language. However, in the case of the discourse analyst, the ultimate aim of this analytical work is both to show and to interpret the relationship between these regularities and the meanings and purposes expressed through discourse.

ASSERTION: a text or piece of discourse consists of more than one sentence and the sentences combine to form a meaningful whole. The notion that a text should form a 'meaningful whole' - that is, convey a complete message - is commonsensical, although it is not always easy to determine where one text ends and another begins. The notion that a text should consist of more than one sentence or utterance is arguable. Consider the following: *STOP!, GO!. WAIT., OUCH'* Each of these utterances consists of a single word. However, they are, nonetheless, complete texts in their own right. Each conveys a coherent message, and can therefore be said to form a meaningful whole. I believe that, given an appropriate context, many words can function as complete texts.

(Nunan, 1993)

Exercises

1. The following are a number of other definitions of discourse analysis. Read each of these definitions and summarise the main features they list as being characteristic of discourse analysis.

- The analysis of discourse is, necessarily, the analysis of language in use,... While some linguists may concentrate on determining the formal properties of a language, the discourse analyst is committed to an investigation of what that language is used for (Brown and Yule 1983:1).

- Discourse analysis examines how stretches of language, considered in their full textual, social, and psychological context, become meaning and unified for their users. Traditionally, language teaching has concentrated on pronunciation, grammar and vocabulary, and while these remain the basis of foreign language knowledge, discourse analysis can draw attention to the skills needed to put this knowledge into action and to achieve successful communication (Cook 1989:viii).

- Discourse analysis is concerned with the study of the relationship between language and the contexts in which it is used (McCarthy 1991:12). Discourse analysis is not only concerned with the description and analysis of spoken interaction... discourse analysts are equally interested in the organisation of written interaction (McCarthy 1991:12).

- Discourse analysis is the study of the language of communication-spoken or written... communication is an interlocking social, cognitive and linguistic enterprise (Hatch 1992:1).

(Paltridge, 2000)

2. Read the following pieces of language. Do you think they are texts in the sense of being unified stretches of language?

a. Once upon a time there was a little white mouse called "Tiptoe". The boys lived in a large brick house with a thatched roof at the end of the longest street in town. That morning Mrs Smooks left home in a great hurry. But, too late, William realised that the car had no brakes. So they ran and they ran and they ran until eventually the giant got tired out so that he couldn't follow them anymore. "What an exciting day," she sighed. And so he never goes alone to the shops anymore. (Eggins 1994 **:** 89).

b. I had always wanted to see Paris. However, you can imagine how excited was once we got there. We had wanted to do some sightseeing. And unfortunately it was cold and wet. Meanwhile we went to the Louvre instead. Prior to that it had fined up. In addition we were exhausted by 6 o'clock. (Eggins 1994 : 91).

c. Well here we are in the tropics. I've spent many hours just lying around doing nothing. We might go skin diving this afternoon which will be exciting. Well now I'm supposed to say having a wonderful time, wish you were here, but l won't. See you too soon. Love Heather.

(Feez and Joyce, 1998)

IV. Spoken versus written language

Activity 4

1) List what you think are the main differences between spoken and written language.

2) Read the two texts which follow. They both refer to the same topic; the first is the transcript of a spontaneous spoken report, and the second is a written report of the same incident.

3) What major differences do you find between the two texts? Refer to your categories established in 1) above and add any new ones that either of the two texts exhibits.

A. walked down there about an hour ago to have a look /and/ it is/it looks as if a bomb's.

hit it/there are caravans upside down/erhm/some on their sides/some of them have been completely ripped away from the/area anyway/er/and I understand from the people that erm/that the actual people that live in them/is that the/er/chassis//which are actually chained down to concrete/er/the top part of the caravan has been ripped away from the chassis in a lot of instances/and it's just bowled over and over across the field.

B. I walked down there about an hour ago to have a look, and it looks as if a bomb's hit it. There are caravans upside down and on their sides. I understand from the people who live in them that the top part of the caravan has, in a lot of instances, been ripped away from the chassis, which is actually chained down to the concrete, and been bowled over and over across the field.

Note: / signifies a pause in the transcript of the spoken text.

(Wright, 1994)

Activity 5

Refer to the table which compares written and spoken language adapted by Van Lier (1995, p. 88). Then read the two extracts below it about spoken and written language and add to the table other differences that are not listed between these two types of discourses.

Spoken	***Written***
auditory	*visual*
temporary; immediate reception	*permanent; delayed reception*
prosody (intonation, stress,rhythm)	*punctuation*
	delayed or no feedback

immediate feedback *a variety of attention and boundary signals (including kinesic ones)* *planning and editing limited by channel* *lexically sparse* *grammatically dense*	*attention,boundaries,pointers,et.,, limited to verbal devices* *unlimited planning, editing, revision* *lexically dense* *grammatically simple*

Extract 1

Speech and Writing

1. Speech is transient, rather than permanent. Because of physical constraints, interlocutors may not speak at the same time, or else they cannot hear what the others say. They are bound by the non-reversible distribution of turns at talk. Written language, by contrast, can be stored, retrieved, and recollected, and responses can be delayed. Because it cannot be immediately challenged as in oral communication, written language carries more weight and hence snore prestige. Moreover, the permanence of writing as a medium can easily lead people to suppose that what it expresses is permanent too, hence the important link between written documents and the law.

2. Speech is additive or `rhapsodic'. Because of the dialogic nature of oral interaction, speakers `rhapsodize', i.e. stitch together elements from previous turns-at-talk, they add language as they go along (and... and, then... and then..), thus showing conversational co-operation in the building of their own turn. By contrast, the information conveyed in writing is hierarchically ordered within the clause structure, and is linearly arranged on the page, from left to right, right to left, or top to

bottom, according to the cultural convention. Since it is likely to be read by distant, unknown, or yet-to-he-born 'audiences, it has developed an information structure characterized by a high level of cohesion.

3. Speech is aggregative, i.e. it makes use of verbal aggregates or formulaic expressions, ready-made chunks of speech that maintain the contact between interlocutors, also called phatic communion. By contrast, in the absence of such direct contact and for the sake of economy of information over long distances or long periods of time, and because it can be read and re-read at will, writing has come to be viewed as the medium that fosters analysis, logical reasoning and abstract categorization.

4. Speech is redundant or `copious'. Because speakers are never quite sure whether their listener is listening, paying attention, comprehending and remembering what they are saying or not, they tend to make frequent use of repetition, paraphrase, and restatement. By contrast, since written language doesn't have to make such demands on short-term memory, it tends to avoid redundancy.

5. Speech is loosely structured grammatically and is lexically sparse; writing, by contrast, is grammatically compact and lexically dense. What does this mean concretely? Speakers have to attend to n- many aspects *of* the situation while they concentrate on what they are saying, and while they monitor the way they are saying it. Thus, their speech is characterized by false starts, filled and unfilled pauses, hesitations, parenthetic remarks, unfinished sentences. They create their utterances as they are speaking them. One way *of* keeping control of this balancing act is to use grammatical resources as best serves one's immediate needs, and to leave the vocabulary as sparse as possible. Writers, by contrast, have time to pack as much information in the clause as they can, using all the complex syntactic resources the language can give them; they can condense large quantities of information in a tighter space by using, for example, dense nominalized phrases. The contrast is shown in the examples below.

WRITTEN	SPOKEN
Every previous visit had left me with a sense of the futility of further action on my part.	"Whenever I'd visited there before I'd ended up feeling that it would be futile if I tried to do anything more."
Improvements in technology have reduced the risks and high costs associated with simultane ous installation.	"Because the technology has improved, it's less risky than it used to be when you install them at the same time, and it doesn't cost so much either.

(Halliday, M.A.K. *Spoken and Written Language.*

Oxford University Press 1985, page 81)

6. Speech tends to be people-centered, writing tends to be topic-' centered. Because of the presence of an audience and the need to keep the conversation going, speakers not only, focus on their topic, but try to engage their listeners as well, and appeal to their senses and emotions. In expository writing, by contrast, the topic or message and its transferability from one context to the other is the main concern. Writers of expository prose try to make their message as clear, unambiguous, coherent, and trustworthy as possible since they will not always be there to explain and defend it. Of course, other written texts, in particular of the literary or promotional kind, appeal to the readers' emotions, and display many features characteristic of speech.

7. Speech, being close to the situation at hand, is context dependent; writing, being received far from its original context of production, is context-reduced. Because of the dialogic character of oral exchanges, truth in the oral mode is jointly constructed and based, on commonsense experience. Truth in the literate mode is based on the logic and the coherence of the argument being made.

Extract 2

DIFFERENCES BETWEEN SPOKEN AND WRITTEN LANGUAGE/DISCOURSE

(a) the syntax of spoken language is typically much less structured than that of written language.

i. spoken language contains many incomplete sentences, often simply sequences of phrases.

ii. spoken language typically contains rather little subordination.

iii. in conversational speech, where sentential syntax can be observed, active declarative forms are normally found. In over 50 hours of recorded conversational speech, Brown, Currie and Kenworthy (1980) found very few examples of passives, it-clefts or wh-clefts. Crystal (1980) also presents some of the problems encountered in attempting to analyse spontaneous speech in terms of categories like *sentence* and *clause.*

As a brief example, notice how this speaker pauses and begins each new `sentence' before formally completing the previous one:

it's quite nice the Grassmarket since + it's always had the antique shops but they're looking + they're sort of + em + become a bit nicer +

(b) in written language an extensive set of metalingual markers exists to mark relationships between clauses *(that* complementisers, *when / while* temporal markers, so-called `logical connectors' like *besides, moreover, however, in spite of,* etc.), in spoken language the largely paratactically organised chunks are related by *and, but, then* and, more rarely, *if.* The speaker is typically less explicit than the writer: *I'm so tired* (because) *I had to walk all the way home.* In written language rhetorical organisers of larger stretches of discourse appear, like *firstly, more important than* and *in conclusion.* These are rare in spoken language.

(c) In written language, rather heavily premodified noun phrases (like that one) are quite common - it is rare in spoken language to find more than two premodifying adjectives and there is a strong tendency to structure the short chunks of speech so that only one predicate is attached to a given referent at a time (simple case-frame or one-place predicate) as in: *its a biggish cat + tabby + with torn ears,* or in: *old man McArthur + he was a wee chap + oh very small + and eh a beard + and he was pretty stooped.*

The packaging of information related to a particular referent can, in the written language, be very concentrated, as in the following news item.

A man who turned into a human: torch ten days ago after snoozing in his locked car while smoking his pipe has died in hospital.

(Evening News (Edinburgh), 22 *April 1982)*

(d) Whereas written language sentences are generally structured in subject-predicate form, in spoken language it is quite common to find what Givon (1979b) calls topic-comment structure, as in: *the cats + did you let them out.*

(e) in informal speech, the occurrence of passive constructions is relatively infrequent. That use of the passive in written language which allows non-attribution of agency is typically absent from conversational speech. Instead, active constructions with indeterminate group agents are noticeable, as in:

Oh everything they do in Edinburgh + they do it far too slowly

(f) in chat about the immediate environment, the speaker may rely on (e.g.) gaze direction to supply a referent: (looking at the rain) *frightful isn't it.*

(g) the speaker may replace or refine expressions as he goes along: *this man + this chap she was going out with.*

(h) the speaker typically uses a good deal of rather generalised vocabulary: *a lot of, got, do, thing, nice, stuff, place* and *things like that.*

(i) the speaker frequently repeats the same syntactic form several times over, as this fairground inspector does: *I look at fire extinguishers + I look at fire exits + I look at what gangways are available + I look at electric cables what + are they properly earthed + are they properly covered*

(j) the speaker may produce a large number of prefabricated 'fillers': *well, erm, I think, you know, if you see what I mean, of course, and so on.*

(Brown & Yule 1983, pp.15-17)

Chapter II

Linguistic elements in discourse

I. Cohesion

So far language has been treated from the point of view of several different levels of analysis - from isolated sounds to whole sentences. Traditionally, language analysis at the sentence level predominated. More recently, the situation has changed and the focus has expanded to take in whole texts in order to see, among other things, if there is such a thing as " grammar of texts", that is, rules that give both structure and meaning to units of discourse beyond the sentence level.

Activity 6

Do texts have a 'grammar'? Are there rules that determine their structure? Try putting the following jumbled text in the correct order. What clues did you use to help you unjumble the text?

Note: there is an extra sentence that does not belong.

a) Inside its round fruits, called balls, are masses of white fibres.

b) But, in the cotton fields, the balls are picked before this can happen.

c) Pure copper is very soft.

d) Cotton grows best in warm, wet lands, including Asia, the southern United States, India, China, Egypt and Brazil.

e) Cotton is a very useful plant.

f) When the fruits ripen, they split and the fibres are blown away.

(Thornbury, 1997)

II. Cohesive devices

According to Jackson (1982), besides being about the way in which information within sentences is organized according to the demands of a text, text syntax is also about the ways in which sentences are linked together into a cohesive whole. Five kinds of cohesion have been identified. They are: **reference, substitution, ellipsis, conjunction, lexical cohesion.** Each of these cohesive devices will be examined below from Jackson's (ibid.) views.

1. Reference

Reference is defined by Halliday and Hasan as 'a semantic relation that ensures the continuity of meaning in a text'. It involves items that cannot be interpreted in their own right, but which make reference to something else for their interpretation. For example, in the nursery rhyme *Doctor Foster went to Gloucester in a shower of rain.*

He stepped in a puddle right up to his middle and never went there again, the items *he* and *his* in the second sentence are interpretable only by reference to *Doctor Foster* in the first, and the item *there* by reference back to *Gloucester.*

Reference in general may be of two kinds. **Exophoric** reference is reference outside the text to the situation; e.g. if someone says *It needs a coat of paint* and points *to* some object, then *It* has exophoric reference. **Endophoric** reference is reference to items within the text. It may be either **cataphoric,** i.e. forward pointing (e.g. *this* in *This is how he said it...),* or **anaphoric,** i.e. backward pointing, as in the nursery rhyme example in the previous paragraph. Only endophoric reference is cohesive, and in the majority of cases it is anaphoric.

Exercises

What does *it* refer to in these short extracts: a noun phrase in the text or a situation?

a) A pioneering 'school-based management' program in Miami-Dade Country's 260 schools has also put some budget salary and personnel decisions in the hands of local councils, composed largely of teachers. It's a recognition that our voices and input are important,' says junior highschool teacher Ann Colman.

b) Like the idea or deterring burglars with a big ferocious hound - but can't stand dogs ? For around *£45* you can buy an automatic dog barking unn - Guard God, or the Boston Bulldog, both available by mail order from catalogues like the ones you're sent with credit card statements. You plug *it* in near the front door and its built-in microphone detects sharp noises.

(From Mc Carthy, 1991)

c) Find exophoric references in the following extract and consider whether they are likely to create difficulties for a learner of English?

King trial jury adjourns with transcript

THE JURY in the trail of three people accused of conspiring to murder the Northern Ireland Secretary, Mr Tom King, adjourned last night after more than seven hour's deliberation.

They spent their night within Winchester crown court buildings, where the trial is taking place. Five hours after they retired to consider their verdict, the judge recalled them to answer a question they had put to him in a note.

That question was "Can we convict if we think the information collecting was for several purposes, or does the one whole aim have to be murder?"

The judge said the Crown had to prove an agreement to murder so that the jury was sure. It was not sufficient to prove it as a possibility or probability, but it must be proved beyond reasonable doubt.

(McCarthy, 1991)

Cohesive reference may be of three different kinds: personal, demonstrative and comparative (Jackson, 1982).

1.1. Personal reference

Personal reference is by means of the personal pronouns, possessive pronouns *(mine, yours*, etc.) and possessive identifiers *(my, your*, etc.). The third person pronouns are nearly always cohesive, but the first and second person pronouns may often have exophoric reference. Sometimes a pronoun, especially *it*, will refer back not to a noun or a noun phrase, but to a longer stretch; e.g. *Curtsey while you're thinking what to say. It saves time. Alice wondered a little at this, but she was too much in awe of the Queen to disbelieve if.* Here the first *it* refers to the whole of the first sentence and the second *it* to the whole of the first two sentences, i.e. that curtseying while you're thinking what to say saves time.

According to Salkie (1995, pp. 65-66), the most common reference words are the personal pronouns *I, you, he. she, is, we* and *they*, along with their object forms (*me, him*, etc.) and their possessive forms(*my, your*, etc., and *mine, yours*, etc.). Since the first and second person pronouns *l, you* and *we* involve the speaker/writer and the hearer/reader, they are normally used for situation reference (exophoric reference).The third person pronouns can be used for both types of reference. In speech these pronouns normally involve situation reference while text reference (endophoric reference) is more common in writing. Here are two examples of *he*:

a. [Watching a person on a film] 'Wasn't he also the chief baddie in the film *Hudson Hawk*?'
b. Maurice Oberstein, the gravel-voiced boss of Polygram and, at 63, a veteran of the record industry, is particularly dismissive. 'Ovenight sensations are crap,' he declares.

Here (a) involves situation reference, (b) text reference.

Here is another example from Salkie (1995, pp. 65-66), which also contains two instances of *my*:

Just after midnight on 16 January 1991 my son woke me up to tell me the war had started.... But what if this war goes wrong for the allies and conscription is once more introduced? My son fighting, perhaps dying, for his country? That is not why I brought him up. To win this war, I am asking other people's sons to risk their lives, yet here am I saying, please God, not mine....

It is clear that *my* involves reference, but what about *mine*? The simplest thing is to say that *mine* here involves reference AND ellipsis (of son). Expressions such as *do it* combine two forms of cohesion, hyponymy and reference. Here we see that the word *mine* combines two forms of cohesion. We shall see some more examples of 'double' cohesive devices below.

1.2. Demonstrative reference

Demonstrative reference involves the demonstratives *(this, that),* the definite article *(the)* and the adverbs *here, there, now* and *then.* All these are a form of verbal pointing and indicate proximity in text to the sentence in which they occur. In the case of the demonstratives, there is a tendency to use *this* to refer to something the speaker has said and *that* to what the other person has said. *This* and *that* may also be used like *it* to refer to extended text; in the example in the previous paragraph, the item *this* in the third sentence has this function.

In their cohesive (text reference/endophoric reference) function they can be used with nouns, as in examples (a-b), or without nouns, as in examples (c-d) (Salkie, 1995).

a. During the First World War, he told me, after he returned to South Africa, he set up a corrugated tin roof in an alley off Smith Street. He ordered a small quantity of drugs from England and then sold them to the local retail chemists... His orders got bigger and bigger and eventually he ordered a large shipment of supplies from England. When this shipment was underway, the Second World War broke out and the drug companies could not send further supplies to South Africa.

b. Basically I play what we call tuned percussion, which really entails xylophone, marimba - which is like a xylophone except lower in pitch - vibraphone, glockenspiel, tubular bells, and then you've got the timpani or kettle drums and a vast amount of other drums - and so basically the job of a percussionist is to try and attempt all those instruments.

c. Employees at the Guardian are hoping a meeting Wednesday between management and national officers of the National Union of Journalists, Sogat and the National Graphical Association will be successful. If not, the dispute will go to conciliation. If that fails, the chapel will ballot on industrial action, probably in early March.

d. In the final year, a number of special option courses allow specialization in areas of particular interest to the student. These normally include Syntax, Semantics and Pragmatics; Second Language Acquisition; Experimental Phonetics....

In (d) we have reference plus ellipsis: the text could have said these options. In (c), we can understand that in two different ways: either as short for *that conciliation* in which case we have reference and ellipsis; or as "the fact that the dispute will go to conciliation...". In this interpretation, *that* refers back to an extended section of preceding text, rather than one word.

1.3. Comparative reference

Comparative reference may be either general, expressing the identity, similarity or difference between things, or particular, expressing a qualitative or quantitative comparison; e.g. *'I see nobody on the road,' said Alice. 'I only wish I had such eyes,' the king remarked....*

We can distinguish two types of comparison. In general comparison, two things are said to be the same or different, without going into detail. Examples (a-b) from Salkie (1995) illustrate sameness, and (c) illustrates the difference:

a. In our homes we associate the small screen with entertainment. We expect to enjoy the experience of viewing. Learners bring the same expectations to the experience of viewing video in the classroom...

b. House prices in the South are now 5 to 10 per cent be their peak of fate last year, which reflects the fact that sellers are accepting more realistic prices for their properties. Such realism will be necessary to stimulate house sales over the next few months, Halifax comments.

c. After a pointless discussion, in which I continued to give the fullest details I could, but no road name, since there isn't one, the woman hung up on me. I cannot believe that an employee of a Rescue Service can treat its customers in this way. I telephoned again ten minutes later and got a different person who was most helpful and arranged for someone to come out and see to my car.

In specific comparison, two things are compared with respect to a specific property. One of the two things will be said to have more (a) or less (b) of this property:

a. In language teaching we are accustomed to using dialogues which present very restricted examples of language. This is acceptable in the textbook, and can even be made to work on audio, but it is more difficult when we can see real people in a real setting on video.

b. The making and breaking of chemical bonds is associated with an energy barrier. At normal temperatures most molecules jostle with enough thermal energy to overcome this barrier. Near absolute zero, however, molecules have much less thermal energy. Therefore, even if two reactive fragments were side by side in a solid argon matrix, there would not necessarily be enough thermal energy to overcome the barrier and reform the precursor.

Exercises

1. Pick out all the instances of text reference (endophoric reference) in these examples from Salkie (1995, pp. 69-70).

a. At one point the Brundtland report states that 'The loss of plant and animal species can greatly limit the options of future generations; so sustainable development requires the conservation of plant and animal

species'. What, all of them? At what price?... At another point the Brundtland report says that economic growth and development obviously involve changes in the physical ecosystem. 'Every ecosystem everywhere cannot be preserved intact: Well, that's a relief. But how can it be made consistent with the earlier objective? Does it mean that it is all right to deprive some people in some parts of the world of a piece of their ecosystem but not others? What justification is there for this discrimination?

b. We asked Ruby to describe for us what life was like in the African Rilt Valley some 1500 generations ago. She replied that she had lived with a small group of about ten people: she indicated the number by holding up both hands with the fingers spread. They wandered the savanna during the day, looking for food, and sometimes met and socialised by the lake with other groups of hominids. It was during one such encounter that she met her mate, Klono. He wooed her by sharing with her a delicious baobab fruit.

c. On the 29th December Daniel Deronda knew that the Grandcourts had arrived at the Abbey, but he had had no glimpse of them before he went to dress for dinner.... “I fancy there are some natures one could see growing or degenerating every day, if one watched them,” was his thought. “I suppose some of us go on faster than others; I am sure Gwendolen is a creature who keeps strong traces of anything that has once impressed her. That little affair of the necklace, and the idea that somebody thought her gambling wrong, had evidently bitten into her. But such impressionability tells both ways: it may drive one to desperation as soon as to anything better.'

d. The friction involved in rolling is less than the friction involved in sliding. Hence it is much easier to roll a log along the ground than to drag it. This explains why the wheel forms a useful part of practically all land vehicles. For the same reason ball-bearings and roller-bearings serve to make movement easier and to reduce wear in machinery.

2. Explain how the demonstratives are used in the following examples from Salkie (1995, pp. 70-71).

a. Ayleen pushed the woman into the room, trying unsuccessfully to hide behind her. There was a long silence. Finally the child stuck her head round and said: “This is my mother.”

b. I found out about people like Marx and Lenin. Lenin was a great humanist, both a thinker and an activist. I found his writing quite easy to understand. He explained society – how the motivation in our society is profit and how this means most people will live in poverty. He showed how to change this for the benefit of the majority. He explained that real power is concentrated with those who control finance. It was fascinating. We didn't hear about him at school.

c. “You see the man over there - the one with the wavy hair? Next to the woman with the laptop computer. That's the professor of chemistry.”

d. Journalists on the *Daily Telegraph* received a 5 per cent rise, while those on *The Times* and the *Independent* have been given 8 per cent and 10 per cent respectively.

e. Everyone always said I could have been a famous painter like Rembrandt - I think he's the one that painted all those dark pictures, and they called those cigarettes after him because he was so famous. I liked painting flowers and pretty things, but Daddy wouldn't let me study it. He couldn't stand bohemians and people like that. I always felt I'd missed a big chance in life.

f. Although neglected in England,Walras obtained influential followers in Europe, the most important being Pareto and Wicksell. It was Pareto who removed the theory's dependence on utility, arguing that the essence of the problem of economic equilibrium was “the opposition between men's tastes and the obstacles to satisfying them”.

2. Substitution

Substitution is defined as 'a grammatical relation, where one linguistic item substitutes for a longer one'. The substitute item is therefore interpretable only by reference to the original longer item. There are three kinds of substitution: nominal, verbal, and clausal.

2.1. Nominal substitution

Nominal substitution involves the substitution of a noun as head of a noun phrase by *one* or *ones,* or the substitution of a whole noun phrase *by the same;* e.g. *My knife is too blunt. I must get a sharper one; Give me six currant buns. I'll have the same.* With *one* and *ones* there is always an element of contrast, and there is no referential identity. What is involved is different instances of an item, e.g. *These biscuits are stale. Get some fresh ones.*

2.2. Verbal substitution

Verbal substitution is by means *of do (to* be distinguished from the auxiliary *do),* and it substitutes for the lexical verb; e.g. *'Did you see Jim last week?'—'I did on Thursday'/'I might have done'.*

2.3. Clausal substitution

Clausal substitution is by means of *so,* for a positive clause and *not,* for a negative one. Here an entire clause is presupposed; e.g. *'Is there going to be a snow-fall?'—'They say so/not'; Are you going to the conference? If so, we could travel together.*

Exercises

1. Say what *one* or *ones* is replacing in these examples:

a. A group of people marching on the road should keep to the left. There should be look-outs in front and at the back wearing reflective clothing at night and fluorescent clothing by day. At night the look-out in front should carry a white light and the one at the back should carry a bright red light visible from the rear.

b. That Malaysian planning is politically motivated does not mean it is necessarily inefficient. Although a number of criticisms have been made about the performance of the civil service, its record in development administration is by no means a bad one when viewed in comparative terms.

c. Excess cholesterol enters the body through our foods, especially animal fats, and many people are still unaware of the ones they should avoid.

d. Attempts to introduce forms of workers' participation have often been problematic. The Indian case is a particularly interesting one because the history of these ideas in that country is a comparatively long one, going back to the 1920s.

e. There isn't always an obvious link between the materials you have and the syllabus in use. The link through language is the most obvious and most straightforward one to make if your syllabus is based on linguistic items such as language structures or functions.

(Salkie, 1995, p. 38)

2. Say what *do* is replacing in these examples:

a. They stood up. Victor walked towards her and put his hand on her back. “Honestly, Lorie, I wasn't meaning to be a pain in the ass.

“I thought you weren't going to call me that.

“I like it. Can't you be a little flexible too?”

“About my name?” Men seem to think that they can name women as they please, just because Adam did. That way they give women the shape and function they want them to have

b. Robert Orr-Ewing, responsible for Knight Frank & Rutley's lettings in Chelsea, admits that fewer Americans are coming over, but those who move here are renting, not buying as they did in the boom years of 1987 and 1988.

c. “I want it all,” I said. “You always do,” Hawk said.

d. The competition resulting from an increase in stock (capital) raises wages and decreases profits. Thus the progress of the British economy since Henry VIII’s time, involving as it did a secular rise in the stock of capital, had led to a fall in the rate of profit.

e. Outside the stable doors the circling voices were raised ad peremptory, and Lestyn, wild with weariness and anger, roared back at them incoherent defiance. Then, blessedly, Susanna's voice soared above the clamour: "Fools, do you think there's any power that can separate us now? I hold as Lestyn holds, I despise your promises and your threats as he does."

(Salkie, 1995, pp. 45-46)

3. In these examples, distinguish the instances of clause substitute *so* from other uses of *so*.

a. "Marty, you are the third person this morning who has offered to disassemble my body. You are also third in order of probable success. I can't throw a baseball like you can, but the odds are very good that I could put you in the hospital before you got a hand on me.". "You think so.". "I was proud of myself. I didn't say, "I know so."

b. "In the twentieth century the focus of exploitation has change but exploitation itself remains. Capitalist society now tries to preserve itself with a precariously interlocking and frantically stimulated system of greeds and so it encourages people to think of themselves primarily as consumers living in a consumer society.

c. Plan your travelling to include plenty of opportunities to get up and stretch stiff joints. Don't expect to make a quick eight-hour car trip with only one stop for lunch. Plan in other stretching rests. On a train or plane make sure to walk in the aisle with your child every hour or so.

d. The sparrow perched on the edge of the pram and stared down into the baby's open mouth. Then he turned to Teddy Robinson. "That baby's hungry," chirped the sparrow. "Look, his beak is wide open.". "Do you really think so?' said Teddy Robinson.

e. If your network is loaded in the upper-memory region between 640K and 1 megabyte, you might have problems running Windows. If so, try loading the network in conventional memory.

(Salkie, 1995, pp.53-54)

3. Ellipsis

Ellipsis is similar to substitution, except that in the case of ellipsis the substitution is by nothing. An obvious structural gap occurs, which can only be filled by reference to a previous sentence. As with substitution, ellipsis may be nominal, verbal, or clausal.

3.1. Nominal ellipsis

Nominal ellipsis involves the omission of the head of a noun phrase, sometimes together with some modifiers; e.g. *Four other oysters followed them. And yet another four.; 'Which hat will you wear?'-'This is the nicest.'*

3.2. Verbal ellipsis

Verbal ellipsis involves the omission of the lexical verb from a verb phrase, and possibly an auxiliary or two, recoverable from a previous verb phrase. For example, if one were to hear the snippet of conversation. It may or it may not, one would know that it was elliptical, since there is no lexical verb. That would be recoverable from a previous utterance such as, Is it going to rain today? Another kind of verbal ellipsis omits everything except the lexical verb; e.g. *'Has she been crying?'—'No, laughing'*.

3.3. Clausal ellipsis

Unlike clausal substitution, clausal ellipsis is not concerned with the ellipsis of whole clauses but with the ellipsis of large parts of clauses, whole phrases and upwards; e.g. *'Who was playing the piano?'—'Peter was'*. The whole verb phrase is not often left out in ellipsis across sentence boundaries, but it may be within sentences e.g. *Joan bought some roses, and Bill some carnations*. And it may be in conversation e.g. *'Where has Jim planted the roses?'—'In the front border*.

Exercises

The following examples contain various kinds of ellipsis. Say for each instance whether it is a verb, noun or clause ellipsis. For each kind of ellipsis make a list of the words or types of word that can precede the gap (Salkie, 1995, pp.60-61).

a. Many OAPs still have a hard time making ends meet- but some are sitting on a small fortune. During the last property boom they saw the value of their homes soar.

b. There are four newspapers specifically for Britain's 330,000- strong Jewish community. The Gulf war has put them in reluctant pole position for a huge international story. Yet all four share the same potential problem: they are weeklies, with deadlines that vary from early morning to late afternoon on Thursday. On the past two Fridays they have risked seeing their front pages made redundant by attacks on Israel.

c. I say that the critic new to the trade “lowers his standards” when faced with a weekly fare of rubbish, and so he does; that is, he excuses the badness of the plays and marks them higher than he knows he should. Which is only reasonable while he does it consciously; disaster comes when he crosses the line into truly believing that the bad plays are really not bad at all.

d. The judge said that an employer's duty, under section 99 of the Employment Protection Act 1975, to consult a union when he was proposing to dismiss employees as redundant, arose when matters had reached a stage where a specific proposal had been formulated. Of two possible subjects of negotiation: whether there were to be redundancies and, if so, how and on what terms were they to take effect, only the second was open for discussion, and the redundancies took effect on 31 December 1987.

e. The PM has been wise enough to call for a 'bipartisan' approach, and the leader of the opposition wise enough to concur.

f. One female marine, Jacqueline Bowling, said: “I do not think I have any more fears than the guys have. I think we have the same feelings. “Her husband, who serves at a post not far from hers, disagreed, and was unhappy to find that his wife had been assigned so close to the front. “I guess that is where the male ego kicks in,” his wife explained.

g. This form tells me that you want to vote by post, or get someone else to vote on your behalf, at elections for an indefinite period. It is for people who have a right to vote but who cannot reasonably be expected

to vote in person because of the nature of their job (or their spouse's). Fill the form in carefully using *block letters* except for your signature.

4. Conjunction

Conjunction refers to specific devices (conjunctions) for linking one sentence to another e.g. *He was very uncomfortable. Nevertheless he fell fast asleep*. There are a number of words—conjunctions and adverbs—which fulfil this function. They may be divided into four groups: **additive, adversative, causal** and **temporal.**

4.1. Additive conjunctions

Additive conjunctions simply add on a sentence as if it were additional information or an afterthought e.g. and, furthermore, besides, incidentally, for instance, by contrast etc.

4.2. Adversative conjunctions

Adversative conjunctions draw a contrast between the sentence they introduce or are contained in and the preceding sentence with which they form a cohesive relationship e.g. *yet, however, nevertheless, on the other hand, on the contrary, in any case etc.*

4.3. Causal conjunctions

Causal conjunctions make a causal link between two sentences e.g. *hence, therefore, consequently, as a result, that being so, otherwise, in this respect etc*. And **temporal conjunctions** make a time link, usually of a sequential nature, between one sentence and another e.g. *then, after that, previously, thereupon, meanwhile, finally, from now on, up to now etc.*

Exercises

1. This exercise will help you focus on marking the relationships between sentences in a text. Use the guidelines which follow the text and write out the passage, connecting the sentences where possible (McCarter, 2003, pp.38-39).

What are the arguments for and against private vehicles? What is your opinion in this matter?

(1) Private vehicles play a key role in our lives. (2) They provide independent transport, freedom and many jobs. (3) They cause pollution, traffic jams, noise and death. (4) Private transport, especially the car, gives us freedom to move. (5) We no longer need to organise our lives around bus or train timetables. (6) Many people think that their cars are indispensable machines. (7) They cannot live without them. (8) People who live in rural areas need private vehicles to go to towns for shopping, socialising, taking children to schools, etc. (9) Without a car their lives would be very difficult.(10) They would be forced to rely on infrequent public transport, if it existed at all. (11) Many families who live in the country have one or more cats. (12) They would be cut off from the rest of the world. (13) For many people a car is a necessity.

Guidelines for sentence relationships

Sentences 1 and 2. You can join these sentences together; the second sentence states the reasons why such vehicles play an important role.

Sentence 3 shows the opposite side of the picture, so insert an adverb that brings out the contrast. Be careful with the punctuation! You will find in the Key that the author has added another phrase, because he finds that the contrast is not strong enough, and because there is a problem with the rhythm of the sentence. Can you add something yourself to the sentence?

Sentence 4 is the first argument of your essay. Add a word or phrase to indicate this.

Sentence 5 is a consequence of Sentence 4. Use a conjunction to join them together.

Sentence 6 is an extension of the previous one. It states another true fact about private vehicles. Can you add a phrase to help show this?

Sentence 7 is a result of Sentence 6.

Sentence 8is an example of the previous sentence.

You can join Sentences 9 and 10 with a simple conjunction that indicates the two are of the same value.

Sentence 11 is a consequence.

Can you think of an adverb to join Sentence 12 to the previous one?

Use a word that means *or else*. Be careful with the punctuation.

Sentence 13 is a conclusion.

2. Look at the text and find conjunctions linking sentences to one another.

Wind power. Wave power. Solar power. Tidal power.

Whilst their use will increase they are unlikely to be able to provide large amounts of economic electricity. Generally, the cost of harnessing their power is huge.

However, there is a more practical, reliable and economical way of ensuring electricity for the future

And that is through nuclear energy.

It's not a new idea, of course. We've been using nuclear electricity for the last 30 years.

In fact, it now accounts for around 20% of Britain's electricity production. And it's one of the cheapest and safes; ways to produce electricity we know for the future.

What's more, world supplies of uranium are estimated 10 last for hundreds of years, which will give us more than enough time to develop alternatives if we need to.

So, while some people might not care about their children's future.

We do.

(McCarthy, 1991)

5. Lexical cohesion

Lexical cohesion refers to the use of the same, similar, or related words in successive sentences, so that later occurrences of such words refer

back to and link up with previous occurrences. There are two broad types of lexical cohesion: **reiteration** and **collocation.**

5.1. Reiteration

Reiteration may be of four kinds. Firstly, the same word may be repeated in successive, though not necessarily contiguous sentences; e.g. *There was a large mushroom growing near her... She stretched herself up on tiptoe, and peeped over the edge of the mushroom.* Secondly, a synonym or near-synonym of a word may appear in a following sentence; e.g. *I turned to the ascent of the peak. The climb is perfectly easy,* where *ascent* and *climb* are synonyms. Thirdly, a word may be replaced in a following sentence by another which is semantically superordinate to it; e.g. *Henry's bought himself a new Jaguar. He practically lives in the car.* Here *Jaguar* is a term that is included in the term *car,* that is to say, *car* is a superordinate term to *Jaguar.* Fourthly, a word may be replaced in a following sentence by a 'general word' which describes a general class of objects; e.g. *'What shall I do with all this crockery?'—'Leave the stuff there*'. There are a number of these general words which have a cohesive function in texts. Referring to humans are: *people, person, man, woman, child, boy, girl.* Referring to non-human animates is: *creature.* Referring to inanimate concrete nouns are: *thing, object.* Referring to an inanimate concrete mass is; *stuff.* Referring to inanimate abstract nouns are: *business, matter, affair.* Referring to actions is: *move.* Referring to places is: *place.* And referring to facts are: *question, idea.*

5.2. Collocation

This refers to the habitual company which words keep. For example, the word *book* implies other words like *page, title, read, turn over, shelf, library* etc. A cohesion results, then, from the occurrence of a word's collocates, as well as from occurrences of itself, its synonyms or its superordinate terms.

This concludes our discussion of the devices that English uses in order to achieve unity and cohesiveness in texts. Without them texts would not

strictly speaking be texts, but collections of more or less isolated sentences.

(From Jackson, 1982)

Exercises

1. Read the text and decide how the underlined words are related.

For example: *wrinkles, creases= synonyms*

WRINKLE FREE

Wrinkle Free is an amazing new formula arerosol that will actually remove wrinkles and creases from all sorts of fabrics, leaving them looking neat and super smart. Fast and convenient to use, Wrinkle Free is ideal for busy and travellers, and can be used with complete safety on all fabrics and garments, and won't leave a build-up on clothes. It costs only pennies a spray! 3 oz can.

(Thornbury, 2005, p. 165)

2. Read the text and find examples of the following.

- direct repetition of content words.
- synonyms, and near synonyms.
- hyponyms.
- antonyms.
- collocations.

EASY SHOE SHINE

The Shoe Valet will deal with the family's footwear in record time,, with no mess and no grubby hands. Four interchangeable wheels will give your leather shoes the full valest treatment. One removes mud and dirt, another applies neutral shoe cream to the leather, and the two soft

brushes will polish your light or dark shoes to a deep shine. Shoe Valet operates quickly efficiently at the touch of a button.

(Thornbury, 2005, p. 165)

3. Trace all subsequent lexical reiterations of the underlined words in the text below. Are the reiterations in the form of synonyms, antonyms or hyponyms/superordinates?

Cruise guards 'were asleep'

DOZING guards allowed a group of peace campaigners to breach a missile security cordon yesterday. The women protesters claimed to have walked right up to cruise launchers.

As sentries slept, they tip-toed past sentries at 3am and inspected a cruise convoy in a woody copse on Salisbury Plain.

Greenham Common campaigner Sarah Graham said "For the sake of making things more realistic, the copse was protected by soldiers dug into fox-holes.

"And there were dogs rather than the usual reels of barbed wire."

But, she claimed, the American airmen were dozing by the launchers.

"One was kipping beneath one of the vehicles.' she added.

Eventually, one of the airmen "woke up" and spotted the women, who had been trailing the convoy from the Greenham Common base in Berkshire since Tuesday.

The Ministry of Defence confirmed there had been an incident

Ten women had been arrested, charged with trespassing and released on bail.

(Mc Carthy, 1991)

4. Read the text and identify the ways that it is joined together (or made cohesive). Find examples of lexical and grammatical cohesion.

BAD BREATH: Why you're always the last to know.

A simple question: when someone you know or work with has bad breath, do you tell them?

If you're like most people, the answer is probably "No". Which means that nobody is going to tell you when you have bad breath.

So to be sure you don't, use RetarDEX products.

They're guaranteed to ban bad breath, because they actually get rid of something dentists call Volatile Sulphur Compounds, or VSCs.

These are the end products of bacteria feeding off dead cell tissue and debris in the mouth that, hardly surprising, smell terrible.

Ordinary mouthwashes, toothpastes and sprays only mask the odour with a minty smell which soon wears off. But they don't chemically prevent

III. Cohesion versus coherence

Activity 7

Do the following texts from Thornbury (1997) to explore the difference

The following text is invented. In fact, it is made up of sentences from different texts..... Yet it has some superficial features of cohesion. Can you identify these? Do the texts cohere?

Hale knew, before he had been in Brighton three hours, that they meant to murder him. They made a dreadful row in the morning when it was feeding time. With a team of officials he went about inspecting the place this morning. No wonder reviewers have singled it out for special acclaim.

The text is *cohesive*, but this does not mean that it necessarily makes sense: it is not *coherent*. Coherence is a less tangible quality and less easily defined or accounted for: it is perhaps a 'feeling' the reader (or listener) has, and what may be coherent for one may be incoherent for another. Nevertheless, the task of making sense of a text is made easier if the content of the text is organised in such a way as to make its meaning easily recoverable. The order in which information is presented in a text is an important factor in determining how coherent it is likely to be to the reader.

Cohesion alone is not enough to make a text coherent. Texts have an internal logic, which the reader recognises even without the aid of explicit cohesive devices.

Activity 8

The two columns below contain a number of short (two-sentence) texts. There are no connectors to link the two sentences. Nevertheless, there *is* a connection. Can you match each sentence in the first column with the appropriate sentence in the second column to make a complete text?

1. Police discovered two l2 ft tall cannabis plants in a greenhouse When they raided a house at Wokingham, Berkshire. 2. Memory allocation error, 3. Harold Pinter was born in London in 1930. 4. Please write firmly, 5. There's nothing worse than coming home to find plants in the greenhouse dead from the cold. 6. Take one to four tablets daily. 7. Please wipe your shoes clean on the mat.	a) He is married to Antonia Fraser. b) There are mulberries being trod over the floors. c) Chew thoroughly before swallowing. d) Cannot load COMMAND, system halted. e) Two people were taken into custody. f) This sturdy British-made paraffin heater will safely keep the chill off your garage or greenhouse for up to 14 days. g) You are making six copies.

Using the following categories, drawn from *Cohesion in English* by Halliday and Hasan, determine the relationship between the first and second sentence in each case. Is it:

- Additive, i.e. an *and* relation?

- Adversative, i.e. a *but* or *however* relation?

- Causal, i.e. a *because* or *so* relation?

- Temporal, i.e. a *before* or *later* relation?

Activity 9

Read the following extracts on coherence. From the exercises above and the two readings, what factors do you think make a text coherent?

Extract 1

Cohesive devices help a text hang together, or be cohesive. That means they contribute to what Hasan terms a text's 'unity of texture'. The schematic structure of the text, in turn, provides a text with 'unity of structure' (Hasan 1989). Both of these are properties, Hasan argues, that distinguish text from 'non-text'. That is, they give it textual and structural unity. They do not, necessarily, however give it coherence. Cohesion refers to the internal properties of a text, whereas *coherence* refers to its contextual properties: that is, the way in which it relates to and makes sense in the situation in which it occurs. In the *following text there are no grammatical or lexical links between each of the utterances, yet in a particular situation, it is a coherent text.*

A: That'll be the phone

B: I'm in the bath

A: OK

Thus, a text needs *situational coherence*, that is, a situation in which it could occur; and *generic coherence*, that is, it needs to occur within the context of a particular communicative context, event, or genre.... many contextual devices can work to facilitate coherence. The most important of these, however, are the situational and communicative contexts in which the text occurs.

(Paltridge, 2000, p.139)

Extract 2

Coherence: The degree to which a piece of **discourse** 'makes sense'. When you attempt to understand a connected piece of speech or writing, your degree of success will depend upon several factors. Some of these, such as your general knowledge of the subject matter, are obvious and of no linguistic interest. But a factor of considerable interest and importance is the ***coherence*** of the discourse, its underlying structure, organization and connectedness. A ***coherent*** discourse has a high degree of such connectedness; an ***incoherent*** discourse does not, and is accordingly hard to follow.

The notion of coherence is important within the various approaches to language called **functionalism,** and particularly within **Systemic Linguistics**.

Some types of connectedness are provided very explicitly by overt linguistic devices like **anaphors;** these are singled out for special attention as **cohesion**.

But there are also more general devices for providing structure which are not explicitly grammatical in nature, and these other devices are examined under the rubric of ***coherence***.

Here is a simple example, taken from a newspaper article: *After ten years of standardization, there should be a healthy UK market for used models. Curiously, there seems to be only one big second-hand PC dealer in London.*

The point of interest here is the word *curiously*, whose function is to relate the following sentence to the preceding one in a manner that is immediately obvious to the reader: given the content of the first sentence, the assertion made by the second one should seem surprising.

The skilful use of such connections has, of course, been recognized for a long time as an essential part of good speaking and writing. But now linguists are increasingly turning their attention to the explicit analysis of these connective devices. The term itself was introduced by the British linguist Michael Halliday, who has been particularly prominent in investigating coherence within Halliday's **Systemic Linguistics**.

Cohesion The presence in a **discourse** of explicit linguistic links which provide structure. Quite apart from the more general kinds of devices for providing structure to a discourse or **text,** which belong to the domain of **coherence,** there are some very explicit linguistic devices, often of a grammatical nature, which serve to provide connectedness and structure. Among these devices are **anaphors** like *she, they, this* and *one another,* temporal connectives like *after* and *while,* and logical connectives like *but* and *therefore*. Every one of these items serves to provide some kind of specific link between two other smaller or larger pieces of discourse. Consider a pair of examples. In the first, the cohesion has gone wrong: *The Egyptians and the Assyrians were carrying standards some 5,000 years ago. They were poles topped with metal figures of animals or gods.*

Here the reader naturally takes *they* as referring to *the Egyptians and the Assyrians*, and is flummoxed by the continuation. The second version is different: *Some 5,000 years ago, the Egyptians and the Assyrians were carrying standards. These were poles topped with metal figures of animals or gods.* This time the item *these* immediately makes it clear that it is the standards which are being referred to, and the continuation is smooth and effortless.

Naturally, the proper use of cohesive devices has long been recognized as a fundamental aspect of good writing, but in recent years linguists have been turning their attention to the analysis of these devices. The term ***cohesion*** was coined by the British linguist Michael Halliday, and the study of cohesion is especially prominent within Halliday's **Systemic Linguistics,** but it is also now a familiar part of most linguistic analyses of texts and discourses.

(Trask, 1999, pp. 26-27)

Exercises

A 1. Describe situations in which the following exchanges would make sense (Bolitho & Tomlinson, 1995, pp. 50-53).

(a) *A:* It's nearly seven

B: Yes, I know. I'm just going to ring him now.

(b) *A:* The grass needs cutting.

B: It's nearly ten o'clock.

A: He'll wait.

B: Like last week and the week before.

A: The Robinsons are coming tomorrow.

B: It's starting to rain now anyway.

(c) *A:* Shall we stop for a while?

B: If you want.

A: The Cow's quite good, isn't it?

B: If you say so.

A: We met your friend Jane last time, didn't we?

B: My mother will be worried.

(d) *A:* Hello.

B: Bob?

A: I'm not coming tonight. .

B: He's already gone.

A: Already?

B: Try Ted's.

B. Cohesion and coherence are obviously both concerned with ways of connecting utterances together. It is not easy to actually define the difference between the two as there is considerable overlap between them. Try to complete the following definitions.

Cohesion involves indicating the conn——— between consecutive or rel___ utterances. If a text is cohesive you can see by loo——— at the text how one utterance is rel—— to a prev—— or subseq—— utterance.

Coherence is the lin——— together of conse———— or rel—— utterances according to the func——of the utterances. Thus an invitation followed by an acc———— would be coh-—— whereas an invitation followed by an anecdote would probably not be coh——.

C. Look at the following examples.

1. Mr Burns is often late. Yesterday I answered the phone.

2 *A:* Which platform does the London train go from?

B: London? My daughter lives in London. She married a banker there last year.

Example 1 could be coh—— because it could consist of a generalization followed by an example and a consequence. But it is not coh—— because there is no indicated conn——— between the two utterances.

Example 2 is coh—— because the two utterances are connected by the repetition of *London.* But it is not coh—— because there is no apparent connection between the function of the question and the function of the reply.

IV. Information structure

It is important to make well-formed sentences and be able to arrange elements within them according to what one wants to emphasise. However, there is more than that when it comes to producing stretches of sentences. Will a group of well-formed sentences alone make a text coherent? How should information be arranged within sentences and between sentences so that when they are put together, a text achieves coherence?

In order to understand this relationship between grammar and discourse, let's do the following activity based on Cook (1989).

Activity 10

The following are both sequences of grammatically correct sentences. They both contain exactly the same information. One of them is the beginning of the biographical sketch of Ernest Hemingway as it appears in the Penguin edition of his novel *For Whom the Bell Tolls;* the other is the same biographical sketch with the order of information in each sentence altered. Can you tell which is which? If yon can, how did you do it?

Version 1

It was in 1899 that Ernest Miller Hemingway was born in Oak Park, a highly respectable suburb of Chicago. Being a doctor was the occupation of his father, a keen sportsman. Of six children, Ernest was the second. A lakeside hunting lodge in Michigan, near Indian settlements, was the place where holidays were spent by the family. Although in school activities Ernest was energetic and successful, twice he ran away from home before the *Kansas City Star was* joined by him as a cub reporter in 1917. The Italian front was the place where he volunteered to be an ambulance driver during the next year, and was badly wounded. Writing features for the *Toronto Star Weekly* was what he did when he returned to America in 1919. 1921 was the year he married. As a roving correspondent he came to Europe that year, and several large conferences were covered by him.

Version 2

Ernest Miller Hemingway was born in 1899 at Oak Park, a highly respectable suburb of Chicago, where his father, a keen sportsman, was a doctor. He was the second of six children. The family spent holidays in a lakeside hunting lodge in Michigan, near Indian settlements. Although energetic and successful in all school activities, Ernest twice ran away from home before joining the *Kansas City Star* as a cub reporter in 1917. Next year he volunteered as an ambulance driver on the Italian front and was badly wounded. Returning to America he began to write features for the *Toronto Star Weekly in* 1919 and was married in 1921. That year he came to Europe as a roving correspondent and covered several large conferences.

It should be apparent from the fact that we can tell which one is discourse (stretches of language perceived to be meaningful, unified, and purposive), and which a constructed text. The first text is in fact

comprehensible, but processing it is a much slower and more laborious affair. We may go some way towards explaining that strange feeling teachers have when reading a piece of written work in which every sentence is grammatically correct, and yet there is something not quite right. That *something* may well be to do with these choices- the ways of ordering sentence elements (information).

As we do make important choices between alternative versions of sentences, even though each one is correct in itself, then in a succession of sentences, it is possible that the choice is being dictated by the sentence before, each one having a knock-on effect on the structure of the next. At first then, it would seem that this ordering of information is another instance of a formal connection between sentences in discourse. On closer inspection it turns out to be also contextual, dictated by what is going on in the mind of the sender and the assumptions he or she makes about what is going on in the mind of the receiver.

One way of understanding this is to view the discourse as proceeding by answering imagined and unspoken questions by the receiver. In this light, all discourse seems to proceed like a dialogue, even if the other voice is only present as a ghost.

Where and when was Ernest Hemingway born?

Ernest Hemingway was born in 1899 at Oak Park, a highly respectable suburb of Chicago.

What did his father do?

(where) his father, a keen sportsman, was a doctor.

What was his position in the family?

He was the second of six children.

Where did the family spend their holidays?

The family spent holidays....

It should be clear, on reflection, that the order of information in each answer is dictated by the question. In this sense we can say that the structuring principle of all discourse is dialogue; but we will need to examine the relationship between the word order and this dialogue more thoroughly.

1. Given and new information

Any utterance or sentence can be said to contain given and new information. Given information is that which the speaker or wrier assumes is known by the listener or reader. New information, on the other hand, is that which is assumed to be unknown. Given and new information will be reflected in the structure of sentences and utterances.

Example (from Nunan, 1993): *It is the cat which ate the rat*. (Given: Something ate the rat. New: The cat did the eating) What the cat ate is the rat. (Given: The cat ate something. New: The rat got eaten.)

Exercises

1. Consider the ways of arranging the elements in the following sentences (Jackson, 1982).

e.g. Christopher Columbus discovered America.

America was discovered by Christopher Columbus.

It was America that Christopher Columbus discovered.

What Christopher Columbus did was discover America.

1. The old man sent his favourite grandson a wooden lorry for his first birthday.

2. 1 can't believe that Jim would do such a thing.

3. They found the man who had a scar on his cheek guilty.

4. Hundreds of elephants were gathering in the clearing.

5. Changing a car wheel is no easy task for a woman.

2. This exercise helps you to focus on the organisation of the information in a sentence from a different angle. Below is part of an essay: *Inequalities in health care cannot be avoided*. The sentences of the second paragraph are divided into two. The parts indicated by letters, which contain the text references, are jumbled, but those indicated by numbers, containing the ideas, are in the correct order. Match the two sections of each sentence and you will have a complete paragraph (Mc Carter, 1995, pp. 48-49).

Read through the part of the text below carefully. Use the connecting words and phrases, the grammar and the sequence of information, to help you find your way through the text.

As you do the exercise think about the relationship between the two parts of each sentence and how they connect.

Introduction

Not all people in the world enjoy equal standards of health care, simply because not everyone in the world has equal access to such care.

Second paragraph

a. This treatment is available, because there are.

b. In the latter, however, there are.

c. First of all, the rich can afford to go to.

d. What is more, those living in.

e. Second, for people living in big cities it is.

f. Thus, for poor people living in remote areas.

g. Poor patients, on the other hand, have to go to.

……

1. a private hospital where they are able to have better investigations and treatment without delay.

2. a government hospital where they may encounter many difficulties, including long waiting lists for treatment, or even a lack of basic supplies like bandages.

3. easier to find modern treatment.

4. many highly equipped hospitals available in large cities compared with small towns.

5. often no hospitals at all and public transport is non-existent.

6. large urban areas have access to more specialists in different fields with modern technology like CT scans, dialysis machines, etc.

7. access to health care is not easily available.

3. This exercise helps make you aware of the organisation of the information in a sentence. Below is part of an article entitled *Violence in our Society*. The sentences of the first paragraph are divided into two parts. The part on the left is in the correct order, but the part on the right is jumbled. Match the two sections and you will have a complete paragraph. As you do the exercise, think about the balance of the information in each sentence (Mc Carter, 1995, pp. 48-49).

.

1. One of the most pressing problems	a. is the inability of society to tackle the root of the problem, namely poverty.
2. This increase can be attributed	b. operate in isolation.
Lack of discipline in the home and at school	c. to many different causes depending on one's particular viewpoint.
4. The break-up of marriages and the increase in one-parent families	d. is often quoted as a reason for the disintegration of our society.
5. But without doubt the primary cause	e. are also blamed for the increasing violence in our lives.
6. Poverty is often the source of a host of other contributory factors,	f. like the lack of opportunity, squalor and unemployment, to name but a few.
7. However, rarely does one of the above causes	g. facing our society today is the increasing incidence of violence.

2. *Theme and rheme*

According to Nunan (1993), another consideration in the arrangement of information in a sentence or utterance will be the prominence or importance that the speaker or writer wishes to give to different pieces of information. Theme is a formal grammatical category which refers to the initial element in a clause. It is the element around which the sentence is organised, and the one to which the writer wishes to give prominence. Everything that follows the theme is known as the rheme.

We saw that the same information can be organized in different ways within the sentence. In the following sentences, the same information is presented:

The cat ate the rat.

The rat was eaten by the cat.

Thematically, however, both sentences are different. In the first sentence the theme is *The cat.* It is the cat and what the cat does that is of primary interest, and that forms the point of departure for the sentence. In the second sentence, it is the fate of the rat that is of primary interest.

Within the school of linguistics known as functional linguistics. three types of theme are identified - topical, interpersonal and textual. Topical themes have to do with the information conveyed in the discourse. In the above examples, the themes *the cat* and *the rat* are topical themes. Interpersonal themes, on the other hand, reveal something of the attitude of the speaker or reader. Finally, textual themes link a clause to the rest of the discourse. These different types of theme are illustrated in the sentences below which also show that a sentence can have more than one theme:

<table>
<tr><td>Frankly,
(INTERPERSONAL THEME)</td><td colspan="2">the movie was a waste of money.
(TOPICAL THEME)</td></tr>
<tr><td>However,
(TEXTUAL THEME)</td><td>You
(TOPICAL THEME)</td><td>should see it and make up your own mind</td></tr>
</table>

2.1. Theme progression

According to Paltridge (2000),the notions of theme and rheme are also employed in the examination of thematic progression, or method of development of a text. *Thematic progression* refers to the way in which the theme of a clause may pick up, or repeat, a meaning from a preceding theme or rheme. Thematic progression is of three options: (a) zigzag

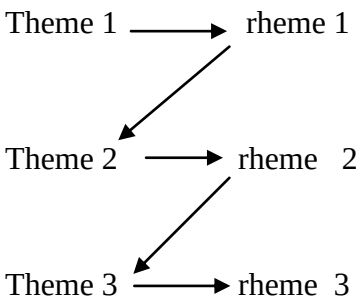
theme, (b) Theme reiteration/ constant theme, (c) multiple theme/split rheme as can be seen in the following examples.

(a) **zigzag theme**

As you will no doubt have been told, we have our own *photographic club* and darkroom. *The club* is called 'Monomanor' and there is an annual fee of £5. *The money* goes towards replacing any equipment worn our by use, or purchasing new equipment. Monomanor runs an annual *competition* with prizes, judging being done and prizes awarded at the garden party in the summer term. Besides *the competition,* we also have talks and/or film shows during the other terms.

(McCarthy, 1991, p. 55)

The extract reflects option (a) quite strongly, where elements of rhemes become themes of subsequent sentences (relevant items are in italics). This pattern can be summarised in the following figure:

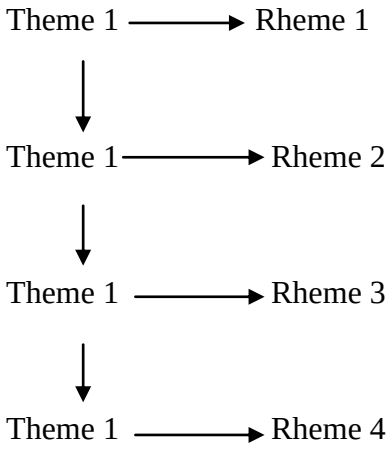


(b) **Theme reiteration/ constant theme**

> The bat is a nocturnal animal. It lives in the dark. There are long nosed bats and mouse eared bats also lettuce winged bats. Bats hunt at night. They sleep the day and are very shy.

In this text, theme 1 (the bat/ Bats) is picked up and repeated at the beginning of each clause, signalling that each of the causes will have something to say about bats.

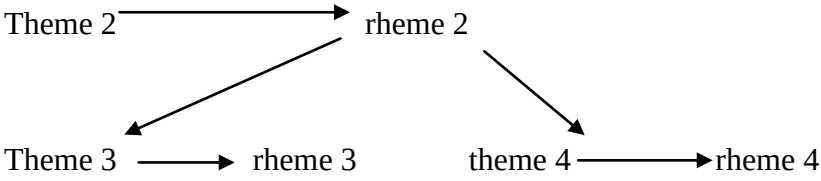
This pattern can be summarised in the following figure:



(c) **Multiple theme/split rheme**

Texts may also contain a multiple theme or split rheme pattern. In this pattern, a rheme may include a number of different pieces of information, each of which may be picked up as the theme in a number of subsequent clauses.

In the camera club text, let's look at sentences 2,3,4. The rheme of (2) contains two elements (Monomanor and £5) which are taken up as themes in the two separate subsequent sentences giving us the pattern:



Sample analysis of theme development

Sample text

Understanding Japanese Culture

Seasons and seasonal events

Japan is in the northern hemisphere. It has four clearly defined seasons beginning with spring from March to May. Many events take place each month either directly or indirectly related to the weather and the seasons. Spring is traditionally the season for cherry blossom viewing. In summer people enjoy cooling fruits such as watermelon. Winter is, of course, the season for skiing and the taste of *o-nigiri* or rice balls is especially delicious in autumn. Some weather influences are not so welcome. *Taifuu* or typhoons are common from summer through autumn and this usually follows a period of rain called *tsuyu* or the rainy season. Japan often has earthquakes as well. These are called *jishin* and the large waves sometimes accompanying offshore earthquakes are called *tsunami*.

(Paltridge, 2000, pp.43-44)

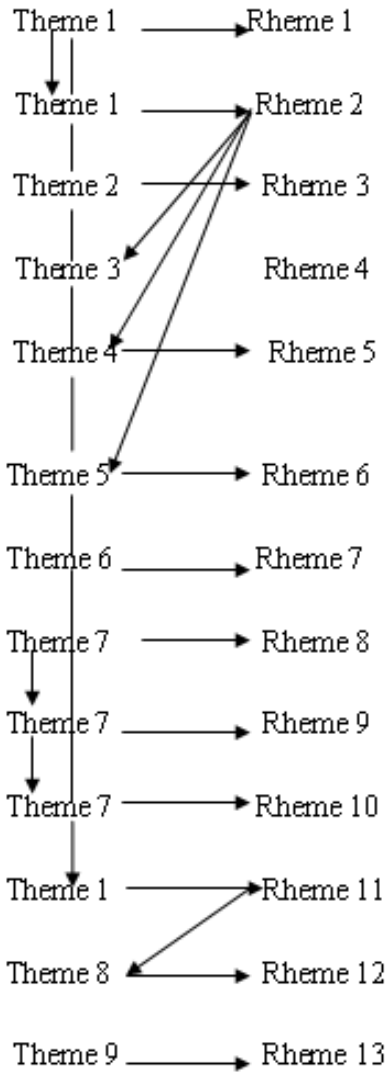
Sample analysis

Textual Theme	**Topical Theme**	**Rheme**
	Japan	is in the northern hemisphere.
	It	has four clearly defined seasons. beginning with spring from March to May.
	Many events	take place each month either directly or indirectly related to the weather and the seasons.
	Spring	is traditionally the season for cherry blossom viewing.
	In summer	people enjoy cooling fruits such as watermelon.

	Winter	is, of course, the season for skiing
and	he taste of *o-nigiri* or rice balls	is especially delicious in autumn.
	Some weather influences	are not so welcome.
	Taifuu or typhoons	are common from summer through autumn
and	this	usually follows a period of rain called *tsuyu* or the rainy season.
	Japan	often has earthquakes as well.
	These	are called *jishin*
and	the large waves sometimes accompanying offshore earthquakes	are called *tsunami*.

(Paltridge, 2000, p. 147)

Thematic progression can be shown as follows:



(Paltridge, 2000, p. 148)

Exercises

A. Identify the theme pattern of each of the following texts.

1) The American Psychological Association specifies a documentation format required by most psychology, sociology, communication, education and economics instructors. This format includes parenthetical

documentation in the text that refers to an alphabetical reference at the end of chapters.

(Paltridge, 2000)

2) When Japanese people write their language, they use a combination of two separate alphabets as well as ideograms borrowed from Chinese. The two alphabets are called hiragana and katakana. The Chinese ideograms are called kanji. Hiragana represents the 46 basic sounds that are made in the Japanese language. Katakana represents the same sounds as hiragana but is used mainly for words borrowed from foreign languages and for sound effects. Kanji are used to communicate an idea rather than a sound.

(Paltridge, 2000)

3) The brain is our most precious organ -the one above all which allows us to be human.

The brain contains 10 billion nerve cells, making thousands of billions of connections with each other. It is the most powerful data processor we know, but at the same time it is incredibly delicate. As soft as a ripe avocado, the brain has to be encased in the tough bones of the skull, and floats in its own waterbed of fluid. An adult brain weighs over 30lb and fills the skull. It receives one-fifth of the blood pumped out by the heart at each beat.

The brain looks not unlike a huge walnut kernel: it is dome-shaped with a wrinkled surface, and is in two halves joined in the middle. Coming out from the base of the brain like a stalk is the brain stem. This is the swollen top of the spinal cord, which runs on down to our 'tail'. Parts of the brain stem control our most basic functions: breathing, heart beat, waking and sleeping.

(McCarthy, 1991)

4) Sydney is Australia’s most exciting city. The history of Australia begins here. In 1788 Captain Arthur Phillips arrived in Sydney with 11 ships and 1024 passengers from Britain (including 770 prisoners). Today

there are over 2 1/2 million people in Sydney. It is the biggest city in Australia, the busiest port in the South Pacific, and one of the most beautiful cities in the world (From Paltridge, 2000).

5) (1) Dear Joan,

(2) I'm sitting here at my desk writing to you. (3) Outside my window is a big lawn surrounded by trees, (4) and in the middle of the lawn is a flower bed. (5) It was full of daffodils and tulips in the spring. (6) You'd love it here. (7) You must come and stay sometime. (8) We've got plenty of room.

(9) Love,

(10) Sally

(McCarthy, 1991)

B. Study sentence (a) below, and decide whether it should be followed by sentence (b) or sentence (c).

(a) *The victorious footballers stepped off the plane.*

(b) *Cheering fans immediately swamped them.*

(c) *They were immediately swamped by cheering fans.*

Which sentence would you prefer if the choice were between (d) or(e)

(d) *They were immediately buffeted by the wind.*

(e) *The wind immediately buffeted them.*

Finally, decide which you would select if the choice were between sentence (f) or sentence (g).

(f) All the journalists were immediately smiled at by them.

(g) They immediately smiled at all the journalists.

(Nunan, 1993, p. 48)

V. Genres

1. Introduction

As Johnson & Johnson (1998) observes, genres are types of spoken and written discourse recognized by a discourse community. Examples are lectures, conversations, speeches, notices, advertisements, novels, diaries, shopping lists. Each genre had typical features. Some may be linguistic (particular grammatical or lexical choices), some paralinguistic (e.g. print size, gesture) and some contextual and pragmatic (e.g. setting, purpose). Some genres overlap (a joke may be a story) and one can contain another (a joke can be a part of a story).

Text types have schematic structures. For example, *narratives* begin with an orientation stage, in which the main characters of the narrative are introduced and in which the setting of the narrative is established. This is followed by a complication stage, in which a series of event are described which leads to some sort of crisis, which is followed by a resolution stage, in which the crisis is resolved. The narrative may then be completed by a coda, in which the writer expresses his or her own perspective on the story that has just been told. An example is presented in the following example. This particular example does not include a coda stage.

Schematic structure	**Text**
Orientation	Once upon a time there was a wizard.
Complication	He did a spell on me.
Resolution	My dad saved me from the wizard at last

Narratives are contrasted with *factual texts*. An example of a factual text is a written *report*. In reports, classes of things are described in a text which opens with a title and a general classification stage, in which the subject of the text is classified as a member of a particular class. These are then followed by a description stage, in which the particular thing (or phenomenon) is described, for example, in terms of its appearance,

behaviour and any other distinguished characteristics. An example of this kind of analysis is shown as follows:

Schematic structure	**Text**
Title	The Bat
General classification	The bat is a nocturnal animal.
Resolution	It lives in the dark. There are long nosed bats and mouse eared bats also lettuce bats. Bats hunt at night. They sleep in the day and are very shy.

Exercises

1. The following are summaries of schematic (generic) structures of text types from Paltridge (2000, pp. 109-111). Match each of them with the appropriate purposes given below.

Recount

Schematic structure

1 Orientation

2 Events

3 Reorientation

4 (coda)

Instruction/Procedure

Schematic structure

1 Goal

2 (Material)

3 Steps

Argument

Schematic structure

1 Thesis statement/Position

2 Argument A, Argument B, ect.

3 Restatement of position/summing up/recommendation

Discussion

Schematic structure

1 Statement

2 Different points of view

3 Arguments against

4 (Considered option/recommendation)

Narrative

Schematic structure

1 Orientation

2 Complication

3 (Sequence of events)

4 Resolution

5 (Comment)

6 Coda

Anecdote

Schematic structure

1 Structure

2 Crisis

3 Reaction

4 (Coda)

Report

Schematic structure

1 Title

2 General statement

3 Description

Explanation

Schematic structure

1 Phenomenon

2 Explanation

Description

Schematic structure

1 Identification

2 Description

a) To tell what happened, to record events for the purpose of informing; b) To explain how something works, to give reasons for some phenomenon; c) To take a position on some issues, to justify, to persuade the reader or listener that something is the case; d) To share an account of unusual or amusing incident; e) To tell a story, to entertain, to amuse; f) To present information about more than one point of view; g) To describe a particular person, place or thing; h) To tell someone to do or make something, to describe how something is accomplished through a sequence of steps or actions; i) To provide information about natural and non-natural phenomena, to classify and describe the phenomena of our world.

(Paltridge, 2000)

2. Identify the genres of the texts given below, pointing out their generic structures.

A. (1) Hawaii has some special traditions. Hawaiians are very friendly and always welcome visitors; (2) They give visitors leis; (3) Alei is a long necklace made from beautiful fresh flowers from Hawaiian islands; (4) Men wear bright flowered shirts, and women often wear long flowered dresses; (5) People celebrate traditional Chinese, Japanese, and

Filipino holidays as well as the holidays from the United States; (6) Hawaii is known as Aloha State; (7) Aloha means both "hello", and "goodbye" in Hawaii; (8) It also means "I love you".

B. (1) The wiki is very strange bird because it cannot fly; (2) The wiki has the same size as chicken; (3) It has no wings, or tails; (4) It does not have any feather like other birds; (5) It has hair on its body; (5) Each foot has four toes; (6) Its beak(mouth) is very long; (7) It sleeps during the day because the sunlight hurts its eyes; (8) It can smell with its nose; (9) It is the only bird in the world that can smell things; (10) The wikis' eggs are very big.

C. (1) Elevators are very important to us; (2) Why? Think about a tall building; (3) May be it has twenty floors; (4) Maybe it has fifty or more; (5) Who can walk up all those stairs? Maybe people can climb them one time; (6) Can someone climb thirty floors to an office every day? (7) Can small children walk up to their apartments on the twenty-four floor? (8) Can their mother and father carry food up all these stairs? (9) Of course not; (10) We can have building because we have elevators; (11) We could hot have all the beautiful tall buildings in the world without elevators. (12) They are really wonderful.

D. (1) Thai boxing is rather different from another country in the world; (2) The boxing match begins with music from drums and flutes; (3) Then the two fighters kneel and pray to god; (4) Next they do a slow dance that copies the movement of Thai boxing; (5) During this dance, each fighter tries to show the other that he is best; (6) Then the fight begins; (7) In Thai boxing, the fighters can kick with their feet and hit each other with their elbows and knees; (8) Of course they hit with their hands too; (9) Each round is 3 minutes long. Then the boxers have two minute-rest; (10) Most boxers can fight only five rounds because this kind of fighting is very difficult.

E. (1) People cry for many reasons; (2) They cry when they feel very bad; (3) They cry when something terrible happens, like a death in the family; (4) They cry in sorrow when a close friend becomes seriously ill;

(5) They cry when they feel very sad and angry; (6) They cry when they fell helpless to do anything about a problem; (7) People also cry when they feel very good; (8) They cry when they have been worried about something but find out that everything is all right.(9) They cry when something wonderful happens.

F. (1) The world is overpopulated; (2) It is difficult to say that how many people the earth can support, but it will; (3) Some of the world social and natural disasters can be caused by overpopulation, the clearest is famine help everyone if we can limit population growth before serious shortages develop; (4) The problem is how to do it; (5) Firstly, each individual must decide to help limit population; (6) Each person must decide how many children to have and be conscious of the importance of birth control; (7) Furthermore, government and international organizations can provide safe, inexpensive birth control methods; (8) Individuals can decide to use them; (9) Then the world population growth can decrease instead of continuing to increase.

G. (1) For some people, plane is something dangerous; (2) They are afraid of flying; (3) In case they have to fly if they want to continue in their profession, the fear of flying really becomes a problem; (4) To help these people, there are special classes in which people learn how to control their fear; (5) The class visits an airport and learns how airplane traffic is controlled and how planes are kept in safe condition; (6) A pilot talks about flying through storms, the different noises and airplane makes, and air safety in general; (7) The class learns to do relaxation exercises, and the people talk about fear; (8) Next, the class listens to tape recordings of a takeoff and landing and later people ride in a plane on the ground around the airport; (9) Finally, they are ready to take a short flight.

H. (1) Within the last 100 years, deserts have been growing at a frightening speed; (2) This is particular because of natural changes, but the greatest desert markers are humans; (3) Therefore, the problem is how people stop the growth of the world's desert and save land that is essential to life; (4) It is found that there are some solutions for this

problem; (5) Algeria planted the green wall of trees across the edge of the Sahara to stop the desert sand from spreading; (6) Manitania planted a similar wall around Nouakchott, the capital; (7) Iran puts a thin covering of petroleum on sandy areas and plants trees; (8) The oil keeps the water and trees in the land, and men on motorcycles keep the sheep and goats away; (9) Other countries build long canals to bring water to desert areas.

2. Text structures (Generic characteristics)

Activity 11

Consider the following text types:

1) recipes
2) answer phones messages
3) holiday postcards
4) newspaper reports

Read the description of generic characteristics and match them with the corresponding text types.

List particular linguistic features (grammatical, lexical, etc.) that are typical of each text type.

The features of these text types as follows:

a) These typically begin with some introductory comment by the writer, e.g. ‘This is a very rich and popular winter dish and is made of veal, beef or hare. It may be cooked in a saucepan but it is better if an earthenware casserole is used. Then follows a list of ingredients; then the procedure, each sentence typically introduced with an imperative, and with verb objects omitted if these are understood, even where, normally, they would be obligatory: ‘Remove from the fire and stand for at least fifteen minutes before serving’.

b) These typically begin with a self-identification on the part of the caller, followed by the reason for the call, e.g. 'I'm just calling to ask you if you would be able to … '. This is followed by either a request or an offer, e.g. 'Can you call me on …?'; 'I'll phone back later.'; then some form of closure, e.g. 'Thanks. Bye'. Depending on the relationship between caller and message receiver, the language can range from very informal to relatively formal.

c) This is probably the least structured of all the text types we have looked at so far, for both in terms of what might be considered obligatory features (as opposed to optional ones) and in terms of the order in which these features occur. Usually, however, the reader expects some reference to places visited and some evaluation of the holiday experience as a whole or specific details, such as the weather. In many cultures the postcard serves to convey only minimal information, perhaps just a greeting. Postcards in English tend to be more anecdotal. There is often also some reference to the picture on the reverse side, which may become the 'deictic center', e.g. 'Arrived here three days ago …'. Notice that redundant subject pronouns and associated auxiliary verbs are often omitted, e.g. '(We are) Having a wonderful time…'.

d) Typically, these begin with a summary of the story (which is in turn an elaboration of the headline), focusing on its most newsworthy aspect. This often involves using the present perfect, e.g. 'The prime Minister has resigned' (where the headline is typically in the present simple: 'PM RESIGNS'), thus conveying both recency and relevance to the present. The background is then sketched in, using past tense structures. Because the events are not presented in chronological sequence, you often have to read some way into the text before the full sequence of events becomes clear. Newspaper styles vary widely, however, popular tabloid papers opting for shorter, punchier sentences, often one per paragraph. Nevertheless, and especially in opening sentences, there are often very long noun phrases, in which a great deal of background information is condensed, e.g. 'A *cheating husband who persuaded a hitman to petrol-*

bomb his teenage lover's home after she jilted him was jailed for 10 years yesterday.' (*Daily Mirror)*

(Adapted from Thornbury, 1997)

Exercises

Examine the following texts and identify their text types and generic characteristics- overall structure, grammar, and vocabulary. Do these texts have all the typical generic features mentioned in the above activities?

1)

CURRIED FISH OR PRAWNS

Chu-chi pla or goong

9 large dried chillies (or to taste)

Chopped and soaked

4 cloves of garlic

6 shallots

1 tablespoon diced lemongrass

3 slices galanga

3 cups coconut cream

3 tablespoons fish sauce

1 shelled and deveined prawns

or a whole fish or fish slices

Chilli strips and kafflir lime leaf

Shreds, for garnish

Blend or pound chilli, shallots, lemongrass, galangal, shrimp paste and a teaspoon of salt to taste. In a large heavy pan or cook, heat 1 cup coconut cream and fry until it has an oily surface, then add the

paste and cook until thick and fragrant. Reduce further until oil seeps out from frying. Season to taste with fish sauce and sugar. Add remaining coconut cream and cook until thick and reduced. Add prawns or fish, stir lightly and simmer until just cooked. (Alternatively, the fish can be deep-fried in advance. The sauce is then poured over.) Garnish with chilli strips and lime leaf shreds and serve with cooked rice.

Serves 3-4

(Based on an original recipe)

(Nunan, 1993, pp. 49-50)

2)

A: What did you do last night?

B: Well, Mum and Dad went out so we went to Marg's to sleep, and Sarah wouldn't go to sleep, and she wanted to ring Mum, and Marg said she couldn't, and so she cried, and so Marg combed her hair, and then she went to sleep. She was really naughty…

A: What time did she go to sleep?

B: Mmm- 'bout one o'clock.

(Nunan, 1993, p.50)

3)

Hanging bungle Uncovered

By Geoff Easdown, Mike Edmons and Barry MacFadyn

Melbourne: A sensational development in the case of Ronald Ryan, the last man hanged in Australia, shows a bungle almost certainly cost him his life.

It was revealed last night that four letters written by jurors in the trial, appealing for Ryan not to be hanged, were never sent to the Victorian Cabinet which decided to execute him.

And a member of the Victoria cabinet that voted 11-4 to hang Ryan, Sir Rupert Hamer, says the mercy pleas by four jury members could have saved Ryan.

(The Advertiser, 6 January 1992)

(Nunan, 1993, p.51)

4)

Most people like to take a camera with them when they travel abroad. But all airports nowadays have X-ray security screening and X-rays can damage film. One solution to this problem is to purchase a specially designed lead-lined pouch. These are cheap and can protect film from all but the strongest X-rays.

(McCarthy, 1991, p. 30)

Chapter III

Conversation analysis

Conversation analysts attempt to describe and explain the way in which conversations work. Their central question is: 'How is it that conversational participants are able to produce intelligible utterances, and how are they able to interpret the utterances of others."

Questions that conversation analysts have investigated include the following:

- How do topics get nominated, accepted, maintained and changed?

- How is speaker selection and change organized?

- How are conversational ambiguities resolved?

- How are non-verbal and verbal aspects of conversation organized and integrated?

- What role does intonation play in conversation management?

- What recurring functional patterns are there in conversation, and how are these organized?

- How is socially sanctioned behaviour (for example, politeness versus rudeness, directness versus indirectness) mediated through language?

I. Spoken interactions

Spoken interactions fall into two broad categories - transactional and interactional. Transactional situations usually involve people in interactions where they wish to obtain information or goods and services. Going to the bank to obtain a new credit card, phoning a library for information about joining or being interviewed for a job are all examples of transactional interactions. Interactional situations usually involve

speakers in casual conversations where the main purpose is to establish or maintain social contact with other people. Examples include talking to old friends over a meal, chatting to your son's new school friend and talking to your partner after work. The language we choose to use in these conversations will be affected by a number of variables such as how well we know the other speakers, how often we speak to them, how we feel about them and how we judge our relative status. Although many interactions are a mixture of both, it is helpful for teaching purposes to be able to classify speaking activities broadly in this way.

As their experience of spoken interaction within their culture develops, native speakers learn the typical patterns which characterise different social interactions and use this knowledge to predict how talk is likely to unfold and to make broad predictions about the different stages and patterns an interaction will follow. Native speakers know how interactions are likely to begin, how they will continue and how they may end. We refer to these typical structurings of interactions as genres.

1. Transactional interactions

Transactional talk is for getting business done in order to produce some change in the situation. It could be to tell somebody something they need to know, to effect the purchase of something, to get someone to do something, or many other world-changing things.

If we take the service encounter as an example of a transactional genre we can examine how this genre is staged. In most service encounters in shops in Western cultures the following structure is common (^ = followed by):

Offer of service ^ Request for service ^ Transaction ^ Salutation

We can see this structure in the Table below which is a service encounter between a shopkeeper (S) and a customer (C)

Structure in a service encounter

Interaction	**Structure**
S: Yes please [rising tone]	Offer of service
C: [C turns to S] Six stamps, please	Request for service
5: [getting stamps and handing them over the counter] A dollar twenty. [C hands over a $20 dollar note to S] S: Thank you, twenty dollars [handing over the change] It's a dollar twenty that's... two, four, five, ten, and ten is twenty. Thank you.	Transaction
C: Thanks very much	Salutation

The language that speakers actually use in such encounters varies from situation to situation, but the underlying pattern; many kinds of interactions, particularly transactional interactions, are largely predictable. This is not to suggest that they are rigidly fixed, but rather that there are recognisable stages which will unfold as the speakers negotiate a particular transactional interaction.

It is also important to note that natural data show that even in the most strictly 'transactional' of settings, people often engage in interactional talk, exchanging chat about the weather and many unpredictable things as follows.

Customer*: Can you give me a strong painkiller for an abscess, or else a suicide note.*

Assistant*: (laughing) Oh, dear! Well, we're got … (etc.)*

(McCarthy, 1994, p. 137)

The borders between transactional and interactional language are often blurred.

Exercise

List the typical stages or patterns that occur in the following situations:

- consulting a general practitioner.
- having a job interview.
- ordering a meal in a restaurant.
- checking into a hotel.

(Burns & Joyce, 1997)

2. Classroom discourse/Three–part exchanges

According to Mc Carthy (1991), the basic structure of discourse is a single exchange. However, most of conversation consists of longer stretches of related exchanges, even where small children are involved as small participants. One way in which such longer stretches may be built up is simply by chaining a series of topical-related exchanges one after another.

In this pattern, typified by a teacher asking around a class, followed each response by a further question on the same, or related, topic the coherence that is perceived stems partly from the repeated exchange structure of question and answer, and partly from the semantic continuity realized through syntactic and lexical cohesive links between the separate exchanges. One frequent pattern is the use of strategies that extend the first exchange by linking a further exchange to it.

1. Teacher: *Who knows what ice is?*

   Pupil: *I have that in my drink at home.*

   Teacher: *That's right.*

2. Adult: *What's down there?*

   Child: *A tape-recorder.*

   Adult: *That's right.*

Activity 12

As you read the following extract from a second language classroom, see if you can identify any recurring patterns or regularities.

T: *The questions will be on different subjects, so, er, well. one will be about, er, well. some of the questions will be about politics, and some of them will be about, er,... what?*

S**:** *History.*

T: *History. Yes, politics and history and, urn, and...?*

S: *Grammar.*

T: *Grammar's good, yes,... but the grammar questions were too easy.*

S: *No.*

S: *Yes, ha, like before.*

S: *You can use... [inaudible}*

T: *Why? The hardest grammar question I could think up – the hardest one, I wasn't even sure about the answer, and you got it.*

S: *Yes.*

T: *Really! I'm going to have to go to a professor and ask him to make questions for this class. Grammar questions that Azzam can't answer. [laughter]*

Anyway, that's um, Thursday... yeah, Thursday. Ah. but today, er, we're going to do something different...

S:*...yes...*

T: *… today, er, we're going to do something where we. er, listen to a conversation - er, in fact, we're not going to listen to one conversation. How many conversations're we going to listen to?*

S: *Three?*

(Nunan, 1993, p. 35)

In the words of McCarthy (1991), the pattern of three-part exchanges was first described by Sinclair and Coulthard (1975) who found in the language of traditional native-speaker school classrooms interactions typically followed a rigid pattern - regardless of the subject matter being taught or of the age range of the pupils in the class. Teachers and pupils spoke according to very fixed perceptions of their roles and the talk could be seen to conform to highly structured sequences. The pattern is as follows:

1. Teacher:	Ask	*What do we do with a saw, Marvelette?*
2. Pupil:	Answer	*Cut wood.*
3. Teacher	Comment	*We cut wood.*

(McCarthy, 1991)

Sinclair and Coulthard called the three-part structure an exchange. The three components making up the exchange they called moves, which were made up of speech acts.

Here are some examples of exchange with three moves:

(1) A: *What time is it*?

B: *Six thirty.*

A: *Thanks*

(2) A: *Tim's coming tomorrow*.

B: *Oh, yeah.*

A: *yes*.

(3) A: *Here, hold this*.

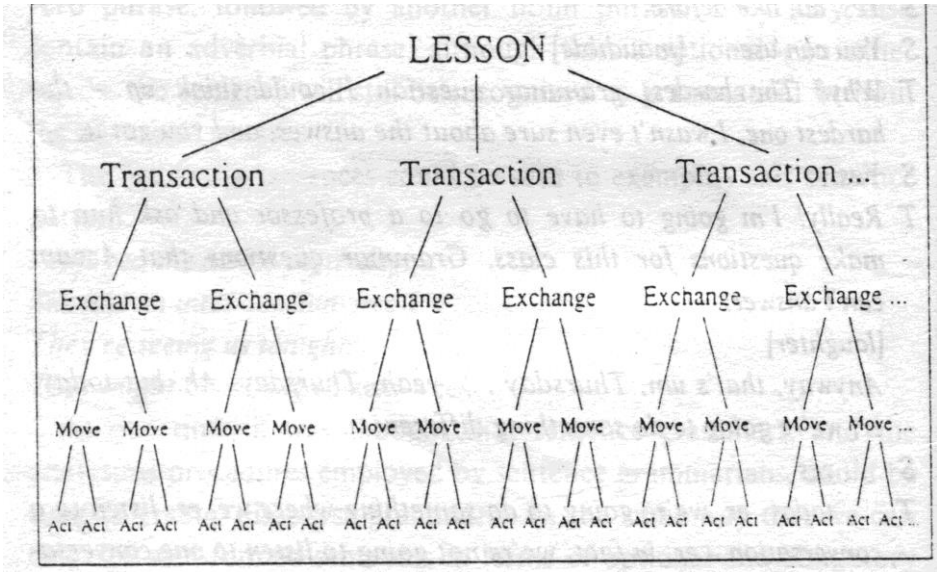
B: (takes the box)

A: *Thanks*.

(McCarthy, 1991)

They found that entire lessons consisted of transactions, which were made up of these three-part exchanges. Each transaction within the lesson is explicitly signalled by a 'framing' move consisting of a phrase such as *OK, right, then, now*. Lessons could therefore be represented in the diagrammatic way shown below. The basic building block of the lesson, then, is the speech act, which is an utterance, described in terms of its function.

(Nunan, 1993,p. 36)



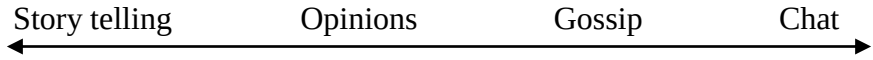
Some of the speech acts identified by Sinclair and Coulthard are as follows:

ACT	***FUNCTION***	***EXAMPLE***
ACCEPT	***Shows that the teacher has heard student's utterance.***	*OK. Good*
BID	Signals student's desire to respond	*Sir! Teacher*
NOMINATION	Teacher selects student for response	*Azzam*

In Nunan's (1993) words, Sinclair and Coulthard used this model to draw up 'rules of discourse' which specified the optional and obligatory elements within a given exchange. Sinclair and Coulthard were not necessarily interested in classrooms as interactional worlds in their own right. Their main aim was in developing a method for analysing discourse. Classrooms happened to be convenient places to start. In the first place, they are formal environments in which there are relatively clear rules of procedure. In addition, the roles, functions and power relationships between the participants are well defined.

3. Interpersonal interactions

Although stages in casual interaction are less easy to predict than those in transactional texts, it is still possible to identify the range of possible conversational genre types. The genre types in casual conversation can be ordered along a continuum from those that display a clear generic structure at the left hand end to the non-generically structured segments (chat) at the other end.



Casual conversations, or interpersonal interactions, are genres less easy to predict than transactional interactions because they tend to be more open-ended and involve more frequent shifts in topic. Where talk is more casual, and among equals, everyone will have a part to play in controlling and monitoring the discourse. Nevertheless, they generally have broad elements of predictable structure embedded in them as shown in the table below.

Discourse Structure of Conversation

Opening stages	Beginnings (e.g. salutations and greetings such as *Hello, How are you)* Initiating exchanges which establish social relations (e.g. formulaic expressions such as *How're things, What've you been up to since I last saw you)*

Middle stages	Development of a wide range of topics using conversational strategies for turn-taking, turn allocation, and keeping a turn, adjacency pairs, preferred and dispreferred responses, ways of giving feedback, changing a topic, asking for clarification, correcting what was said, etc.
Ending stages	Pre-closing exchanges signalling the ending (e.g. discourse markers and formulaic expressions such as *Anyway, Well, I'd better be off, Thanks for calling)* Closings (e.g. formulaic expressions such as *Bye, See you)*

(Burns & Joyce, 1997)

Openings and closings

Openings and closings in conversations are often carried out in typical ways. They are also context- and speech-event-specific. For example, how we open a conversation at the bus stop is very different from how we do it on the telephone. Openings and closings often make use of pairs of utterances such as '*Hi*', '*How are you?*', and '*Bye*', '*See you later'*, which are often not meant to be taken literally. Closings are often preceded by pre-closings such as '*Okay*', '*Good',* statements such as '*Well, it's been nice talking to you*' or '*Anyway, I've got to go now*', and an accompanying fall in intonation.

These kinds of conversational rituals vary, however, from culture to culture. Just because someone is able to open and close a conversation in their first language does not mean that they will necessary know how to do this in a second language and culture.

Belton (1988) criticizes that there is a tendency in language teaching to overemphasize transactional language at the expense of interactional, and

makes a plea for a better balance between the two. Otherwise, a foreign language learner when engaging in a transactional encounter may find it confused by unexpected friendly chat from other party.

4. Adjacency pairs

Pairs of utterances in talk are often mutually dependent; a most obvious example is that a question predicts an answer, and that an answer presupposes a question. It is possible to state the requirements, in a normal conversational sequence, for many types of utterances, in terms of what is expected as a response and what certain responses presuppose. Some examples may be:

Utterances function	*Expected response*
greeting	greeting
congratulation	thanks
apology	acceptance
inform	acknowledge
leave-taking	leave-taking

(Paltridge, 2000, pp. 87-88)

Pairs of such utterances are called adjacency pairs. One way in which meanings are communicated and interpreted in a conversation is through use of adjacency pairs. *Adjacency pairs* are utterances produced by two successive speakers in such a way that the second utterance is identified as related to the first one as an expected follow up (Richards and Schmidt, 1983). For example:

1. A: Greeting *Hello*

   B: Greeting *Hi*

2. A: Farewell *OK, see ya*

B: Farewell *So long*

3. A: Question *Is that what you mean?*

B: Answer *Yes*

(Richards and Schmidt 1983, p.128)

4. (On a train)

Ticket collector: informing (inspecting passenger's ticket) *Change at Peterborough*.

Passenger: Acknowledging *Thank you*.

(McCarthy, 1994, p. 120)

In some cases we can predict the second part from the first pair part, and in some cases we cannot. Equally, what is an expected follow-up to a seemingly everyday utterance in one language and culture might be quite different in another. The particular context and stage of the conversation, then, are important for assigning an utterance the status of a particular pair part, For example, '*Hello*' can perform many different functions in a conversation. It can be a greeting a summons as in *'Hello... anybody home?*', or a response to a summons, as in answering the telephone (Richards and Schmidt, 1983). Equally '*thanks*' could be a response to a statement of congratulation, a compliment or an offer (Burns and Joyce, 1997).

Further, a pair of utterances may play more than one role in a conversation. For example, the 'question-answer' pair in the third example could also be described as a 'clarification seek' followed by a 'clarification provide'. The basic rule for adjacency pairs is that when a speaker produces a first pair part, they should stop talking and allow the other speaker to produce a second pair part. When the second speaker does not do this, this is often commented on—such as, when someone says *'You didn't answer my question*' or continue with variations on the first pair part until they get an appropriate response.

Different roles and settings will generate different structures for such adjacency pairs, and discourse analysts try to observe in natural data just what patterns occurs in particular settings. Compared with non-native speakers' strategies for giving informal invitations, native speakers *preface* their invitations (e.g. '*I was wondering, uh, we're having a party …*'), while non-native speakers are sometimes too formal or too blunt (e.g. '*I would like to invite you to a party'*; '*I want to invite you to a party'*). Similarly, it seems that native speakers usually preface *disagreement* second pair-parts in English with partial agreement ('*Yes, but….*') and with softeners such as '*I'm afraid'* when people want to sound more respectful. Learners of a foreign language should be aware of such linguistic devices if they want to be skillful speakers (McCarthy, 1991, p. 121).

Adjacency pairs may be found within their boundaries, but first and second pair-parts do not necessarily coincide with initiating and responding moves. In (1) below, there is such a coincidence, but in (2) adjacency pairing occurs in the initiation and response (*statement of achievement- congratulation),* and in the responding and follow-up move (*congratulation-thanks*).

1. *A: Congratulations on the new job, by the way.*
   B: Oh, thanks.
2. *A: I've just passed my driving test.*
   B: Oh, congratulations.
   A: Thanks.

Particularly noticeable in Sinclair-Coulthard data was the pattern of the three-part exchange in traditional classrooms, where the teacher made the initiation and the follow-up move, where students were restricted to responding moves. In such classrooms, learners rarely get the opportunity to take other than the responding role. While speakers outside classrooms do not usually behave like teachers and evaluate the *quality* of one another's utterances (in terms of correctness, fluency, etc.), they often evaluate (or at least react to) its content. Follow-up moves of this kind

might include: *how nice, that's interesting, oh dear, how awful, lucky you, oh no, I see, did you, right.*

(McCarthy, 1991, p.121).

Preference organization

There is, however, a certain amount of freedom in responding to some first pair parts, such as:

A: *That's a nice shirt*.	Compliment
B: *Oh, thanks*.	Accept
(*Actually, I don't like it. I got it for Christmas.*)	Reject

Thus, some second pair parts may be preferred and others may be dispreferred. For example, an invitation may be followed by an acceptance (the preferred second pair part) or ejection (the dispreferred second pair part). When this happens, the dispreferred second pair part is often preceded by a delay, a preface, and/or an account. For example:

A: *Would you like to come to a movie on Friday*?	Invitation
B: *Uhhh ….*	Delay
I don't know for sure.	Preface
I think I might have something on that night.	Account
Can we make it another night?	Rejection

Below are some common adjacency pairs, together with typical preferred and dispreferred second pair parts.

First parts	**Second parts**	
	Preferred	**Dispreferred**
request	acceptance	refusal

offer/invite	acceptance	refusal
assessment	agreement	disagreement
question	expected answer	unexpected answer or non-answer
compliment	acceptance	rejection

(Paltridge, 2000, p. 90)

Pre-announcement

We can also use an adjacency pair as a 'pre-announcement' to another adjacency pair. For example:

A: *Guess what?*

B: *What?*

A: *I got an IBM PC!*

B: *That's great!*

(Paltridge, 2000, p.90)

Insertion Sequences

Sometimes we might also use what is called an insertion sequence; that is, when an adjacency pair comes between the first and the second pair part of another adjacency pair. For example:

A: *May I speak to the director?*

B: *May I ask who's calling?*

A: *John Cox.*

B: *Okay.*

(Paltridge, 2000, p.91)

Post-Expansions

On other occasions we may follow an adjacency pair with a post-expansion; that is one adjacency pair follows and expands another adjacency pair. For example:

A: *Do you like Virginia?*

B: *Yeah.*

A: *You do?*

B: *Well, not really.*

(Paltridge, 2000, p.92)

To develop learner speaking skills, one possible way is getting learners to practice adjacency pairs and exchange structures and encourage them to practice common follow-up strategies and the roles learners are to perform.

(Paltridge, 2000)

Exercises

1. Look at these extracts and consider the different functions of 'thank you' in each case.

Bus conductor: *One pound twenty*

Passenger: (gives £1.20)

Bus conductor: *Thank you.*

Passenger: *Thank you.*

(University seminar, lecturer is facing the class, using an overhead projector.)

Student: *It's not focused*.

Lecturer: *Thank you* (adjusting the projector).

(McCarthy, 1994)

2. Divide the following first and second pair parts into adjacency pairs:

Threat Denial Offer Granting Request Acceptance Counter-threat Warning Blame Acknowledgement Complaint Apology

3. Analyse the following conversation between two ESL students using the categories 'Greeting', 'Information seek', 'Information provide', 'Information check', 'Feedback', 'Opinion seek', 'Opinion provide', 'Clarification seek', Invitation', 'Comment', 'Acceptance' and 'Leave-taking'. Then identify as many adjacency pairs as you can in the conversation.

A: How do you do?

B: How do you do? What's your name?

A: I'm Megumi How about you?

B: My name is Rudy Where do you come from?

A: I'm from Japan

B: Japan?

A: How about you?

B: I'm from Indonesia

A: Indonesia?

B: How long have you been here Megumi?

A: About four months How about you Rudy?

B: Mmm... about two months

A: And... how long are you staying here?

B: Maybe for six months And how about you Megumi?

A: Eight months altogether

B: Oh I see… Megumi what do you think of Australia?

A: Yes... good

B: Where have you been in Australia?

A: Opera House Harbour Bridge Taronga Zoo Bond! Luna Park almost...

B: Mmm... that's very good

A: How about you?

B: Me? Only Wonderland And what have you been doing at the weekend Megumi?

A: Usually I watch a film and I visit my friends How about you?

B: Me? I always visiting my friends at the weekend

A: Would you like to have lunch with me today?

B: Of course...why not? Okay. See you later Megumi

A: See you.

(Paltridge, 2000)

4. Identify the roles of the two speakers in the conversation below. What is the purpose of this conversation? How do the follow-up moves occur?

B: Well, I studied theology and qualified as a priest.

A: Oh!

B: But after I saw this job, this job as a priest is nothing for me, I …

A: Did you not like it?

B: It was much too stressing.

A: It … is it not a bit like a social worker?

B: Yes, it's … most part of it is social work, but that, that troubles and the psychological troubles, they, they told to me, ah, I couldn't manage to, to stand all, you understand? And then I get sick, and my heart was and so …

A: Become ill.

B: Yes, ill, and, and I left the job. It wasn't, I wasn't able to stand it.

A: Do you think you were too young?

B: Perhaps, I thought, yes, perhaps this is … the, the young people didn't come to the church, and there were too less young people, and too … ma … too mu … too many old peoples, and I felt I'm too young for this job, I, in ten years perhaps …

A: You might go back?

B: Or in fifteen I can go back, yes …

(McCarthy, 1994, p. 125)

5. How do the speakers perceive their role in this conversation?

(Student B is explaining his surname to student A.)

B: The name Akkad is a very, has a very long story, it goes back to at least 2,000 years. It was a state between Syria, Iraq and Jordan, they called it the the Akkad … and this is where my name been, ah, derived, you know … I'm not bluffing, but this is a small story about name.

A: It's quite interesting, and erm, so you, where are you from?

B: Syria, Middle East.

A: And you live here in Switzerland?

B: Yes, ah, for about 23 years.

A: Can you tell me a bit about you?

B: About myself, well, I …

A: About what, what …

B: What I've done here? Well, I've, erm, when I first came to Switzerland, I've studied first a little German language.

A: Yes.

B: I mean, I learnt the German language, it was very difficult.

A: It's hard, isn't it?

B: Yes, particularly the Swiss German … (etc.)

(McCarthy, 1994, p.126)

II. Negotiation of meaning

1. Turn taking

We will now turn to one of the micro-level aspects of negotiating spoken discourse - how speakers manage turns in an interaction. In any natural English discourse, turns will occur smoothly, with only little overlap and interruption, and only very brief silences between turns (on average, less than a second). People take turns when they are selected or nominated by the current speaker, or if no one is selected, they may speak of their own accord (*self-selection).* If neither of these conditions is applied, the person who is currently speaking may continue. While the current speaker is speaking, listeners are attentive to syntactic completeness or otherwise of the speaker's contribution, and to clues in the pitch level that may indicate that a turn is coming to a close. There are specific linguistic devices for getting the turn when one is unable to enter the normal flow of turn-taking or when the setting demands that specific conventions be followed. These vary greatly in level of formality and appropriacy to different situations ('*If I may, Mr Chairman', 'I wonder if I might say something', 'Can I just come in here', 'Hang on a minute',*

'Shut up will you, I can't get a word in edgewise'). There are also linguistic means of *not* taking the turn when one has opportunity, or simply of making it clear to the speaker that we are attending to the message. These are usually referred to as *back-channel* responses, and consists of vocalizations such as *mm, ah-ha,* and short words and phrases such as *yeah, no, right, sure.* Back-channel realizations vary interestingly from culture to culture. Another feature of turn-taking is the way speakers predict one another's utterances and often complete them for them, or overlap with them as they complete (McCarthy 1994, p. 127).

An examination of turn taking includes looking at such things as:

- How speakers move from one turn to the next.
- The types of turns which are expected in response to other turns.
- How speakers self-select or give up their turns to others.
- What interruptions and overlaps occur.

Natural conversational data can often seem chaotic because of back-channel, utterance-completions and overlaps. When an interaction is very cooperative and mutually supportive there are likely to be few overlaps in turns. In contrast, overlaps in less cooperative situations may be frequent and the utterances quite short as speakers compete to gain and keep a turn. In the following exchange Brian (B) and Tony (T) compete for turns in a discussion about the production of a newsletter:

B: I'd like to get our [own...

T: . [A glossy for us would be good too

B:... I'd tike to get our own so that maybe we can even put two together.

Turn taking conventions will vary according to particular contextual situations and will depend on such factors as:

- the topic.
- whether the interaction is relatively cooperative how well the speakers know each other.

• the relative status of the speakers.

In some situations certain speakers are clearly given more right to speak than others. This is true of a teacher in a classroom, a judge in a court of law or speakers who are considered to have particular expertise in relation to the topic under discussion.

Speakers often indicate when they do not wish to take a turn, but are merely attending to the interaction through devices known as back-channels, such as *Uh-hu, Mm, Yes, Right,* and *Sure*. It is also not uncommon in turn taking for speakers to complete or echo each other's utterances as they build on each other's contributions to extend the topic further or to predict what will be said next (Burns & Joyce, 1997).

We may keep a turn by not pausing too long and starting straight away on another one. We can also keep the turn by pausing in the middle of an utterance rather at the end of it, increasing the volume of what we are saying, or speaking over someone else's attempt to take the turn (Fox, 1987). Look at the example below. The transcription conventions used in this extract illustrate these points. Thus, /:/ indicates a lengthened syllable, // indicates the point at which overlap occurs between the two speakers, and italics indicates a stressed syllable. Also, the way in which the transcription is written aims to capture features of pronunciation, such as in 'rea:s'nble' and point of overlap for the second speaker by placing the start of her/his utterance directly below the point of overlap.

A: We::ll I wrote what I thought was a a-a rea:s'n//ble explan*a*tion:n.

B: I: think it was a very rude *le*:tter

(Levinson 1983, p. 299)

A tries to keep the turn by lengthening 'well' and the first syllable in 'reasonable' as well as by hesitating mid-sentence with 'a-a'. However, B interrupts and tries to steal and keep the floor by lengthening the first vowel in 'letter'. A completes for the floor and keeps it by completing the syntactic until they had started and by stressing the second to last

syllable in explanation. Neither speaker gives up their turn until their turn is complete.

When speakers pause at the end of a turn, it is not always the case that the next speaker will necessarily take it up. In this case, the pause and the length of it, become significant. For example, in the following extract, B self-select after a one-second pause because A fails to take turn after B's 'hhh'. The same happens again when A next fails to take a turn; this time B changes the topic. The brackets () indicate the analyst was unsure of what was said, and the figure in brackets include the length of the pause in seconds.

A: Well no I'll drive (I don't mi//nd)

B: Hhh

(1)

A: I mean to *offer*:

(16)

B: Those shoes look nice.

The traditional classroom, as observed by Sinclair and Coulthard, has very ordered turn-taking under the control of the teacher, and people rarely speak out of turn. More recent trends in classroom organization, such as pair and group work, attempt to break this turn-taking pattern, but do not always succeed in recreating more natural pattern.

Two problems might arise with turn-taking is dominant speakers and culture-specific conventions, of which the latter is more complex. In some cultures, silence has a more acceptable role than in others. For instance, for Finns longer silences seems to be tolerated in conversations or 'thinking time', a tendency observable among Japanese before a response seems agonizingly long. Discourse analysts have looked at such phenomena and try to describe the different norms that speakers from different cultures orient to during such behavior. A set of norms in one

culture might decree that talk must be kept going, whenever possible, and not put at risk by unconsidered talk. *Rule-conflicts* of this type are often seen to be the underlying cause of conversation breakdown (e.g. for Japanese versus American norms).

Other features of how turns are given and gained in English may also prompt specific awareness training where necessary; these include body language such as inhalation and head movement as a turn-taking signal, eye contact, gestures, etc., as well as linguistic phenomena such as a drop in pitch or use of grammar tags.

Lexical realizations of turn management can be taught directly. There are conventional phrases for interrupting in formal and informal settings (‘*Can I interrupt for a moment?’, ‘Hang on a minute, I’ve got something to tell you’, ‘Sorry to butt in, but…’),* for pre-planning one’s turn (*‘I’ll try to be brief, but there are a number of things …’; ‘There were three things I wanted to say’; ‘Just two things, Mary, …’)* and for closing (*‘And just one last point’; ‘One more second and I’ll finish’; ‘One last thing, Bill’; ‘And that’s it’).*

Native speakers normally find it relatively easy and natural to know who is to speak, when and for how long. This skill is not however automatically transferred to a second language. Indeed many second language learners have great difficulty in getting into a conversation, knowing when to give up their turn to others, knowing when they are expected to take a turn, and in knowing how to close a conversation in English.

Exercises

1. Identify the adjacency pairs and turn-taking mechanisms in the following extracts:

Extract 1

A: so if there's a hardware store we could call in and get one on the way back

B: do you think there is one

A: yes

B: OK then

A: that would be nice wouldn't it?

B: yes it would

A: I mean the job not the hardware shop

B: yes I REAlize what do you keep telling me for

Extract 2

Oh listen I wanted to tell you one of the girls in my supply class we'll hoover when we come back won't we she said to me she looked at my slices and she said you've got flashy shoes or something I said I got them in Spain she said Miss are you Spanish I thought it was really funny.

(Burns & Joyce, 1997)

2. Read the following text and identify instances of:

• overlap.

• backchannel.

• bids for a turn.

• giving up a turn to the other speaker.

• adjacency pairs - inform/acknowledge - offer/acceptance - request/ response.

In this text Liz (L) is talking to the Receptionist (R) at the Art Gallery.

R: Good morning. Art Gallery, can I help you?

L Hi! I'd just like some... information about what exhibitions you [have on...

R (Right...

L: Is there anything special on... at the moment?

R: Well, we just have an exhibition that started yesterday. That's the 'Magnum in Our Time' Exhibition... it's a photo [journalists...

L: [Right...

R:... exhibition... and the Cooke and Hinde exhibition from New York is coming, er... on the twenty-second of September...

L: [Oh, yeah...

R: [... and if you're a member of the society you'll get the information in the magazine...

L: [No, no, I'm not..

R: [and it'll also inform you of things that are coming up at the Gallery, exhibitions and that kind of thing...

L: Oh good...

R: If you're interested I could send you one...

L: Yes, that would be good...

(Burns, & Joyce, 1997)

3. Examine the following conversations and identify instances of three-part exchanges, adjacency pairs, turn-taking.

a)

A.That's the telephone.

B.I'm in the bath.

A. O.K. (Widdowson in Nunan, 1993, p. 59)

b)

A. What's this?

B. That? It's a watch. Why?

A. Funny looking one if you ask me

(Nunan, 1993, p. 60)

c)

A. How much was it?

B. Oh, you don't really want to know, do you?

A. Oh, tell me.

B. Wasn't cheap.

A. Was it a pound?

B. Pound fifty.

(Nunan, 1993, p. 60)

d)

A. Are you wearing gloves?

B. No.

A. What about the spiders?

B. They're not wearing gloves either.

(Nunan, 1993, p. 62)

e)

A. I have 2 tickets to the theatre tonight.

B. My examination is tomorrow.

A. Pity.

(Widdowson in Nunan, 1993, p. 74)

2. Topic management

The final aspect of negotiating meaning we will discuss is the way in which speakers manage the topic. Topic management is an important aspect of conversations. It includes a knowledge of appropriate topics and 'taboo' topics in particular settings. Nolasco and Arthur point out:

Different cultures talk about different things in their everyday lives. Native speakers are very aware of what they should and should not talk about with specific categories of people in their own language, but the rules may be different in a foreign language. Both teachers and students need to develop a sense of 'taboo' subjects if they are to avoid offense (1987, p. 11).

Topic management also includes an awareness of how speakers how speakers deal with changes in a topic, how they maintain a topic and how they repair the interaction when misunderstandings occur (Burn and Joyce, 1997). Moreover, there are often culture-specific rules for who initiates a topic and how it is done, and who develops the topic and how it is developed. That is, there are often culture-specific strategies that people use to introduce, develop or change a topic in a conversation. Equally, there are conventions and constraints on the choice of topic in particular conversational contexts, depending on genres, or speech event, situation and culture in which they occur.

During spoken interactions topics are introduced, taken up and changed as a joint activity among speakers. Topics which are put up for discussion by any one speaker are either developed further or lapse through a kind of mutual consent between the speakers involved. Discussion of a particular topic generally proceeds until a new topic is introduced and taken up. The introduction of a new topic places an obligation on other speakers to respond and to join the speaker in moving the topic forward. Casual conversations are particularly prone to rapid changes of topic as people engage in freer and more spontaneous interaction than is generally found in transactional talk.

3. Lexis in talk

McCarthy (1994, pp. 68-70) points out that one of the key ways in which topics are developed lies in how speakers take up, repeat and modify the vocabulary selections of others in order to expand, develop or change topics. McCarthy refers to this as *relexicalisation.*

We will use McCarthy's model to show how this occurs in the following transactional text. The topic management in the first fifteen lines of the text is outlined below.

An enquirer (E) is telephoning an immigration officer (IO) on behalf of a friend to find out how to sponsor a family member to the country.

1 E: So the children want to sponsor their mother.

2 IO: How old are the children?

3 E: Well, the oldest one's about 20 or so... but they haven't been

4 here for very long. They've only been here for about six months...

5 IO: I see and they've been told that they can't sponsor her because

6 they haven't been here long enough. Yeah... there's a two

7 year residency requirement if she's an aged parent How old is she?

8 E: I don't know how old she is...

9 IO: If she's below 60 years of age and that... she'll have to be

10 put through the points test

11 E: Urn...

12 IO: And if that's the case then there's no resident requirement.

13 However if she's an aged parent... that's 60 years for women

14 **...** then, there's the two years residency requirement.

15 E: Sorry, I didn't quite get what you mean... if she's under 60 she

16 can apply under the normal points system?

Topic management
E's first turn concludes his description of the circumstances of the family on whose behalf he is enquiring and summarises the specific nature of his enquiry (i.e. sponsorship) (line 1)
IO shifts to the related topic of the age of the children (line 2)
E relexicalises the topic of the children's ages as 'oldest' (line 3)
E then goes on to introduce the topic of length of residence through 'but they haven't been here for very long' (lines 3-4)
IO develops the sponsorship-residency link through: • repetition of sponsor (line 5) • they haven't been here long enough (line 6) • there's a two year residency requirement (line 7)
The topic of age is repeated through the relexicalisations of • 'aged parent' (line 7) • 'How old is she?' (line 7) • 'I don't know how old she is...' (line8) • 'If she's below 60 years of age' (line9)
IO then introduces the new sub-topic of the points test (line10), which is again related to age and residency through the repetition of: • 'residency requirement' (line14) •'under 60' (line15)

(Burns & Joyce, 1997)

Another example of analysing of *relexicalisation* is in the following interactional conversation.

Two women are talking about 'Bonfire Night', the night when many people in Britain have large bonfires and fireworks in their garden.

> A: No, I don't think we can manage a large bonfire but the fireworks themselves er we have a little store of …
>
> B: Oh, yes, they're quite fun, yes.
>
> A: Mm yes, the children like them very much so I think as long as one is careful, very careful. (B. Oh yes) It's all right.
>
> B: Mm
>
> A: But erm I ban bangers, we don't have any bangers (B: Yes) I can't stand those. (B. Oh yes) just the pretty ones.
>
> B: Sparklers are my favourites.
>
> A: Mm Catherine Wheels are my favourites actually but er you know we have anything that's pretty and sparkly and we have a couple of rockets you know, to satisfy Jonathan who's all rockets and spacecrafts and things like this.
>
> (Crystal & Davy, 1975, p. 28)

In A's first turn, she concludes a few previous exchanges about bonfires and then shift the topic to the closely associated *fireworks*. B accepts the topic and just says that fireworks are fun. A takes up B's use of *fun* and relexicalizes it as *like them* and then adds that one should be careful. B simply replies '*Mm'*. A (seems to work hardest at this point in developing topics) returns to *fireworks* and talk of *particular* fireworks: *bangers and pretty ones*. B continues this with *sparklers*. A comes back with *Catherine Wheels*, then repeats *pretty* and *sparkly* and expands to *rockets*. At the same time she exploits the double association of *rocket* to bring in its near-synonym *spacecraft*, thus expanding the topic to talk about her child, Jonathan.

Other relexicalisations are *fun* in B's turn, which becomes *like* in A's turn, is taken up as *can't stand* in A's next turn, then as *favourites* by B, and finally as *favourites* A, representing, by moving from near-synonym to antonym and vice-versa, the sub-topic of 'likes and preferences' with regard to fireworks. Another relexicalisation can be seen in the sub-topic of 'precautions and restrictions': *careful, ban, don't have* carry this strand over the turn boundaries. This small number of lexical chain accounts for *almost all the content items* in the extract. The intimate bond between topic development and the modification of reworking of lexical items already used makes the conversation develop coherently, seeming to move from sub-topic to sub-topic as a seamless whole. In this way the scope of the topics is worked out between the participants with neither side necessarily dominating.

Relexicalisation of some elements of the previous turn provides just such a contribution to relevance and provides other important 'I am with you' signals to the initiator. Thus topics unfold, and the vocabulary used by the speaker offers openings for possible development, which may or may not be exploited. The discourse then develops in predictable directions.

(McCarthy, 1994, pp. 69-70)

Exercises

1. Analyze the sub-topic shifts in terms of linguistic features in the following extract.

B: No … it was generally quiet and the weather was … what did it do, it just [it was quite sunny actually.

D:
[it was quite sunny a couple of day.

B: Christmas Day was quite sunny [we went for a walk, had a splendid walk.

D: [In the morning, it rained in the afternoon.

A: British Christmases rarely change, it's time for gorging yourself and going for walks.

B: Yeah, that's right, and you never get any snow.

C: Yes, it was very sunny Christmas Day.

B: Mm

A: Mm

B: Mm … when are you heading off again, Bob?

A: A week today … I shall be off to Munich this time … so I'm just wondering where the luggage is going to go, and looking at my case now, I find that it's burst open, and whether it's fair wear and tear I don't know, because last time I saw it it was in perfect nick.

B: You reckon it might have suffered from its journey.

A: Oh, they get slung about you know, I never used to get a decent case, I buy a cheap one.

B: Mm

A: Because they just get scratched

B: Mm

(McCarthy, 1994, pp. 133-134)

2. Read the extract below and trace the repetitions and relexicalizations of the italicized items, in the way that was done for the fireworks text. You can use the framework of analysis by (Burns &Joyce, 1997) or McCarthy (1994) above.

A: You're knitting … what are you knitting, that's not a tiny *garment*.

B: No. (A. laughs) no it's for me, but its very plain.

A: It's a *lovely* color.

B: It's nice.

4. Feedback

Another important aspect of spoken interaction that CA has examined is the ways speakers provide each other with *feedback*: that is, the way that listeners show they are attending to what being said. Feedback can be done both verbally, using tokens such as '*hm'*, and '*uh huh*', by paraphrasing what the other has just said, or non-verbally through body position and eye contact. Feedback also varies cross-culturally. For example, a common feedback taken in Japan is '*hi*' which, taken literally, means '*yes*'. However, in Japanese interactions the use of feedback token does not necessarily mean agreement – as '*yes*' might in English – but rather simply, '*I am listening to what you are saying*'- much as '*uh huh*' might in English.

5. Repair

An important strategy speakers use in spoken interaction is *repair*. That is, the way speakers correct things that have been said in a conversation. For example, we might correct things that have been said in a conversation. This is often done through *self repair* and *other repairs*. For example, we might correct what we have said (self repair) as in:

A: *I'm going to the movie tomorrow… I mean, the opera*.

Or other person might repair what we have said (other repair):

A: *I'm going to that restaurant we went last week. You know the Italian one in Brunswick Street.*

B: *You mean Lygon Street, don't you?*

A: *That's right Lygon Street.*

In order to achieve mutual understanding, participants must negotiate meaning to ensure that they are being understood correctly, and that they are correctly interpreting the utterances of the other participants.

Exercises

1. Analyse the following extract and indicate how the speakers keep the floor, give up the floor, claim the floor, and signal the end of a turn.

A: *Twelve pounds I think wasn't it*. =

B: = *Can you believe it?*

C: *Twelve pounds on the Weight Watchers' scale*.

In this extract, = indicates no gap between the end of one utterance and the start of another. A full stop at the end of the first utterance indicates falling intonation falling intonation, and *?* at the end of the second utterance indicates rising intonation.

(Paltridge, 2000, p 96)

2. Find examples of self repair and other repair in the below extract.

A: *What would happen if you went back home and didn't get your diploma?*

B: *If I didn't get my degree?*

A: *Yeah.*

B: *Well … it wouldn't be too serious really … No … actually … I'd get into a lot of trouble … I don't know what to do.*

(Paltridge, 2000,p. 96)

3. Conversation analysis

Collect several examples of the same spoken genre and carry out a conversation analysis of them. The main categories you could explore, depending on your text, are adjacency pairs, topic initiation, topic development, topic change, turn taking, feedback, repair, openings, pre-closing and closings.

(Paltridge, 2000, p. 97)

III. How to analyse spoken language

Activity 15

Following the features of conversational discourse presented above, it is now time to practise analysing an entire piece of oral discourse. Read the extract below and note how features of spoken language can be identified and analysed in a systematic way.

A Framework for Analysing Spoken Language

(Burns, A., Joyce, H.,Gollin, S., 1996, pp. 66-69)

When analyzing spoken language, it is useful to have a framework which can assist you in analysis. The following framework can be used to analyze. Note that it is not necessary to analyze all aspects.

1. Transcribe the recording

• Give the text a title.

• Leave a line between each speaker and number lines for easy reference.

• Label each speaker using letters, first names or positions (e.g., Officers, Receptionists).

• Insert contextual information.

• Retain the wording of discourse as accurately as possible.

2. Analyze the transcript

Background to the text

• Include information about where, when, how and why the text was collected.

• Include relevant social and cultural information.

Type of interaction

• Identify the text as transactional or interactional.

General comments

• Make some general comments to help understand general features of the text.

Generic structure analysis

• Categorize the text according to its social purposes

• Label the stages of the text of the texts with functional labels (e.g. examination, interview).

• Indicate which stages are obligatory and which are optional (if possible).

Conversation analysis

• Identify adjacency pairs (if any).

• Analyse turn-taking patterns and related discourse signals and markers.

• Analyse turn types and related strategies (negotiation of meaning, topic management).

A SAMPLE ANALYSIS

Authentic dialogue

Bank enquiry

B = Bank employee

C = Customer

1. B: <Mountain Investment> James speaking.

2. C: Hello um I have an enquiry about depositing into a cash management.

3. fund.

4. B: Yeah.

5. C: Um I have a cash m … I have an account with you.

6. B: Yeah.

7. C: Um in September um my boyfriend is going to get a sum of money in the.

8. form of a cheque.

9. B: Yeah.

10. C: And he would like to deposit it into my account.

11. B: Right.

12. C: how do we go about that?

13. B: Is the cheque gonna be made out to him?

14. C: Yeah.

15. B: Ah, you won't be able to um we have a big problem accepting third party.

16. cheques which is what this is classified as.

17. C: Right.

18. B: Um now you may be able to get away with it by actually both of you

19. coming.

20. C: Yes.

21. B: To the office.

22. C: Yes.

23. B: Um and er in front of the receptionist.

24. C: Yes.

25. B: Just your boyfriend signing it over to you.

26. C: Mm

27. B: Or to trustees and then so that we can actually have

28. something like a driver's licence.

29. C: Yes.

30. B: So that he can verify his signature.

31. C: OK So …

32. B: That's the only way we will be, we would be able to do it. You

33. wouldn't be able to post the cheque or pay it in via the National

34. Australia, you'd both have to come in unfortunately.

35. C: That's the Pitt St office [is it?

36. B: [Yeah yeah.

37. C: OK and that should be no problem.

38. B: It should be no problem so long as we can sort of verify that your.

39. boyfriend is who he is with some some sort of ID [with a picture o.

40. C: [Driver's licence

41. B: Yeah, that's fine.

42. C:[OK

43. B: [and he signs it over in front of the… receptionist. Then there shouldn't.

44. be any problem with that.

45. C: OK then.

46. B: OK.

47. C: Thank you very much.

48. B: Right you are.

49. C: Bye bye.

50. B: Bye bye.

Background to the text

This is a telephone text recorded as authentic spoken language. In this text the customer asks for information about banking a cheque. The bank employee explains the difficulty of banking the particular category of cheque and poses a solution for the customer.

Type of interaction

Service encounter – obtaining service information.

Generic analysis

Telephone service encounter

- Service initiation: line 1^
- Service request: Lines 2-12 ^
- Service compliance: lines 13-17 ^ (Procedural explanation): lines 18-43 ^
- Service closure: lines 45 -48 ^
- Finish: lines 49-50

Conversation analysis

- Very cooperative text with the employee being very helpful and showing solidarity with the customer.
- No overlapping of turns but customer carefully backchannels in response to the information given.

Teaching implication

• Cultural awareness of banking procedures to understand the problems with banking the cheque.

• Generic staging- especially important to initiate and fully explain the purpose of the call.

• Importance of back channelling in the telephone call to maintain the solidarity set up by the employee.

Exercises

1. Record and analyse a 5-10 minute piece of casual conversation. Identify the following:

- topic selection and change.

- the negotiation of meaning.

- techniques for keeping the interaction going (e.g., back-channel feedback in which the listener indicates that he or she is following the speaker by using terms such as *I see* and *Uh-huh*).

2. Collect several examples of the same spoken genre and carry out a conversation analysis of them. The main categories you could explore, depending on your texts, are adjacency pairs, topic initiation, topic development, topic change, turn-taking, feedback, repair, openings, pre-closings and closings.

3. Analyse the following two conversations.

a. Mother chatting to son's new friend

M = mother

S = Sarah

1. M: Hello …um … Hi. What's your name again?

2. S: Sarah Pinter.

3. M: Sarah?

4. S: Yes.

5. M: Pinter?

6. M: Pinter yeah.

7. M: That's real … sort of English name, isn't it?

8. S: Um … actually I think it's Hungarian. I'm not sure. I think so.

9. My grandfather came from Hungary so …

10. M: Yeah. Right. And you're Jewish, are you?

11. S: Yep.

12. M: Oh, … um… And how did you come to know David?

13. S: Ah, well … Jill lives in the same house in Glebe where I live …

14. M: Right.

15. S: So … um … and Jill knew David … so they said that they were going on.

16. a holiday weekend and they invited me along … actually a holiday a

17. a couple of days, because it wasn't a weekend, it was Monday through to.

18. Wednesday … so I just went with them.

19. M: How long have you been in Australia?

20. S: Three weeks. Not very long.

21. M: Yeah.

22. S: And I've only been in Sydney. I haven't been out of Sydney. Well now.

23. I've been you know up past Newcastle and … but I haven't really been

24. much … to anywhere else.

25. M: Mmm so what do you think of Australia?

26. S: Well that's … it's hard to make any kind of … anything because I haven't.

27. really been anywhere else … um … Sydney is … is a very fun city. I've

28. had a great time staying here.. um … I can't … it's not that different

29. though from America. I mean … there are a lot of differences but, in

30. general it's another Westernised city … and it's not that different.

31. M: Right.

32. S: So I'm really looking forward to going into the Outback … and just …

33. other areas of Australia … so I can see what Australia is really like.

34. M: Right. Which parts of Australia? Which parts of the Outback are you

35. going to?

36. S: Um I don' … everything is … completely up in the air. I just keep

37. hearing what people tell me and try then to go where they suggest … um

38. … so far everyone has said Alice Springs and Ayers Rock.

39. M: Oh yes yes … except that it's probably the wrong time of the year.

40. S: Now why … is it the the wrong time of the year?

41. M: Er … well if you were thinking of going now, it probably would be quite

42. hot.

43. S: Right. Well actually, I think we're going to be going in … um … at the

44. end of March, beginning of April.

45. M: Oh. [That would be a good time.

46. S: [Is that better? OK.

47. M: Yes, yes. But it's beautiful, really spectacular country.

48. S: Yeah that's what I've heard.

49. M: Yes, We just … went for a holiday to Ayers Rock and Alice Springs … um …

50. last September in the school holidays. And I loved it. It was beautiful.

51. S: That's what I've heard from everybody.

52. M: Mmm.

53. S: So I'm looking forward to it … The one thing that is typical of Australia.

54. I was told by Bill and David, is that when we were driving … um … two days

55. ago I guess it was … um I saw signs with kangaroo and a koala

56. bear on it … and obviously, I'm not used to that … it was great! I went

57. out and took pictures of it.

58. M: [laughs] You didn't see the real kangaroos or the real koalas.

59. S: We saw real koalas.

60. M: Did you?

61. S: Yeah … up in the trees.

62. M: Did you?

63. S: Yep.

64. M: In the daytime?

65. S: Yes.

66. M: Oh you were very lucky.

67. S: Yeah. That's what I've been told. Yeah. That's very exciting. I still

68. haven't seen a kangaroo yet, but considering I've been around Sydney, I

69. don't really expect to see one for a while.

70. M: Yeah well I hope you enjoy your stay here.

71. S: Thank you.

72. M: Nice talking to you.

73. S: Thanks. You too.

c. Making an appointment

R = Receptionist

P = Patient

1. R: Good morning. Dr Wong's surgery. Ros speaking.

2. P: Hi Ros. It's Emily here.

3. R: How are you Emily?

4. P: Hi I'm fine.

5. R: That's good.

6. P: I'm ringing to make an appointment for Jennifer to see Wen … for a

7. check-up.

8. R: Right.

9. P: During her school holidays.

10. R: When is … when is the school … first to the thirteenth?

11. P: Er no … well any day from the twentieth of September.

12. R: Oh that's nice.

13. P: Oh.

14. R: Yes.

15. P: That always happens … ah … when are you back?

16. R: Um we're back on the fourteenth.

17. P: Is that school …

18. R: October … um … and … then school's back, isn't it? Oh well actually

19. that's very interesting. We're away for the whole of the school holidays …

20. because she breaks on the nineteenth, does she?

21. P: Yes yes.

22. R: Then she resumes on the fourteenth.

23. P: Yes yes.

24. R: Oh.

25. P: What about the actual fourteenth. I think she might have to go in on the

26. Fourteenth, on the evening of the fourteenth.

27. R: Oh, on the evening of the fourteenth. Well then that's fine. We could

28. make it on the day. We could make it as early as nine.

29. P: Nine? OK.

30. R: Course you'll be back at work then, won't you?

31. P: Yes yes.

32. R: Is that a problem for Jennifer?

33. P: Um … that's a thought.

34. R: Do you want me to make it after four?

35. P: Well … make it after school … yeah.

36. R: That's not cutting it too fine for you, is it?

37. P: Um … yeah … that's problem.

38. R: {laughs} ((?)) here and back home again.

39. P: Well how about … I could drop her there and she could get her back

40. home she could go out for the day.

41.R: Right.

42. P: OK, well we'll leave it for nine … er … nine o' clock.

43. R: Yes on the fourteenth.

44. P: Right that's Monday isn't it?

45. R: Right yes.

46. P: OK good.

47. R: Good. Are we going to see you on Saturday? You weren't there last

48. Saturday.

49. P: No. Er yes I will be coming next Saturday.

50. R: Good. Even though it was windy, the weather bad actually, dropped

51. when we were on the counts. It wasn't as bad as I thought it would be.

52. P: Oh really? Actually that's why I didn't come because it was so windy and

53. I thought I'd get on with other things.

54. R: {laughs} Yes I was tempted to do the same and Wen said no we're going.

55. {laughs}

56. P: OK. Well see you Saturday.

57. R: Thank you Emily.

58. P: Bye Ros.

Chapter IV

Discourse processing and discourse in language teaching

I. Discourse processing

Activity 16

Read the extract below about how discourse is interpreted and answer the questions.

a) What are bottom-up processing and top-down processing?
b) What are the weak and strong points of these processes?
c) How can interactive processing help to overcome the drawbacks

How we process discourse

…the mental processes used by readers and listeners as they interpret discourse and relate it to their background knowledge and experience. …bottom-up and top-down models of how the comprehension process works.

Bottom-up processing

In bottom-up processing, the smallest units of language are identified first, and these are 'chained together' to form the next highest unit and so on. In the case of reading, the bottom-up model assumes that the reader first identifies each letter in a text as it is encountered. These letters are blended together and mentally 'sounded out' to enable the reader to identify the words that they make up; words are chained together to form sentences: sentences are linked together into paragraphs; and paragraphs are tied together to form complete texts.

Comprehension is thus the final step in a lengthy process of decoding ever larger units of language.

Until comparatively recently, the bottom-up approach dominated reading research and theory. It is the basis of the vast majority of reading schemes, and also of phonics-based reading primers. Although there is now a great deal of empirical evidence that demonstrates the inadequacy of this bottom-up model, it still has many adherents within the language teaching profession.

One reason for the survival of this model (particularly in the initial teaching of reading) in the face of empirical attack is that it seems reasonable and logical explanation of what happens when we read. Letters do represent sounds, and, despite the fact that in English twenty-six written symbols have to represent over forty aural symbols, there is a degree of consistency. On the surface it seems more logical to teach beginning readers to exploit the systematic correspondences between written and spoken symbols than to teach them to recognize the words they encounter by memorizing each word's unique shape.

One of the assumptions underlying phonics is that once a reader has blended the sounds together to form a word, that word will then be recognized. Implicit in the approach is the assumption that the reader possesses an oral vocabulary that is extensive enough to allow decoding to proceed. Such an assumption is questionable with both first and second language readers. Most primary and elementary teachers are familiar with children who can decode written symbols into their aural equivalent and 'sound out' words and who therefore appear able to read; but who do not actually understand what they read.

A number of other major criticisms have been made of the bottom-up approach to reading, much of it based on research into human memory. The first of these criticisms is that, in English at least, with twenty-six symbols and over forty sounds, the correspondences between letters and sounds are both complex and relatively unpredictable. It was acknowledgement of this complexity and

unpredictability that led to the development of initial reading primers, composed almost entirely of words with regular sound-symbol correspondences. Although this made word recognition easier, it led to stories that were unnatural and tedious for children to read.

Another criticism, once again growing out of research into human memory, is that the processing of each letter as it is encountered in a text would slow reading down to the point where it would be difficult for meaning to be retained. For example, it takes a quarter to a third of a second to recognize and assign the appropriate sound to a given letter of the alphabet. At this rate, given the average length of English words, readers would only be able to read around sixty words a minute. In fact, it has been demonstrated that the average read can read and comprehend 250-350 words a minute. Given the fact that we can only hold in working memory about seven different items at any one time, the reader should, according to the bottom-up model, very often forget the beginning of a sentence (and often a word) before reaching the end.

…

Evidence against the bottom-up approach has also come from investigation of errors made when reading a text aloud. Fluent readers do not always read the words that are on the page. Deviations from the text (called 'miscues') provide evidence that something other than mechanical decoding is going on when readers process written discourse.

Top-down processing

Evidence from sources such as the reading miscues have led to an alternative model of language processing known as the top-down approach. This operates in the opposite direction from bottom-up processing: listeners/readers make sense of discourse by moving from the highest units of analysis to the lowest.

Cambourne(1979) provides the following diagrammatic representation of the way top-down processing works in relation to reading.

TOP-DOWN PROCESSING MODEL

Pass experience →	Selective →	Meaning → Sound
and language	aspects	pronunciation
intuitions	of print	if necessary

According to this theory, the listener/reader makes use of his or her background knowledge of the subject at hand, knowledge of the overall structure of the text, knowledge and expectations of how language works, and motivation, interests and attitudes towards the text and context it contains. Rather than decoding every symbol, or even every word, he or she forms hypotheses about what might follow in the text and then reviews or 'samples' these to determine whether the original hypotheses were correct.

Top-down strategies that good readers employ, and that can be taught to young readers, include the following:

1. Using background knowledge to assist in comprehending a particular text;

2. Scanning the text for headings, sub-headings and non-text material such as pictures, graphs and diagrams to acquire a broad understanding before more detailed reading;

3. Skimming the text and thinking about the content, and then writing down a number of questions that you would like the text to answer for you.

4. Identifying the genre of the text (knowing that you are about to read a procedural, instructive, allegorical text etc, can facilitate reading comprehension);

5. Discriminating between more and less important information (for example, discriminating between key information and supporting detail).

…The link between our knowledge of language forms and our knowledge of the world has a number of implications for discourse processing. First, it suggests that the more predictable the sequences of language in a text, the more readily it will be understood. Texts for children learning to read should therefore be written in a style that is consistent with the children's oral language patterns. The phonics approach to reading presents children with more predictable language at the level of the word, but less predictable language beyond the word. A second way or exploiting the relationship between the world of the text and the world beyond the text is to ensure, not only that the linguistic elements are more predictable, but that the content is more familiar and therefore more predictable to the reader.

One of the criticisms that could be made of top-down processing as it is applied-to the teaching of reading, is that it fails to distinguish adequately between beginning readers and fluent readers. Smith (1978) argues that, as fluent readers recognize words on sight, then this is how beginning readers should be taught. (He points out that children learning ideographic written systems such as Chinese learn in this way - that is, by recognizing the unique shape of each character). However, it does not logically follow that, because fluent readers proceed mainly through sight recognition (assuming that they do), then this is the way that beginning readers should be taught.

Interactive processing

More recently top-down processing has come in for some serious criticism. Stanovich (1980)…criticizes the notion that processing proceeds models through making hypotheses and predictions about what might follow in the text and about content. Given problems with bottom-up and top-down models, he proposes a third, which he calls the interactive-compensatory model. As the name indicates, this model suggests that, in comprehending discourse, we use information from more than one level simultaneously. In other words, comprehension is

not a simple matter - either of moving lower to higher, or from higher to lower elements – but is an interactive process.

This third model is superior to the two preceding it in several regards. The bottom-up model is deficient because it assumes that the initiation of higher level processes (for example, making inferences must await the completion of lower ones. The top-down model, on the other hand, does not allow lower-level processes to direct higher level ones. There are also problems with the top- down suggestion that listeners/readers form hypotheses which they test out through the selective sampling of discourse elements.

In interactive models, deficiencies at one level can be compensated, for by any other level, regardless of whether it is higher or lower in the hierarchy. For example, higher level processes can make up for deficiencies at lower levels, and this allows for the possibility that readers with, say, poor reading skills can compensate for these by using other factors. These factors might include knowledge of the syntactic class of a given word or higher-level semantic knowledge. According to Stanovich, most top-down models do not allow for the possibility that less proficient readers may use higher-level processes to compensate for lower-level ones. He goes on to suggest that, given deficient decoding skills, poor readers may actually be more dependent on higher-level processes than proficient readers, a suggestion that is consistent with several empirical studies into reading comprehension.

(Nunan, 1993, pp. 78-84)

Exercises

1. The following are a list of possible activities to aid students in discourse comprehension. Arrange them in a top-down sequence:

- identifying the meaning of pronouns.

- predicting the contents.

- answering factual questions.

- practising grammatical structures.

- identifying the sender and intended receiver.

- scanning for information.

- discussing issues raised.

- defining words.

- giving a title.

- taking notes on a given topic.

(Cook, 1989, p.80)

2. In their book *Discourse in Action* in the series *Reading and Thinking in English* Moore et al. (1980, p. x-xi) use the following sequence of activities with reading comprehension:

- Prediction of contents based on the title, before reading the passage.

- Extensive reading: ("to identify important ideas"); scanning ("to pick out points of detail).

- Intensive reading: questions helping students understand sections more closely.

- Information retrieval: students are guided to use information for summaries, diagrams, and tables.

- Evaluation: students express their opinions, compare the passage with others.

- Follow-up: a challenging activity to make use of and extend the information.

To what extent does this sequence correspond to a native speaker's processing of discourse? Is it a top-down or a bottom-up approach, or a mixture? (Cook, 1989, p.82)

3. Consider the following sequence of activities around a reading passage in Roy Kingsbury's (1983) *Longman First Certificate Coursebook* Unit 21, entitled "Daydreaming: This time tomorrow…" Consider the extent to which the approach can be said to be bottom-up, top-down or interactive.

- *Instruction*: students are told to read the passage, then do the exercises.
- *Reading passage*: a secretary's thoughts about her job (written in a "thought bubble" beside a drawing of the secretary).
- *Exercises*: students decide if statements about the passage are true or false; in small groups, they list, discuss, and tell each other what the woman will be doing tomorrow, and what she will have done by 5:30; they then discuss the woman 's feelings and decide what advice they would give her.
- *Grammar exercises* (each preceded be examples and statement of rule) on various verb forms occurring in the passage.

(Slightly adapted from Cook, 1989, p. 83)

4. Here is a sequence of activities around a reading passage form Simon Greenall's and Michael Swan's (1986) *Effective Reading* Unit 20, entitled "Save the jungle-save the world". Activities are grouped under a number of headings.

- Predicting: students look at the title of the passage and discuss their expectations in pairs; they then write down ten words they expect to find; they then read the passage and see if their words appear.
- Extracting main ideas: students choose one of six statements which gives "the most accurate summary of the passage as a whole"; they decide who is responsible for the destruction of the jungle from four alternatives; they then read the passage again and make notes on how to
- Dealing with unfamiliar words: students look for words and phrases which are defined in the passage; find typographical indicators of explanation; indicate whether listed words from the passage have a positive or negative connotation.
- Understanding writer's style: students discuss the meaning and the reasons for given stylistic choices.

- Further work: students prepare "a similar document" on related issues.

Consider the extent to which the approach is bottom-up, top-down or interactive.

(Slightly adapted from Cook, 1989, p. 84)

II. Applications in language teaching

The knowledge and information from findings in discourse analysis have been used in language teaching to bring about more effective pedagogical outcomes. In this section, you will examine discourse-based strategies and techniques which can be applied to gain such expected pedagogical effectiveness.

Activity 17

Read the two extracts below and answer the guided question.

a. What is text-based syllabus?

b. What are the purposes of text-based syllabus?

c. What pedagogical issues is it expected to address?

Extract 1

THE CHARACTERISTICS OF A TEXT-BASED SYLLABUS

The text-based syllabus is a response to changing views of language and language. It incorporates an increasing understanding of how language is structured and how language is used in social contexts. The characteristics of the text-based syllabus are outlined in Table 1.1

Syllabus type	A text-based syllabus can be thought of as a type of mixed syllabus. This is because all the elements of various other syllabus types can constitute a repertoire from which a text-based syllabus can be designed
View of language	Language occurs as whole texts which are embedded in the social contexts in which they are used.
View of language learning	People learn language through working with whole texts.
Syllabus elements	All the elements of a text-based syllabus are given unity and direction by being organised with reference to holistic models of content and methodology.
Content	The content of a text-based syllabus is based on whole texts which are selected in relation to learner needs and the social contexts which learners wish to access.
Methodology	The methodology which supports a text-based syllabus is based on a model of teaching and learning in which the learner gradually gains increasing control of text-types. model, it is possible to develop sound principles for selecting and sequencing the content elements of the syllabus and for determining the methodology with which to implement the syllabus.

(Feez & Joyce, 1998, pp. 3-4)

Extract 2

Text-based syllabuses

The interdependence of text and grammar suggests a more central role for texts in the design of language courses. Normally the process of course design begins with a list of pre-selected grammar items, such as the *past continuous, the second conditional, adverbs of frequency*, etc. Texts are then found - or created - that have these items embedded in them. Next, tasks are designed to exploit the texts as texts (TAVI-type tasks) and to tease out their language features (TALO-type tasks). The process can be summarized like this:

design grammar syllabus → write or find texts → design tasks

An alternative, more radical, approach to course design is to start not with the grammar items, but with the *texts*. Texts are selected and then analysed for their characteristic language features. These features a re then taught not as entities in themselves, but as components of the high-order structures of language, i.e. texts. The process of course design can be represented like this:

find texts → extract grammar syllabus → design tasks

Such an approach prioritizes texts over grammar and targets only the grammar that is necessary to produce and interpret particular texts. But what is the rationale for text-driven course design? One argument is that, as one scholar put it, 'Language always happens as text, not as isolated words and sentences. That is to say, people use language not to trade grammatical structures back and forth, but to produce coherent text-both spoken and written. A knowledge of discrete items of grammar is no guarantee that learners can produce whole texts. Whereas a familiarity with whole texts does entail some kind of grammar competence -not as an end, but as a means.

Moreover, the meaning and use of many grammar and vocabulary items are simply not inferable at the level of the sentence. (The use of the words *whereas* and *does* in the last sentence of the preceding paragraph is a case in point.) By basing a course on texts rather than sentences, it is argued that teaching and learning are more firmly grounded and have a better chance of success.

A text-based course is particularly suited to learners whose textual needs can be clearly identified, for example, a group of learners preparing to study a specific subject at an English-speaking university. Or a group that has to interpret instruction manuals for the machinery that their company has invested in. Where specific purposes can be identified, a text-based syllabus would seem to be the direct route, as opposed to the scenic, grammar-based one.

Even with general English it's not impossible to imagine a text-driven course and graded on the basis of such criteria as:

• frequency: how common is this text type?

• usefulness: how likely is it that the learner will need to produce or interpret this text type?

• difficulty: how difficult are texts of this type, on the whole?

So long as the range of text types chosen is sufficiently broad, including both spoken and written ones, and the example texts are sufficiently representative then learners should be getting all the grammar they are likely to need. They will also be getting exposure to all the text types they are likely to meet. With a purely grammar-driven syllabus, however, such a wide-ranging exposure to different kinds of texts occurs accidentally, if at all.

As I said, such an approach represents a radical departure from conventional course design and it may simply not be feasible in contexts where a traditional grammar syllabus is imposed from above. Even so, teachers may still be able to select their own texts, or some of them.

In which case, they should at least try to select texts that not only meet the syllabus requirements - by embedding instances of the target grammar, for example - but that also expose learners to a range of different text types and of topics, so that the chances of incidental learning are maximized.

Moreover, if the texts are at least notionally relevant to the learners' own needs, experiences and interests, there is a better chance, perhaps, that they will engage with these texts in ways that encourage a deeper level of language processing.

(Thornbury, 2005,pp. 126-127)

Exercise

The following list of text types comes from the *Common European Framework of Reference for Languages (CEF*) a document that provides exhaustive descriptions of what is involved in language mastery. Examine the course book you are using or one that you are familiar with. Which of these text types are represented? (Thornbury, 2005).

Spoken, eg.

public announcements and instructions

public speeches, lectures, presentations, sermons

rituals (ceremonies, formal religious services)

entertainment (drama, shows, readings, songs)

sports commentaries (football, cricket, boxing, horse-racing,etc)

news broadcasts

public debates and discussion

interpersonal dialogues and conversations

telephone conversations

job interviews

Written, eg.

books, fiction and non-fiction, including literary journals

magazines

newspapers

instruction manuals (DIY, cookbooks, etc)

textbooks

comic strips

brochures, prospectuses

leaflets

adverstising material

public signs and notices

supermarkets, shop, market stall signs

Activity 18

Read the extract below and identify how materials and activities can be developed for teaching (spoken) discourse features.

Principles for teaching discourse

1. Help learners achieve discourse skills through discourse.

The classroom ís where most learning happens for most learners around the world. In the classroom exchanges, turn-taking, topic management, and all the things we can observe in everyday language outside the classroom are present, but in different and special ways. Learn to observe the discourse process in the classroom.

2. Remember that the classroom is not the outside world; it has its own discourse

Sometimes it will be appropriate to engage in typical teacher-talk (e.g., asking questions to which you already know the answer, evaluating the students' responses), other times it will be advisable to

be more natural and genuinely communicative (getting students to exchange real information about themselves and their worlds). Plan lessons to create a balance between language as display (i.e., skills and systems mode of discourse) and language as genuine communication (e.g.,listening to authentic recordings, allowing relaxed, natural conversation without constant error correction).

3. Wherever possible, make language dialogues and classroom activities as natural as you can

Listen to people speaking, in English or in any other language, and observe all the time! If possible, make transcripts of real conversations (starting with very simple ones) from tape recordings you have made. You may not wish to use dialogues in class that look as messy as our example of a CA analysis, so editing the script might be the best way. Alternatively, edit coursebook dialogues by adding small items that will make them seem more natural. Make sure any dialogue you use from your textbook has natural patterns of IRF that occur in the real world. Make sure dialogues contain natural features such as contractions (e.g., I'*m* instead of I *am*), tags (You're from Taiwan, *aren't you*?), backchannels (*uhuh, mm*), discourse markers (*right, well*) and so on, and add them where you feel they are unnaturally absent.

4. Use recordings of spoken language

These can either come from published sources (e.g., Carter and McCarthy, 1997) or from radio/TV/Web casts. Or make your own in natural situations, building activities around them, which will help raise awareness of discourse in different contexts. These extracts need only be brief snapshots of dialogue, rather than whole conversations. Dramas, soap operas, talk-shows, and other types of discourse offer good data where natural, casual conversation is not available. Set up role-plays and simulations in class which will enable everyone to have something to say, and where students can prepare what they are going to say to lessen the stress of having to speak spontaneously.

5. Create conditions in the classroom where real-world discourse is most likely to be encouraged

Sometimes you will want to move from a focus on grammar, vocabulary, pronunciation, etc. to a more relaxed, natural "conversation class." Make sure the classroom is set up to facilitate this. Is everyone facing you, or are they able to look at one another? Where have the topics come from? You? The coursebook? The students? Are the students allowed to be more relaxed, with you taking a back seat temporarily?

6. Make sure your learners are exposed to the language they will need to manage their own discourses, both in and out of class

Help learners to become aware of how discourse markers such as *right, good, now, you see,* etc. are used. Practice ways of opening and closing conversations in different contexts. Expose your learners to typical ways of responding and following up, which are different from your evaluative responses to their performances (e.g., responding appropriately to good/bad news, expressing interest, frustration, etc.).

7. Observe yourself and your learners in class; remember, in trying to teach discourse you yourself and your learners are engaged in a discourse

Monitoring the discourse of your classroom is central to being a good teacher. Record yourself occasionally, monitor how evenly turn-taking has been distributed among the students. And monitor your own turns: do you give enough waiting time for students to answer questions, or do you always jump in and fill awkward silences or immediately correct errors and slips before they have the chance to compose or recast what they want to say? Do you engage in too many long monologues? Use SETT to monitor the different modes that occur in your classes.

(McCarthy & Walsh, 2003, pp. 183-184)

Activity 19

Read the extract below and answer the questions about the development of conversational discourse skills through activities and materials.

1. How is talk conceived from the discourse perspective?
2. What are the major features of each type of talk?
3. What types of skills can be developed corresponding to each type of talk?

How to Develop Conversation Skills

Developing Classroom Speaking Activities: From Theory to Practice

…In designing speaking activities or instructional materials for second or foreign language teaching it is also necessary to recognize the very different functions speaking performs in daily communication and the different purposes for which our students need speaking skills.

Functions of speaking

…I use an expanded three part version of Brown and Yule's framework (after Jones 1996 and Burns 1998): *talk as interaction: talk as transaction: talk as performance*. Each of these speech activities are quite distinct in terms of form and function and require different teaching approaches.

1. Talk as interaction

This refers to what we normally mean by "conversation" and describes interaction which serves a primarily social function. When people meet, they exchange greetings, engage in small talk and chit chat, recount recent experiences and so on because they wish to be friendly and to establish a comfortable zone of interaction with others. The focus is more on the speakers and how they wish to present themselves to each other than on the message. Such exchanges may be

either casual or more formal depending on the circumstances and their nature has been well described by Brown and Yule (1983). The main features of talk as interaction can be summarized as follows:

- Has a primarily social function.
- Reflects role relationships.
- Reflects speaker's identity.
- May be formal or casual.
- Uses conversational conventions.
- Reflect degrees of politeness.
- Employs many generic words.
- Uses conversational register.
- Is jointly constructed.

Some of the skills involved in using talk as interaction are:

- Opening and closing conversations.
- Choosing topics.
- Making small-talk.
- Recounting personal incidents and experiences.
- Turn-taking.
- Using adjacency-pairs.
- Interrupting.
- Reacting to others.

Examples of these kinds of talk are:

- *Chatting to an adjacent passenger during a plane flight (polite conversation that does not seek to develop the basis for future social contact).*

- *Chatting to a school friend over coffee (casual conversation that serves to mark an ongoing friendship).*

- A student chatting to his or her professor while waiting for an elevator (polite conversation that reflects unequal power between the two participants).

- Telling a friend about an amusing weekend experience, and hearing her or him recount a similar experience he or she once had (sharing personal recounts).

Mastering the art of talk as interaction is difficult and may not be a priority for all learners. However students who do need such skills and find them lacking report that they sometimes feel awkward and at a loss for words when they find themselves in situation that requires talk for interaction. They feel difficulty in presenting a good image of themselves and sometimes avoid situations which call for this kind of talk. This can be a disadvantage for some learners where the ability to use talk for conversation can be important.

2. Talk as transaction

This type of talk refers to situations where the focus is on what is said or done. The message is the central focus here and making oneself understood clearly and accurately, rather than the participants and how they interact socially with each other. In transactions,

…. talk is associated with other activities. For example, students may be engaged in hand-on activities [e.g. in a science lesson] to explore concepts associated with floating and sinking. In this type of spoken language students and teachers usually focus on meaning or on talking their way to understanding.

Burns distinguishes between two different types of talk as transaction. One is situation where the focus is on giving and receiving information and where the participants focus primarily on what is said or achieved (e.g. asking someone for the time). Accuracy may not be a priority as long as information is successfully communicated or understood.

The second type is transactions which focus on obtaining goods or services, such as checking into a hotel.

Examples of these kinds of talk are:

- Classroom group discussions and problem solving activities.
- A class activity during which students design a poster.
- Discussing needed repairs to a computer with a technician.
- Discussing sightseeing plans with a hotel clerk or tour guide.
- Making a telephone call to obtain flight information.
- Asking someone for directions on the street.
- Buying something in a shop.
- Ordering food from a menu in a restaurant.

The main features of talk as transaction are:

• It has a primarily information focus.

• The main focus is the message and not the participants.

• Participants employ communication strategies to make themselves understood.

• There may be frequent questions, repetitions, and comprehension checks.

• There may be negotiation and digression.

• Linguistic accuracy is not always important.

Some of the skills involved in using talk for transactions are:

• Explaining a need or intention.

• Describing something.

• Asking questioning.

• Confirming information.

• Justifying an opinion.

• Making suggestions.

• Clarifying understanding.

• Making comparisons.

• Agreeing and disagreeing.

3. Talk as performance

The third type of talk which can usefully be distinguished has been called talk as performance. This refers to public talk, that is, talk which transmits information before an audience such as morning talks, public announcements, and speeches.

Spoken texts of this kind according to Jones (1996, p.14), …often have identifiable generic structures and the language used is more predictable. …Because of less contextual support, the speaker must include all necessary information in the text - hence the importance of topic as well as textual knowledge.

And while meaning is still important, there will be more emphasis on form and accuracy. Talk as performance tends to be in the form of monolog rather than dialog, often follows a recognizable format (e.g. a speech of welcome) and is closer to written language than conversational language. Similarly it is often evaluated according to its effectiveness or impact on the listener, something which is unlikely to happen with talk as interaction or transaction. Examples of talk as performance are:

- Giving a class report about a school trip.
- Conduct a class debate.
- Giving a speech of welcome.
- Making a sales presentation.
- Give a lecture.

The main features of talk as performance are:

• There is a focus on both message and audience.
• It reflects organization and sequencing.
• Form and accuracy is important.
• Language is more like written language.
• It is often monologic.

Some of the skills involved in using talk as performance are:

- Using an appropriate format.
- Presenting information in an appropriate sequence.
- Maintaining audience engagement.
- Using correct pronunciation and grammar.
- Creating an effect on the audience.
- Using appropriate vocabulary.
- Using appropriate opening and closing.

(Richards, 2005)

Exercises (From Mc Carthy & Walsh, 2003)

1. Record five minutes of English conversation (either in real life, or from a broadcast or Web cast source such as a soap opera or talk-show). Write down the transcript.

2. What features described in the sections on exchange structure and conversational analysis can you observe in your transcript (e.g., IRF patterns, topic management, discourse markers, openings/closings, adjacency pairs, etc.)?

3. How could your transcript be used in a class? Consider whether you would need audio/ video as well as the printed script, whether you should edit it first, and how, and what the script could be used for.

REFERENCES

Belton, A. (1988). Lexical naturalness in native and non-native discourse. *English Language Research Journal(ns),* 2, 79-105.

Bolitho, R. and B. Tomlinson. (1995). *Discover English: A Language Awareness Workbook*. 2nd ed.) Oxford: Macmillan Heinemann.

Bower, J. and Kawaguchi, S**.** (2011). Negotiation of meaning and corrective feedback in Japanese/English e Tandem. *Language Learning and Technology,*15 (1), 41-71.

Brown, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Prerss.

Brown, G. and H. Joyce. (1997). *Focus on Speaking*. Sydney: Macquarie Press.

Burns, A, H. Joyce and S. Gollin. (1996). '*I see what you mean*'. Sydney: Macquarie Press.

Chalker, S. (1996). *Linking Words*. (2nd). NXBGiao duc.

Cook, G. (1989). *Discourse.* Oxford: Oxford University Press.

Crombie, W. (1986). *Discourse and Language Learning*: *A Relational Approach to Syllabus Design.* London: Oxford University Prerss.

Feez, S. and H. Joyce. (1998). *Text-based Syllabus Design*. Sydney: Macquarie University.

Hatch, E. **(**1992). *Discourse and Language Education*. Cambridge: Cambridge University Press.

Jackson, H. (1982). *Analyzing English* (2nd ed.) Pergamon.

Johnson, K. and H. Johnson (eds). (1998). *Encyclopedic Dictionary of Applied Linguistics:* Oxford: Blackwell.

Levison, S. (1983). *Pragmatics*. Cambridge: Cambridge University Press.

McCarthy, M. (1991). *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.

McCarthy, M. (1994) (fourth ed). *Discourse Analysis for Language Teachers*. Cambridge: Cambridge University Press.

McCarter, S. (2003). A Book on Writing. NXB TP HCM.

Nunan, D. (1993). *Introducing Discourse Analysis.* London: Penguin.

Nunan, D. (2003). *Practical English Language Teaching*. McGrawHill.

Paltridge, B. (2000). *Making Sense of Discourse Analysis*. Queensland: Gold Coast.

Richards, J. (2005). Developing classroom speaking activities: From theory to practice. *Education: Educational Technology Papers* Volume 28, Issue 2, pp.1-10, Publisher: SEAMEO.

Richards, J., J. Platt and H. Platt. (1992). *Dictionary of Language Teaching & Applied Linguistics.* (2nd. ed.). Essex: Longman.

Richards, J. and R. W. Schmidt. (1983). *Language and Communication*. London: Longman.

Salkie, R. (1995). *Text and Discourse Analysis*. Routledge: London.

Schiffrin, D. (1994). *Approaches to Discourse*. Blackwell: Oxford.

Sinclair, J and M. Coulthard. (1975). *Towards an Analysis of Discourse*: *The English Used by Teachers and Pupils*. Oxford: Oxford University Press.

Thornbury,S. (1997). *About Language: Tasks for Teachers of English.* Cambridge: Cambridge University Press.

Thornbury, S. (2005). *Beyond the Sentence: Introducing Discourse Analysis.* Macmillan: Oxford.

Trask, L.R. (1999). *Key Concepts in Language and Linguistics.* Routledge: New York, NY.

Van Lier, L. (1995). *Introducing Language Awareness.* London: Penguin.

Werth, P. (1981). *Conversation and Discourse*. London: Croom Helm Ltd.

Wright, T. (1994). *Investigating English*. New York, N.Y: Holder Education.

Glossary

Additive conjunctions: add on a sentence as if it were additional information or an afterthought e.g. *and, furthermore, besides, incidentally, for instance, by contrast* etc.

Adjacency pairs: utterances produced by two successive speakers in such a way that the second utterance is identified as related to the first one and as an expected follow up.

Adversative conjunctions: draw a contrast between the sentence they introduce**,** with which they form a cohesive relationship e.g. *yet, however, nevertheless, on the other hand, on the contrary, in any case etc.*

Anaphoric reference: backward pointing or a backward reference

Cataphoric reference: forward pointing or a forward reference

Causal conjunctions: make a causal link between two sentences e.g. *hence, therefore, consequently, as a result, that being so, otherwise, in this respect etc*.

Clausal ellipsis: the omission of whole clauses or large parts of clauses

Clausal substitution: the substitution by means of *so*, for a positive clause and *not*, for a negative one.

Collocation: refers to the habitual company which words keep.

Comparative reference: two things are said to be the same or different, without going into detail.

Conjunction: specific devices (conjunctions) for linking one sentence to another.

Conversation analysis: the study of conversations where the emphasis is not upon building structural models but on the close observation of the behaviour of participants in talk and on patterns which reoccur over a wide range of natural data.

Demonstrative reference: reference with the use of the demonstratives *(this, that),* the definite article *(the)* and the adverbs *here, there, now* and *then.*

Discourse analysis: the study of written texts of all kinds, and spoken data from conversation to highly institutionalised forms of talk.

Discourse: a continuous stretch of (especially spoken) language larger than a sentence, often constituting a coherent unit, such as a sermon, argument, joke or narrative. (Crystal 1992, p 25)

Ellipsis: omission of one or more words in a sentence.

Endophoric reference: reference to items within the text.

Exophoric reference: reference outside the text to the situation

Genres: types of spoken and written discourse recognized by a discourse community.

Grammar of texts: rules that give both structure and meaning to units of discourse beyond the sentence level.

Interpersonal theme: reveals something of the attitude of the speaker or reader.

Lexical cohesion: the use of the same, similar, or related words in successive sentences, so that later occurrences of such words refer back to and link up with previous occurrences.

Negotiation of meaning: a process that speakers go through to reach a clear understanding of each other.

Nominal ellipsis: the omission of the head of a noun phrase.

Nominal substitution: the substitution of a noun as head of a noun phrase by *one* or *ones*, or the substitution of a whole noun phrase *by the same.*

Personal reference: reference by means of the personal pronouns, possessive pronouns *(mine, yours*etc.) and possessive identifiers *(my, your*etc.).

Reference: as defined by Halliday and Hasan as 'a semantic relation that ensures the continuity of meaning in a text'. It involves items that cannot be interpreted in their own right, but which make reference to something else for their interpretation.

Reiteration: may be of four kinds. Firstly, the same word may be repeated in successive, though not necessarily contiguous sentences. Secondly, a synonym or near-synonym of a word may appear in a following sentence. Thirdly, a word may be replaced in a following sentence by another which is semantically superordinate to it. Fourthly, a word may be replaced in a following sentence by a 'general word' which describes a general class of objects.

Relexicalisation: the key ways in which topics are developed lies in how speakers take up, repeat and modify the vocabulary selections of others in order to expand, develop or change topics (McCarthy, 1991)

Rheme: is what being said about theme.

Substitution: a grammatical relation, where one linguistic item substitutes for a longer one.

Temporal conjunctions: make a time link, usually of a sequential nature, between one sentence and another e.g. *then, after that, previously, thereupon, meanwhile, finally, from now on, up to now etc.*

Text analysis: the study of the formal linguistic devices that distinguish a text from random sentences.

Text: a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis. It is often a language unit with a definable communicative function.

Textual themes: link a clause to the rest of the discourse.

Topic management: includes an awareness of how speakers how speakers deal with changes in a topic, how they maintain a topic and how they repair the interaction when misunderstandings occur (Burn and Joyce, 1997).

Theme: the initial part of a clause.

Topical theme: has to do with the information conveyed in the discourse.

Verbal ellipsis: the omission of the lexical verb from a verb phrase, and possibly an auxiliary or two, recoverable from a previous verb phrase.

Verbal substitution: the substitution by means *of do* for the lexical verb.

NHÀ XUẤT BẢN ĐẠI HỌC HUẾ
07 Hà Nội, Huế - Điện thoại: 054.3834486; Fax: 054.3819886

Chịu trách nhiệm xuất bản
Giám đốc: Nguyễn Thanh Hà
Tổng biên tập: Hoàng Đức Khoa

Người phản biện
Võ Thị Liên Hương

Biên tập kỹ - mỹ thuật
Bình Tuyên

Trình bày bìa
Trần Ngọc Tân

Chế bản vi tính
Ngọc Anh

AN INTRODUCTION TO DISCOURSE ANALYSIS

In 500 bản, khổ 16 x 24 cm tại DNTN in Chiến Thắng: 04 Hai Bà Trưng, Huế. Số đăng ký xuất bản: 1384 - 2013/CXB/04 - 23/ĐHH. Quyết định xuất bản số: 189/QĐ/ĐHH-NXB, cấp ngày 25/12/2013. In xong và nộp lưu chiểu quý I năm 2014.