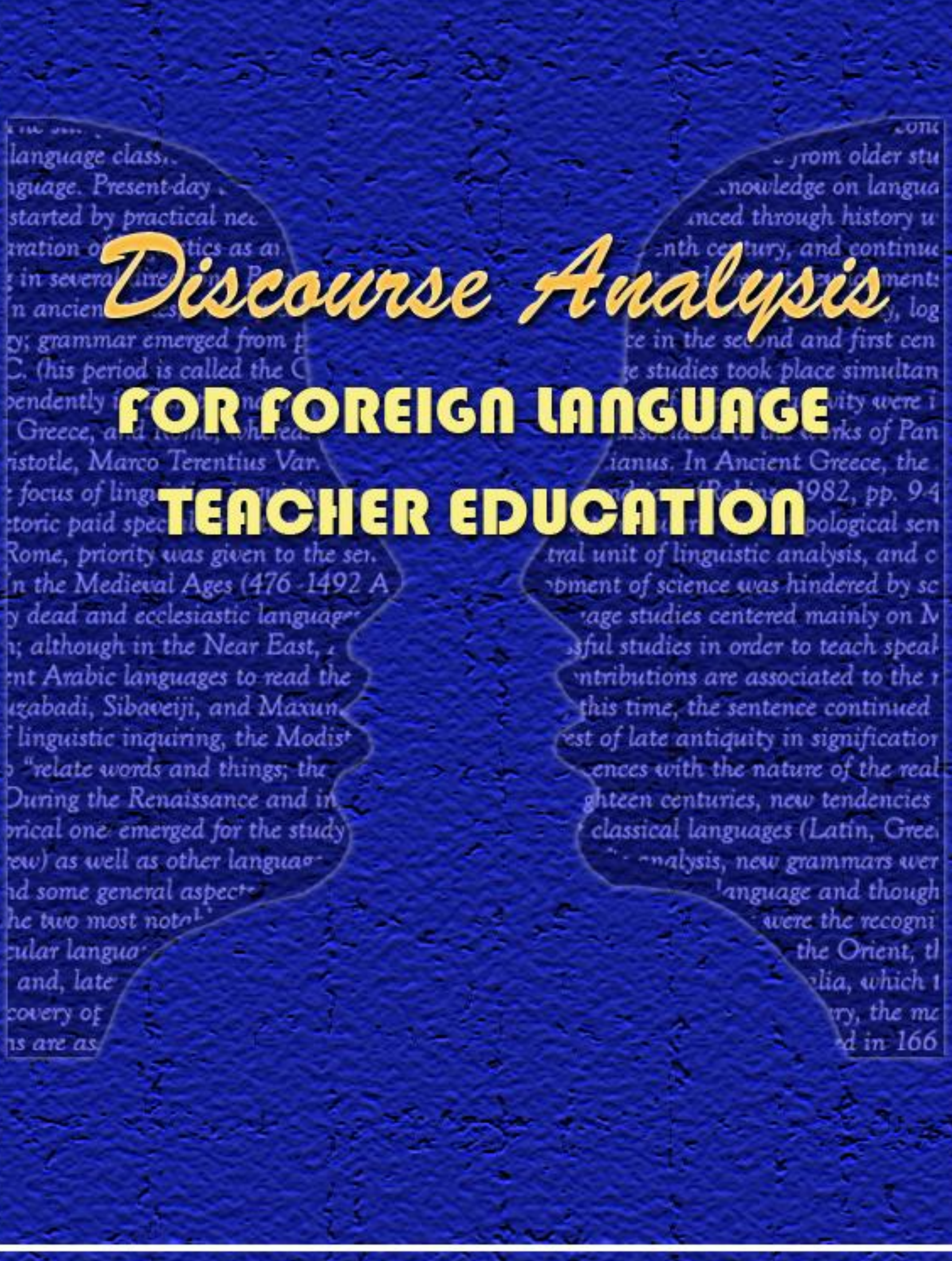
Discourse Analysis
FOR FOREIGN LANGUAGE
TEACHER EDUCATION

DISCOURSE ANALYSIS FOR FOREIGN LANGUAGE TEACHER EDUCATION

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DISCOURSE ANALYSIS FOR FOREIGN LANGUAGE TEACHER EDUCATION

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Preface

The increasing number of recent studies in fields such as text linguistics and discourse analysis and the widespread use of these findings in teaching and research have contributed to the emergence of a variety of terms, concepts and viewpoints to denote similar linguistic facts or phenomena, which are sometimes used indistinctively. A textbook on these fields is, nowadays, a must in foreign language teacher education.

The authors of this book have tried to systematize some of the most relevant information on discourse analysis and text linguistics for foreign language teacher education in Cuba and to clarify terminology whenever possible, which will surely help to provide a better understanding and application of linguistic theory in foreign language teaching. Therefore, this textbook is indebted to many other texts written by outstanding specialists on these areas.

In this book the term *text linguistics* is used to refer to the branch of linguistics which studies the spoken and the written text, with emphasis on the internal aspects of text structure, the shared and the distinct features across different text types, and on how texts function in human interaction whereas the term *discourse analysis* is used to denote the linguistic discipline that studies spoken and written language in its full textual, physical, social, cultural, and psychological context in order to describe and explain the conventional rules and conditions that make a stretch of language meaningful, unified and purposive.

This book is intended for students taking undergraduate or graduate courses in discourse analysis and text linguistics and for foreign language in-service teachers interested in discourse analysis and text linguistics. In its conception the authors have tried to give a sense of completion to the linguistic studies of English for foreign language teacher education.

The intention is not only to approach language in order to accomplish a descriptive task but also to lead students to regard linguistic theory as a teaching tool. In doing so, the ability to analyze language in actual use and texts is of particular importance. Readers should concentrate not only on the conceptual framework provided, but also on illustrated methods and

procedures. In other words, the command of linguistic methods and procedures is viewed as an instrumental ability for student-teachers and in-service teachers, for monitoring their own oral and written production in the foreign language with the purpose of developing their own communicative competence and finally for turning these linguistic tools into teaching procedures.

The book is structured into three parts, each divided into chapters. The first part explains the evolution of linguistics until the emergence of *text linguistics* and *discourse analysis*. It describes the development of these sciences, providing a framework for the analysis of the human communicative process, and defining key terms for a better understanding of the book. The second part explains how coherence is attained in language in actual use by offering a detailed discussion of the different factors of coherence. The third part emphasizes on the main features of texts and their internal structure, with a description of different text types, and some explanation on how texts function in human interaction in general and in foreign language teaching in particular.

An air of pedagogical and professional approach may be breathed all through the book, especially in the section of pedagogical implications, where pre-service teachers are invited to reflect on their learning, and to develop an awareness of the facts being analyzed as important tools for their work as future teachers.

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PART I: INTRODUCTION TO DISCOURSE ANALYSIS FOR FOREIGN LANGUAGE TEACHER EDUCATION

This part is intended to help foreign language student teachers and in-service teachers to understand present-day linguistic findings, which are the result of accumulated knowledge on language studies; and it is also intended to favor their comprehension of the several viewpoints around same or similar topics, as a consequence of the current development of linguistics as a developing science.

It is structured into three chapters. Chapter 1 provides a brief description of language studies through history until the emergence of text linguistics, which illustrates how the interests of scholars have moved from the structure of language disregarding users and context to the nature of communication as an open system involving not only formal aspects but also, semantic, psychological, social and pragmatic ones. Chapter 2 deepens into the development of text linguistics and discourse analysis as linguistic sciences, which are seen as related, but not identical disciplines. Chapter 3 describes the process of human communication, provides an integrative view of this process, explains the evolution of the terms texts and discourse and, on this basis, defines and describes both terms. Each chapter is accompanied by pedagogical implications and learning tasks.

Chapter 1: A brief history of language studies until the emergence of text linguistics and discourse analysis

Present-day linguistics is the result of historic accumulated knowledge on language, which started out of practical needs and linked to other sciences, has advanced through history until the separation of linguistics as an independent science in the nineteenth century, and continues developing in several directions. Paraphrasing Stern (1983), the totality of past and present developments in linguistics is not lost, but constitutes a constant source and resource for language teaching.

The scientific emphasis has gradually shifted from the study of speech sounds (phonetics and phonology) to grammar (morphology and syntax) then to meaning (semantics) and the study of texts and of discourse (text linguistics

and discourse analysis). The interests of scholars have moved from the structure of language as a close linguistic system to the nature of verbal communication and discourse as an open system involving the choice of words, the speaker's intention and the roles of the interlocutors in the speech act. Linguists, language teachers and researchers have understood that language must be studied taking into account the communicative intentions of language users and the context within which it is used. Such development has created a new situation for language teaching.

The study of language goes back many centuries to ancient times. In ancient times, most questions about language were part of other sciences: philosophy, logic or philology, grammar emerged from philosophy and gained independence in the second and first centuries B.C. (This period is called the Grammatical Period). Language studies took place simultaneously, but independently in Europe and in the Far East. The major centers of scientific activity were in India, China, Greece, and Rome whereas the main contributions are associated to the works of Panini, Plato, Aristotle, Marco Terentius Varro, Elio Donatus, and Priscianus. In Ancient Greece, the sentence was the focus of linguistics, inquiring both for Stoics and Alexandrians (Robins, 1982, pp. 9-43); though rhetoric paid special attention to processes at word level, particularly in a tropological sense; and in Rome, priority was given to the sentence as the central unit of linguistic analysis, moreover, it was considered the content of language teaching (the study of grammar) (Robins, 1982).

In the Medieval Age (476 -1492 A.D.), the development of science was hindered by scholasticism; only dead and ecclesiastic languages were studied. Language studies centered mainly on Medieval Latin, although in the Near East, Arabs developed successful studies in order to teach speakers of different Arabic languages to read the Koran. The main contributions are associated to the names of Al Firuzabadi, Sibaveiji, and Maxumud Kashagaarski. By this time, the sentence continued to be the focus of linguistic studies. The Modistae[1] revived the interest of late antiquity in meaning. (Robins, 1982)

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[1] They were named after the title of their work *"De modis significandi tractatus"* (Treatise Concerning the Modes of Signifying").

During the Renaissance and in the seventeenth and eighteenth centuries, new tendencies -as the study of the history of language (known as historical tendency)- emerged for the study of language, the great classical languages (Latin, Greek, and Hebrew) as well as other languages became objects of scientific analysis, new grammars were created, and some general aspects of language, like the relationship between language and thought, were investigated. The major centers of scientific activity were in France, England, and Russia.

The two most notable innovations in linguistics during the Renaissance were the recognition of vernacular languages of Europe and the finding of "exotic languages from Africa, the Orient, the New World, and later of Siberia, Inner Asia, Papua, Oceania, the Arctic, and Australia, which the voyages of discovery opened up" (Encyclopædia Britannica, 2009). In the seventieth century, the main contributions to linguistics are associated to new developments in the grammatical theory, which started in 1660 with the creation of the *General and Rational Grammar* written in Port Royal Monastery by Claude Lancelot and Antoine Arnauld. This general grammar called attention to common features of languages and is still considered significant, since it anticipated certain syntactic formulas that resemble Chomsky's transformational rules. Aside from its long lasting influence on educational ideas and its innovating character, no attempt to go beyond the sentence level was made (Robins, 1982, pp.120-123). Other outstanding works that characterized the period were *Hermes or a philosophical inquiry concerning language and universal grammar* (1771) by J. Harris, and the creation of the Grammar of Russian by Lomonosov,

All the changes in language studies previously described, together with the discovery of Sanskrit by the Europeans at the end of the eighteenth century, the Romantic Movement, and the establishment of the principle of historicity for the study of natural and social phenomena in the eighteen and nineteenth centuries paved the way for the emergence of linguistics as an independent science.

In the nineteenth century, historical and comparative studies attempted to describe and explain the historical changes which languages undergo, as well as the evolution of languages and dialects and the relations among them. As a result, there is a typological classification and a genetic classification of

language. By the end of this century and at the beginning of the twentieth, some linguists recognized the need of going beyond the knowledge of the evolution and comparison between languages or language groups and considered the need of formulating general statements about the nature of language in general. Thus, *semantics* emerged from comparative philology and aimed at studying the history of the meanings of words.

The main representatives of the science of language in the nineteenth century were Ramus Rask (Danish), Alexander Vostokov (Russian), the Germans Franz Bopp, Jacob Grimm, Friedrich Schlegel, Wilhelm von Humboldt, and Augusto Schleicher; the founders of the so-called neo-grammatism (Der Junggrammatiker) of the seventies: Hernmann Paul, August Leskien, Kart Brugmann, Hermann Osthoff, Berthold Delbrück, Otto Behaghel, Wilhelm Braune, Adolf Noreen, Eduard Sievers, and Karl Verner; and the representatives of the Russian linguistic schools: Alexander Potebnja, Ivan Baudouin de Courtenay, and Filipp Fedorovich Fortunatov.

Linguistics definitely became an independent science in the nineteenth century, a period in which the historical approach to any scientific study of language was dominant. Some of the representatives of this method however, realized that writing the grammar and compiling dictionaries of modern languages was only possible by using a descriptive method, an element which led to the emergence of *general linguistics*.

As Stern (1983) states, the last decades of the nineteenth century witnessed a determined effort in the Western World to bring modern foreign languages into school and university curricula, to emancipate modern languages from comparison with the classics, and to reform the methods of language teaching. New organizations were created such as the Modern Language Association of America in 1883, the International Phonetic Association in 1886, and the Modern Language Association of Great Britain in 1892. The Swiss linguist Ferdinand de Saussure, considered the father of linguistics, was the first to formulate clearly an alternative to the historical or diachronic approach: the synchronic approach.

Twentieth century linguistic studies were characterized by the predominance of the synchronic treatment of language, i.e. its study at a given stage of its

development, which is implicit in most foreign language teaching, especially in the contemporary form of the target language. The first half of the century (1916-1957), though characterized by different trends, is regarded as a stage of structuralism in linguistics, which began with Saussure and ended with Chomsky's Transformational Generative Grammar (TGG). The discovery of phonology, the method of oppositions, the research on dialects, and the emphasis on the functional and social character of language are among the several contributions to linguistics. The major centers of scientific activity expanded to different important economic and political places: Italy, Germany, Switzerland, France, England, Austria, Poland, Czechoslovakia, Denmark, the United States, and to the former Soviet Union.

The 1920s marked the beginning of modern linguistics, which is linked to the American anthropologist-linguist Edward Sapir (1884–1939), who is considered the founder of modern linguistics, of North American linguistics and, particularly, of North American Structuralism. Sapir studied the ways in which language and culture influence each other, and he was interested in the relation between linguistic differences, and differences in cultural world views. The principle of linguistic relativity or the "Sapir-Whorf" hypothesis and his classification of the indigenous languages of America are among his major contributions to linguistics.

As Stern (1983), points out, modern linguistics has advanced in two directions: "One is the detailed study of the different branches of specialization; for example, phonetics or syntax. The other is the study of language as a whole, the attempt to discover how the different parts of language interact and how the total language as a 'system of systems' can best be grasped" (p. 133).

From the 1920s on, several schools of thought have emerged around a few prominent linguists, major centers of linguistic study, and leading concepts. Some of the most outstanding linguists of the twentieth century are Sapir, Bally, Sechehaye, Frey, Jakobson, Trubetzkoy, Trnka, Hjelmslev, Brondal, Togeby, Hatt, Bloomfield, Hall, Harris, Firth, Halliday, Chomsky, Hymes, L.V. Scherba, E.D. Polivanov, N.Y. Marr, and V. V. Vinogradov. Their works are linked to centers of linguistic study such as the Geneva School, the Prague School, the Copenhagen School, American Structuralism, the London (or British) School,

and Soviet linguistics, and to chief concepts like structuralism, tagmemics, scale-and-category, transformational generative grammar, generative semantics, speech act theory, and interlanguage.

In the years that followed World War II, there was an increasing interest in the scientific study of language problems, and consequently a rapid progress of linguistics as an independent science. Thus, the study of language by several disciplines such as psychology and sociology and the creation of interdisciplinary links were also important. Lexicological and semantic studies gained prominence from the fifties on, psycholinguistics began to establish itself during the fifties and sociolinguistics in the sixties.

The works of S. Ullman (1951) and H. Kronasser (1952) reinitiated structural lexicology, whose development had been abruptly interrupted by World War II. Other outstanding scholars are associated to the development of the study of vocabulary and meaning, E: Gamillscheg 1951, B. Quadri, 1952, L.A. Bulajovski 1953, L. Weisgerber 1953-54, V.A. Zveguíntsev, 1957, K. Baldinger 1957, Adam Schaft 1960, among others. Their works were mainly devoted to semantics and semasiology.

The sixties were characterized by two phenomena: the predominance of lexicology and semantics, and the influence of transformational generative grammar while the years that followed were marked by an interdisciplinary approach to language studies, and by the emergence and rapid development of applied linguistics.

"During the sixties it was increasingly recognized that, since language cannot function without meaning, linguistics must pay attention to the problem of meaning". (Stern, 1983, p.132) The complexity of the questions of meaning was recognized, and consequently, the need of giving them special considerations. Accordingly, by the 60's and 70's the interest in semantics and in its relationship with other branches of linguistics grew rapidly and some language curriculum were arranged in terms of basic categories of meaning, as in Wilkins' notional syllabus (1976), which includes notions of time, space, quantity, and so on, as well as functions such as enquiring, informing, requesting, greeting, and so forth. By these decades, the names of S. Ullman, J. Lyons, M. Bierwisch and G. Leech were closely connected to Semantics, the science of meaning. Stephen

Ullman's *Semantics: An introduction to the Science of Meaning* (1962) is regarded as the most updated summary of the sixties. (Figueroa, 1983, p. 69)

The sixties were also signed by Transformational Grammar (TG) or Transformational Generative Grammar (TGG), which opened a new perspective to language studies. Noam Chomsky, a student of the structural linguist Zellig S. Harris, is its main representative. In 1957 and 1963, Chomsky revolutionized linguistics with the publication of "*Syntactic Structure*" and "*Aspects of the Theory of Syntax*" respectively, by going farther than his teacher, who was responsible for the first version of *Transformational Grammar*. Harris and Chomsky explain that the infinite number of utterances[2] that individuals are capable to produce is, in fact, transformations of a finite number of kernel sentences. In 1965, Chomsky improved his theory by introducing the distinction between *deep* and *surface* structure and developed the competence-performance opposition, though his main interest was in native speaker's competence.

This approach brought about radical changes in linguistic theory, which provided a better insight into language than structuralism and had important implications for language teaching. TG recognized language as a "rule governed" system (Stern, 1983, p. 144), which is not only intricate but also quite abstract; so, competence, in Chomsky's view, is the system of rules internalized by the speakers and constitutes their linguistic knowledge, which enables them to pronounce or to understand an indefinite number of utterances. This definition encloses a more dynamic view of language as a system and considers the process that occurs in the mind of the speakers of a given language. TG worked with universals, i.e. common elements underlying all natural languages rather than with the differences between languages and the unique characteristics of each, highlighted the creative character of language, and incorporated a semantic element, which revealed that language studies should concern with both formal and semantic aspects. The upheaval in linguistics and psycholinguistics created by Chomsky's transformational

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[2] Cook defines an *utterance* as "a short, intuitively defined unit of discourse which may or may not be necessarily interpretable as a sentence" while a *sentence* as "the highest formal linguistic unit defined by the rules of grammar"

generative grammar began to influence in language pedagogy by the mid-sixties.

The fifties and the sixties were also characterized by the development of psycholinguistics and sociolinguistics, respectively, as distinct disciplines. The former was concerned with the individual who uses and learns a language, and dealt "…directly with the processes of encoding and decoding as they relate states of messages to states of communicators" (Osgood and Sebeok 1954/1965:4, quoted by Stern p. 296). By the seventies and eighties, psycholinguistic studies mainly focused on language comprehension and production, on language acquisition in childhood, and on the psychology of learning. This science is nowadays devoted to "… the study of (a) the mental processes that a person uses in producing and understanding language and (b) how humans learn language" (Richards, Platt & Platt, 1992, p. 300).

The development of sociolinguistics, on the other hand, has been characterized by three major directions (Stern, 1983). One is a redirection of general or theoretical linguistics into the study of language in society. The second has extended the concept of the native speaker's linguistic competence into the concept of communicative competence by changing the focus from an abstract study of language to concrete acts of language in use: "ethnography of speaking". The third derives more distinctly from sociology and is often referred to as "sociology of language": it is the study of speech communities.

In Stern's words, "From the mid-sixties the key concept that has epitomized the practical, theoretical, and research preoccupations in educational linguistics and language pedagogy is that of communication or communicative competence. The term *communicative competence*, first used by Hymes (for example, 1972) in deliberate contrast to Chomsky's *linguistic competence*, reflects the social view of language which has found increasing acceptance since the middle of the sixties." (Stern, 1983, p. 111)

The term *competence*, as established by Chomsky, turned out to be narrow. Hence, Dell H. Hymes in his article on communicative competence provides a wider perspective to such concept taking into account that the underlying knowledge and the ability of the speaker/listener to use language goes beyond knowledge and grammatical skills. Therefore, Hymes states that there are

language rules of usage, which are indispensable because the grammatical rules would be useless without their support. Accordingly, competence in its wider sense comprises the concepts of appropriateness and acceptability and leads us towards consideration of variables such as attitude, motivation, and a number of psychological factors. D. H. Hymes states that linguistic competence is similar to competences related to communicative systems rather than to language; that is why he established the term Communicative competence.

In her article "*What's What in Communicative Language Teaching*", Sandra J. Savignon (1987) contrasts Chomsky's with Hymes' view. She wrote, "Chomsky's focus was and is on the interpretation of sentences. When he talks of linguistic competence, he is speaking of sentence level grammatical competence of an ideal speaker-listener of the language. Like the American Structuralist School of Linguistics to which he reacted, Transformational Grammar restricts the domain of linguistics to the study of language detached from the social context in which it occurs. Communicative competence, on the other hand, has to do with much more than sentence-level grammatical competence; it has to do with social interaction. Communicative competence has to do with a real speaker/listener who interprets, expresses, and negotiates meaning in many, many different settings."

Accordingly, Canale and Swain (1980), in their *Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing*, pointed out four areas of the communicative competence: grammatical, discourse, sociolinguistic, and strategic. Since then, these areas have been modified and renamed by different linguists, language teachers, and researchers, but the concept of communication has been kept as their rallying point.

Such focus on communication has brought about significant changes in language studies. "Since about 1970 linguistics has moved towards the study of aspects of language beyond the sentence through *discourse analysis*. To a certain extent, this is no more than a move in language teaching from isolated sentences to connected text passages, dialogues, descriptions, and narratives. However, simultaneously linguists, (…), have been led to the realization that language cannot be studied in isolation from the communicative intentions of

language users and the context within which they use the language (…) Discourse analysis and speech act theory, the study of communicative functions, began to develop as a new approach to linguistic study" (Stern, 1983, p. 133).

In the twentieth century, as Stern (1983) says, linguistic system builders had to face two questions: (a) the extent to which language could be studied abstractly without taking into account the context, the topics, and the speaker/listener, and (b) how the different aspects of language relate to one another.

The increasing interest in researching on the process of communication brought about the development of sciences such as semiotics, sociolinguistics, psycholinguistics, neurolinguistics, text linguistics, pragmatics, discourse analysis, conversational analysis, among others.

The study of communication is of paramount importance to psycholinguistics, sociolinguistics, information theory, and to all those disciplines interested in language in use. Psycholinguistics includes the study of speech perception, the role of memory, concepts, and other processes in language use, and how social and psychological factors affect the use of language (Richards, Platt, Platt; 1992). Sociolinguistics studies language in relation to social factors and has eventually been divided into two types: micro-sociolinguistics, which includes detailed study of interpersonal communication as speech acts[3], speech events[4], sequencing of utterances, variations in language use by a group of people due to social factors (sociolect); and macro-sociolinguistics, which embraces such areas as the study of language choice in bilingual and multilingual communities, language planning, and language attitudes (Richards, Platt & Platt; 1992). Information theory, also communication theory, explains how communication systems carry information and measures the amount of information according to how much choice is involved when we send information (Richards, Platt & Platt; 1992).

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[3] Speech act: The smallest functional unit of communication, which is generally part of a speech event.

[4] Speech event: A socially recognized unit of speech activity larger than a speech act, that occurs in a speech situation and is governed by rules and norms for the use of speech, which may be different in different communities. A particular instance when people exchange speech, e.g. an exchange of greetings, an enquiry, a conversation.

At present, linguistics - as a developing science- is still an active and growing field of study, far from approaching a state of finality, in which new concepts, new models and changes in emphasis come and go, as Stern described it in 1983. At the same time, language teaching systematically renews methods, techniques, curricula, and materials to keep up with the changes in linguistic theory, which undoubtedly pose new questions and impose new challenges to the science of language.

Pedagogical implications

In order to teach and study language, teachers must know that there are different standpoints around the same linguistic fact or event; that present-day linguistics is a developing science, and that there are different sciences that are interested in language and communication whose purpose differ from that of linguistics. Thus, teachers must be aware of the historical evolution of linguistics and its branches in order to understand not only *the what* and *the how* in linguistic analysis but also *the why* of certain positions.

In addition, a teacher's knowledge of linguistics since ancient time up to the present enables him/her to understand the historical evolution of language teaching methods as well, since most traditional methods and present-day approaches reflect a theory on language and a theory of learning. (Richards & Rodgers, 1986)

Learning tasks

1. Do the following library project. Be ready to report back.
   1. Where are the books on discourse analysis and text linguistics located?
      - at the library of your school______
      - at the library of the municipality _____
      - somewhere else_____ Where? _____
   2. Give full details and the exact location in your university library of one book on discourse analysis and text linguistics.
      - Author:
      - Title:
      - Publisher:
      - Date of publication:

- Date of first publication:
- Date and number of latest edition or impression:
- Library call number:

2. Do some small-research.
   - Next is a summary of the main changes in linguistic studies. Interview five teachers of English. Do they agree that the development of linguistics has created a new situation for language teaching?

Scientific emphasis on language studies has gradually shifted from the study of speech sounds (phonetics and phonology) to grammar (morphology and syntax) then to meaning (semantics) and the study of texts and of discourse (text linguistics and discourse analysis). Linguists, language teachers and researchers have understood that language must be studied taking into account the communicative intentions of language users and the context within which they use it.

   - Take down notes.
   - Summarize their main view-points.
   - Be ready to report back.

3. Web project

Topic: Sciences that study communication

Aim: To deepen into the development of the sciences that study communication in order to widen your culture and to understand better present-day approaches to communication and to language teaching

Introduction

The increasing interest in investigating the process of communication brought about the development of sciences such as semiotics, sociolinguistics, psycholinguistics, neurolinguistics, text linguistics, pragmatics, discourse analysis, conversational analysis, and information theory, among others.

Much of the recent findings have been applied to language teaching. That is why, it is quite important for you, as a future foreign language teacher, to deepen into the development of the sciences.

Tasks

3.1 Choose five sciences that deal with communication and that have a great impact in foreign language teaching.

3.2 In the Internet, find information about the chosen sciences taking into account following:

- Origin
- Development
- Main representatives
- The way they approach the process of communication

Note: Be sure to point out the most important dates

Procedure

1. In order to accomplish this task, find information in the Internet.
2. Edit a Word document with the answers to tasks 3.1 and 3.2.
3. E-mail the document to your teacher.
4. Be ready to report back.

Evaluation

The evaluation will be given taking into account the answers in the Word document and the presentation in the classroom.

Chapter 2: Origin and development of text linguistics and discourse analysis

Text linguistics has emerged recently in different countries at the same time. Some authors trace its beginning to the sixties (Báez, 2006; Blanco, Puertas, & Velazquez, 1991) and others to the seventies (Stern, 1983; Cuba, et al, 2012) of the twentieth century. It is, undoubtedly, a new approach to linguistics and a developing discipline.

There are different terms to denote text linguistics. In Spanish *these may be found: Lingüística del texto*, *Lingüística textual*, *Lingüística del discurso*, *gramática del texto*, *hipersintaxis*, *suprasintaxis* whereas in English *text linguistics, discourse linguistics, discourse studies, discourse analysis are commonly used* (Blanco, Puertas, & Velazquez, 1991). These terms, in particular *text linguistics* and *discourse analysis*, are sometimes used indistinctively in the literature on language studies, but at times *text linguistics* denotes the study of written discourse, whereas discourse analysis is used to refer to either the analysis of the spoken language, or the study of both written and spoken discourse.

The differences and similarities between these two new linguistic sciences underlie most present-day discussions on language. The authors of this book consider that the focus on communication as a new approach to language studies has evolved in such a way that different related disciplines are developing; namely, discourse analysis, text linguistics, and conversational analysis, among others.

Until the emergence of the new approach, linguistics was mainly intralinguistics, i.e. studied the system, understood in Saussure's terms as langue. Meanwhile parole (speech, also discourse) was not properly studied. Many linguists, as André Martinet (1908-1999), considered the sentence as the maxim unit, so that most language studies did not go beyond the sentence.

Obviously, this does not mean that there were no attempts of studying discourse before the sixties. The most important antecedent of text linguistics is rhetoric, which studied the organization of the text with regard not only to sentence order but also to the deepest structure of the text. The scholars of

Greece and Rome divided grammar from rhetoric, the former being concerned with the rules of language as an isolated object, and the latter with ways of doing things within words, to achieve effects, and communicate successfully with people in particular contexts.

Some other attempts of language studies beyond the sentence boundaries have been the studies of the structure of literary narration by poetics, and the works of outstanding linguists such as Eugenie Coseriu, Gili Gaya, and Louis Hjelmev. Coseriu (1956) pointed out that the product of speech is just a text; Gili Gaya (1968) devoted Chapter XXIV in his book on Spanish syntax to the analysis of sentence connectors; and Louis Hjelmev (1974) explained that the end of linguistic theory was the study of texts as realizations of the system.

Studies of language in context have always existed throughout history under various guises. In the early decades of the twentieth century; for instance, some anthropologists and linguists studied the relationships between language and the society of Native Americans; i.e. they studied the Amerindian languages. Amerindian languages, which had no written systems, fast disappeared, and Linguistics provided the techniques to describe and record them before their final extinction. Frankz Boas (1858–1942), Edward Sapir (1884 – 1939) and Leonard Bloomfield (1887 – 1949) were the pioneers of this movement that is closely connected with anthropology.

Zellig S. Harris, Kenneth Pike, Michael Halliday, and J.R. Firth also pioneered the study of language beyond the sentence and connected it to context and culture. Most authors agree on the role Zellig S. Harris played as a sentence linguist who initiated a search for language rules which would explain how sentences were connected within a text by a kind of extended grammar. According to Cook (1989), Harris coined the term *discourse analysis;* and in 1952 - in his article "Discourse Analysis"[5]- pointed out that there were two possible directions for this analysis: continuing descriptive Linguistics beyond the limits of a single sentence at a time, and correlating culture and language (i.e. non-linguistic and linguistic behavior). Thus, Blanco, Puertas and Velazquez (1991) have stated that Harris considered units larger than

[5] Harris, Z. 1952 "Discourse Analysis". Language 28: p.p. 1-30. (Reprinted in Fondor and Katz 1964) is cited by Guy Cook in *Discourse.*

sentences, regarded language as a transcendent phenomenon, and remarked the importance of the relations between language and culture, and the significance of the social situation. However, Harris's discourse analysis "… has little to do with the analysis of discourse" as it is understood today (van Dijk, 1982, p. 14).

Other authors acknowledge the works of Kenneth Pike in the United States and of Halliday in England. Halliday began to study the validity of discourse structures whereas J. R. Firth developed a similar tradition approach considering language as part of a culture.

Transformational Generative Grammar is also regarded as another important antecedent of text linguistics. Although the grammarians of this tendency considered the sentence as the main study unit, they also had to analyze connections between sentences in a text (Blanco, Puertas, and Velazquez, 1991). TGG may thus be considered an early attempt to explain discourse as a construction of the speaker. This school developed the competence-performance opposition; however, they concentrated mainly on competence rather than on performance[6] (Cuba, et al., 2012).

These traditions have plenty insights to offer to text linguistics and discourse analysis, but none of these studies developed the concept of text.

By the 1960s, text linguistics began to spread up. The late sixties, the seventies and the eighties marked an increasing development of this science in different countries, such as Germany, which is regarded its cradle, together with Holland, Hungary, France, Russia, Italy, Spain, and England, where it has further consolidated. The Konstanz project played a very important role in its emergence and the works of Teun van Dijk, Hannes Riesser, Janos Petöfi, Yuri Lotman, Dell Hymes, H. Wenrich, Roland Harweg, Wolfgang Dressler, Robert-Alain de Beaugrande, Michael Halliday, and Roland Barthes, among others, lead to its spreading up.

[6] Performance refers to the infinitely varied individual acts of verbal behavior with their irregularities, inconsistencies, and errors while competence has to with the capacity of the individual to abstract from these acts of performance and to develop system and order (Stern, 1983)

By those times, text linguistics was sometimes referred to as *pragmatics* for its focus on the function of discourse, and sometimes as *discourse analysis*, for its focus on the speech act. Particularly the terms *text linguistics* and *discourse analysis* came to be used in parallel fashion.

Defining the object of the new science as well as that of text -its object of study- was very controversial because there were different viewpoints under discussion at the same time. Eugenie Coseriu, one of the authors who contributed more to determining the study object of text linguistics, explained that there are three types of text linguistics according to the way its object is assumed: one that takes the text without taking into account any specific language, another that deals with the text in a given language, and a third which is identified as linguistics in general. Some other authors considered text linguistics as the study of language units, as they believe that language as a system is present in speech, i.e. in the concrete realization of language. Others argued that only speech must be studied. (Blanco, Puertas & Velazquez, 1991)

Considering the text in three different ways i.e., a) as *a language phenomenon*, b) as *a speech phenomenon*, and c) both as *a language and a speech phenomenon* has brought about different points of view about the object of study of text linguistics. Thus, the use of the word *text* to denote either a set of phrases or a communicative unit has led to the division of text linguistics into two trends, trans-phrasal text linguistics, and pragmatic text linguistics, which are considered stages in its development rather than different schools of thought. (Blanco, Puertas & Velazquez, 1991) These trends have also been seen as two main approaches of text linguistics, the systemic and the communicative. The systemic approach sees the text as an isolate object, enclosed in the language system and analyzes it from a structural perspective whereas the communicative approach recognizes the text embedded in a given situational context, under the influence of different factors that operate in the communicative situation and in the text as a product of such situation. (Ecured, 2011-2012)

The great novelty and main contribution of text linguistics was that of considering that the communicative possibilities do not end in a sentence, but rather that the communicative use of language is attained through the text.

Therefore, text is assumed as the highest unit of linguistic analysis. This paved the way for the development of competence and performance analysis.

However, in its beginning - similarly to generative grammar- text linguistics devoted its attention to uncovering and describing text grammars[7] rather than to the analysis of the text as a whole embedded in a context and in an interaction. This problem has been further solved with the application of sociolinguistics and pragmatics to the analysis of texts.

The application of text linguistics has evolved to a point in which *text* is viewed in much broader terms that go beyond a mere extension of traditional grammar towards an entire text. Text linguistics takes into account the form of a text, but also its setting, i.e. the way in which it is situated in an interactional, communicative context. Both the author of a written or spoken text and its addressee are taken into consideration in their respective social and/or institutional roles in the specific communicative context. (Wikipedia, the free encyclopedia 2014)

Nowadays, text linguistics is regarded as: "A branch of linguistics which studies spoken and written TEXTS,... It is concerned; for instance, with the way the parts of a text are organized and related to one another in order to form a meaningful whole." (Richards, Platt, & Platt, 1992, p.378). It defines language as an essential means of cognition and social communication of man and takes the text as the point of reference for linguistic analysis. As a science of text, it emphasizes on the internal aspects of text structure and describes or explains the shared and distinct features across different types of text. (Báez, 2006) Thus, it is seen as the study of how texts function in human interaction (Roméu, 2003 o 2011; Dominguez, 2004 o 2011, Wikipedia, the free encyclopedia, 2014). It is, indeed, the science of texts.

Text linguistics is related to other sciences such as *semantics*, which deals with the comprehension and production of meanings; to *pragmatics,* which deals with the influence of contexts in meanings and in speech acts; and to *syntax*,

[7] Text grammar focused mainly on the semantic relations between sentences; on how coherence is attained in a text and on how the information is organized in it, without paying attention to the actual use of language or to the social dimension of discourse.

with deals with the means speakers have to convey meanings and the relations among them.

The last decades of the twentieth and the beginning of the twenty-first century have witnessed a wide development of text linguistics and related disciplines derived into separate branches or sciences. Disciplines such as *text grammar*, *discourse analysis* and *conversational analysis* have separated, as they are concerned with certain specific features and types of texts. *Text grammar* has to do with the constructive levels of texts as well as with text building rules (Ojalvo, Castellanos, Krasftchenko, González, Salazar & Fernández, n.d); so it deals with the study of the syntactic, semantic, and pragmatic aspects of texts and is interested in their textual coherence, theme/rheme, semantic modifications, and macrostructure (Blanco, Puertas, and Velazquez, 1991). *Discourse analysis* studies how sentences in spoken and written language form larger meaningful units such as paragraphs, conversations, interviews, etc. (Richards, Platt, & Platt, 1992, p. 111) or searches for what gives discourse coherence (Cook, 1989) or refers to the "field that deals with the organization of texts, including ways in which parts of texts are connected and the devices used for achieving textual structure" (O'Grady & Dobrovolky, 1996, p. 630); however, some linguists prefer to use the term discourse analysis for the study of spoken texts, particularly if they are longer than one sentence (this is sometimes called conversational analysis), and text linguistics for the study of written discourse. *Conversational analysis* sets out to discover the order within a conversation and tries to describe how people take turns, and under what circumstances they overlap turns or pause between (Cook, 1989); so, it implies "the analysis of natural conversation in order to discover what the linguistic characteristics of conversation are and how conversation is used in ordinary life" (Richards, Platt, & Platt, 1992, p. 85).

There has been an increasing interest in language in use; i.e. in its full textual, physical, social, cultural, and psychological context, which has led to a new object of research: the study of discourse. This study involves research in various disciplines of the humanities and social sciences (linguistics, education, anthropology, sociology, psychology, philosophy, artificial intelligence, literary studies, media studies, international relations, communication studies, and

translation studies, etc.), which examine their object of study through language and are carrying out their own discourse analysis, but generally with the purpose of studying something else. Each of these disciplines is subjected to its own assumptions, dimensions of analysis, and methodologies.

That is why, discourse analysis is regarded as an interdiscipline, as an umbrella term for a variety of approaches, as "… a term for a broad area of language study, containing a diversity of approaches with different epistemological roots, and very different methodologies, but, in general, can be defined as a 'set of methods and theories for investigating language in use and language in social contexts' (Whethrrell et al., 2001). It is also defined in very broad terms as "… any of a number of approaches to analyzing language use beyond the sentence or clause level" (Wikipedia, the free encyclopedia, 2014).

There are diverse methods, approaches and topics of discourse analysis. Angelina Roméu Escobar (2003), explains twelve principles[8] of discourse analysis which, according to Van Dijk (2000, p.p. 58-61), are norms that help discourse studies, taking into account the variety of methods and approaches used by the several disciplines that study discourse.

The topics of discourse analysis may also be quite varied according to the discipline that approaches their study. They may include the various levels or dimensions of discourse, such as sounds, gestures, syntax, lexicon, style[9], rhetoric, meanings, speech acts, moves, strategies, turns, and other aspects of interaction; the genres[10] of discourse; the relations between discourse and the emergence of syntactic structure, between text or discourse and context, discourse and power, discourse and interaction, and between discourse and cognition and memory, among others.

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[8] For further reading on principles of discourse analysis, see Roméu, A. (2003). *Teoría y Práctica del Análisis del discurso. Su aplicación en la enseñanza.* La Habana: Editorial Pueblo y Educación

[9] **Style**: refers to language variations according to the situations, which moves from formal to informal styles and contributes to appropriateness in communication.

[10] **Genre:** A particular class of speech events which are considered by the speech community as being of the same type as they have particular and distinctive characteristics. For example, prayers, sermons, conversations, songs, speeches, poems, letters, novels, myths, tales, proverbs, riddles, curses, orations, lectures, commercials, forms, and editorials. A group of several genres may be called a complex genre; for example, a church service, which contains hymns, psalms, prayers, and a sermon. (Richards, Platt, & Platt, 1992, p.156, and Hymes, 1972, p. a: 65)

Undoubtedly, *discourse analysis* is currently a developing area in linguistics and other sciences, but can be considered a well-defined discipline on its own. As Teun van Dijk stated, "The conventional rules and conditions of meaning- and reference-interpretation, and those of world-knowledge use, and pragmatic action and functions have been liberally integrated into the task of linguistic discourse analysis…" (1982, p. 11).

According to Van Dijk (1982, p. 12) the psycholinguistic and sociolinguistic studies of discourse are the primary interdisciplinary studies which have been undertaken in order to provide an empirical basis for a linguistic study of discourse. He also pointed out that much of the most interesting work on discourse has been done outside linguistics in such disciplines as anthropology, sociology, rhetoric, and literary scholarship. Anthropology has paid attention, within the 'ethnography of speaking' paradigm, to the various types of discourse used in different cultures (narratives, riddles, word-games, invectives, etc.) and to the theory of narrative in the analysis of myth. Sociology, under the label of 'ethnomethodology', has focused on the analysis of everyday conversation, rules of sequencing and the micro-social constraints on discourse and speech acts in interaction. Rhetoric, stylistics and literary scholarship have been concerned with the study of certain properties of discourse and certain types of discourse.

Within linguistics, discourse analysis has taken at least two different paths: one is the extension of grammatical analysis to include functional objectives and the other is the study of institutionalized language use within specific cultural settings (Bhatia, 1993, p. 3-4). More general discourse analysis investigates everyday conversation, written discourse of all types, narrative, and other kinds of written or spoken texts. Linguistic discourse analysis is quite relevant to foreign language teaching.

As in discourse analysis, the highest unit of language is the text, the minimum unit the speech act, and language is studied in its full context, some specialists prefer to refer to *objects of discourse analysis* rather than to a single object, which may help the distinction between present-day text linguistics and discourse analysis. Such objects are the dimensions, types or features of actual discourse. "Contrary to much of traditional linguistics, discourse analysts not

only study language use 'beyond the sentence boundary', but also prefer to analyze 'naturally occurring' language use, and not invented examples ... The essential difference between discourse analysis and text linguistics is that it aims at revealing socio-psychological characteristics of a person/persons rather than text structure" (Yatsko, 2013-2014)

Ana Curbeira Cancela (2005, p. 5) explains that contemporary linguistics is developing in two directions: one, the study of linguistic systems, and the other, the study of discourse. Thus, she states that the latter is divided into two interactive spheres, text linguistics or text theory and discourse theory. To Curbeira, text linguistics or text theory is interested in the study of the static form of discourse, of discourse as a product, and so its tasks are the study of the structure of utterances and their segmentation, of coherence and cohesion in creating text unity, of the frequency of usage of linguistic units in the different text types, of text typology and rhetorical functions in texts, textual norms in different text types and functional styles[11], the features of monologues and dialogues, oral and written discourse, etc. Discourse theory, on the other hand, is devoted to the study of discourse as a process, of the dynamic nature of discourse, and of its main units: the utterance and the speech act; and its tasks are the study of the process of production and reception of discourse, of the communicative nature of discourse, of the Speech Act Theory and its relation with pragmatic conditions, of the principles, maxims and norms of conversational discourse, and of the issues of discourse competence.

As shown throughout these two chapters, there is a long way to go in the theory of text linguistics and linguistic discourse analysis, for even their definitions and scopes are quite controversial nowadays. In this book the term **text linguistics** is used to refer to the branch of linguistics which studies the spoken and the written text, emphasizes on the internal aspects of text structure, describes the shared and the distinct features between different text types, and explains how texts function in human interaction; and the term **discourse analysis** is used to denote the linguistic discipline that studies spoken and written language in its

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[11] "A functional style of language is a system of interrelated language means which serves a definite aim in communication …the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language." (Galperin, 1981, p.33)

full textual, physical, social, cultural, and psychological context in order to describe and explain the conventional rules and conditions that make a stretch of language meaningful, unified and purposive.

Thus, the main units of these two disciplines; namely, *text* and *discourse*, will be dealt with in the following chapters as units of communication, which are closely related, but differ as to level of abstraction, presence of context, role of the participants, and structure.

Pedagogical implications

The so-called applied discourse analysis -as those motivated by concern with language teaching, with speech analysis, with the writing and reading process, and with genre and register[12] analysis- have led to a general movement from a focus on grammar to a concern with discourse and from language analysis as the goal of language teaching to the aim of teaching language for communication. Thus, present-day foreign language teaching methodology searches for ways in which learners may learn how to produce and comprehend texts, not only sentences; i.e. how they can develop their discourse competence.

Learning tasks

1. Do some small-research.
    - Interview five teachers of linguistics in order to know their viewpoint concerning differences and similarities between text linguistics and discourse analysis as linguistic sciences.
    - Take down notes.
    - Summarize their main viewpoints.
    - Compare their main viewpoints to those explained in this chapter.
    - Be ready to report back.
2. The Web project

Topic: Main impacts of text linguistics and discourse analysis in foreign language teaching

[12] **Register**: refers to language variations according to the situations, which moves from high to low registers and contributes to appropriateness in communication

Aim: To understand the influence of text linguistics and discourse analysis in foreign language teaching

Introduction

The totality of past and present developments in linguistics is not lost, but constitutes a constant source and resource for language teaching. Text linguistics and discourse analysis, as linguistic sciences have had a great impact in foreign language teaching.

Deepening into such impacts may help you understand the why of many didactic decisions.

Tasks

3.1 In the Internet, find information about the main impacts of text linguistics and discourse analysis in foreign language teaching

Procedure

1. In order to accomplish this task, find information in the Internet.
2. Edit a Word document with your answer
3. E-mail the document to your teacher.
4. Be ready to report back.

Evaluation

The evaluation will be given taking into account the answers in the Word document and your presentation in the classroom.

Chapter 3: Communication, text, and discourse: key concepts in discourse analysis for foreign language teacher education

Communication, text, and discourse are three important key concepts for both linguistics and language teaching. Their definitions, relationships, and significance for foreign language teaching will be discussed in this chapter.

Communication and human communication

Communication has been regarded as an art, as a technology, as a process, and recently as a science. Nowadays, it has become part of the system of sciences and it is said to have a scientific, complex, and interdisciplinary character.

Ileana Dominguez García (2004) in her book *Comunicación y Discurso* points out that all societies, animal or human, function thanks to communication. This author explains that communication is the act through which an individual (animal or human) makes contact with another, which permits the transmission of information. For example, there is communication when lions roar, kids cry, or radio announcers speak, or when computers present a dialogue box. In other words, people, animals, and even machines communicate. When a student raises her/his hand to answer a question in class, when someone invites a friend to go camping, they are communicating. When birds sing, they are communicating. When the school bell rings at 8:00 a.m., there is also communication.

Poner imágenes

A. When a student raises her/his hand to answer a question in class	B. when you invite a friend to go camping
C. When birds sing	D. When the school bell rings at 8:00 a.m

The process of communication involves a sender, a receiver and a message, as well as other linguistic and non-linguistic elements. In the first example above,

the student is the sender, her/his teacher the receiver, and the message is the fact that she/he knows the answer and wants to participate in class. In the last example, the school bell is the sender, students and teachers are the receivers, whereas the message is that it is time to begin the school day. There should also be some feedback to know if the receiver has got the message.

The concern in this book is on *communication as a process*, specifically on human communication, because it provides understanding on language in use and on texts and their construction.

Although this book is primarily about the process of human communication, in order to assume a definition of this process and to establish its relationships with text and discourse, it is important to know that the study of communication is currently approached from several perspectives. As Victoria Ojalvo has stated, the existence of a variety of tendencies and approaches makes it difficult to provide a definition which might be shared by the majority of researchers on the subject. Therefore, what is provided here is a summary of relevant distinctive features of communication for foreign language teacher education based on the analysis of its etymology and of some of its various general definitions.

The word *communication* derives from *communicate* and comes from the Latin *communicatus, past participle of communicare* which meant to impart, participate and which comes from *communis* which means common. *Communicate* implies sharing, making known, transfering, transmiting, making common to all what one presently possesses (Webster´s, 1975, p. 168); and used formally denotes "… to share or exchange opinions, news, information, etc.". (Mc. Arthur, 1981, p. 353)

These ideas are present in many definitions of *communication* as shown below:

> "1: an act or instance of transmitting 2 a: information communicated b: a verbal or written message 3: an exchange of information … 5: a process by which meanings are exchanged between individuals through a common system of symbols (…) 6 a: a technique for expressing ideas effectively (as in speech) b: the technology of the transmission of information". (Webster's, 1975, p. 168)

> "… the act or action of communicating; the exchange of information, news, ideas, or opinions; something communicated". (Mc. Arthur, 1981, p. 353)
>
> "… [It] is the sharing of ideas, information, and feelings". (Plattor, Elliot, McIntyre, Doyle & Rourke, 1981, p. 1)
>
> "The exchange of ideas, information, etc. between two or more persons" (Richards, Platt and Platt, 1992, p. 64)
>
> " a) a giving or exchanging of information, signals, or messages as by talk, gestures, or writing; b) the information, signals, or message; c) a means of communicating; specifically a system for sending and receiving messages, as by telephone, telegraph, radio, etc.; d) the art of expressing ideas, esp. in speech and writing" (Webster's New World Dictionary &Thesaurus, 2007, p. 168)

Nowadays, human communication is seen from different perspectives and its meaning has extended beyond transmitting, sharing or exchanging information, ideas, feelings, or opinions. Mireya Báez (2006), based on G. Dorfles (1985), has pointed out that there are four main approaches which summarize the several opinions about what communication is. According to the first approach, communication implies transmission of information, ideas, and emotions by means of signs. In the second approach, it is seen as influencing; i.e. besides transmitting, communication should produce an effect on the receiver. In the third, it involves sharing meanings. And in the fourth, it entails social integration; i.e. sharing norms in order to accomplish common actions that lead to common goals.

Human beings constantly communicate messages concerning every aspect of their activity to their fellows. Addressers send messages to addressees about events and topics in the world they live. They communicate information, ideas, feelings, beliefs, emotions, opinions, and attitudes to one another in their daily interactions; they construct and maintain their positions within various social contexts by employing appropriate language forms and performing speech activities to ensure solidarity, harmony, and cooperation –or to express

disagreement or displeasure, when necessary. In other words, human communication fulfills many different functions at the personal and social levels. Such functions will be discussed in detail in the following pages.

In sum, *human communication* implies exchange (either interactional or transactional) of information, news, ideas, opinions, and feelings, involves sharing meaning, looks for an effect on the receiver, and entails awareness of the norms to attain common goals.

Language as the main instrument of human communication

Such human exchange is mainly, though not exclusively, attained through language: oral or written, verbal and/or non-verbal. It may also be accomplished through other means which have to do with visual, tactile, olfactory or auditory stimulation; such as traffic signs, road signs, pictures, painting, drawings, hands or feet contact, Braille System, drum beats, and the ringing of a bell at the end of a school day.

In the book *Lectures on English Phonetics and Phonology*, *language* - as a product of men's evolution and development- is defined as "… the material wrapping of thought: it is man's specific way of reflecting reality. (...) a social phenomenon that arose from the necessity of men to communicate among themselves in the process of labor and production (...) one of the forms of social consciousness". (Soto, Jhones, Pérez, Vázquez, 1982, p.5) Thus, it is stated that *language* can be analyzed from two different viewpoints: the abstract, which considers it as a social code or system, common to all members of a speech community (*language*, in Spanish *lengua*'); and the concrete, which regards it as the individual, concrete and practical realization of language (*speech*, in Spanish *habla*').

Modern linguistics considers *language* as a system of relations or as an elaborate structure made up of mutually supportive parts, which are arranged in a hierarchical order. "A language is a highly integrated system." (Langacker, 1972, p. 18, quoted by Stern, 1983, p.126) Scientific linguistics acknowledges the systemic organization of language (Figueroa, 1983; Stern, 1983).

Language, as the material wrapping of thought, is seen as the dialectical connection between semantic content and material expression, which is

observed in the language “cells” (the linguistic signs), and is regarded as a socio-communicative instrument. Thus, Max Figueroa Esteva (1983, p. 113) claims that language is subjected to two basic organizing principles: one is the correlation of the planes of content (semantic) and of expression (phonetic), and the other the interrelation between the constructive levels (phonological, morphological, lexical and syntactic), which allows language (*langue*) the formation of an infinitive number of “sense” constructions by combining a finite number of entities.

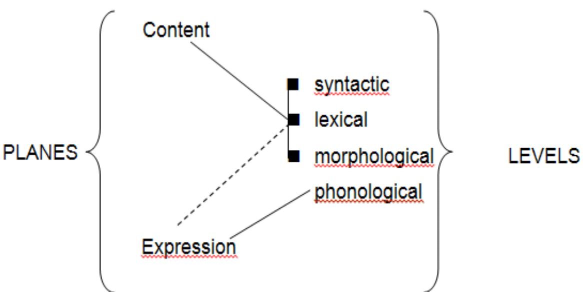
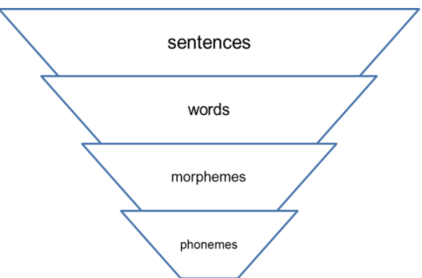


Figure 1: Adapted from the figure devised by Max Figueroa Esteva, 1983, p. 114

The internal structure of any language is a hierarchical arrangement from levels. Units of one level are composed of units from the level below. Consequently, the structural principle of language is that smaller units combine with each other to form larger units.



These units are combined by users in specific contexts.in order to form unified, meaningful, and purposive units. That is, the language user operates in a given context and communicates with someone about events and topics in the world in which she/he lives. The language used in the acts of communication can be divided into components, which not only comprise those mentioned before (phonetic, phonological, morphological, lexical, syntactic, semantic) but also the pragmatic one.

Noise in communication

As Ileana Dominguez (2004) states, human communication is sometimes hindered by “noise”, which not only comprise unwanted or unpleasant sounds, but also errors in the use of the language code, spilled ink in papers, very low voice, interference in TV and radio broadcast, power interference, etc. However, all these types of interferences in communication can be overcome by using different strategies.

One such strategy is *redundancy*, which serves to overcome communication difficulties caused by noise when an utterance provides a large complex of cues for interpretation, many of which are unnecessary or *redundant*, as far as the receiver’s needs are concerned. For instance, as Gimson explains (1972), **“**A speaker will, in almost any utterance, provide the listener with far more cues than he needs for easy comprehension. In the first place, the situation, or context, will itself delimit very largely the purport of the utterance. Thus, in any discussion about a zoo, involving a statement such as “*We saw lions and tigers*”, we are predisposed by the context to understand *lions*, even though the *n* is omitted and the word actually said is *liars*. Or again, we are conditioned by grammatical probabilities, so that a particular sound may lose much of its significance, e.g. in the phrase *These men are working*, the quality of the vowel in *men* or *man* as it would be if the word were said in isolation, since here the plurality is determined in addition by the demonstrative adjective preceding *men* and the verb form following”. (pp. 3-4)

Communication is, indeed, a complex process of unquestionable importance for human society. So, it has been studied by several disciplines and many scholars have attempted to provide a model of the communicative process.

Some of these models are discussed next and constitute valuable sources for the viewpoints sustained by the authors of this book, which are further explained in this chapter.

Elements of communication in some different models

Karl Ludwig Bühler, a German psychologist, linguist and philosopher, is known for his Organon Model of Communication, in which he distinguished the sender, the message and the receiver. Bühler’s model influenced Jakobson’s distinction of the six communication functions, each associated with an element or factor of

the communication process (Jakobson's elaborations were context, channel, and code, which were added to the three elements from Bühler's theory)

Then, Dell Hymes, one of the first sociolinguists, helped to pioneer the connection between speech and social relations. He created the Dell Hymes Model of Speaking and, as it was stated in Chapter 1, coined the term *communicative competence* within language education. Hymes' model had sixteen components that can be applied to many sorts of discourse: message form; message content; setting; scene; speaker/sender; addressor; hearer/receiver/audience; addressee; purposes (outcomes); purposes (goals); key; channels; forms of speech; norms of interaction; norms of interpretation; and genres. Then, he constructed the acronym *SPEAKING*, under which he grouped the sixteen components within eight divisions; S- stands for setting and scene, P- for participants, E- for ends, A- for act sequence, K- for key, I- for instrumentalities, N- for norms, and G- stands for genre. This acronym, as he commented, could have been generated as the French language mnemonic of *P-A-R-L-A-N-T*: namely, *participants*, *actes*, *raison* (*resultat*), *locale*, *agents* (instrumentalities), *normes*, *ton* (key), *types* (genres). (Hymes, 1974, pp. 54-60) An application and extension of Jakobson's arguments concerning the multi-functionality of language is embedded in the acronym.

The following table summarizes the description of the "S-P-E-A-K-I-N-G" Model, available in Wikipedia, the free encyclopedia (2014).

S Setting and Scene	**P** Participants	**E** Ends	**A** Act sequence	**K** Key	**I** Instrumentalities	**N** Norms	**G** Genre
Setting: time and place of a speech act and, in general, to the physical circumstances. *Scene:* the "psychological setting" or "cultural definition" of a setting, including characteristics such as range of formality and sense of play or seriousness.	Speaker and audience. The audience can be distinguished as addressees and other hearers.	Purposes, goals, and outcomes	Form and order of the even	Clues that establish the "tone, manner, or spirit" of the speech act	Forms and styles of speech	Social rules governing the event and the participants' actions and reactions.	The kind of speech act or event
Example of setting, *The living room in the grandparents' home might be a setting for a family*	*At the family reunion, an aunt might tell a story to the young female relatives, but males,*	*The aunt may tell a story about the grandmothe r to*	*The aunt's story might begin as a response to a toast to the grandmother.*	*The aunt might imitate the grandmother's voice and gestures in a playful way, or*	*The aunt might speak in a casual register with many dialect features or might use a more formal register and careful*	*In a playful story by the aunt, the norms might allow many audience*	*The example used here is the kind of story.* *The aunt might tell a character an anecdote*

story. Example of scene The family story may be told at a reunion celebrating the grandparents' anniversary. At times, the family would be festive and playful; at other times, serious and commemorative.	although not addressed, might also hear the narrative.	entertain the audience, teach the young women, and honor the grandmothe r.	The story's plot and development would have a sequence structured by the aunt. Possibly there would be a collaborative interruption during the telling. Finally, the group might applaud the tale and move onto another subject or activity.	she might address the group in a serious voice emphasizing the sincerity and respect of the praise the story expresses.	grammatically "standard" forms.	interruptions and collaboration , or possibly those interruptions might be limited to participation by older females. A serious, formal story by the aunt might call for attention to her and no interruptions as norms.	about the grandmother for entertainment, or an exemplum as moral instruction. Different disciplines develop terms for kinds of speech acts, and speech communities sometimes have their own terms for types.

Table 1: Summary of the SPEAKING Model proposed by Dell Hymes

Mireya Báez (2006) also proposes a model of communication based on the scheme previously formulated by Jakobson, which considers the reformulation by C. Kerbrays-Orecchiony and attempts at reproducing the complexity of the process of communication. Thus, she takes into account the elements of van Dijk's triangle: cognition, communication, and society; and considers the change from noesis to semiosis, and the cognitive, communicative, and sociocultural competencies of people involved in the process of interpretation or production of meanings.

In sum, several linguists and specialists like Bühler, 1939; Jakobson, 1960; Robinson, 1972; Hymes, D., 1972, 1972a, 1974; Stern, H. 1983; Cook, G., 1989; Díaz B., 1989; Báez M., 2006 have contributed to the description of communication and have formulated their models.

All these models have much in common as shown in the table below, which was devised on the basis of the comparative table presented by H. H. Stern in his book *Fundamental Concepts of Language Teaching* (1983, p. 221) and to which the authors of this book have added Bühler's, Hymes' (1974), Stern's (1983), Cook's (1989) and Belarmino's (1989) terms.

	Karl Bühler (1939)	Roman Jakobso n (1960)	Robinson (1972)	Dell Hymes (1972, 1972a, 1974)	H. H. Stern (1983)	Guy Cook (1989)	Belarmino Díaz Díaz (1989)
1	sender receiver	addresser addresse e	addresser/emitter addressee/receiver	addresser/sender/addressor/speaker receiver/ audience/addressee	participants	addresser addressee	addresser addressee
2	message	message	message/message form/verbal act	speech act/message (key/genre)/act sequence/instrumentalities/norms	message (verbal, non- verbal or both)	message form	

3		contact	contact social relationship control	channel	medium or channel	Channel	channel
4		context	extra linguistic world situation	situation/setting/scene	speech situation	Setting	reality or referent
5			topic/ prime focus of verbal act	topic/message content	topic	Topic	message (idea)
6		code	language	code/forms of speech: language, dialect, variety	variety of speech	Code	code
7			functions	purposes/outcomes/goals/ends	purposes or functions	functions	

Table 2: Elements of communication as seen by different authors

Some classifications of the main functions of human communication in different models

Similarly, there have been many attempts to classify the main functions of language (macro-functions[13]) since ancient times (See Table 3). By the fifth century B.C., the Greek Philosopher Pythagoras pointed out four main functions, which have been reinterpreted, widened, or reduced by several outstanding linguists. In the twentieth century, the most widely recognized in linguistics textbooks are the classifications provided by Karl Bühler, who identified three basic functions of language: the representative, the expressive, and the directive; by Roman Jakobson, a Russian linguist from the Moscow linguistic circle and the Prague School who added three functions (the phatic, the poetic and the metalingual) to Bühler's model; by Dell Hymes, an American linguist, sociolinguist, anthropologist and folklorist, who established a seventh function as he separated the situational context from the thematic context and proposed a system of questions to operationalize the model; by Michael Halliday, who combined some of the known functions and added new ones; and by Guy Cook (1989), who based his scheme on JaKobson's (1960) and Hymes' (1962) classifications, but did not followed exactly one.

A summary of the functions of language and of their relationships with text types and other linguistic aspects is provided in the book *Introducción a los Estudios Lingüísticos*[14]*.* This summary confirms that most models are based on Roman Jakobson's classification (1960).

Cuba et al. (2012) also point out that there has been a tendency to mix the main and the subsidiary functions of language, and state that Max Figueroa's

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[13] "Macro-function: a very general category of the purposes of human language" (Cook, 1989, p. 157)

[14] For further information see Cuba, L., Cabrera, E., Medina, J., Lahera, Y., Hernández, S., Torras, C.,..., Sánchez, Y. (2012). *Introducción a los Estudios Lingüísticos*. La Habana: Editorial Pueblo y Educación. pp. 53-54.

classification seems to provide an adequate solution to this matter. This outstanding Cuban linguist distinguishes the noetic or cognitive function and the communicative or semiotic function, and explains that as these two general functions of language cannot be separated, it is better to refer to them as a basic double-function of language.

Pythagoras By the fifth century B.C	**Bühler (1939)**	**Jakobson (1960)**	**Halliday (1973)**	**Cook (1989)**	**(Cuba, et al., 2012)**	**Max Figueroa (1980)**
exclamative	expressive	emotive	expression of identity personal ("Here I come")	emotive	emotive or expressive	noetic or cognitive function communicative or semiotic function or a basic double-function of language: the noetic - communicative function
		phatic	interactional ("me and you")	phatic	phatic	
assertive	representational	referential	representational ("I've got something to tell you")	referential	representational or referential	
exhortative		poetic	Imaginative ("let´s pretend")	poetic	poetic or aesthetic	
			instrumental ("I want")			
interrogative	conative	conative			directive or conative	
			regulatory ("Do as tell you")	directive		
			heuristic (Tell me why")			
		metalingual		metalingual	Metalingual	
				contextual		

Table 3: Functions of communication as seen by different authors

An integrative view of the human communicative process

Based on the previously mentioned models and from an integrative view of the human communicative process, the authors of this book assume the elements and functions of communication as described further along.

Main assumptions of such an integrative view

- Human communication implies exchange (either interactional or transactional) of information, news, ideas, opinions, and feelings; involves sharing meaning, looks for an effect on the receiver; and entails awareness of the norms that must be observed to attain common goals.
- Language (either verbal or non-verbal) is the primary vehicle for human communication, but not the only one (there are non-linguistic media such as drum beats, smoke signals, flags, or traffic lights)

- Some feedback is needed in the process (either verbal as "O.K"., "Pardon?", a full reply, or non-verbal like a nod).
- Human communicative acts are not always dyadic, there are also triadic, and self-monologic acts.
- Human communication relies quite heavily on context and on the background and shared knowledge that the participants have.
- Several factors interact to succeed in such acts; namely, linguistic, physical, psychological, cultural, and social factors.
- "Noise" in communication can be overcome by using appropriate strategies.

Accordingly, the following terms are used to denote the **elements of the communicative process:** *participants, context, message form, channel, topic,* and *code.* (Figure 2)

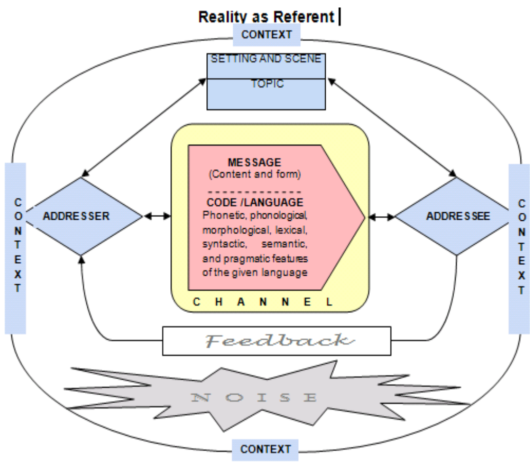

Figure 2: Distinctive and interrelated elements of the process of human communication from an integrative perspective

Description of the elements of the communicative process

- Participants

If one observes the different models of the communicative process, one will see that all of them recognize the participants, generally identified in pairs: on one side, the person who originates the message (the sender/ emitter/ addresser/ addressor/ speaker) and on the other the person to whom the message is addressed (the receiver/ addressee/ audience) who generally receives the message, but not necessarily so, as in the case of intercepted letters, bugged telephone calls, and eavesdropping. There are also some other pairs in the

literature on communication: speaker and listener, writer and reader, or performer and receiver; also there are general terms to refer to both such as: the interactants, or the parties.

Choosing one or another will depend on several factors: the kind of act, the knowledge of the medium of communication, and the power (equal or unequal) of the participants, among others. Some acts, as Hymes pointed out, are dyadic, i.e. between two parts, and others are monologic, which do not require an addressee as thinking aloud, or praying; others are triadic, i.e. involving a source, a speaker (spokespeople, interpreter, "ghost writer", messengers, and town criers) and addressees. For example, if the medium of communication is paper, *writer and reader* would be appropriate, and if the participants in a conversation have equal power *interactants* would sound appropriate.

- Context

Context is another element of the communication process, which many authors refer to. It is sometimes limited to the extra linguistic world (setting), or to the social and physical context (setting and scene). Setting involves time and place or physical context whereas scene implies the psychological setting.

Some other times, context is identified with *situation* or *speech situation*[15]. But according to van Dijk (1982, p. 191), it is "The technical term we use for such a situation" -referring to 'situation of speech interaction'", "… a highly idealized abstraction from such a situation[16] and contains only those facts which systematically determine the appropriateness of conventional utterances." Therefore, context is assumed as all the relevant textual, physical, social, cultural, and psychological factors –linguistic, nonlinguistic, and nontextual- which affect spoken or written communication interaction and determine the appropriateness of utterances.

[15] The term *speech situation* is sometimes used instead of speech event, but usually it refers to any situation which is associated with speech, e.g. a classroom lesson, a party. A speech situation may consist of just one speech event, e.g. two people meeting in the street and having a brief conversation, or it may contain a number of speech events, some going on at the same time, e.g. a large dinner party.

[16] Referring to a *communicative situation* as an empirically real part of the real world in which a great number of facts exist which have no systematic connection with the utterance, such as the temperature, the height of the speaker, or whether grass is growing

Indeed, there are different kinds of context: textual, physical, social, cultural, and psychological. These kinds include the surrounding language and previous similar language experience or exchange, the surrounding physical and situational elements (time and space), the reference to external world, the participants, their relationships, shared knowledge, and assumptions about the world, their observation of the social conventions, sociocultural background, purposes, and intentions.

- Message form (verbal, non- verbal or both)

The second major element identified in all models presented in Table 2 is the *message* itself. In some cases, it is limited to the verbal act, which does not reflect its true nature. Although in most cases the message is a verbal utterance, sometimes it is a non-verbal act of communication in its own right or accompanying the verbal utterance, such as a body movement (shrugging of shoulders, stamping of feet, slouching posture), a hand gesture (clasped hands, palms facing upwards, finger pointed), a facial expression (smile or frown, wink of eye, raised eyebrows). The message comprises the particular phonetic, phonological, grammatical and lexical choices of the message, the regional and socio-cultural norms that govern the speech event and the participants' actions and reaction, the genre, the registers and styles[17], as well as the verbal or non-verbal clues (known as key[18]) that establish the tone, manner, or spirit in which a speech act is carried out; for example mockingly or seriously. Verbal clues include pauses, changes of stress, or emphasis, and the ways in which the voice rises and falls. The pitch of voice may be high or low, its volume loud or soft, its quality pleasant or unpleasant, and its tone may indicate that someone is bored, angry, annoyed, excited, horrified while the rate of speed may be fast or slow.

- Channel

[17] **Registers and styles**: refer to language variations according to the situations; which move from high to low registers, from formal to informal styles, and contribute to appropriateness in communication.

[18] **Key:** The key chosen would depend on the situation and the relationship of the speakers to each other. For examples, (a) the aunt might imitate the grandmother's voice and gestures in a playful way, or she might address the group in a serious voice emphasizing the sincerity and respect of the praise the story expresses; b) the statement *If you do that, I'll never speak to you again* may be either a real threat or a mock threat. The signaling of key may be verbal (e.g. by intonation) or non-verbal (by a wink, a gesture, or a certain posture). (Richards, Platt, & Platt, 1992, p.194, and Hymes, 1974, p. 57)

Most models also recognize the *channel*, which establishes the relationships between participants. Sometimes the word *medium* is used instead to refer to the substance through which the message travels (air, paper, wire, or word processors screens) or to denote the communication media (newspaper, movies, filmstrips, slides, radio, records and tape recordings, magazines, face-to-face conversation, telephone, smoke signals) which, in physical terms, establish such relationships. But, as relationships between participants can also be viewed psychologically, some specialists use categories such as *contact*, *social relationship control*, *social contact* or *role relationship* to denote this element.

Undoubtedly, messages are transmitted and received by means of the five senses: sight, hearing, taste, touch, and smell. Sight and hearing are the senses most often used in receiving messages; that is why the two most common communication channels referred to in books are speech and writing. Other examples are the use of drum beats, smoke signals, or flags.

Hence, communication channels are defined as the ways in which messages are transmitted to the senses, i.e. through sound waves (hearing), light waves (sight) and skin conduction (touch) (Plattor et al., 1981, p. 5); and as the medium through which the message travels, i.e. air, paper or marks on papers, telephone wires, and word processors screens (Cook, 1989). In sociolinguistics, they are defined as the ways in which a message is conveyed from one person to another; in information theory, the paths along which information is sent; in telephone communication; for example, the message is changed into electrical signals by the telephone and the channel of communication is the telephone wire. (Richards, Platt, & Platt, 1992)

- Topic

A message is not only distinguished by its form but also by its *topic*, or content; i.e. by the information it carries. The topic, as an element of communication, is also identified in the models as message content and as the prime focus of the verbal act. It connects the parts of a discourse through the continuity of known information throughout the entire language exchange and helps participants' understanding.

- Code

The term code has also been defined in different ways. It is understood as the language (English, French, or Spanish), dialect, forms of usage, and varieties of language shared by individuals and used to convey messages. As Sterns (1983) says, “In a given situation participants select a particular variety of speech, dialect, language, code, or register, which is likely to depend on the situation and the relationship between the participants or the topic” (p. 223).

Description of the functions of the communicative process

Some of the conceptual schemes presented in Table 2 also recognize and include *functions* as a distinct element of the communication process; for example Hymes’ SPEAKING Model. Others, like Jakobson’s, acknowledge that communication has different purposes and associate six functions to the six factors. The authors of this book consider that functions should be distinguished both in their relation with each element of the process and in the interaction language-context-participants. Knowing how functions relate to each element of communication helps people’s understanding of the process, and recognizing their dependence on the interaction between the elements helps its concrete realization.

In actual communication, all the functions are closely related, but there is always a predominant one. Functions, as purposes of communication, are established by the interaction of language, context, knowledge[19], and relationships of senders and receivers.

In accordance with the previous ideas, the authors of this book follow Cook’s categories as they are the ones that best disclose the interrelation language-context-knowledge-relationships between senders and receivers in the communicative process. That is, they reveal the involvement and interrelation of essential factors in the process: linguistic, physical, social, cultural, and psychological, which is paramount for successful communication.

Cook’s scheme, as that of Jakobson, identifies the elements of communication and then, establishes the **macro-functions of language**, each centering on

[19] Pre-existing and shared knowledge of the linguistic code, of the world and of discourse structure

one element (Figure 3). The categories he uses to denote them are: the emotive, the directive, the phatic, the poetic, the referential, the metalinguistic, and the contextual functions.

- The emotive function, also termed as expressive or symptomatic, implies communicating the inner states and emotions of the addresser. For example, in "Oh. No!", "Terrific!", Ouch!.
- The directive function, also known as conative, appellative, or active, involves seeking to affect the behavior of the addressee. For example, in "Please, help me", "Sit down".
- The phatic function also identified as the function of contacting, aims at opening the channel or checking that it is working, either for social reasons or for any other purpose. For example, in "Hello", "Are you still there?", "Can you see the blackboard from the back of the room?", Can you read my handwriting?", "ehhh…mmm!", "You know?".
- The poetic or aesthetic function, which should not be reduced to poetry, entails the form of the message and the resources used by the senders to convey what they mean. For example, in "A friend in need is a friend indeed".
- The referential function, also called representative, informative or declarative, has to do with carrying information about reality, with the content of the message, and is considered the most important one. For example, in "Cuba … nota de prensa".
- The metalinguistic function focuses attention upon the code itself, in order to clarify it, or to renegotiate it. For example, in "What does the word *here* mean?", "This bone is known as "femur"", in a good deal of foreign language teaching by explicitly stating the rules of grammar.
- And the contextual function, also seen as situational, aims at creating a particular kind of communication. For example, in "Right, let's start the lecture", "It's just a game".

Figure 3: Relationship between the elements of communication and the macro-functions of language

As successful communication is the prime aim of contemporary language teaching, *the text*, *the discourse*, *the utterance*, and *the speech act* —as units of the communicative process— deserve special attention in this book.

Text as a product and as a unit of communication

Most text linguists generally agree that *text* is extremely significant in communication because people communicate by means of texts rather than by means of words, phrases or sentences. The text is regarded as a complex entity, which constitutes the nucleus of communication and of complex communicative activities like translation. (Ecured, 2011-2012) However, there is much discussion on what the *text* is because, as a complex entity, its definition varies according to the research area that approaches it.

In linguistics, several attempts have been made to provide a satisfactory definition and a great many are found in the literature on the subject, which clearly reflect the development of the linguistic science. The following chronological arrangement of some relevant definitions of *text* is intended to provide an overview of the evolution of the term, which closely reflects the

development of the two main trends or approaches of text linguistics; namely, the systemic and the communicative.

The word *text* comes from Latin *textus* meaning fabric or structure and it is the past participle of *texere*, i.e. to weave, which emphasizes on the interwoven and cohesive nature of a piece of fabric. Its main distinctive features - cohesive structure and net of relations- disclosed in the original meaning are generally revealed in subsequent definitions.

Greimas's and Hjelmslev's concepts are considered important antecedents of present-day definitions of text. According to Greimas, it represents - either graphically or phonically- the words people listen to and that is used to show the linguistic process while Hjelmslev uses the term to denote the whole in an unlimited linguistic chain. Similarly, Carreter (1960) defines it as "… any analyzable set of signals". But in linguistics, not all sets of signs constitute a text.

The text was first analyzed from a structural perspective, and later from a semantic standpoint. Notice that some definitions reflect a systemic approach; i.e. they consider the text as a unit of language, widen the hierarchical arrangement of linguistic units, accept that words, sentences and text as well are regulated by the rules of language, but continue identifying the sentence as the highest linguistic unit as text is treated as a coherent sequence of sentences. The concept of coherence is, then, perceived from a purely grammatical perspective. (Brinker, 1997, p.14, cited in Ecured, 2010-2012)

Structure, size, completeness and meaning have been key features in the definitions from the sixties on. For example, the term *text* has been used to denote:

> "… an orderly set of sentences that make up a theme" Agricola (1969, quoted in Ecured, 2011-2012)
>
> "… a net comprising semantic, grammatical, and phonological nets" (Hymes, 1974)
>
> "… an extended structure of syntactic units [i.e. text as super-sentence] such as words, groups, and clauses and textual units that is marked by both coherence among the elements and completion…[Whereas] A non-

> text consists of random sequences of linguistic units such as sentences, paragraphs, or sections in any temporal and/or spatial extension. (Werlich, 1976, p. 23)
>
> "… any passage - spoken or written, of whatever length, that does form a unified whole […] a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size [….] A text is best regarded as a *semantic* unit; a unit not of form but of meaning. (Halliday & Hasan, 1976, p. 1-2)
>
> "… a complete, homogenous and linguistically structure unit (Del Teso & Nuñez, 1998, p. 105).

Most specialists state that a text is made up of sentences but as Fowler (1991) points out: "… there exist separate principles of text-construction, beyond the rules for making sentences" (p. 59). Considering text merely as a combination or sum of sentences will be misleading. It is true that a text is composed of a thematic related sequence of sentences, and consequently, one might say it fit into the structural principle of the language. However, the structural viewpoint will be insufficient for explaining the mood and attitude of the speaker, his intention in discoursing, the degree of formality of the conversation or the social rank of the speaker in relation to the addressee. Moreover, complex sentences are composed of at least two clauses and they are not a text.

The works of Halliday (1976, 1985), Halliday & Hasan (1985), Beaugrande (1980), and Beaugrande & Dressler (1981) have been quite significant in the study of text. They brought into full prominence important features of the notion of text such as, structure, its differences in respect of the sentence, its size, the role of context, and the features that make it a unified meaningful whole.

Beaugrande (1980, p. 11) asserts that the multi-level entity of language must be the text, composed of fragments which may or may not be configured as sentence, and provides some essential distinctions between text and sentence.

A sentence is characterized as a purely grammatical and decontextualized entity, generally definable only at the syntactic level, which has a limited role in human situations, and does not stimulate or anticipate heterogeneous interpretations as it is a verbal manifestation of a grammatical structure. A text,

on the other hand, is described as a manifestation of a human action, which is not a decontextualized entity as it cannot exist or survive in a socio-cultural vacuum, is basically motivated by a specific human situation that is inherently subject to change, and hence inseparably related to a situation of occurrence, which is called its 'context'. It is also stated that a text must be defined according to complete standards of textuality, and that it cannot be fully treated as a configuration of morphemes and symbols. A text must be regarded as a sign representation of a socio-cultural event embedded in a context of situation.

Therefore, a sentence is said to be either 'grammatical' or 'ungrammatical' in the sense that it conforms to the traditional forms of grammar or departs from them whereas a text is considered either 'acceptable' or 'non-acceptable' according to a complex process of interpretation.

Another important distinction is concerning the application and relevance of social conventions and psychological factors to sentences and texts. Social conventions apply more directly to texts than to sentences. Similarly, psychological factors – like memory limitations, distractions, shifts of attention and interest, and so on- are more relevant to texts than to sentences. The mental processes involved in text production and text reception, despite their intense complexities, are susceptible to constant modifications inspired by varied psychological states.

A text is not defined by its size as Halliday and Hasan (1976) explain. A text is not a grammatical unit, like a clause or a sentence, it is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence, but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on […], and it is best regarded as a semantic unit; as a unit of meaning.

Galperin (1981) also refers to the size of a text, when he says, "It is so broad that it can refer to a span of utterance consisting of two lines, on the one hand, and to a whole novel, on the other" (…) "Text, being the result of language activity, enjoys permanence inasmuch as it belongs to the written variety of language" (p. 318) Thus, he gives his viewpoints about its integrity and structure. To him, "Text can be what it claims to be only if it possesses the quality of integrity (…), text must enjoy a kind of independent existence; it must

be an entity in itself" (p. 318). In this sense, Galperin explains that the integrity of a text presupposes the subordination of certain parts to one particular part which reveals the main idea and the purport of the writer and states that a text consists of supraphrasal units[20]"

More recently, Ileana Dominguez (2011) explains that a text may be very brief and simple; that it may consist of only one phrase, or it may be very large, complex, and formed by hundreds of phrases. In any case, it may be referred to as a text when it is an element of linguistic exchange, as it is in such exchange where it becomes a unit.

The setting up of the distinctions between text and sentence brought the notion of context into full prominence. Beaugrande (1980) defines context as "a situation of occurrence in which a constellation of strategies, expectations, and knowledge are active". Halliday (1985) also believes that the text cannot be approached without the situational context in which it is embedded, i.e., its 'context of situation' (1985); he points out that a text is a continued stretch of connected sentences and not an ad-hoc accumulation of isolated structures in a non-situational vacuum; and in this context, he brings in the notion of the text as both "a product and a process".

According to Halliday, a text is a product in the sense that it is an output, a tangible manifestation of a mental image that can be studied and recorded, having a certain construction that can be represented in systematic terms; and it is a process in the sense that it is a continuous movement through the network of meaning potential which involves a lot of choices and decision-making. (Halliday, 1982)

The use of the term *text* has been extended from linguistics to semiotics both by Umberto Eco and Yuri Lotman.[21] A very interesting viewpoint in relation to the

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[20] The term supra phrasal unit (SPU) is used to denote a unit larger than a sentence, which generally comprises a number of sentences interdependent structurally … and semantically…, and which can be extracted from the context without losing its relative semantic independence. (Galperin, 1981: 194)

[21] Umberto Eco and Yuri Lotman have been central figures in the development of semiotics, particularly text-semiotics. Eco has written on the dynamics of the open work, particular in his "*Opera aperta*" published in 1962). Likewise his books *A Theory of Semiotics* (1976), *The Role of the Reader* (1979) and *Semiotics and the Philosophy of Language* (1984) have traced a project in which systematic semiotic theory has opened onto problems of cultural phenomena, interpretation and memory, and the nature of human knowledge and artificial intelligence. The semiotic project of Yuri Lotman, founder of the Moscow-Tartu School of semiotics, has also

definition of the term *text* is proposed by Yury Lotman in his book *"The Structure of the Artistic Text",* in which he proposes the idea of an arch-textual system. He considers the *text* as a "unity portraying an indivisible meaning [...] transmitting a unique sense, which is expression of its integrity and internal completeness given by a single thematic nucleus" (Lotman, 1982, p. 126). According to Lotman, the concept of text is constituted by three indispensable conditions: *expression, delimitation and structural character* (1982, pp. 71-73). *Expression* has to do with the fact that a text is made up of a number of linguistic signs expressing meaning (1982, p. 71). *Delimitation* is a feature characterizing texts, "[…] the text opposes to the signs which are not included in its constitution following the principle of inclusion-exclusion" (1982, pp. 71-72). This principle determines that any text has limits, marked in an opening and a closing as well as following certain arrangement (chapters in a book; acts in a play; introduction, findings, discussion, and conclusions in a scientific paper, etc.) (1982, p. 72). The *structural character* suggests that "its material substance is formed not by elements but by relations among elements" (1982, p. 73).

Following Lotman's conception, the text might be considered a semantic whole having limits and structure expressing its unity. It should be remarked that he refers not only to structural components in a system of interrelated elements (words, phrases and sentences), but additionally to content unity, hence its meaning derives from a net of signifiers that, once connected, convey a meaning that cannot be reduced to the sum of the isolated meanings. The text is consequently viewed from a semiotic point of view as a system known as arch-textual system.

The arch-textual system includes a nucleus and several subsystems (Figure 4). The nucleus is identified as *nucleus text*, consisting of the body of text and acting as an axis of the subordinate subsystems. Thus, a very simplifying interpretation of the arch-textual structure includes a *text nucleus* together with *context, paratext, subtext, extratext, and intertext.*

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been widely inclusive, ranging from the semiotics of literature (*The Structure of the Artistic Text* published in 1970 and reprinted in 1977 and 1982 and *The Analysis of the Poetic Text*, 1972, 1976) and cinema (*The Semiotics of the Cinema, 1973* to the typology of culture, and historiography.

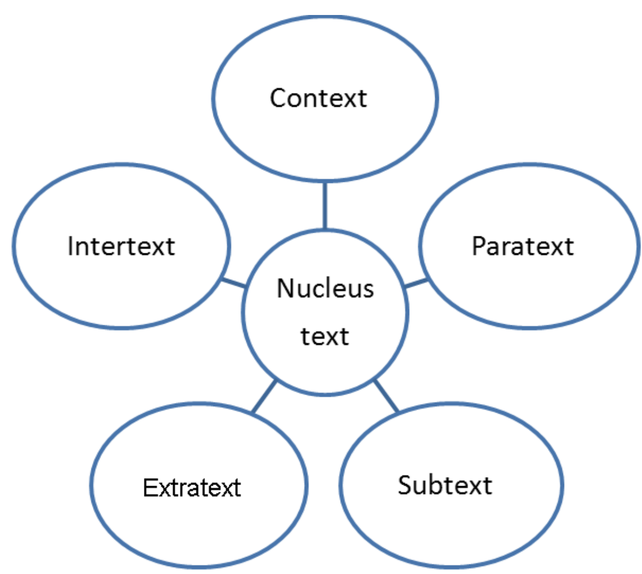

Figure 4: Lotman's arch-textual system

Context determines the sense of the text and reveals the author's intention and the role of the interlocutors. Therefore, setting the context clearly is essential for interpreting a text. *Paratext* is written for clarifying, explaining or given additional hints for the interpretation of the nucleus text; and usually takes the form of titles, subtitles, prefaces, accompanying pictures, illustrations, charts and the like. *Subtext* is a system of suggested meanings which are not explicitly expressed in the nucleus text, but are usually inferred by the receiver on the light of interpreting the whole arch-textual system. *Extratext* is related to the author's bibliographic data, cultural clues of the epoch and grammatical and rhetoric clues. *Intertext* is a rather small text inserted within the nucleus text, fulfilling special functions usually different than those of the original text.

Definitely, the text is regarded not only as a semantic unit but also an instance of social interaction. Accordingly, Halliday considers that in its social-semantic perspective, text is an object of social exchange of meanings, and that its componential analysis must be approached from a semantic perspective; i.e. the phonological, lexical, and syntactic structures should be analytically studied as being functionally contributing to the explanation of the text's semantic significance. In sum, the text may be viewed as functional language, either spoken or written (Halliday & Hasan, 1985, p. 5). Functionally, the text is interpretable in the light of and with reference to its relevant context.

Beaugrande & Dressler (1981) also try to determine what makes the text a unified meaningful whole rather than a mere string of unrelated words and

sentences and, in this particular work, they set up seven standards of textuality: cohesion, coherence, intentionality, acceptability, information, situation, and intertextuality[22].

The idea that the text and its relevant context are intimately indissoluble is implicitly or explicitly stated in the definitions of the eighties and nineties, as shown in the following examples:

> "… a naturally occurring manifestation of language, i.e. as a communicative language event in a context. (Beaugrande & Dressler, 1981, p. 63)
>
> "… the basic unit of the signifying process, anything pronounced or written in a particular situation" (Halliday, 1982)
>
> "… a fundamental linguistic and communicative unit resulting from human verbal activity having a social character. It is characterized by a semantic and communicative closeness and its internal coherence" (Bernárdez, 1982)
>
> "… language that is functional. […] language that is doing some job in some context, as opposed to isolated words or sentences […] (Halliday & Hasan, 1985, p. 10)

Some definitions also show the specialist's viewpoint with regard to the relationship between text linguistics and discourse analysis as disciplines and, consequently, with text and discourse as their main units, and make a clear distinction between these two terms. Some others emphasize on the features that have been distinguishing the notion of text in its evolution. For instance,

> "… the abstract theoretical construct underlying what is usually called a discourse" (van Dijk, 1982, p.3)
>
> "… a technical term, to refer to the verbal record of a communicative act" (Brown & Yule, 1983, p. 6)
>
> "… a communicative occurrence which meets seven standards of textuality" – Cohesion, Coherence, Intentionality, Acceptability, Informativity, Situationality and Intertextuality, without any of which the text will not be communicative. Non-communicative texts are treated as non-texts." (Beaugrande & Dressler, 1983, p. 3)

[22] These standards of textuality are discussed in Part III.

> "Text construction is like weaving a fabric, the sender works out the text by interlacing words to construct meaning" (Barthes, 1984).
>
> "…a stretch of language interpreted formally, without context (Cook, 1989, p. 158
>
> Linguistic interwoven underlying discourse (Angelina Roméu, 2003, p. 7)

As shown, most definitions from the eighties on follow the communicative trend or approach of text linguistics. They take into account that texts are always embedded in a communicative situation, in a concrete process of communication in which the participants with their conditions, situational and social relations are the main factors (Brinker, 2001, p.15, cited in Ecured, 2010-2012). These definitions do not regard the text merely as a cohesive sequence of sentence, but as a linguistic performance. The linguistic pair *language* and *speech* is complemented by the concept of communicative competence.

The communicative character of the text is remarked in the following definitions:

> "… a unit of communication that serves to denote an utterance or a set of utterances with a complete and autonomous communication charge"(Báez, 2006)
>
> "… the linguistic manifestation socially used in the communicative process; it is the minimum unit of information, of communication, and of social interaction. It is both message and speech act at the same time, and the other way around, messages and speech acts are realized by means of texts (Dominguez, 2011, p. 155).

The communicative and pragmatic character of the text is also evident in Isenberg's (1987), Viehweger's (1991) and Curbeira's (2005) definitions. Isenberg recognizes the text as a communicative unit, a unit in which linguistic communication is organized, and states that communication between human beings is produced in the form of texts. Heinemann & Viehweger (1991, cited in Ecured 2011-2012) assert that texts are results of the linguistic activity of individuals who act socially, by means of which –depending on the knowledge of the interactants and on the context of text producers- different types of knowledge are updated. They add that, following a dynamic notion of text, texts do not have meaning and function by themselves, but just relatively with relation to the contexts of interaction and with the interactants

who produce and receive them. And Ana Curbeira Cancela (2005, p. 165) states that a text the result of an oral or written communicative act, which is created in the discourse process.

To sum up, there are several definitions of *text* in accordance with the development of the linguistics science. The authors of this book, rather than to assume or adapt a definition, prefer to list the distinctive features of ***text***, which underlie the discussions in the chapters that follow.

The *text* is a complex linguistic communicative entity, which is the nucleus of communication, a product of it, and a means of discourse, and which

- cannot be fully treated as a configuration of units such as phonemes, morphemes, lexemes, syntagms and sentences;
- has a (formal and semantic) structure and is structured according to (constitutive and regulative) principles[23];
- is characterized by semantic and formal integrity expressed in its cohesion and coherence;
- may be either oral or written, and its extension is not a distinguishable feature;
- cannot exist or survive in a socio-cultural vacuum, as it is motivated by and indissolubly related to a 'context';
- expresses what the speaker/writer intends to signify and communicate, follows certain social conventions, and is conceived and actualized within a 'co-text';
- must be relevant to a context in which strategies, expectations, knowledge, and psychological factors are relevant;
- is a construct resulting from an act of communication; i.e. it is the result of the activity of a sender who communicates through signs with a receiver who interprets the signs.

Discourse as process and as a unit of communication

The term discourse may appear in the literature with different meanings in similar contexts or as a synonym of *text*. But, though some specialists use the

[23] The constitutive principles are the seven standards of textuality cohesion, coherence, intentionality, acceptability, information, situation, and intertextuality. The regulative principles are efficiency, effectiveness and appropriateness. These principles are discussed in Chapter 11, Part III

terms *text* and *discourse* indistinctively, it has been widely recognized that they denote the two different related units of communication.

Unquestionably, defining *discourse* implies certain difficulties as it denotes a complex and interdisciplinary phenomenon; however, many specialists have approached it and provided their definitions.

Ana Curbeira (2005, p.177) explains that most authors agree that it is a way of using language; and that, in order to provide a more complete definition, three main aspects should be considered: language use, communication of ideas, and interaction in social situations, which are, according to van Dijk (1997), the three main domains of discourse whose integrated description should be the essential task of any discourse study.

Brown and Yule (1983) divide definitions of *discourse* into two types: formal and functional definitions, which they state are not sufficient. They say that the first type characterizes discourse as language consisting of more than one sentence, so that it leaves out pieces of discourse made up of one word or clause like *Stop*! or *No Smoking* or *Exit* whereas the second type describes it as language in use, which seems to be too general and requires further explanations.

Here are some examples of definitions which illustrate the types described above and the combination of the two:

> "Whereas grammar refers to the rules a language uses to form grammatical units such as *clause, phrase,* and *sentence, discourse* refers to larger units of language such as paragraphs, conversations, and interviews". (Richards, Platt, & Platt, 1992, p.p. 83-84)
>
> "The analysis of *discourse* is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs" (Brown & Yule, 1983, p. 1)
>
> "… a general term for examples of language use, i.e. language which has been produced as the result of an act of communication" (Richards, Platt, & Platt, 1992, p.p. 83-84).

As Cook (1989) states, there is a degree of subjectivity in identifying a stretch of language as discourse. Discourse may be composed of one or more well-formed grammatical sentences, as it often is, but it does not have to be. It can have grammatical mistakes in it, and often does. Discourse treats the rules of grammar as a resource, conforming to them when it needs to, but departing from them when it does not need such rules. Discourse can be anything from a grunt or single expletive, through short conversations and scribble notes right to Tolstoy's novel *War and Peace,* or a lengthy legal case. What matters is not its conformity to rules, but the fact that it communicates and is recognized by its receivers as coherent. A stretch of language may be meaningful and thus communicate to one person in a way and differently to another person lacking the necessary knowledge to make sense of it. Cook remarks that, in practice, *discourse* is usually perceived as such by groups, rather than by individuals.

Specialists on this field have also attempted to determine the discourse levels. Once again, different viewpoints have come up. Some state that the constructive discourse levels refer to phrases or syntagms, sentences, segments or paragraphs, microstructure, macrostructure, and superstructure. Others believe that they should enclose all the units that take part in the communicative act: from the smallest unit to the largest units, from phonemes, morphemes, lexemes, to phrases, paragraphs, and global discourse structures. And some others declare three dimensions of discourse: the syntactic, the semantic, and the pragmatic ones.

As it was previously stated, text and discourse denote two different related units of communication. Their distinctions have been established by specialists such as R. Fowler (1986); T. van Dijk, G. Cook, (1989); and A. Curbeira (2005).

Text and discourse are closely related and there cannot be discourse without text. Text is regarded as a theoretical and abstract construction or as the linguistic interwoven underlying discourse while discourse is the concrete realization of such text. In Fowler's view (1986, p.p. 85-86 cited in Curbeira, 2005) a text can be interpreted as a means of discourse whereas discourse is understood as the complex process of linguistic interaction among people who produce and understand texts.

In her book *Introducción a la Teoría del lenguaje***,** Ana Curbeira (2005) compares *discourse* to *system* in the opposition system-discourse[24]. She claims that discourse is the concrete realization of the system in order to make such system fulfill its role in communication. she describes discourse as a concrete, material and subjective phenomenon, made up of concrete units (sounds, lexico-semantic variants, word forms, utterances, speech acts) -sometimes unstructured-, intentional, dynamic, conditioned by context, lineal, perceived by the senses in actual time span, which is a kind of creative activity by individuals as social entities, which undoubtedly reflects the experience of such individuals. Finally, she remarks that discourse, as any social activity, is conscious and intentional, and its intentional content is revealed through speech acts*.*

A *speech act* is seen as a dynamic unit of discourse (Ana Curbeira, 2005); as the minimum communicative unit that reflects the way in which speakers/senders use language (Cuba et al., p. 202). Hence, *a speech act* may be regarded as the smallest functional unit of communication.

In sum*, discourse* is used to refer to language in actual use by the participants in an actual full context, which may or may not be well-structured, but that is perceived to be meaningful, unified and purposive in an actual time span. The term discourse is used to denote the concrete realization of text, the complex process of linguistic interaction among participants that is conditioned by context, their knowledge, their communicative purposes or intentions and by their relationships in order to succeed in communication. Discourse, as both a process and a unit of communication, is materialized through two main units, the utterance and the speech act.

Pedagogical implications

As successful communication is the prime aim of contemporary language teaching, foreign language teachers may encourage their learners to reflect on the elements and functions of communication so as to understand the communicative process, and therefore, to be communicatively successful. Teaching should be done at a level above the sentence; that is at the text level.

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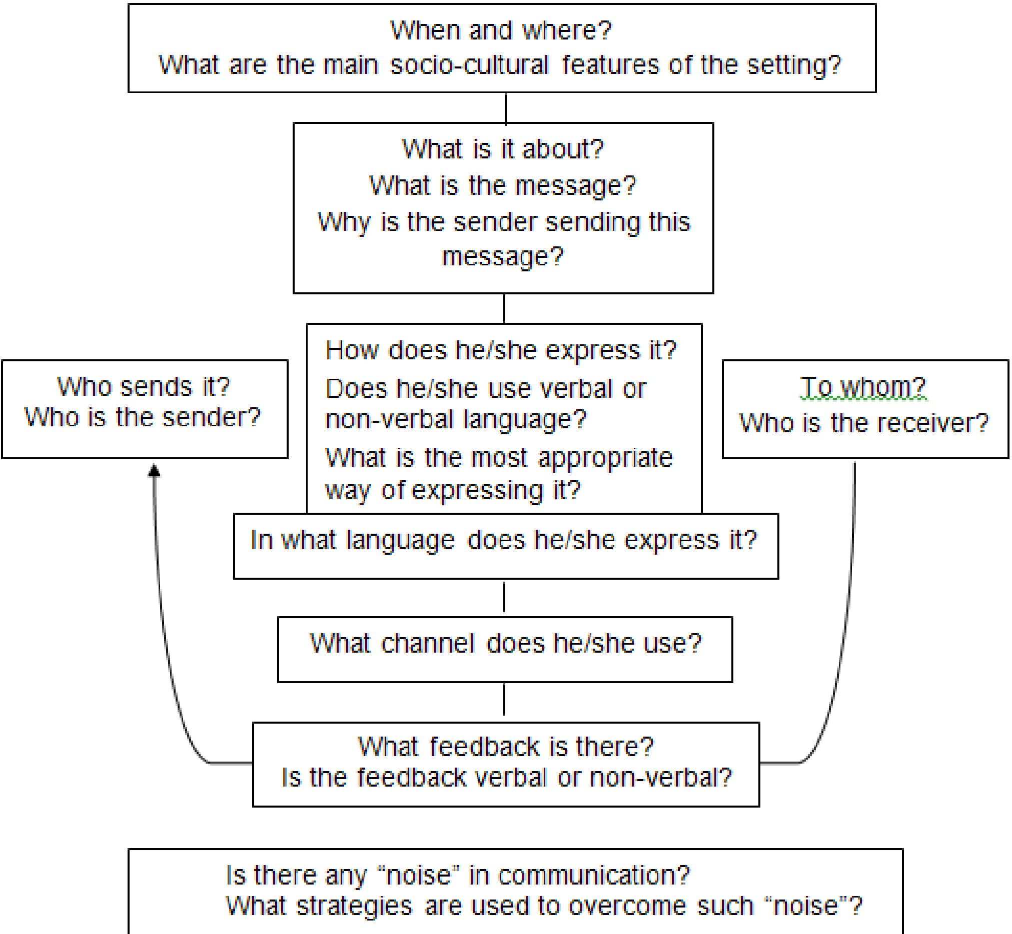
[24] For more information, see *Introducción a la Teoría del lenguaje* by Ana Curbeira, 2005, p.177 and *Introducción a los Estudios Lingüísticos* by Lidia E. Cuba Vega et al., 2012, p. 214. La Habana: Editorial Pueblo y Educación.

Foreign language teachers should also know that applying discourse analysis may help them improve their teaching practice by making their students learn language through exposure to different types of discourse and by investigating actual language use both in and out of the classroom.

The following system of questions might be useful in language processing and production.



The growing interest in studying text and discourse brings the attention of language teaching specialists. Concerning the teaching of reading, Fracois Grellet (1981) provides arguments on the need of considering the text as the actual object of linguistic analysis in reading practice:

> […] if reading is to be efficient, the structure of longer units such as the paragraph or the whole text must be understood. It is not good studying a text as though it were a series of independent units. This would only lead the students to the following (a) become dependent on understanding every single sentence, even when this is not necessary to fulfill their reading purpose, with the result that they

> would tend to read all texts at the same speed and (b) be reluctant to infer the meaning of sentences and paragraphs from what comes before or after (p. 6).

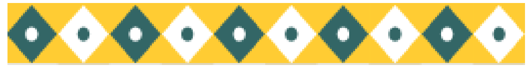
Reflecting on reading too, Ricoeur (1981) explains that reading is more than decoding a message; that the active role of the reader is so important that reading is viewed as a co-creation of meaning. The reader decodes not only the nucleus text, but goes deeper into subtexts, evaluating the text, from the perspective of his own cultural background, on the basis of paratexts, extratext and intertext clues. This process is possible due to the semantic autonomy of the nucleus text, which opens space of incongruence between what the sender intends to express (and what the original readers might interpret) and what the receiver gets out of the nucleus text. What the text means today for a reader (in new epoch and situation) is more important that the original intention of the writer. This semantic independence of the text opens an indefinite number of interpretations. “To read is to conjoin a new discourse to the discourse of the text. This conjunction of discourses reveals an original capacity for renewal. Interpretation is the concrete outcome of conjunction and renewal.” (Ricoeur, 1981, p.158). This is something foreign language teachers should keep in mind as long as they are dealing with text comprehension and production.

As there has been a shift of emphasis in language studies and teaching: from formal to contextual, from the linguistic units to the functional units of the language, and from sentence linguistics to discourse analysis, there are several research areas within discourse analysis which have become significant subjects of investigation and are particularly important for foreign language teaching like: cohesion, coherence, conversation analysis, discourse functions, discourse types and structure, knowledge in discourse, and social relationships between participants.

Learning tasks

1. Identify the elements of communication in the following language exchanges.

    A. Friend to friend   B. Teacher-translator-audience



I´M HAVING A PARTY
AND YOU'RE INVITED

Who: Teresa Gomez
Where: 245 Beason St., Apt. 3, Boston
When: Saturday, April 14th
What time: 8:30 p.m.
Bring a friend!

A teacher of English is delivering a lecture about communicative language teaching at an international meeting.

As there are speakers of different languages, who do not know English, translation is required and translators do it.

2. What is the predominant macro-function of language in the following pieces of discourse? How do you know?

Exchange A
Mary: Hello?
Alice: Hello, is Mary there?
Monologue
It´s raining cats and dogs; so … I…
Exchange B
Bill: Excuse, me, sir –where's the post office, please?
Man: It's across the park, next to Fred's Restaurant.

3. Reread the information given in this chapter and answer:
   a) How are the terms communication, text and discourse related?
   b) What are the main features of the model of communication explained by the authors of this book?
4. What is the ideal model of communication to guide foreign language teaching?
   a) What model of communication are you implementing as a language teacher?

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PART II: COHERENCE IN DISCOURSE

This part is devoted to explain what makes a stretch of language meaningful, unified and purposive. It is about language in use; that is, about discourse, where several factors interact to succeed in communication. It begins with an overview of sentence and discourse-based approaches in contemporary foreign language teaching and of the features that contribute to the identification of a stretch of language as *discourse,* -an indispensable notion to raise awareness on the importance of coherence in discourse processing and production. Then, the quality of coherence is widely discussed by providing a detailed explanation on its factors supported by examples that help their understanding. Each chapter is accompanied by pedagogical implications and learning tasks.

Chapter 4: Meaning, purpose and unity for effective communication in foreign language teaching

Sentence and discourse -based approaches in contemporary foreign language teaching

Traditionally language teaching has been devoted to pronunciation, grammar, and vocabulary, which are the basis of language knowledge, but do not necessarily guarantee effective communication. For many years linguists, course designers, and foreign language teachers concentrated on correctness, especially on the production and analysis of complete correct sentences which, in fact, are not always used in real-life communication, because as Cook (1989) states: "People do not always speak or write in complete sentences and they succeed in communication" (p. 1).

For example, the following conversation between two friends, who have not seen each other for some time and meet in the street, though mainly consisting of incomplete sentences, makes perfect sense, and has meaning, purpose and unity, which is not given by complete correct sentences, but by some other factors outside the language system.

Peter: *Paul, good to see you!* (Shaking hands)
Paul: *Hi, Peter! How's life?* (Shaking hands)
Peter: *Fine thanks, and you?*
Paul: *Still alive…*

Peter: *Cigarrete?*

Paul: *No, thanks.*

Peter: *…going to Amelia's. Remember…, the blond girl from Remedios?*

Paul: *Yes, your endless love*.

Peter: *… wanna join me?*

Paul: *Well …ehhh…mmm… It is almost 10 o'clock*

Peter: *Take care.*

Paul: *See you around*

Peter: See you.

Since the advent of the communicative approach to foreign and second language teaching by the 70's of the 20th Century, there has been a shift of emphasis from correctness to appropriateness, from *form to meaning*, from the analysis of parts to that of the whole, giving meaning a paramount role in attaining the overall aim of the new approach: *to develop communicative competence*. However, there are some foreign language teachers who still concentrate exclusively on sentences. In his book *Discourse,* Guy Cook (1989) points out some of the arguments foreign language teachers use in defense of their position. They argue that their students already know how to communicate in their own language, that what they need to communicate and to interact with in the foreign language are formal skills and knowledge which provide the basis for communication, that the sentence approach has been very successful in revealing how language works, that within sentences there are rules of what is and is not allowed, whereas beyond sentences the rules are not only of this kind but also social or psychological.

Advocates of communicative ideas claim that it is not enough for teaching and learning a language to make correct sentences or establishing the differences between oral and written language; and that it is necessary to develop the skills (e.g. listening, reading, speaking, writing) needed to put language knowledge (pronunciation, grammar, and vocabulary) into action and to achieve communicative competence.

Understanding and interpreting the following piece of language; for example, is quite difficult, though it consists of eleven grammatically correct sentences.

I look up to Henry Slone because he is a good and full teacher. He is always polite and willing to help other people. He is an honest man who loves peace for the world. My friend Henry is very intelligent. He is fifty-four years old. He has curly long black hair, big blue eyes, and full lips. He is a very kind person. He likes planes. Planes are faster than buses. His mother is always busy at home. Women all over the world should know that.

This stretch of language is definitely not meaningful and lacks unity. One might assume that the sentences were created to teach the simple present tense, descriptions, or perhaps, the pronunciation of the verbs in the third person singular. But it is very unlikely that someone would assume that they have been invented with a sender or receiver or a particular context[25] in mind.

As it has been explained, linguists, language teachers, and other professionals currently discuss two approaches to language studies: *sentence linguistics* and *discourse analysis*. The former aims at producing correct sentences while the latter is a rapidly expanding field of great importance to language teachers which draws attention to the skills needed to process and produce language successfully.

The approaches also differ on the data used for language study. *Sentence linguistics data* comprises isolated sentences, which are grammatically well-formed, presented without context and invented or idealized; in other words, abstracted language. Whereas, *discourse analysis data* consists of any stretch of language felt to be unified, presented in context, and taken from observed language used in actual communication (Cook, 1989).

Thus, there are opinions in favor of going beyond the formal aspects or combining them with the contextual ones. There are types of discourse which demand the ability to formulate grammatical, correctly bounded sentences; and being able to exploit the formal sentence grammar is one of the most important elements to communicate. But, there is more than that in producing and

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[25] There are different types of context. The situational, social, cultural and psychological context as well as the discourse context or co-text are particularly important in foreign language teaching.

understanding meaningful language, people need to be communicatively competent (Cook, 1989).

> For example, when someone wishes to communicate with others, they must recognize the social setting, their relationship to the other person(s), and the types of language that can be used for a particular occasion. They must also be able to interpret written or spoken sentences within the total context in which they are used. (Richards, Platt & Platt, 1992, p. 66)

In foreign language teaching, there is an increasing tendency to combine the use of classroom prepared texts with authentic samples of spoken and written language in order to favor students' learning and at the same time to prepare them to be communicative successful in real life situations.

Coherence factors in the identification of a stretch of language as *discourse*

In this book, the term *discourse analysis* is used to denote the linguistic discipline that studies spoken and written language in its full textual, physical, social, cultural, and psychological context in order to describe and explain the conventional rules and conditions that make a stretch of language meaningful, purposive and unified.

As it was previously discussed, there are two potential objects for language study: (1) abstracted language which focuses on the rules of language, and (2) language used in actual communication, which may or may not correspond to correct sentences; that is, language in use for communication which is called *discourse*. As the first is artificially constructed, sometimes the sentences that appear in books, although grammatically correct, are very far from real life communication and do not make sense. The second is taken from actual communication (Cook, 1989).

According to the teaching approach and purpose, teachers may either choose one of them or a certain combination. It is possible to take a stretch of language which someone has used in communication and treat it as a sentence for grammatical analysis or to take a sentence from a language or linguistic textbook, use it in real communication with native speakers, and achieve something by saying it.

As it was explained in Chapter 3, there is certain subjectivity in identifying a stretch of language as discourse, because what matters is not its formal aspects, but the fact that it communicates and that it is perceived by its receivers as coherent. It may be composed of well-formed grammatical sentences, but it does not have to be; it can have grammatical mistakes, but may be grammatically correct; it can be very short as an interjection (ouch!) or very long as a novel (Twain's novel *The Adventures of Huckleberry Finn*). The same stretch of language may be meaningful to one person and may not to another, and may communicate different messages to different receivers depending on their knowledge to make sense of it and on the context among other aspects.

In this book, *discourse* is understood as both, a process and a unit of communication, which is materialized through two main units, the utterance and the speech act, and may be defined as the concrete realization of text, the complex process of linguistic interaction among participants that is conditioned by context and by their knowledge, communicative purposes or intentions, and relationships in order to succeed in communication. Hence, discourse refers to language in actual use by the participants in an actual full context, language that may or may not be well-structured, but that is perceived to be meaningful, unified and purposive in an actual time span.

Effective discourse requires both cohesion and coherence. *Cohesion* —the grammatical and the lexical relationships between the different elements of a text— is attained by means of language resources, coherence is jointly created by the sender and the receiver in their interaction with the text, by considering not only factors from the language itself but also from outside the language. Both will be further discussed in detail.

For some specialists, *cohesion* is neither necessary nor sufficient to account for coherence; meanwhile for some others —like the authors of this book— it is a crucial, though not exclusive factor contributing to coherence, since it facilitates the comprehension of underlying semantic relations. However, cannot be explained by concentrating only on the internal grammar of sentences (Cook, 1989).

Coherence is defined as: "The relationships which link the meanings of utterances in a discourse or of the sentences in a text" (Richards, Platt & Platt, 1992, p. 61). Those links may be based on the speaker's shared knowledge, as in the example below, where there is no grammatical or lexical link between A's question and B's reply, but the exchange has coherence because both A and B know that B's sister lives in the opposite direction to A's home. Example:

A: Could you give me a lift home?

B: Sorry, I'm visiting my sister.

Coherence is achieved by the continuity of thought or meaning, the development of previously expressed ideas, the internal consistency of the discourse, and the congruity of the parts of the text to another, among other things (Charolles, cited in O'Maggio, 1986). Generally, a paragraph has coherence if it is a series of sentences that develop a main idea; in other words, a topic sentence and supporting sentences which relate to it) while the overall coherence of longer passages depends on the presence of a conventional scheme or organization that is recognizable as generic or specific to a particular function and discourse community, the relationships within each paragraph or section in the text, and on the relation of each sentence or utterance with the previous and following ones in ways that lead the receiver towards an easier and more effective processing.

In short, *coherence* is described as the quality of meaning, purpose and unity perceived in discourse (Cook, 1989), which may be understood as semantic coherence, pragmatic coherence and as formal coherence (cohesion).

In order to recognize a piece of language as discourse, i.e. to understand what makes a stretch of language meaningful and unified, language should be viewed both as a formal system and as part of a wider social and psychological context. This implies taking into account the following aspects:

- language rules of the type studied by grammarians and taught in most language textbooks, that operate between sentences as well as within them, so that the individual sentences or utterances hang together and relate to each other,
- devices which create formal links between sentences,

- knowledge of the world, of people who use the language, of social conventions, of what is going on around, of different types of discourse,
- way that coherence is created by context,
- functions or purposes of utterances which are established pragmatically by linking the literal meaning to the contextual one,
- existence of hierarchical structures in particular discourse types,
- conversational mechanisms which enable people to construct informal discourse together and make sense of what is happening as they do so, and
- relationships of sender and receiver.

It is the coherence of a stretch of language the quality that makes it meaningful, purposive and unified, that makes it a discourse. The quality of coherence comprises factors of several types, which are going to be explained in detail in next chapters. These factors of coherence are:

- function or purpose of communication,
- context in which it takes place,
- knowledge of the world,
- knowledge of the language,
- knowledge of discourse types and their structures,
- shared knowledge between participants,
- social relationships of participants,
- structure, ordering, and quantity of information,
- interactional mechanisms and principles, like those of conversations,
- cohesive devices.

In sum, *coherence* is regarded as a semantic, pragmatic, and formal category. Some authors refer (a) to semantic coherence, which is achieved by the relations among sentences and paragraphs, has to do with the logical organization and sequence of ideas, and provides the global sense of the text, (b) to pragmatic coherence, which is given by the relation of text and context, and involves appropriateness, purpose, and situation; and (c) to formal coherence (also known as cohesion), which is attained by the adequate choice

of lexical and grammatical means/devices to express ideas and by the order of the elements in the text.

Pedagogical implications

For language teaching purposes, teachers must be aware that language is governed by rules, but at the same time, it is creative. In the same way that there are rules within sentences limiting which words can follow others, so there are rules within discourses limiting which sentence can follow another one. But the reasons why given sentences might go together are not strictly linguistic, they have to do with the participants' knowledge of the world in which the events take place and other aspects apart from the language itself.

It is quite important for foreign language teachers to reflect on the selection of language samples for classroom teaching. Sometimes, teachers create sentences for their analysis, or take sentences from a text and bring isolated examples to class, or present transcripts of language in use but disregarding hesitations, false starts, social or regional variants, the situation in which the message is conveyed, what people are doing, who they are, the *idiolect*[26] and any interference such as noise and interruptions. This practice is not advisable if a teacher`s aim is to develop communicative competence in their students, because, as Cook (1989) states: "The language learner needs to be able to handle language which is not idealized- language in use. The language teacher needs, therefore, to decide on the extent to which idealized language may help the development of this ability." (p. 11)

Language teachers must also be aware of the existence of different approaches to discourse processing in foreign language teaching. The bottom-up, the top-down, and more recently the interactive are the most widely referred to in the literature on language teaching.

In his book *Discourse*, Cook (1989) explains the bottom-up and the top-down approaches.

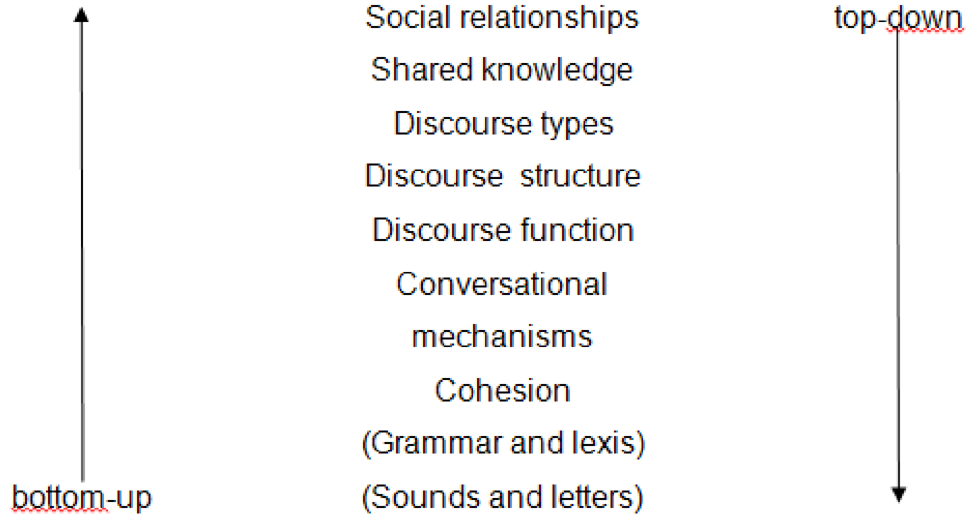
In the bottom-up communication is divided into levels (from the lowest to the highest level), which can be studied separately. In Cook´s representation, the lower levels of language (the phonological, the morphological, the lexical and

[26] Individual idiosyncrasies in an individual's language.

the syntactic) are taken for granted, although he considers the relationships of grammar to discourse. Then, there is a movement that involves the cohesive ties that operate across sentence boundaries, the conversational mechanism, the interaction of language and context which defines language functions, the overall structures of discourse related to particular discourse types, shared knowledge, and the social relationships of people involved in the discourse. This separation into levels may help language teaching and learning because communication is a so complex interaction that it cannot be dealt with all at once. So, studying each level individually, from lower to higher, helps and is seen as a very successful approach for making students understand what language is and how it works. This does not mean that it is the best way of teaching and understanding language in use, because all the levels should be reintegrated if communication will take place.

Meanwhile, the top-down approach regards all levels of language as a whole, working together; all levels relate and interact, the higher levels encompassing the lower ones as we move down through them. This approach is considered the best way of approaching discourse at any level of language development, especially by followers of communicative language teaching.

Cook's representation of the two approaches to discourse processing (1989, p.80)



In order to understand discourse, it is advisable that receivers start by taking into account a series of factors like knowing who the sender and the addressee are, the setting, the purpose, whether the text or discourse is complete or an

extract, the type of discourse, general ideas, supporting ideas and then, details; that is, following a top-down approach.

Asking about details before establishing the general context and ideas can cause panic and despair in our students. It is suggested that receivers or learners take some linguistic and situational detail as a cue, form a general hypothesis -no matter how little they know- and then try to fill in the details (Cook, 1989). In any case, the role of teachers is to help students to formulate the right hypotheses and to guide them through the whole process of discourse interpretation and production.

> Attention to discourse does not necessarily entail sacrificing the traditional emphasis on pronunciation and writing, grammar and vocabulary. These are essential elements in communication, and discourse is realized through them. It is not even a question of reducing time spent on formal aspects of the language system and squeezing them up to make room for a newcomer. Discourse and formal skills are interdependent and must be developed together. (Cook, 1989, p. 79)

Radio announcers and language teachers, for instance, need to develop their communicative competence to succeed in their profession. This implies not only knowing the rules that underlie the language system but also a wide development of discourse and formal skills needed to achieve effective communication.

Learning tasks

1. Which data would you use for language teaching: sentence linguistics data or discourse analysis data? Back up your position.
2. The following is a list of activities for discourse comprehension, arrange them in a top-down sequence
   - Say *Right*, *Wrong*, or *I don't know.*
   - Fill in the blanks with *for* or *since*.
   - How many people are involved in the discourse? What do they do? How are they related?
   - Choose a partner and discuss questions about the topic of the discourse before reading or listening to it.
   - Find another way to say it.

- Choose the sentence that best provides the global idea.
- Change the tense of the verbs in the following statements so that they are true.
- What is the purpose of the discourse?
- Put the sentences in the right order
- Where does it take place? What do you know about that place?
- What type of discourse is it?
- What do illustration, title and subtitle suggest?

3. The following is the sequence of questions that students are asked to answer after reading the text "The Ernest Hemingway Memorial Museum".

- *Who was Ernest Hemingway?*
- *Where did he write The Old Man and the Sea*?
- *Why was this novel so important to his literary career?*
- *What were some of Hemingway's hobbies in Cuba and in other places?*
- *In one or two paragraphs, summarize the description of Hemingway's house.*

a) To which approach does the sequence correspond: bottom-up or top-down, or a mixture? Are these activities enough for understanding the text? Explain.

The Ernest Hemingway Memorial Museum

On December 27, 1939, Ernest Hemingway moved into the hilltop house at La Vigía, in San Francisco de Paula, on the outskirts of Havana. This remained his permanent residence for the rest of his life in Cuba.

After his death, his house became a memorial house, so that Hemingway's admires could see how he lived and worked in Cuba.

On the second floor of the mansion's tower, Hemingway wrote *The Old Man and the Sea*. In the room, you can see a typewriter and other materials he used while writing the novel for which he was awarded the Nobel Prize for Literature in 1954.

Once, Hemingway found a pleasant, typically Cuban restaurant which became his second home in Cuba: El Floridita. Nearly every

afternoon, the U.S. writer would go there where the daiquiri, his favorite drink, was served to him as Papa's Special, with a double shot of rum.

La Vigía looks as it did when the writer lived there, with the books he liked to read, souvenirs of his adventures in Africa and mementos from the expeditions in the Gulf of Mexico. There you can also see his trophies, guns, belongings, and the family furniture. The decorations show Hemingway's preferences in art, which go from ceramic piece by Picasso to colorful posters of the Spanish bullfights he loved.

As a memorial museum, La Vigía pays homage to the universally recognized literature that is Ernest Hemingway's legacy, as well as to the man who was always Cuba's good friend.

(Taken from Enriquez, I., San Emetetio, E., Barrero, M., & Faedo, A. (2007). English for Eighth Graders. Workbook. Ciudad de La Habana: Editorial Pueblo y Educación. p. 40)

4. Design a sequence of activities that you think might be more recommendable. Explain the approach you followed.

Chapter 5: Factors of coherence: discourse functions and context

In order to interpret a real-life language exchange, several aspects must be taken into account simultaneously. Besides knowing the rules that operate within sentences and the devices which create formal links between them, it is essential to understand how coherence is created in *context*[27]; i.e. all the relevant textual, physical, social, cultural, and psychological —linguistic, nonlinguistic, and nontextual— factors which affect spoken or written interaction and determine the appropriateness of utterances. It is thus, necessary to look behind the literal, formal meaning of what is said or written and to consider what the sender of the message intends to achieve; in other words, to try to understand the *function* of an utterance.

The functions[28] of utterances must be established pragmatically and are defined by the interaction of language and context. Language as the material wrapping of thought reflects reality and serves to express people's ideas and thoughts; as a system of conventional signals, it is used for communication by a given community; and in its concrete realization (in speech) such signals acquire specific meanings. Attempting to understand such meanings by ignoring the context of use would lead to ambiguities and misinterpretations in some cases.

Context creates possibilities for interpretation of utterances and helps remove multiple ambiguities and vagueness in speech for it entails the situation within which the communicative interaction takes place. It has a dynamic character because situations do not remain identical in time, but change.

The following chart illustrates how context alters sense and meaning.

Language exchange	Context	Sense

[27] According to Teun van Dijk (1982, p.191) "The technical term we use for such a situation" - referring to 'situation of speech interaction'- will be that of CONTEXT"… "Whereas a COMMUNICATIVE SITUATION is an empirically real part of the real world in which a great number of facts exist which have no systematic connection with the utterance (either as an object or as an act), such as the temperature, the height of the speaker, or whether grass is growing, a context is a highly idealized abstraction from such a situation and contains only those facts which systematically determine the appropriateness of conventional utterances."

[28] They are the purposes of communication. "Functions" and "language functions" are terms often used in language teaching and in syllabus design to refer to speech acts.

- *Can I go out to play?* - *It's raining.*	The reply given to a kid asking for permission to play at the yard.	Denial or refusal
- *Have you cut the grass yet?* - *It's raining.*	The need to give reasons or explanations for unfulfilling a task.	Excuse
- *I think I'll go out for a walk.* - *It's raining.*	An attempt to prevent somebody from going out.	Advice
- *It's raining. I think I'll go out for a walk.*	Someone argues he is going out, just because it is raining.	Indication (the speaker loves to get wet in the rain.)

Most authors refer to contexts of different kinds: textual, physical, social, cultural, and psychological, and emphasize that such contexts involve elements that may have some bearing on the language interchange. This means that context includes the language surrounding what is said; that is, those utterances that precede and follow the utterance in question, the elements of the surrounding physical situational as well as the reference to the external world that may appear in an utterance, the participants taking part in the interaction, the relationships between them, their shared knowledge and assumptions about the world, their observation of social conventions; and the sociocultural background, in general, that is relevant for the interchange. If participants are from the same s*peech community*[29] they would have at least one speech variety in common.

Van Dijk (1982), for instance, identifies as parts of contexts: speech participants and their internal structures (knowledge, beliefs, purposes, and intentions), the acts themselves and their structures, a space-time characterization of the context in order to place it in some actual possible world.

In conversations, context also comprises previous conversations between the participants, relevant aspects of their life histories, the general rules of behavior

[29] For example, a village, a region, a nation the participants belong to and the speech variety they have.

the parties subscribe to, the space where the exchange takes place and the ways in which the participants choose to make use of that space.

The following pun is very illustrative of the way communication may be achieved by only using a word, a short phrase or even a single gesture in a context in which it is relevant. In this case communication is disrupted because the student assumes that the word *tense* was used in its meaning of a linguistic category and not as a state of mental strain.

> One day an English grammar teacher was looking ill.
> A student asked, *"What's the matter?"*
> *"Tense,"* answered the teacher, describing how he felt.
> The student paused, then continued, *"What was the matter? What has been the matter? What might have been the matter... ?"*

Taking into account the influence of context upon language in use, discourse may be either context-embedded (depending on contextual features found in the immediate environment) or context reduced or decontextualized (depending more on the features of the linguistic code and the form of the discourse itself).

In short, human communication relies quite heavily on context and on the shared knowledge of the participants. The meaning of discourse is created in particular contexts by particular senders and receivers by linking the literal meaning to function and social meaning.

Then, in order to infer the function of what is said from its literal, formal meaning, people must, first, examine the range of possible functions of language and then, try to understand how people correctly interpret them.

The interpretation of the connection between form and function helps us to explain how some stretches of language are coherent without being cohesive. Such interpretation is at the same time culture-bound, so it must not be carried out in the same way in all languages.

Macro and micro -functions of language

As it was explained in Chapter 3, the classification of the main functions or macro-functions of language has been a concern of linguists and other specialists since ancient times. Jacobson's formulation of six main functions has

been recognized as one of the clearest and most influential in further classifications. Thus, there are linguists who substantiate the idea of a basic double-function of language; namely, the cognitive - communicative function.

The classification that best suits the purpose of this book, as expressed in Chapter 3, is the one provided by Cook (1989), which points out the following macro-functions: the emotive, the directive, the phatic, the poetic, the referential, the metalinguistic, and the contextual functions.

In actual communication, all these functions are closely related, but there is always a predominant one, which influences the verbal structure of a message. This may be seen in the following examples,

Exchange A
Mary: *Hello?* Alice: *Hello, is Mary there?*
Monologue
It´s raining cats and dogs; so … I…
Exchange B
Bill: *Excuse, me, sir –where's the post office, please?* Man: *It's across the park, next to Fred's Restaurant*.

In the first language exchange, the predominant function is the phatic one, also known as the function of contacting, which aims at opening the channel. In the monologue, the poetic or aesthetic function predominates as it has to do with the form of the message and with the resources used by the sender to convey meaning (a proverb is used to express that is raining very hard). In the last exchange, more than one function can be easily appreciated, but the predominant one has to do with the information about reality that is transmitted, with the content of the message, i.e. with the post office; in this case, the referential or informative function predominates.

The small number of macro-functions of language may be divided into smaller categories, or **micro-functions**[30]. For example,

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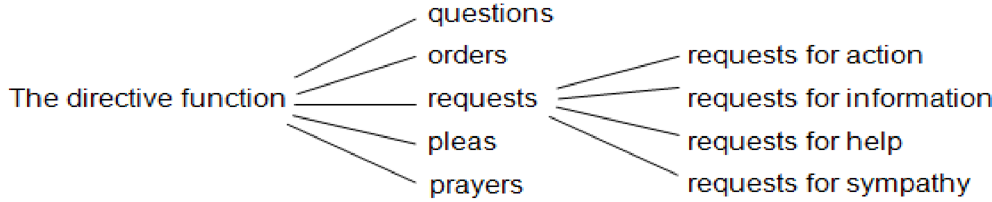
[30] "Micro-function: a detailed category of purposes to which language can be put" (Cook, G.; 1989, p. 157)



The diagram will become more precise and explicit as it moves from left to right. The resulting list of functions is of the type used in functional language courses. Here lies the connection between functional courses and functional approaches to linguistics.

As Alice O'Maggio (1986) explains, the Council of Europe has compiled comprehensive catalogues of language functions in various languages, used as resource documents for developing language courses for specific purposes. She points out that in such catalogues functions are subsumed under general headings as the six types of language functions listed by Wilkins (1976) and the six major categories of functions identified by Van Ek (1975). (p. 213)

Wilkins' types of functions are:

1. Judgment and evaluation: approving, disapproving, blaming, etc.;
2. Suasion: inducement, compulsion, prediction, warning, menacing, threatening, suggestion, advising;
3. Argument: informing, asserting, denying, agreeing;
4. Rational inquiry and exposition: drawing conclusions, making conditions, comparing and contrasting, defining, explaining reasons and purposes, conjecturing, verifying;
5. Personal emotions: loving, hating, despising, liking;
6. Emotional relations: greetings, expressing sympathy, gratitude, flattery, cursing.

Van Ek's six major categories of functions are:

1. Imparting and seeking factual information
2. Expressing and determining intellectual attitudes
3. Expressing and inquiring about emotional attitudes
4. Expressing and determining moral attitudes
5. Expressing and inquiring about getting things done (Suasion)
6. Socializing (Engaging in social activities)

The functionally based approach to language teaching used by the Council of Europe has been adapted to develop courses in different languages. For this reason, several lists of functions[31] may be encountered in the literature on language teaching, which are, undoubtedly, valuable tools for language teachers and course designers; although, as Cook (1989) states: "…no list could ever claim to be exhaustive and complete". (p. 28)

Generally, there may be some kind of sequencing to functions, some order in the way they follow another: question → answer, offer → acceptance or refusal, etc. But, not all functions can be so straightly labeled, and there is not a one-to-one utterance – function correspondence; i.e. a given utterance may perform more than one function, for meaning may vary with context. The function of an utterance must be established pragmatically; i.e. by studying how the meaning of discourse is created in particular contexts for particular senders and receivers.

For instance,

- In the following language exchanges between two friends, the utterance "*We went camping last weekend"* performs different functions.

A: *Why didn't you go to Buena Fe concert last Friday?* B: *We went camping last weekend.* (Giving reasons)	A: *We went camping last weekend.* (Talking about a past experience) B: *Oh, really? Did you have fun?* A: *We had a great time.*

Pragmatics in discourse analysis

According to van Dijk (1982), *pragmatics* is the third major component of any semiotic theory. Its task is the study of "the relationships between signals and their users"[32] (p.189) and it should make an independent contribution to the analysis of the conditions that make utterances acceptable in some situations for speakers of a language. Syntax (and morpho-phonology) provides the well-formedness conditions for utterances, semantics the meaningfulness and

[31] Appendix 1 contains a list of communicative functions taken from the book *Function in English,* by Jon Blundell, Jonathan Higgens, Nidle Middlemiss, 1982.

[32] After Pierce's work, it has mainly been Morris (1946) who has formulated the task of a pragmatic component of semiotic theories.

reference conditions, while pragmatics looks into the physical, social and cultural conditions that make utterances acceptable/unacceptable.

As pragmatics deals primarily with the social, cultural and physical aspects of the situations that shape how people communicate with each other, a pragmatic analysis would take into account language-in-use variation, as well as interlocutor-related factors such as age and social relationship, and communicative factors such as politeness and appropriateness. For instance, the referential use of demonstrative pronouns in English (this and that), although grammatically correct, may be appropriate under certain circumstances and inappropriate in others. If a child pointing at food on the plate in front of him asks: "*What's this?*" the question is appropriate as the speaker is a child having dinner at home, but this same question is inappropriate if it is asked by an adult invited to dine at a friend's house; it might be insulting to the host*;* in turn he might say "*What's this new dish you are serving?*"

The input for pragmatic analysis is sentences (or discourses) as specified in its syntax plus their semantic interpretation as given in its semantics. Such discourses are objects and as such cannot be called successful or non-successful. Therefore, the first task of pragmatics is the pragmatic interpretation of utterances i.e. to turn the objects into acts. The second task then, is to place these acts in a situation (context) and to formulate the conditions in which such utterances are successful, i.e. the conditions for *appropriateness.*

The semantic meaning of a sentence is time and place-free. When such a sentence is used as an utterance in context it acquires pragmatic meaning, which is connected to its semantic meaning.

There are pragmatic theories that provide essential insights into the nature of coherence and the problems of communication in a foreign language and culture. The most widely known are the theory of *Conversational Principles* and the *Speech Act* theory.

The theory of Conversational Principles

There two universal principles in human intercourse: the co-operative and the politeness. However, their realization differs according to the culture of the participants.

According to Cook (1989), the idea that conversation proceeds according to the **co-operative principle** (also known as co-operating principle) was first proposed by the philosopher Paul Grice (1975), who suggested that there are four conversational maxims:

1) The maxim of quantity: be brief; give as much information as is needed.
2) The maxim of quality: be true; speak truthfully.
3) The maxim of relevance: be relevant; say things that are relevant.
4) The maxim of manner: be clear; say things clear and briefly.

The co-operative principle implies people´s interpretation of messages on the assumption that the sender has obeyed the maxims; i.e. the "co-operation" between speakers in using them.

For example, in the following exchange

A: *Do you want some coffee?*

B: *My blood pressure is high.*

B's reply may appear not to be connected to A's question. However, since A has made an offer and since a reply to an offer is usually either an acceptance or a refusal, B's reply is here understood as a refusal. B has used the "maxim" of relevance. Coffee is not recommended in such case.

The combination of this assumption with general knowledge of the world enables the receiver to understand moving from the literal semantic meaning of what is said to its pragmatic meaning and then, infer what the sender is expecting.

The fact that people follow the co-operative principle does not necessarily imply that people are conscious of this, neither that they can explain it. They act as if they knew this, the same as they do when using grammar rules.

Sometimes it is difficult to obey the four maxims at the same time; because, the discourse type or the situation demands sacrificing one to favor another. In scientific discourse, for example, quantity is sacrificed to quality. In figures of speech such as metaphor, hyperbole, irony, and others, the maxim of quality is

flouted, but in order to be understood the sender must be sure of the receiver's knowledge and culture so as to understand the figurative meanings of expressions like "It's raining cats and dogs", "as cool as a cucumber", "to read between the lines", etc. Thus, quantity is sometimes broken and people give more or less information than what is needed, or perhaps they deliberately are very brief in order to be relevant. The maxim of manner is also violated for several purposes: for humor as in puns[33] or to exclude overhearers from conversations.

Examples of puns[34]:

- Example 1: "A tailor guarantees to give each of his customers a perfect fit." (The joke is based on the homonyms: *fit* and *fit* (both functioning as nouns), one meaning perfectly fitting clothes, and the other a nervous spasm.)
- Example 2:

  Customer: *Waiter!*

  Waiter: *Yes, sir.*

  Customer: *What's this?*

  Waiter: *It's bean soup, sir.*

  Customer: *Never mind what it has been. I want to know what it is now.*

  (The joke is based on a pun which makes use of another type of homonyms: *bean*, as a noun and *been* as the past participle of *to be,* that are homophones. As the example shows, they are the same in sound, but different in spelling.

- Example 3: "Isn't our Kate a marvel! I wish you could have seen her at the Harrisons' party yesterday. If I'd collected the bricks she dropped all over the place, I could build a villa."

  (To drop a brick means *to say unintentionally a quite indiscreet or tactless thing that shocks and offends people*.)

The meanings created by these flouting of the co-operating principle are often social and attitudinal because they signal the attitude of the sender to the receiver and the type of relationship between them.

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[33] Puns are jokes based upon the play upon words of similar form but different meaning (i. e. on homonyms). They are frequently based on the ambiguousness of idioms.

[34] These examples were taken from *English Lexicology*. 2004

Like the co-operating principle, **the politeness principle** is formulated in terms of maxims which people assume that are followed by others in their utterances; so such maxims affect the production and processing of discourse.

The three maxims formulated by Robin Lakoff (1973) are: don't impose, give options, and make your receiver feel good. For instance, when people make a request using questions like: Would you mind…? Could you tell me …? or when they add the word *please* as in What's your name, please?, they are trying to fulfill these maxims.

Both principles, the co-operative and the politeness, reveal a dual purpose in human language exchange: to act efficiently together with other people, and to create and maintain social relationships. In some situations and types of relationships, one of them becomes dominant and the other is almost forgotten (Cook, 1989).For example,

> In emergencies, if some friends are visiting a cave and one of them notices a part is falling down, he shouts "*Run!"* to people around, being polite is not quite appropriate because what is needed is the immediate reaction of people involved in the situation.

Cook states that Brown and Levison (1978), after studying the politeness phenomena in different languages and cultures, suggest that their origin is the same in all societies, and that all human beings must *acknowledge the face*[35] of other people to enter into social relationships with each other. In other words, people should avoid intruding upon other's territory (physical, a particular field of knowledge, a friendship) and also seek to enlarge the territory of others (what Lakoff refers to as *make your receiver feel good*). They remark that the specific nature of *the face* varies from culture to culture which may bring about misunderstandings between people from different cultures. That is why teachers of foreign languages must be aware of such differences to deal with them properly in class.

Speech Act theory

Inferring the function of what is said by considering its form and context is an essential ability for the creation and reception of coherent discourse and thus

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[35] "Face: the physical, mental, or social territory of an interlocutor." (Cook, 1989, p. 157)

for successful communication. The principles of politeness and co-operation are not, on their own, enough to provide the explanation for this inference. To do this, people also need knowledge of the physical and social world, and to make assumptions about the knowledge of the people with whom they are interacting.

The speech act theory (first formulated by the philosopher John Austin (1962), later developed by John Searle (1969, 1975) —another philosopher—, and subsequently developed by other thinkers) is an approach that tries to formulate how such knowledge is brought into play. This theory provides an account of how some apparently unconnected utterances go together in conversational discourse to form a coherent sequence. "In speech act theory a distinction is made between the propositional meaning of a sentence and its illocutionary force (i.e. the use made of the sentence in communication, e.g. as a request, a warning, a promise)" (Richards, Platt & Platt, 1992, p. 297)

In the *Longman Dictionary of Language Teaching and Applied Linguistics*, a *speech act* is regarded as a sentence or utterance which has both propositional meaning and illocutionary force or what is the same illocutionary meaning. In most definitions, the term *utterance* is preferred to *sentence*, i.e. a speech act is seen as an utterance as a functional unit in communication (Richards, Platt & Platt, 1992) or defined in terms of intention and/or effect (Cook, 1989).

The differences among the terms *proposition*, *sentence*, and *utterance* as well as their relationships might be underlying in the above definitions. As Teun van Dijk (1982) stated: "a *proposition* represents a fact", "…a *sentence* expresses a proposition …an *utterance act* realizes a sentence" (p. 193).

Cook (1989) defines an *utterance* as "a short, intuitively defined unit of discourse which may or may not be necessarily interpretable as a sentence"; a sentence as "the highest formal linguistic unit defined by the rules of grammar"; and a proposition as "a unit of meaning which can be realized in different linguistic forms and which can be expressed as a simple declarative sentence" (p. 158). Accordingly, he uses the term *utterance* meaning a unit of language used by somebody in context to do something —to communicate— and reserves *sentence* for grammatically complete units regarded purely formally, in isolation from their context and their function.

As explained in the above mentioned dictionary, an utterance may consist of one word, one sentence, or more than one sentence; and a proposition is the basic meaning which a sentence expresses, but a sentence may express or imply more than one proposition. So, propositions consist of (a) something which is named or talked about (known as argument, or entity) (b) an assertion or prediction which is made about the argument.

For example:

sentence	underlying proposition
John's friend, Tony, who is a dentist, likes apples.	John has a friend. The friend's name is Tony. Tony is a dentist. Tony likes apples.

Classification of speech acts

There are many different kinds of speech acts, such as requests, orders, commands, complaints, promises which are included under different classifications. These classifications are like families of speech acts. For example,

- The acts of thanking, apologizing, welcoming, and congratulating may be classed as *expressive.*
- The acts of promising and threatening are under the class known as *commissive.*
- The acts of reporting and asserting are regarded as *representative*.
- The acts in which saying the words and doing the action are the same thing are either *declarative* or *performatives.* Declarative acts are a special case of performatives acts.

  Some highly ritualistic utterances which carry no information about the world outside language because they refer to themselves, saying the words and doing the action are the same thing like *"I sentence you to death", "I pronounce you Man and Wife", "I name this ship X", "You are under arrest", and "I absolve you from all your sins"* are labeled *declarations*. In all these cases, the utterances only succeed in their function under given external conditions, known as *felicity conditions*: the authority and personal characteristics of the person who says the words,

the customs in the place (country, town) where the action occurs, the characteristics of the receiver, the code (spoken or written), and the time when the action takes place. A teacher, for instance, will not say to a thief, "*You are under arrest*".

As in declarations, in performative utterances saying is doing and they occur only under given felicity conditions, but unlike declarations their related verbs are not always said. For example, in the act of ordering someone to do something, parents do not say to their son *"I order you to brush your teeth",* but just *"Brush your teeth".* This utterance is perceived as an order if:

- The sender believes the action should be done.
- The receiver has the ability to do the action.
- The receiver has the obligation to do the action.
- The sender has the right to tell the receiver to do the action

If one of these conditions is not fulfilled the utterance will not be interpreted as an order. Besides, these conditions must be clear to the participants. They should know that these conditions exist. Children must know they have to brush their teeth after dinner, students must know that in Cuba they normally have to raise hands to participate in lessons, among some conditions.

So, if rights and obligations are firmly established in school and, for instance, the school community agrees that raising hands for participation is a way of showing respect for classmates and teachers, when teachers say either of the following expressions, students will immediately understand the order.

"Hands up, please!"
"You want to raise your hands to answer".
"Don't forget to raise your hands to participate."
"Raise your hands to participate in class, please."

The following table is based on the information given in the *Longman Dictionary of Language Teaching and Applied Linguistics* and summarizes the classification of speech acts.

Classification	Definition	Examples
Commissive	A speech act that commits the speaker to doing something in the future, such as a promise or a threat.	*If you don't stop fighting I'll call the police.* (threat) *I'll take you to the movies tomorrow.* (promise)
Declarative	A speech act which changes the state of affairs in the world.	During the wedding ceremony the act of marriage is performed when the phrase *I now pronounce you man and wife* is uttered.
Directive	A speech act that has the function of getting the listener to do something, such as a suggestion, a request, or a command.	*Please sit down.* *Why don't you close the window?*
Expressive	A speech act in which the speaker expresses feelings and attitudes about something, such as an apology, a complaint, to thank someone, to congratulate someone.	*The meal was delicious.*
Representative	A speech act which describes states or events in the world, such as an assertion, a claim, a report.	The assertion: *This is a German car.*

Table 4: Classification of speech acts

As it has been seen, the speech act theory relates the function of utterances to a set of felicity conditions and the knowledge of the participants of these conditions and may help us to understand the unity of discourse. It provides us with a means of penetrating beneath the surface of discourse; to establish the function of an utterance, to guess structures beneath the surface, sequences and relations of acts.

Another classification of speech acts (introduced by Searle, 1975) is that of *indirect speech acts* which are those performed indirectly, such as the speech act of requesting something to drink presented above or in a sentence such as *Could you repeat?*, though interrogative in form, it is used to make a request.

Indirect speech acts are often felt to be more polite ways of performing certain kinds of speech act, such as requests and refusals.

Layers of intention and interpretation of language

In speech act theory, utterances have different kinds of meaning, which are sometimes distinguished by three layers of intention and interpretation, and at other times by two. These distinctions have been discussed by different authors (Richards, Platt & Platt, 1992; Cook, 1989; van Dijk, 1982), who have served as basis for the following presentation of the topic.

The three layers of intention and interpretation are locution, illocution, and perlocution. A distinction between these layers in terms of three different types of act involved in or caused by the utterance of a sentence is made by Austin in the theory of speech acts.

1. A ***locutionary act*** is defined as "the saying of something which is meaningful and can be understood" (Richards, Platt & Platt, 1992, p. 217). It is regarded by van Dijk (1982) as a complex act consisting of several orders of actions at the phonetic, phonological, morphological, and syntactic levels, which has to do with the formal meaning of the words. For example, saying the sentence *Close the door* is a locutionary act if the receivers understand the words c*lose, the, door* and can identify the particular *door* referred to.
2. An **illocutionary act** is using a sentence to perform a function (Richards, Platt & Platt, 1992, p. 217). For example, *Close the door* may be intended as an order or a command. An act of language, as van Dijk (1982) says, is participants-successful, if the hearer recognizes the intended meaning/reference of the utterance, and if the speaker has the purpose that this particular hearer should form this recognition.
3. A **perlocutionary act** is the results or effects that are produced by means of saying something (Richards, Platt & Platt, 1992, p. 217). For example, *closing the door* would be a perlocutionary act. Teun van Dijk (1982) explains that it is: "… an act of which the conditions of success are given in terms of purposes of the speaker with respect to some change brought about in the hearer AS A CONSEQUENCE OF the illocutionary act. An advice is perlocutionarily successful, for instance, if the hearer FOLLOWS

the advice, acts UPON the advice, as purposed by the speaker and as a consequence of the recognition of the illocutionary act". (p. 199)

Van Dijk adds that whether the hearer does so is beyond the control of the speaker and the conventional norms of communicative interaction —although it is subjected to other social conventions of interaction. Hence, perlocutionary effects are beyond the domain of a linguistic theory of pragmatics. That is, perhaps, a reason for the less frequent use of Austin's three-part distinction than the two-part distinction (between the propositional content of a sentence and the illocutionary force).

Then, the two-part distinction implies that utterances have two kinds of meaning (Richards, Platt & Platt, 1992):

a) propositional meaning (also known as locutionary meaning). This is the basic literal meaning of an utterance which is conveyed by the particular words and structures which the utterance contains. The proposition (s) which a sentence expresses or implies.
b) illocutionary meaning (also known as illocutionary force). This is the force or intended effect the utterance or written text has on the reader or listener; its function as requests, commands, orders, etc.

   For example, in *I am thirsty* the propositional meaning is what the utterance says about the speaker's physical state. The illocutionary force is the effect the speaker wants the utterance to have on the listener. It may be intended as a request for something to drink. (p. 343)

Pedagogical implications

In actual communication, all the functions are closely related, but the structure of a message largely depends on the predominant function, which is quite relevant for both, understanding and producing discourse.

Teachers should guide their students in the process of discourse interpretation and production by clarifying the situation. This means that they should provide clues about the setting (place and time, physical context), the scene (the psychological setting, including characteristics such as level of formality and sense of play or seriousness), the social and cultural factors that might determine the appropriateness of the communicative process.

Thus, foreign language teachers should help their students interpret a language exchange by guiding them to infer or to understand the function of what is said or written. In this sense, they should, first, examine the range of possible functions of language and second, try to understand what the sender of the message intends to achieve with it by taking into account the form of the message, looking behind its literal, formal meaning and by considering its full context. Inferring the function of language in use by considering its form and context is an essential ability for coherent discourse and thus for successful communication.

While having the students infer or understand the function, it is advisable that the teacher does not burden the students with a great amount of metalanguage from the theory of discourse analysis, but to have them use the many everyday names for functions.

Teachers should raise their students' awareness of the importance of coherence for successful communication, which implies the combination of several factors like those discussed in the above pages.

The application of pragmatic theories, such as that of *Conversational Principles* and the *Speech Act* theory, to language teaching may be an important tool to succeed in communication in a foreign language. The use of conversational maxims and of the layers of interpretation and intention may help students improve their communicative competence.

Learning tasks

1. Here is a transcript of a language exchange.
   a) What features of context can you infer from it?

      Meg: *Everything looks delicious!*

      Mike: *Uh, this isn't mine. I ordered steak –well done.*

      Waiter: *Oh, I'm really sorry. I'll bring your steak right away.*

      Joe: *Do you mind if we start?*

      Mike: *Oh, no, please do.*

      Janet: *Oh, waiter, could I have another fork, please? This one isn't clean*.

      Joe: *And could we have some more water, please?*

      Waiter: *Certainly.*

Mike: *Does anyone mind if I smoke?*

Janet: *Well … actually, I´d rather you didn't.*

Mike: *Oh, well, no problem. How's your fish, Meg?*

Meg: *It tastes kind of funny to me. Here, taste it.*

Mike: *Uh, no thanks. Why don't you send it back and get something else?*

Meg: *Good idea. I think I'll get a steak.*

(Taken from *Spectrum 3. A Communicative Course in English*. 1990, p. 99.)

b) What non-linguistic and non-textual factors would you consider to process the previous language exchange?

2. Which of the four maxims has been flouted in each of the following examples? Back up your answer.

a) Peter is singing the blues[36] since Miriam left him.

b) A lecturer invited to deliver a two-hour lecture on *Using video in language teaching* spent approximately an hour talking about the most common teaching aids used in foreign language teaching.

3. Explain the three layers of meaning in the following act:
   - A teacher to his class: *"Don't let your studies to the 11th hour"*

   a) Before explaining the three layers do the following tasks:
      - Transcribe the utterance phonetically.
      - Transcribe the utterance phonologically.
      - Underline the morphemes.
      - Circle the words.
      - Identify the phrases that make up the utterance.
      - Explain the semantic meaning of the utterance.

   b) How are the actions accomplished at the phonetic, phonological, morphological, syntactic, and semantic stages related to the locutionary act?

4. Reread the language exchange in Task 1 and answer:

   a) What was Mike's purpose when he said: "*Uh, this isn't mine. I ordered steak –well done".* What result or effect did he expect?

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[36] *To sing the blues* means to be disappointed or disillusioned.

    b) Did Mike attain the expected result or effect?

5. Look at the functions listed in Appendix 1 and put a check mark next to those present in the course you teach. Then, answer the following questions:
    a) Are some communicative functions more important than others?
    b) What do you think about the order in which they appear in the language course you are teaching?
    c) How do they relate to grammar and vocabulary?

Chapter 6: Factors of coherence: knowledge in discourse processing and production

As it has been previously emphasized, knowledge is quite important in discourse analysis. It is crucial to understand what makes a stretch of language meaningful and unified, to infer the function of what is said, and to work with the overall structures of discourse; in sum, knowledge is needed in order to process and produce discourse.

In the process of interpretation and in discourse production, at least three types of ***background knowledge*** must be activated: linguistic information, or one´s knowledge of the code; knowledge of the world, including one's store of concepts and expectations based on prior experience; and knowledge of discourse structure, or how various types of authentic discourse (such as conversations, radio broadcasts, literary texts, newspaper accounts, fables, political speeches, and the like) are generally organized (O'Maggio, 1986, p. 97).

Hence, **knowledge in discourse** implies linguistic information or participants' knowledge of the code, knowledge of discourse structure, and participants' familiarity with, and information about the physical and social world, the social conventions, what is going on around, the people with whom we are interacting. It has to do with the pre-existing and shared knowledge the participants have, with their sociocultural background, and with the social relationships between them.

In language in use, people need background knowledge and knowledge of the senders and receivers of the discourse. In order to understand the antecedent of a pronoun, or the purpose of an utterance, there should be a pre-existing knowledge of the events and about appropriate behavior of senders and receivers in the given situations. Receivers' knowledge may affect the order of information, the grammatical choices, the word order, among other aspects in discourse. That is why senders should assess receivers' knowledge to succeed in communication (Cook, 1989).

According to Cook, the role of knowledge in discourse production and comprehension has been considerably stimulated by findings in the field of

Artificial Intelligence, which attempts to program computers to produce and understand discourse and tries to discern how pre-existing knowledge of the world and language interact, so as to reproduce the process in computers. The most important finding of Artificial Intelligence for discourse analysis is that of knowledge *schemata.*

In her book *Teaching Language in Context,* Alice C. O'Maggio (1986) refers to Schema Theory, a theoretical model which describes and formalizes the role of background knowledge in language comprehension. As she states, one of the basic principles of this theory is that any given text does not carry meaning in and itself, but provides direction for listeners or readers so that they can construct meaning from their own cognitive structure (previously acquired or background knowledge).

O'Maggio (1986) defines "The previously acquired knowledge structures accessed in the comprehension process" (p. 100) as s*chemata*[37] (plural of *schema*) and refers to the definition of *schema* given by Rumelhart (1977) who considers it as "an abstract representation of a generic concept for an object, event, or situation". Thus, she explains that each of us has an abstract representation of the concept of *house*, which may be altered considerably depending upon whether one adds adjectives such as *elegant* or *enormous*, as opposed to *ramshackle* or *squalid*. She specifies that cultural differences may also alter the abstract representation for a given concept: *house*, *maison*; and that, according to Rumelhart, misunderstanding may happen when we have found the wrong schema for a given concept or event.

Cook (1989) also defines and explains knowledge *schemata*. He regards it as the mental representations of typical situations used in discourse processing to predict the contents of the particular situation described in discourse; and explains that the mind stimulated by key words, phrases or by context activates a knowledge schema and uses it to make sense of what is said. He says that if the knowledge schema of the receiver corresponds to that of the sender, the latter should only mention those features or ideas that are not in the receiver´s schema; and the others are assumed as *by default*; and that prevents the sender from giving irrelevant or superfluous information on particular situations.

[37] Also *schemes*

He remarks that schemata are data structures, representing stereotypical patterns which people retrieve from memory and use in producing and understanding discourse; which let human communication be economical as the successful communicator chooses only the features that differ from the potential receivers' schema so as to be relevant.

There are several terms related to *schema and schemata*. Alice C. O'Maggio (1986) lists some of these closely related terms that are similar, not exact synonymous, like *scripts*, and *plans*, among others; meanwhile Richards, Platt & Platt (1992) put the following terms under the same heading: *scheme, schema, macro-structure, genre-scheme, discourse structure,* and *rhetorical structure.* (p. 323)

The ways in which the topic, propositions, and other information are linked together to form a unit distinguish different kinds of texts. For example, stories, descriptions, letters, reports, poems). This underlying structure which accounts for the organization of a text or discourse is known as the "scheme" or "macro-structure". For example, the scheme underlying most narratives is:

> Narrative = opening or orientation (including time, place, and character identification) + goal + problem + resolution (climax) + a coda (including a possible moral) + abstract (a sort of title) (Hatch, 1992)

To sum up, *schemata* or *schemes* are the individual's mental representations either of his/her background knowledge of the world and expectations about objects, events, and situations or of his/her knowledge of the patterns or structure of different texts or discourse types, which accounts for the organization of a text or discourse.

As Alice C. O'Maggio (1986, p. 102) points out, there are two basic kinds of schemata used in interpreting messages: content schemata (relating to the individual's background knowledge of the world and expectations about objects, events, and situations) and formal schemata (relating to the individual's knowledge of the rhetorical or discourse structures of different types of texts). Both types of schemata are important in processing and producing discourse.

In each meeting, people start with a set of assumptions whose accuracy seems to improve as they increase their knowledge of the world and successful

communication must work within the framework of the receiver's existing knowledge. So, information is regarded as relevant when it allows people to modify their knowledge structures to give them a more accurate representation of the world; and, as Sperber and Wilson say, relevant information produces the greatest change in our knowledge for the least processing effort. Successful communication gives us new information, but works within the framework of the receiver's assumptions." (Cook, 1989, p. 74)

The idea of pre-existing schemata explains the maxims of quantity and manner. Language exchanges do not start from scratch. There is normally some sort of shared knowledge and assumptions between participants. So, if senders only provide information which is known by receivers, they may appear too long-winded, but if senders take knowledge for granted, they are too brief. In both cases, the maxim quantity or brevity has not been taken into account. If the participants make false assumptions, clearness will be affected. "Discourse which underestimates the degree of existing knowledge becomes boring; discourse which overestimates it becomes incomprehensible". (Cook, 1989, p. 90)

There is evidence which shows that the mind uses knowledge schemata in the interpretation of discourse. For instance,

A. People questioned about a text or asked to recall it frequently fill in details which are not given in the text.

   e.g. In the reading process of the text entitled *Penicillin,* after skimming through it, students were asked to complete several tasks in order to deepen into its content. One of the tasks was the following true-or-false activity:

   - Write true, false or I don't know taking into account the information given in the text.
     a) ___ Penicillin is obtained from filtrates of moulds of the genus *Penicillium* or produced synthetically.
     b) ___ Penicillin kills a narrow spectrum of bacteria.
     c) ___ Numerous other antibiotics of the penicillin family have been discovered such as Ampicillin, Amoxicillin and Oxacillin

d) ___ Penicillin causes allergic reactions such rashes, skin redness, and anaphylactic shocks.

e) ___ Penicillin was discovered by Alexander Fleming.

f) ___ The use of the original type of penicillin is limited.

g) ___ Antibiotics of the penicillin family discovered since 1941 are more selective against, or resistant to, specific micro-organisms.

Penicillin

Any of a group of antibiotic (bacteria killing) compounds obtained from filtrates of moulds of the genus *Penicillium* (especially ***P****. notatum*) or produced synthetically. Penicillin was the first antibiotic to be discovered (by Alexander Fleming); it kills a broad spectrum of bacteria, many of which cause disease in humans.

The use of the original type of penicillin is limited by the increasing resistance of pathogens and by allergic reactions in patients. Since 1941, numerous other antibiotics of the penicillin family have been discovered which are more selective against, or resistant to, specific micro-organisms.

(Taken from Enriquez, l. et al., (2010) *Integrated English Practice I.*. La Habana: Editorial Pueblo y Educación. p.p.326)

Some students wrote *true* in items c) and d), although the examples are not provided in the text.

B. Certain uses of definite articles that are used without strictly following the grammatical rules, but the assumption that what we have mentioned is unique.

e.g. In the following exchange between two neighbors who live in a small town, one (receiver) knows the bookseller the other one (sender) is referring to because there is only one bookseller in their small town.

Neighbor 1 (Sender): *Yesterday, people were on an unusual hurry. The bookseller stood on the door staring at people going up and down, but nobody bought a book.*

Neighbor 2 (Receiver): *Oh!... now I got it… he said he`ll be out for some days.*

In other words, the degree of mutual knowledge and shared schemata affects the use of the definite or indefinite article. There are instances of definite articles that are textually determined by a previous mention and some others which are determined by assumptions of the schemata of the receiver.

As shown above, the mind uses knowledge schemata in the interpretation of discourse. There is what is known in Artificial Intelligence as *expectation given understanding,* but the scheme may be upset by an unexpected continuation as it happens, for instance, in jokes, puzzles, and literature.

For example,

> In the following exchange, the teacher is asking an arithmetic question to one of the students:
>
> > T: *Frank, if you found three dollars in your right pocket and two dollars in your left pocket, what would you have?*
> >
> > St: *Five dollars, because, two plus three equals five (*expected answer in a math lesson)
>
> But this scheme may be upset, then, it turned into a joke
>
> > T: *Frank, if you found three dollars in your right pocket and two dollars in your left pocket, what would you have?*
> >
> > St: *I'd have someone else's pants on*.

Similarly, an unexpected answer is given by John to his father, when doing the math homework at home.

> Father: *John, why are you doing your math multiplication on the floor?*
>
> John: *You told me to do it without using tables.*

Taking into account the complexity of the interaction of minds, language, and the world, discourse cannot be interpreted in reference to a single schema. The mind must activate many schemata at the same time, interacting with each other, moving rapidly form one to another, using more than one simultaneously, focusing on a sub-scheme, building new schemata, and even abandoning old ones.

Schemata may be used by telling what is probable to happen next, to predict stereotypical roles and relationships of participants, or predict plot structure or conversational development in stereotypical text types.

Teachers and pupils may have shared schemata for the progress and structure of a lesson and of their roles and responses to possible events. In the same way, participants in conversations may have some culture-bound assumptions of the development of a talk, its length, types of turns, and so on; or when people watch a soup opera, they may match it with their schemata of similar ones and are able to predict what is going to happen next.

In *Discourse*, Cook refers to a series of experiments through which Linde and Labov (1975) found that almost all subjects followed a set pattern when they were asked to describe their flats. He also talked about the use of certain narrative patterns in description, in which people tend, as Teun van Dijk (1977) suggests, to move from the general to the particular, from the whole to the part, the including to the included, the large to the small, the outside to the inside.

Deviations from these predictable patterns or regularities may be judged positively or negatively. Foreign language learners, for instance, usually deviate from them because they lack social knowledge. As they belong to another community or culture, they do not follow the conventions of the culture of the language they are learning, which sometimes may be refreshing, but at other times may bring about misunderstanding or communication breakdowns. That is why students should be encouraged to learn the socio-cultural aspects of the target foreign language, but valuing the right of being different.

In order to process and produce discourse, people need to form a hypothesis about the degree to which their schemata correspond to those of the people they are communicating with and the degree of knowledge they both share (**shared knowledge**). They also need to know about the relationships of senders and receivers and, sometimes, even some personal details.

In a communicative exchange participants rely on their prior knowledge, which may or may not be shared. Most specialists in the field of communication say that when a language exchange takes place between participants who know each other, they rely on shared knowledge. They also assert that the meaning

of a piece of discourse can change significantly with the relationship of sender and receiver, as in the following exchanges between a mother and her son, and between husband and wife:

Example 1:	Mother: *The meeting is at school* (implies that it will be a formal meeting). Son: *Yes, I know… I'll have my hair cut in the morning* (implies that he is taking precautions because students are not allowed to wear long hair in school)
Example 2:	Husband: *Something is wrong with this TV today* … (moving the position of the antenna) Wife: *The door is open* (This means that the light that enters through the door disturbs the TV signal)

Assessment of the degree of shared knowledge and of the relationships of senders and receivers affects every level of discourse, from meaning, structure, ordering, and quantity of information, to cohesion, use of articles, and sentence grammatical structure.

Knowledge of the social relationships of senders and receivers

In language in use, there is almost always some sort knowledge of the senders and receivers of the discourse, although very general or limited in some particular types of written discourse or in discourses with a low degree of reciprocity.

It is not always necessary to know very much about the individual identity of the sender or receiver but at least certain general facts about his or her social relations to the other interlocutor, as those identified by sociologists and adapted from Gremmo, Holec, and Riley (1985) by Guy Cook. These social relations are *office, status,* and *role,* whose interaction in discourse is evident. *Office* refers to a relatively permanent position within the social structure to which someone is appointed or qualified, for example, electrician, nurse, and pilot. *Status* has to do with the position in a social group, with the social importance influenced by facts like age, wealth, education, office and varying to others; e.g. a low or a high status. And *role* is defined as the part taken by a

participant in any act of communication, which a temporary interactional stance, involving certain types of perlocutionary and illocutionary acts often dependent on having certain status and office.

As Richards, Platt & Platt (1992) point out, some roles are more or less permanent, for example, that of a teacher or student, while other roles are very temporary as for instance, the role of someone giving advice. The same person could have a number of different roles in his or her daily activities. For example, a man may be a father, brother, son, husband in his family life, but colleague, teacher, employee, mentor, adviser in his working life.

Roles affect the way people communicate with each other. The relationships people have to each other in an act of communication influences the way they speak or write to each other. One of the speakers may have a role which has a higher status than that of the other speaker(s), for example, school principal and teacher, teacher and student(s), lieutenant and sergeant. Sometimes people temporarily take on superior roles, either because of the situation (e.g. bank manager and loan seeker) or because one of them has a stronger personality (e.g. student A and student B).

In some cases, all that people need is knowledge of the three (office, status, and role), but in some others, like in conversations with friends, people need more. They need knowledge of individual friends' lives as well their social identity.

There must be an interaction between the knowledge between senders and receivers, the degree and kind of information people need, and the discourse type and function in order to succeed in communication.

Pedagogical implications

In order to help students understand or produce discourse, teachers should activate at least three types of background knowledge: linguistic information, knowledge of the world (physical and social), and knowledge of the discourse type and structure.

Providing adequate background knowledge to learners before engaging them in comprehension tasks helps them activate the appropriate schema for understanding discourse. As O'Maggio explains Bransford and Johnson (1972)

show that relevant contextual knowledge is a prerequisite for comprehension, and note the importance of finding a suitable schema.

Undoubtedly, the Schema Theory is very important for discourse analysis and for language teaching, since it helps to explain the sender's choice and arrangement of information in communication, to clarify some vague notions of pragmatic theory such as relevance, quantity, and manner; as well as misunderstandings in foreign language exchanges due to mismatches or wrong interpretations of schemata.

Thus, foreign language teachers must make sure that their students know as much as needed about the identity of the receiver or sender of the discourse. If they do not know, it is the teachers' role to encourage them to find out. They should also assist their students in learning about socio-cultural aspects of the target foreign language, valuing divergences as well as keeping their identity.

Senders and receivers should be specified in the instructions of writing or speaking tasks, and in order to do that at least two aspects should be considered: social and psychological roles. Social roles are divided into two main categories, friend to friend and stranger to stranger (relationships as private person/official, patient/doctor, nurse/dentist belong to this second category (Cook, 1989); probably a third and intermediate category could have been added: acquaintance to acquaintance, which seems to be more appropriate to illustrate the relationship teacher/student. The psychological roles are neutrality, equality, sympathy, and antipathy (Cook, 1989).

Theorists and methodologists who advocate the communicative approach consider that in discourse processing and production the knowledge of interlocutors is crucial. They suggest inter-student activities and tasks in order to prepare students for using the foreign language beyond the classroom.

Some of the specific proposals referred to by Cook (1989) that have to do with the knowledge of senders and receivers are "information gap" activities, where one student has the information which others do not and which may be divided into "one-way" communication tasks in which one student has exclusive knowledge of the information, and "two-way" tasks in which there is exchange. When one student has information to convey, some of that information should

be distributed among the other students so that a certain amount of negotiation can take place as what need communicating and what does not. (Anderson, 1985)

Another suggested activity is that of providing examples of different ways of putting a clause into a sentence to say the same thing, and then ask the students determine the most suitable for specific context and receiver.

Learning tasks

1. What do you know about limericks?
   - What are they?
   - What are their main characteristics?
   - Where does the word *limerick* come from?
   - Are they used in foreign language teaching?
   - Do you know any limerick?
2. Read the following limericks twice without looking up any word in a dictionary and try to understand the gist of each.
   - Was it easy for you to understand the gist of both limericks? Why?/ Why not?

Limerick A

There was an old fellow of Lyme
Who married three wives at one time.
When asked, "Why the third?"
He explained, "One's absurd,
And bigamy, sir, is a crime."

Limerick B

A groundhog who lived in St. Paul
Was the laziest groundhog of all.
On the second of Feb
He stayed on his bed,
And spring didn't come until fall!

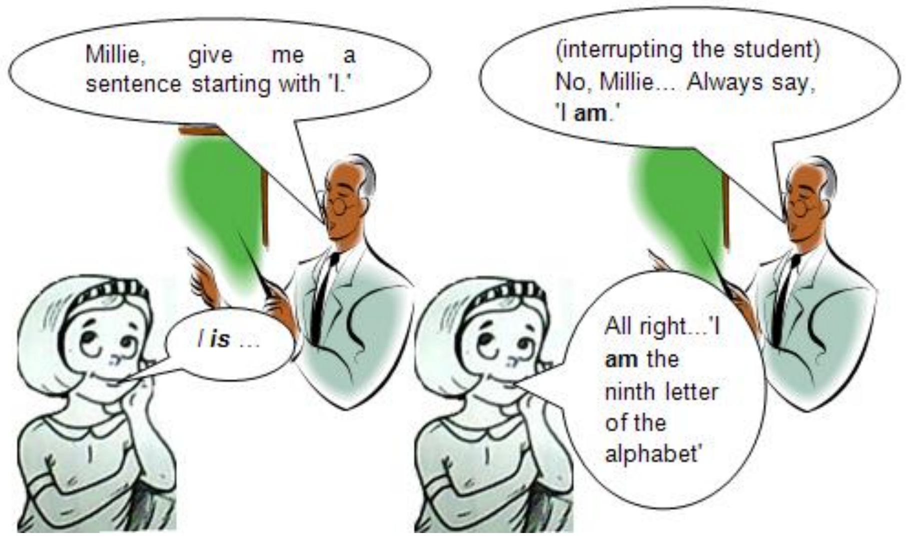
- Then, look up the meanings of the words that you do not know, the meaning of the word *crime*, read the following information, and try to understand the gist of both limericks again.

  According to legend, the groundhog (a small hibernating animal, also called “woodchuck”) comes out of his hole on February 2. If the day is cloudy, he stays out and spring is “just around the corner.” If the day is sunny and he sees his shadow, he’s frightened back into his hole, and there will be another six months of winter. St. Paul, Minnesota is known for its long winters, and groundhog watchers might especially hope for an early spring.

- Did you to understand the gist of both now? Why?

3. Describe your social relations in the classroom and out of it in terms of *office*, *status*, and *role*. What is the effect of such relationships in the development of your discourse skills?
4. Read the following exchange between a student and the teacher, and give your opinion about the teacher’s reaction and reply.

- Why did the teacher say: “No, Millie… Always say, 'I am.'”?



Chapter 7: Factors of coherence: structure, ordering, and quantity of information in discourse

Information structure is another aspect that is affected by the participants' knowledge of the world and by the sender's assessment of receiver's schemata. Information may be structured in different ways taking into account the specific receiver and the complexity of clauses in English. The choices people make about the order of information in discourse reveal their assumptions about the world and about the people they are trying to communicate with.

The presentation of "old or given" (known) information as opposed to "new" (unknown) information, which has had many interpretations and explanations, is regarded as the major concern of the information structure area of discourse. Cook (1989: 64) explains that one of the most widely accepted views is that such ordering is determined by the sender's hypothesis of what the receiver knows or does not know. What the sender thinks the receiver knows is regarded as *given* information and what the sender believes the receiver does not know is seen as *new* information.

Several terms have been used to denote "old or given" and "new" information. For instance, European researchers often use the terms *theme* and *rheme* while North Americans more commonly use *topic* and *comments.* In other words, the terms *themes, topic,* and *given or old information* denote what the sender thinks the receiver knows whereas *rhemes, comments* and *new information* stand for what the sender believes the receiver does not know. Then, the basic principle for information structure is formulated as follows:

- What the sender thinks the receiver knows (*themes, topic,* and *given or old information)* generally precede what the sender believes the receiver does not know *(rhemes, comments* or *new information)* in order of presentation.

A typical discourse structures the information as follows: Given … New, Given … New, Given … New. But as discourse proceeds, each information unit may change its status; i.e. what was new in one sentence becomes given in the next. (Cook, 1989)

This two-part structure may reflect the way the sender has organized the information in her or his mind, more than the way she or he thinks it is going to

be received in another person´s mind. Alternatively, the sender may wish to make certain parts of the message the *topic* or focus of attention of what she or he is saying, and other parts simply *comments*.

A topic connects one part of the discourse to other parts through continuity in given information (i.e. old or known information) that runs through the entire discourse and helps us understand what is being discussed. For instance, in the example given next, Ferdinand de Saussure is the topic or the known information, and most of the sentences are about his ideas and contributions to linguistics.

The comment, on the other hand, is what is said about the topic and is generally new or added information. In the first paragraph of the text included next, there are several comments about Saussure: (a) a Swiss linguist and semiotician, (b) his ideas laid a foundation for many significant developments both in linguistics and semiotics in the 20th century, (c) widely considered one of the fathers of 20th-century linguistics, and (d) one of two major fathers of semiotics.

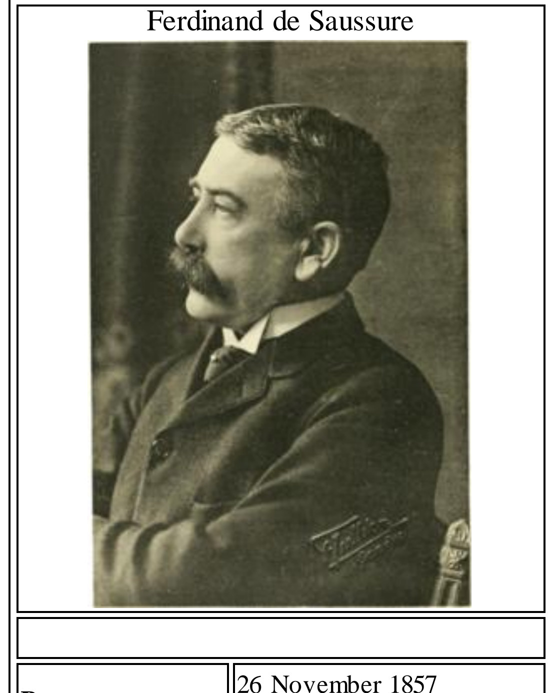
The *Given … New ordering* applies mainly to writing, because in speech stress and intonation may high-light any part of an utterance, so it becomes more complex to deal with the information structure. In spoken discourse, old or given information is frequently recoverable from the situation. In written discourse, grammatical and discourse features play an important role in making this distinction (the use determiners, pronouns, word order in the sentence). They indicate which bits of information are known and which are new.

Accordingly, Cook (1989) defines communication "...as the conversion of new information into given information, and a successful communicator as a person who correctly assesses the state of knowledge of his or her interlocutor" (p. 64). He adds that if we treat what is given as new, we will be boring, but, if we assume the new as given, we will be incomprehensible.

Example of information structure:

Ferdinand de Saussure

Ferdinand de Saussure (/sɔːˈsʊr/ or /soʊˈsʊr/; French: [fɛʁdinɑ̃ də sosyʁ]; 26 November 1857 – 22 February 1913) was a Swiss linguist and semiotician whose ideas laid a foundation for many significant developments both in linguistics and semiotics in the 20th century.[(2)(3)] He is widely considered one of the fathers of 20th-century linguistics[(4)(5)(6)(7)] and one of two major fathers (together with Charles Sanders Peirce) of semiotics.[(8)]

Ferdinand de Saussure	
	
Born	26 November 1857 Geneva, Switzerland
Died	22 February 1913 (aged 55) Vufflens-le-Château, Vaud, Switzerland
Era	19th-century philosophy
Region	Western Philosophy
School	Structuralism, semiotics
Main interests	Linguistics
Notable ideas	Langue and parole, synchronic analysis
Signature	F. de Saussure

One of his translators Roy Harris, summarized Saussure's contribution to linguistics and the study of language in the following way:

> "Language is no longer regarded as peripheral to our grasp of the world we live in, but as central to it. Words are not mere vocal labels or communicational adjuncts superimposed upon an already given order of things. They are collective products of social interaction, essential instruments through which human beings constitute and articulate their world. This typically twentieth-century view of language has profoundly influenced developments throughout the whole range of human sciences. It is particularly marked in linguistics, philosophy, psychology, sociology and anthropology."[(9)]

Although they have undergone extension and critique over time, the dimensions of organization introduced by Saussure continue to inform contemporary approaches to the phenomenon of language. Prague school linguist Jan Mukařovský writes that Saussure's "discovery of the internal structure of the linguistic sign differentiated the sign both from mere acoustic 'things' ... and from mental processes", and that in this development

"new roads were thereby opened not only for linguistics, but also, in the future, for the theory of literature."(10) Ruqaiya Hasan argues that "the impact of Saussure's theory of the linguistic sign has been such that modern linguists and their theories have since been positioned by reference to him: they are known as pre-Saussurean, Saussurean, anti-Saussurean, post-Saussurean, or non-Saussure."(11)

Footnotes

1. WFU | Le Francais Moderne – Qu'est-ce que la sociolinguistique
2. Robins, R.H. 1979. A Short History of Linguistics, 2nd Edition. Longman Linguistics Library. London and New York. p. 201. E.g. Robins writes Saussure's statement of "the structural approach to language underlies virtually the whole of modern linguistics".
3. J Harris, R. and T.J. Taylor. 1989. Landmarks in Linguistic Thought: The Western Tradition from Socrates to Saussure. 2nd Edition. Chapter 16.
4. Justin Wintle, Makers of modern culture, Routledge, 2002, p. 467.
5. David Lodge, Nigel Wood, Modern Criticism and Theory: A Reader, Pearson Education, 2008, p. 42.
6. Thomas, Margaret. 2011. Fifty Key Thinkers on Language and Linguistics. Routledge: London and New York. p. 145 ff.
7. Chapman, S. and C. Routledge. 2005. Key Thinkers in Linguistics and the Philosophy of Language. Edinburgh University Press. p.241 ff.
8. Winfried Nöth, Handbook of Semiotics, Bloomington, Indiana University Press, 1990.
9. Harris, R. 1988. Language, Saussure and Wittgenstein. Routledge. pix.
10. Mukarovsky, J. 1977. On Poetic Language. The Word and Verbal Art: Selected Essays by Jan Mukarovsky. Translated and edited by J. Burbank and Peter Steiner. p. 18.
11. [a] [b] Linguistic sign and the science of linguistics: the foundations of appliability. In Fang Yan & Jonathan Webster (eds.) Developing Systemic Functional Linguistics. Equinox 2013

(Taken from Ferdinand de Saussure (October 31, 2013) *Wikipedia, the free encyclopedia* [online version] http://en.wikipedia.org/wiki/Ferdinand_de_Saussure)

Pedagogical implications

Foreign language teachers should develop their students' skills on organizing information in discourse, deciding on and narrowing a topic, and determining the quantity and the order of information intended for a particular receiver.

Some suggestions are given next, particularly for planned discourse, in order to help senders organize discourse so as to favor understanding by receivers. First, it is necessary to choose the subject, i.e. to select the general area for being studied, discussed, or written about. Second, it is important to collect data about the subject. Third, it is essential to decide the topic, i.e. one specific part of the subject and to narrow down such topic. Fourth, it is basic to consider the audience, i.e. the people who are going to be your receivers. Fifth, it is crucial to discern how well senders know the audience so as to decide how much information they need about the topic, the details they demand, and the style to be used. Finally, it is compulsory to have a purpose in mind. Then, senders are ready to form the main idea, i.e. the special thought or feeling about the topic that they want to convey to the receiver.

In order to fulfill the above mentioned goal, teachers need to design activities in order to develop student sensitivity towards the structure, quantity and ordering of information for particular receivers.

When designing writing activities, teachers must make sure that they include in the instructions the type of discourse they want their students to write and the potential receivers of the discourse you want your students to write to. This will impact both on the style/register of the discourse and the amount of information that students should include.

It is also necessary to teach students the necessary grammar so that they are able to structure information in the text by complying with the given-new information principle (or the principle of end-focus), the principle of topic continuity and the principle of end weight.[38]

When teaching listening or pronunciation design activities that engage students in analyzing the different meanings that are conveyed when changing sentence stress.

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[38] For more information about grammar that is sensitive to discourse factors, consult Leech, G. and Svartvick J. (1989) A Communicative Grammar of English.

When giving feedback to a student on the quality of the discourse he/she has produced (orally or in writing), ask yourself these questions:

- Has this student written /spoken with a receiver in mind?
- Has he/she included enough information in order to convey his/her purpose to his/her potential receiver?
- Has he/she complied with the principles for structuring information in discourse?

One of the tasks suggested for dealing with quantity and ordering of information is to take a piece of existing discourse and add more information into it; then, ask the students to remove surplus or non-relevant information. But in order to accomplish such task successfully, it is important to give the students specific information about the receivers, at least if they are children, university students, because relevance depends on the characteristics of the receivers. This type of exercise is similar to the traditional *précis,* but it differs from it in that précis aims at expressing the same information content more economically without taking into account particular receivers or adjusting the information to them.

Learning tasks

1. The following text is intended for university students majoring in foreign language teaching. Read it, and then, rewrite it removing surplus or non-relevant information.

Limericks

Limericks are light, nonsensical verses of five lines in which the first, second and fifth lines rhyme with each other and the third and fourth lines, shorter in form, make up a rhymed couplet. The rhyme scheme can be represented by the formula **aabba**.

Though we know that limericks are named after the city or country in Ireland, we do not have a clear idea as to why they are so named. One theory is that the name comes from a group of poets who wrote in Limerick, Ireland in the 18th century. Limerick, Ireland, is a city located in the Mid-West Region and is also part of the province of Munster. The city lies on the River Shannon, with the historic core of the city located on King's Island, which is bounded by the Shannon and the Abbey River. Limerick is the third most populous city in the state, and the fourth most populous city on the island of Ireland. Another attributes the name to a party game of making up a nonsense verse and following it with a chorus

of "Will you come up to Limerick." The first limericks appeared in books published in 1820 and 1821, and the form was popularized by Edwards Lear in a collection published in 1841.

Limericks can be used in language teaching. They are good for practicing stress, rhythm and intonation after meaning comprehension.

2. Imagine that the following text is going to be read by fifth-year students majoring in Spanish and Literature Teacher Education. Read it and underline what you think they probably know.

Teun Adrianus van Dijk (born May 7, 1943, Naaldwijk, the Netherlands), is a scholar in the fields of text linguists, discourse analysis, and Critical Discourse Analysis (CDA).

With Walter Kintsch he contributed to the development of the psychology of text processing. Since the 1980s his work in CDA focused especially on the study of the discursive reproduction of racism by what he calls the 'symbolic elites' (politicians, journalists, scholars, writers), the study of news in the press, and on the theories of ideology, context and knowledge.

He founded six international journals: Poetics, Text (now called Text & Talk), Discourse & Society, Discourse Studies, Discourse & Communication and the internet journal in Spanish Discurso & Sociedad, of which he still edits the last four.

Teun A. van Dijk was a professor of discourse studies at the University of Amsterdam from 1968 until 2004, and since 1999 he has taught at the Pompeu Fabra University, Barcelona. He has widely lectured internationally, especially in Latin America. (Taken from Wikipedia, the free encyclopedia, 2013)

3. Read the following text and
   a) Give a title to the text.
   b) Point out the topic of the text.

Language is an essential part of our national identity, yet at the same time we realize that we need to communicate with people from all over the world. Over the centuries, Greek, Latin, Spanish, French, Malay, Swahili and other languages have been used as international instruments for trade, diplomacy or religion. Many of them are still in that capacity.

Nowadays, the rise of English to the position of world language is recognized by most people. According to research by the British Council, "English has official or

special status in at least seven-five countries with a total population of over two billion. English is spoken as a native language by around 375 million and as a second language by around 375 million speakers in the world. Speakers of English as second language will soon outnumber those who speak it as a first language. Around 750 million people are believed to speak English as a foreign language. One out of four of the world's population speaks English to some level of competence. Demand from other three-quarters is increasing."

Many more use it as a tool of international communication and several countries have accepted it as an official or second language. Today English is taught as the first language over six continents. Science, trade, sports and international relations of various kinds have given the English language the status of one of the world's most important languages.

The role English plays today is the result of historical processes which affected large parts of the world and reflected in the language itself.

Speakers of minority languages quite rightly fear disappearance of their cultural identity. According to Michael Krauss of the Alaska Native Language Center, nine out of ten of the 6,000 languages in the world will die out within the next century. It is like sleeping next to an elephant; regardless of its intentions, the size of the animal makes it dangerous.

No doubt the international role of English is growing. But it is very important to respect every language. Linguistic diversity and multilingualism should be recognized. Everyone is right in trying to preserve his or her vernacular tongue.

(Taken from Enriquez, I. et al., (2010) *Integrated English Practice I.*. La Habana: Editorial Pueblo y Educación. p.p.326-327)

c) Reread the text and explain how the basic principle[39] for information structure is fulfilled. Explain how each unit (*topic* and *comment*) changes its status as discourse proceeds.

[39] Basic principle for information structure: *topic* precedes *comments* in order of presentation.

Chapter 8: Factors of coherence: discourse types

There are many different ways of classifying discourse: spoken and written, monologue and dialogue, reciprocal and non-reciprocal, context-embedded and context-reduced, transactional and interactional, and planned and unplanned.

Traditionally, language teaching has divided discourse into two major categories, the **spoken** and the **written**. These two categories are the most frequently found and described in textbooks and many authors have outlined their differences (Crystal, 1995; Finch & Ortiz, 1982; Salvador, 2007; among others). But there are kinds of spoken discourse that have features in common with written discourse such as lessons, lectures, interviews, and trials.

Spoken language moves along a time axis, whereas written language lives together with the idea it expresses. By its nature, spoken language is spontaneous, momentary, and fleeting, while written language provides in its typography an idea of its organization and overall duration. Spoken language presupposes the presence of an interlocutor and is maintained in the form of a dialogue, in which the human voice comes into play; gestures, intonation, posture and body language give additional information; meanwhile written language presupposes the absence of an interlocutor and is maintained in the form of a monologue, so that the person communicating the message may be addressing it to a wide and essentially anonymous audience and therefore has no opportunity to negotiate meaning directly, fewer givens are assumed, his voice does not come into play, then more background information and linguistic means may be needed to compensate and communicate the message clearly. Spoken language is more emotional than written language.

Thus, spoken language differs from written language phonetically, morphologically, lexically, and syntactically. In spoken language one encounters more reduced forms, as well as ungrammatical forms. There is a wide use of contractions (*he'd*, *she's),* words are sometimes slurred, dropped, or accented, and sentences may appear without subjects, verbs, auxiliaries, articles, or other parts of speech or without any connections between them. For example, there is a tendency to use the direct word order in questions and omit the auxiliary verb, letting intonation indicate the grammatical meaning of the sentence, as in the statement *He missed the lesson,* which turns into a question by using a

rising intonation pattern at the end. There is also a tendency to use unfinished sentences as *If you behave like that* … Vocabulary is characterized by the use of typically colloquial words, for example, "He says you were *struck off* the rolls for something", of intensifying words as interjections, of words with strong emotive meaning as oaths, swearwords; of empty words or "fills-ups" in utterances as *well*, *so, to say*, *you see*, *you know*, *you understand*, of "mumbling" words like *m-m*, *er-r*,.

In written language, coherence is created differently than in speech since writing tends to be more planned and tightly organized, coherence and logical unity is backed up by purely linguistic means, grammatical conventions of language are somewhat carefully observed, connectors such as *moreover, furthermore, likewise, similarly, nevertheless, on the contrary, however, therefore, in connection with, etc.* are widely used, contractions should not be used unless representing oral language, abbreviations are not allowed, except established abbreviations, and words are typically bookish. All these differences are not identically present in all types of spoken and written discourses, as each of these two major categories includes several types which vary according to the degree of spontaneity, reciprocity, interaction, and planning, among other factors; and which sometimes share features of the other major category.

Some spoken discourses are more spontaneous than others. Byrnes (1984, p. 319, cited by O'Maggio, 1986, p. 124) divides them into four basic modes of speech:

1. oral presentation of a fixed script, such as that produced on stage or in a film;
2. oral presentation of a written text, as in newscasts, more formal commentaries, and lectures;
3. deliberate free speech, such as that which is characteristic of interviews and discussions; and
4. spontaneous free speech, characterized by the interactiveness of the situation as well as by constraints on the speaker's manner of production.

Written discourse is also labeled into types. Grellet (1981, pp. 3-4) identifies twelve main categories:

1. Literary passages, such as novels, short stories, essays, anecdotes, and the like;
2. Plays
3. Poems of various types;
4. Letters, postcards, telegrams, and notes;
5. Newspapers and magazines (headlines, editorials, classified ads, radio and TV programs, weather reports, etc.);
6. Specialized reports, reviews, essays, business correspondence, summaries, pamphlets;
7. Handbooks, textbooks, guidebooks;
8. Recipes;
9. Travel brochures, catalogues, advertisements;
10. Instructions, warnings, directions, notices, signs, posters, forms, price lists, menus, tickets, and the like;
11. Statistics, diagrams, flow charts, time tables, maps; and
12. Telephone directories, dictionaries, phrase books.

In addition, there is a number of items that involve written language and diagrammatic forms, which indicate the immensely widespread use of written discourse in our society; such as, bus tickets, street signs, chalked information on blackboards, computer VDU displays, identity cards, computer keyboards, medical prescriptions, birthday cards, maps, birth, marriage and death certificates, degree certificates, book-keepers' accounts, among others.

As Cook (1989) states, spoken language happens in time and must be produced and processed “on line”. In spoken discourse, one cannot stand back and view discourse in spatial and diagrammatic terms as in written discourse. When talking or listening, there is no going back, changing or restructuring; and, often, there is no pausing and thinking. However, he adds, there is no sharp division between writing and speech. Some types of spoken discourse share many features with writing as, for instance, the so-called “one-way” (lectures, newscasts) or the low-reciprocity speech. In fact, spoken discourse is divided into “one-way” speech and “two-way” speech, or speech with high degree of reciprocity and speech with a low degree of reciprocity.

Instances of spoken discourse may fall under the following sides (Cook, 1989, p. 116):

1) planned ------------ unplanned

2) socially structured ------------ less socially structured

3) aided by writing ------------ unaided by writing

4) less reciprocal (one-way) ------------ more reciprocal (two-way)

Many types of spoken discourse are planned in advanced and are structured according to rules and tradition like trials and meetings. Others are intermediate cases between writing and speech, as they are read or learned from a script such as news bulletins and plays, or based on notes such as lectures and talks.

Conversation is at one extreme and differs from other discourses. It is unplanned, relatively unpredictable, unaided by writing and involving frequent turn-taking. It is more spontaneous, freer and characterized by a greater equality among participants than other discourse types. Therefore, it demands further and thorough analysis; especially for it is the discourse type invariably present in language teaching courses in Cuba.

Spoken and the written discourse can be further distinguished according to register (level of formality) and genre (communicative purpose, audience, and conventionalized style and format) (Celce-Murcia, n.d.)

Discourse registers usually reflect the level of formality and informality of an instance of discourse or its degree of technical specificity versus general usage. The degree of formality in discourse is revealed by using a characteristic set of lexical and grammatical features that are compatible with the particular register. A lower register is represented by the use of more colloquial and everyday-type vocabulary and fewer complex grammatical forms, while a higher register requires the use of lexical items that are professional or academic in nature, along with denser grammatical structures, resulting in a more literate spoken or written text.

Discourse genres are quite important for a variety of purposes: for communication, language interaction, for studies on ideology, context, intentions of the participants, and power relations in discourse, but their study is somewhat complex as they are culturally and linguistically distinct forms of

discourse such as narrative (e.g., a story), exposition (e.g., a research report), procedural discourse (e.g., a recipe), and so on. So, many social factors and variables must be considered when studying them.

There are different criteria for defining and recognizing discourse genres. Some authors emphasize on the communicative purpose as the most important feature related to genre (Swale, 1981, 1985, 1990 and Bhatia, 1993), and point out that it is this communicative purpose that shapes the genre and gives its internal structure while some others underline the role of the speech community in recognizing the speech events as being of the same type (Richards, Platt & Platt, 1992). According to the latter, a genre is defined as a particular class of speech events[40] which are considered by the speech community as being of the same type.

Both criteria are important. Therefore, a genre is regarded as a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the community in which it occurs. In Bajtín's words (1982) (quoted by Navarrete, et.al; 2013), "each genre is characterized by a functional style[41]" and accordingly, has particular and distinctive characteristics.

In the *Longman Dictionary of Language Teaching and Applied Linguistics* the following examples of genres are given: prayers, sermons, conversations, songs, speeches, poems, letters, and novels; and it is read there that a group of several genres may be called a complex genre, for example a church service, which contains hymns, psalms, prayers, and a sermon.

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[40] *Speech events* are particular instances when people exchange speech as, for example, an exchange of greetings, an enquiry, or a conversation. They are governed by rules and norms for the use of speech, which may be different in different communities. Their structure varies according to the genre they belong to, and their components are the setting, the participants and their role relationships, the message, the key and the channel. In a speech situation, there might be one speech event, e.g. two people meeting in the street and having a brief conversation, or a number of speech events some going on at the same time, e.g. a large dinner party.

[41] "A functional style of language is a system of interrelated language means which serves a definite aim in communication …the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language." (Galperin, 1981, p.33)

In literature, reference is often made to different genres such as poetry, drama, and prose. Genres typically have subgenres (e.g., in literature, prose can be fiction and nonfiction; exposition can be divided into essays, articles, reports, briefs, and so on).

Knowing the discourse genres is quite important for professionals in general. The better they know the features of the different genres, the more successful they will be in language interpretation and production.

Navarrete et al. (2013) in their research on Scientific Oral and Written Communication in Universities point out reasons that substantiate the importance of knowing discourse genres for the development of academic communicative skills. They agree that recognizing the genre before reading a scientific text helps the reader anticipate its content and its aim by identifying its function within a specific scientific branch; that while reading the scientific text, the structural, linguistic and paralinguistic features of the genre such as cohesive devices, indexes, tables of content, footnotes, and headings, among others, may serve as clues for its understanding; and that scientific texts contain some expressions that reflect the intentions of senders and their attitude towards the content and topic dealt with.

In professional training or education, scientific discourse genres like the scientific article, the presentation, the summary, the abstract, the scientific essay, the monograph, and the research report are particularly relevant for professionals in order to talk or to write about science (Navarrete et al., 2013).

Discourse has also been divided into **monologue** and **dialogue**. Some discourse is largely monologic, where one speaker or writer produces an entire discourse with little or no interaction) while other discourse is dialogic or multiparty, where two or more participants interact and -to varying degrees- construct the discourse together.

Dialogue as one of the fundamental structuring principles of all discourse, written or spoken, created by one person alone (monologue) or created by two or more (dialogue). It is said that dialogue seems to come first both in human society and in human individuals, that speech precedes writing, that dialogue

precedes monologue, and that all discourse is constructed with a receiver in mind; i.e. there is always some dialogue in discourse.

The latter is especially significant for communication and for language teaching. In monologues an imagined receiver would provide replies to the sender and would make this sender choose or adjust sentences or give a specific order to the information so as to assure the desired communicative function. All discourse seems to proceed like a dialogue by answering questions, even if the voice is only present as a ghost. In this sense, one can assert that dialogue is a structuring principle of all discourse.

Another distinction is the one based on the possibility of influence of senders in the development of discourse. In this respect, two main types that have been generally distinguished in discourse analysis: ***reciprocal and non-reciprocal.*** The first type is characterized by the possibility of influence of senders in the development of what is being said, as in face-to-face conversations. The *non-reciprocal,* as its name suggests, lacks this possibility; so, senders and receivers may have no opportunity for interaction, as when reading a book by a dead author. But this distinction is deceptive, because there are many intermediate cases and it is very difficult to find a purely non-reciprocal discourse. Reciprocity is a question of degree; for instance, manuals or road signs are types of discourse with a low degree of reciprocity, but in most cases, there is some feedback or reaction of receivers to discourse. For instance, while watching the TV weather forecast although we cannot interrupt, we can raise the volume, or complain if the information disturbs any of our plans, or even turn off the TV.

Taking into account the degree of influence of context, discourse is said to be **context-embedded or context-reduced**. In the first type, the interlocutors rely heavily on social conventions and contextual information as in most everyday interactions that take place in familiar situations while in the second type, users need to rely more heavily on their knowledge of the language code and genre types because the context is partly unfamiliar, less immediate, and less accessible, as in most instances of written discourse and some examples of spoken discourse removed from the immediate physical context and handled at

a more abstract and conceptual level. This last type is characteristic of literate spoken and written texts. Often planned discourse is context-reduced.

Discourse has also been described as **transactional** and **interactional** (Brown & Yule, 1983). Transactional discourse involves primarily the transmission of information as in the exchange of goods and services. Whereas interactional discourse comprises those instances of language use that shape and maintain social relations and identities and express the speaker's/writer's attitude toward the topic or toward the interlocutor(s).

Another distinction made is between **formal, planned discourse,** which may be spoken or written**, and less formal, unplanned discourse,** which may also be spoken or written but is generally spoken. Planned discourse includes prepared speeches or sermons in oral discourse and carefully edited or published written work while unplanned discourse includes most conversations and some written texts such as informal notes and letters. Conversation, for instance, is a kind of language exchange in which the talk is less formal than in other talks. Conversation is quite relevant in language teaching for it is taught in most language courses; for this reason, it will be dealt with in detail in the next pages as a distinct discourse type.

Most discourse types (except spoken versus written) represent a continua rather than hard dichotomies. In a given type one may find features of other types.

In addition to the classifications of discourse types discussed above, there are also some recognizable and often **colloquially named categories of discourse**, as those presented by Guy Cook (1889), whose identification assists in discourse processing and production: for example, *menu*, *chat*, *textbook*.

According to Cook, there is no need of a special terminology to identify the different discourse types for there is a good deal of ordinary words which denote them and serve to guide people in communication. He states that by simply telling someone "Follow the recipe carefully", "Try to follow the song", he/she will process or produce the discourse quite differently. The following are some of the words which denote different discourse types:

recipe	joke	anecdote	label	poem
letter	advertisement	report	message	note
chat	seminar	manifesto	toast	argument
song	novel	notice	biography	sermon
squabble	consultation	sign	essay	jingle
speech	story	article	warrant	ticket
lecture	manual	check	will	conversation
menu	row	prescription	telegram	newspaper
lesson	interview	trial	broadcast	e-mails
dictionary	library catalogue	epistle	tale	dissertation
register	formal meeting	gossip	term paper	major paper
editorial	official document	diary	brochure	encyclopedia
textbook	school record	abstract	monograph	article
	presentation	talk		

Some discourse types are culture specific either because the genre does not exist in some cultures or because it is considerably different; some others are universal such as songs; and others are shared between close cultures.

There is no simple one-to-one relationship between the types of discourse and sender and receiver, or between discourse function and discourse type, or between discourse topic and discourse type; although in some cases, there is a connection between discourse type and office, status, or role of the participants. Yet, awareness of discourse type is a factor in discourse processing and production which combines our perception of sender/receiver, functions, topics, and other factors.

Conversation as a distinct discourse type

On a scale from formal to less formal spoken discourse, conversations are the extreme case of unplanned talks, what makes it is quite difficult to apply any model to represent its structure. Nevertheless, *conversational analysis*[42] sets out to discover the order within a conversation and tries to describe the ways people take turns, and under what circumstances they overlap turns or pause between them (Cook, 1989). It regarded as a branch of language studies, which includes the study of the rules of turn-taking, adjacency pairs, conversational

[42] It is a branch of study sometimes regarded as different from discourse analysis as explained in __,

maxims, the functions of conversations, among other aspects (Richards, Platt & Platt, 1992).

Conversational analysis is often associated to a group of ethnomethodologists from the USA, who discovered the methods people use to participate in and make sense of interaction.

Ethnomethodology describes conversation as a discourse constructed and negotiated between the participants, following pre-established patterns, and marking the direction they are taking in particular conventional ways (pauses, laughter, intonations, filler words, and established formulae). These ways allow the participants to get acquainted with what is happening and to make sense of the interaction.

Cook (1989) provides a definition of *conversation* that seems to be useful for understanding the differences between formal spoken language as the one used in lectures, and the language used in conversations. He points out five features that make a talk be regarded as a conversation: first, it is not primarily needed by a practical task; second, any unequal power of participants is partially suspended; third, the number of participants is small; fourth, the turns are quite short; and fifth, the talk is primarily for the participants and not for the outside audience.

As conversations are interactive, meanings are negotiated between listener and hearer relying on nonverbal as well as verbal signals. Since the development of its topic is cooperatively constructed, there are often topic shifts. Many things may be left unsaid because both participants assume some common knowledge; some unnecessary parts are omitted, for example “Who you with? (Who are you with?)”, and longer utterances usually consist of a series of clauses coordinated with “ands” and “buts”.

Conversations are characterized by mechanisms of interaction, as well as by a fragmented syntax, rephrasing, and speech errors of various types. “Conversation involves more than knowledge of the language system and the factors creating coherence in one-way discourse; it involves the gaining, holding, and yielding of turns, the negotiation of meaning and direction, the shifting of topic, the signaling and identification of turn type, the use of voice

quality, face, and body". (Cook, 1989, p. 117) Pauses, hesitations, false starts, and corrections make up between 30 and 50% of what is said. Speakers tend to use fillers and silent pauses to "buy time" as they plan what they want to say next. Such conversational mechanisms should be learned together with the language code and the rest of the language and context contents.

Learning the turn-taking mechanisms is quite important for learners of foreign languages. In conversation, the roles of the speaker and the listener change constantly. The person who speaks first becomes a listener as soon as the person addressed takes his or her turn in the conversation. So, besides organizing new and old information coherently, the interlocutors have to monitor each other in order to control the turn-taking system, which includes conventions governing matters such as the following (Celce-Murcia, n.d): how conversations open and close, who speaks, when and for how long, who can interrupt (how this is done), how topics get changed, how much time can elapse between turns or between speakers, whether or not speakers can overlap, and whether or not speakers can complete or repair each other's utterances.

The rules for turn-taking may differ from one community to another as they do from one type of speech event (e.g. conversation, an exchange of greetings) to another (e.g. an oral test). The ways in which speakers get into or get out of a conversation, take, hold or pass the floor, overlap turns or make a pause, vary between cultures and according to whom one is talking to and in what circumstances; that is why these mechanisms should be taught in foreign language classrooms.

Efficient turn-taking involves linguistic and non-linguistic factors. Eye contact, for example, is one of the strongest means of signaling. Body position, movement, intonation and volume also play a very important role; as well as the roles of the participants, their status, and power.

Overlap between turns may have different meanings: signaling annoyance, urgency, or a desire to correct what is being said

Pauses between turns are generally used to give the interlocutor a chance to think and reflect on what is being said; that is to process information, as well as to give them a chance to take their turn in the conversation. It is true that

sometimes pauses give a precious time to react to an unexpected answer or response, or a piece of information that was not anticipated by the listener.

One important source of organization in the turn-taking system is the kind of turn alternation known as *adjacency pairs*, i.e. “A sequence of two related utterances by two different speakers” (Richards, Platt & Platt, 1992, p. 7), which occurs when the utterance of one speaker makes a particular kind of response very likely. Adjacency pairs are part of the structure of conversation.

In adjacency pairs, there is often a choice of two likely responses. For example, a greeting is likely to be answered by another greeting, a summons by an answer; a request is followed by an acceptance or a refusal, an assessment by agreement or disagreement, blame by denial or admission, a question by an expected answer or by an unexpected answer, a complaint by a reply or an apology. In some, the response is partly predictable as in the conventional greeting beginning a conversation: *Hello, how are you?* while in some others, there are at least two conventional options as in invitations and requests.

In adjacency pairs one of the two responses is the *preferred* or most common and the other the *dispreferred response* or less common. The last one is usually marked by a slight pause, an expression like “Well” or “You see”, a previous explanation or justification of the response.

As it is explained in the *Longman Dictionary of Language Teaching and Applied Linguistics,* the relationship between utterances is known as *sequencing,* which refers to the type of utterance that may follow another one, and the rules that govern such relations are *sequencing rules*, which may be different for different languages or different varieties of the same language. In some cases, the sequence of utterances is quite strictly regulated, as in greetings and leave-takings, but often there is a range of possibilities depending on the situation, the topic, the speakers, and their intentions at the moment. For example, a question is usually followed by an answer, but can, in certain circumstances, be followed by another question:

A: *What are you doing tonight?*

B: *Why do you want to know?*

Sometimes the second part is delayed by an alternation of turns between the two parts, which is known as *insertion sequence*. The topic of this sequence is closely related to that of the main sequence; although in some cases, speakers change the topic, i.e. a *side sequence* is produced and then, go back to the initial topic again.

Example 1

Student A: Did you do the homework?
Student B: Did you? } Insertion sequence
Student A: Yes
Student B: So did I

Example 2

Alice: Did you like the food? I arrived late at home, but anyway dinner is ready.
Son: When did you arrive? } Side sequence
Alice: At 6:00pm.
Son: It was not that late. The food is delicious.
Alice: I'm glad you liked it.

This shows that conversation is a type of discourse mutually constructed and negotiated as it happens in time by the people involved in the situation. What most written and formal spoken discourses do by rewriting and reconstructing, is done in conversations by *repairs*; i.e. by corrections the participants do along the situation looking for clarity or precision so as to guaranty an effective result in communication.

This aim is also attained by means of *formulations of the gist* or *of the upshot* (effect) of what is being said for its clarification. The first one implies going over or summarizing the main points or literal meaning of what has been said, as when a lecturer says *"I'll go over the main points again for you to check your notes"* or when a father, after a long talk with his son about the need of behaving properly at school, says *"Remember, behave!"*. Meanwhile, the formulation of the upshot or effect involves making the illocutionary or perlocutionary meanings explicit, as when a teacher is discussing with a student the mistakes he/she made in an examination, which are not very clear to such student and so he/she says: "*Are you trying to convince me?."*

Another kind of turn is the one known as *pre-sequence.* This type is frequently used in lessons to show transitions by uttering expressions such as *"Right", "Let's check the exercise", "Ok, let's go on"*, and in conversations by drawing the attention or preparing the ground for what is going next, as shown in the following invented example:

A: Do you have any interesting film in your computer?

B: Yes, many EXCITING and interesting...

A: Why don't we watch one of them?

B: Which one? Come … and take a look…

As Cook states these pre-sequences are devices used to obtain the right to a longer turn, like a story, a joke, or a personal anecdote. e.g. *"Have you heard about the Lost Generation*[43]*? "Do you know the story of Rip Van Winkle, the man who slept for 20 years, "Listen! Do you know what happened in the dorms last night?"*

After a long-turn of spoken discourse, endings must also be signaled to have the other participants know that it finished. Among the most frequently used signals there are: pauses, kinds of laughter, filler words, etc. These signals make up another type of sequence of turns: the mechanism of closing a conversation, which in British and American English is often formed by a pre-sequence that denotes imminent closure, echoed by the other participant, and then farewells. This mechanism avoids impoliteness, rudeness, and discourtesy in communication; it gives options for reopening or adding information after the pre-sequence, as shown in the following exchange between a teacher and the students.

T: Well, it's time to finish today's lesson. When are we meeting again…? Let's see… It'll be tomorrow …

P1: Tomorrow morning, teacher. So, we must be ready to present the dissertations tomorrow…?

T: All right …ehhh! Yes! TOMORROW. See you NEXT morning!

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[43] Name given to a group of North American writers, who lived in Paris and in some other European cities from the end of World War I to The Great Depression. This group includes John Dos Passos, Ezra Pound, Erskine Caldwell, William Faulkner, Ernest Hemingway, John Steinbeck y Francis Scott Fitzgerald. During a conversation, Gertrude Stein, a close friend of Hemingway, tells him: «*You're all a Lost Generation*». Ernest Hemingway made this expression popular in his plays *"A Movable Feast" and "The Sun also Rises".*

P1: See you, teacher. Bye.

T: Bye. See you… on time!

P2: Have a nice day!, teacher. Good Bye.

T: Bye, thanks.

P3: Teacher, I'm not coming tomorrow. I have a doctor's appointment. Bye.

T: I hope everything will be fine with you. Take care! Bye.

Ps4-10: Bye, teacher.

T: Bye, bye. See you ALL tomorrow morning!

In short, there are different types of alternation of turns; namely, adjacency pairs, insertion sequences, side sequences, repairs, formulations of the gist or of the upshot, pre-sequences, and those sequences of the mechanism of closing a conversation.

Some phrases, words, and sounds are associated with conversational mechanisms, such as the following suggested by Cook:

Conversational mechanism	**Some associated phrases, words, and …**
Opening:	*Hello there; Hi; How are you?; How's things?*
Taking a turn:	*Yes but; Well yes but; Surely…*
Holding a turn:	*er; um; anyway; you know; I mean; sort of*
Passing a turn:	*What do you think?; tag questions*
Closing:	*Right; Well anyway; So; Ok then*
Pre-sequence:	*Listen; Did I tell you about?; Oh wanted to ask you*
Repair	
a) Self-repair:	*What I really meant was*
b) Other –repair:	*Sorry; I don't quite get what you mean*
Upshot	
a) Own:	*What I'm getting at is…*
b) Other's:	*What are you getting at?*

Ethnomethodology provides discourse analysts with a way of explaining sequences of utterance, mainly in mutually constructed discourses; and it provides language teachers with powerful clues concerning the causes of the sensation of stumbling in conversation frequently produced due to culture-specific rules and inappropriate choice of turn-taking procedures.

Some elements of communication are universal while others are culture specific. In some culture specific elements the differences are open or evident and are easily discerned by the participants, but in some others such differences are hidden so they demand special attention. Many of the differences are well documented as those in the significance of overlap and interruption, of repetition of offers, of phatic noise during a long term, of the distance between speakers, of the conversational rights of women and men, young and old. Even the realization of the universal ones may vary from one culture to another, as it happens with the realization of politeness, one of the universal principles of communication.

Pedagogical implications

Teachers should encourage learners' development of the knowledge and skills to process and produce different types of discourse according to their needs. This comprises knowledge of language, of discourse, of writing and speaking conventions, of sociocultural norms, of discourse genres, and other specific areas.

It is necessary to prepare language students in discerning the different discourse types since the beginning so that they are able to classify the interaction they are going to carry out in order to succeed in communication. The differences between spoken and written language, for instance, can offer insights into the nature of listening and reading tasks, especially when students are listening to or reading authentic, unedited discourse. (O'Maggio, 1986, p. 123)

Students' preparation in dealing with different discourse types should be done taking into account the possible cultural differences, which may bring about different interpretations. This is more likely to happen in multicultural classrooms, for this reason, language teachers must take advantage of the situation and make it culturally and linguistically educative.

A wide variety of tasks and teaching aids may be used to have the students handle with different discourse types. For example, changing dialogue into monologue or monologue into dialogue is a kind of exercise which may develop coherence, especially in low-reciprocity discourses for it makes students

produce discourse with imaginary senders or receivers in mind; and some means that help us in processing the language are tape-recorders or video cameras, which are sometimes valuable tools for improving the language used by students of foreign languages, beginner radio announcers, and some other language professionals.

Dependent on the aims of language teaching, some discourse types are more relevant in some teaching contexts than others. In the teaching of English in Primary and Secondary Education in Cuba, the emphasis must be on conversation, notes, letters, and e-mails while in Tertiary Education future professionals should be trained to talk and write about science. It is thus of paramount importance to deal with the discourse types and genres that learners are more likely to use. As Navarrete et al. (2013) state, in language teaching genres may help in the development of communicative skills and the attainment of successful communication. Referring to language teaching in universities, these authors state that in order to talk or to write about science, professionals should be ready to use the scientific discourse in the appropriate genres according to the scientific context. They talk about main scientific discourse genres like the scientific article, the presentation, the abstract, the scientific essay, the monograph, and the research report.

In foreign language teacher education, special attention should be given to the main scientific discourse genres and, in particular, to conversations.

In spite of the particular characteristics of conversation that make it difficult to teach, there are many ways of approaching it in class. One of them is to deal with the phrases, words, and sounds (mmm..., er…) associated with given turn types and with the gaining, holding, and passing of turns.

Foreign language teaching should prepare learners for entering and leaving a conversation, requesting for a longer turn, refusing without being rude, switching the topic, for clarifying what is said along the conversation.

One way of teaching conversation in foreign language classrooms is using recordings and transcripts. Although recording a conversation often presupposes that some important features of this discourse type are destroyed, such as the privacy of the talk which becomes an issue of outside audience

rather than of the participants, recordings provide good material for studying conversation as they bring some aspects of native speakers' conversation to the classroom. Thus, means of turn-taking such as pauses or overlaps, changes in voice quality, lengthening of syllable, pitch rise, and all the signals of body, face, and eyes can be dealt with by using videos, films, TV chat shows and other programs, interviews, dialogues from soap operas, and other recorded materials through which the students may observe native speaker conversations or their own conversations. All of them are suggested for the language classroom.

Transcripts, on the other hand, allow students to study and discuss the features of conversations out of time and on a page. Most features described above may be represented in the transcripts of conversations so as to raise students' awareness of such features; some may be presented by means of pictures or photographs.

In short, foreign language teaching should develop sociocultural appropriateness. That is why universal as well as culture-specific elements of communication must be carefully dealt with in foreign language teaching. Culture universal elements should be dealt with in general terms to avoid great difficulties and to raise teachers' and students' awareness of culture specific elements of communication.

Taking into account the principle of respect for every people's cultural identity, it is suggested that students should not be obliged to adopt the features of other cultures in their conversations. It is advisable then, that students widen their knowledge of both universal and culture specific elements of communication to adapt themselves to the situations and to be appropriate while processing and producing the language. (Further reading de la Paz[44], 2012)

Learning tasks

1. Choose ten discourse types from the list on p.p. 121-122 and

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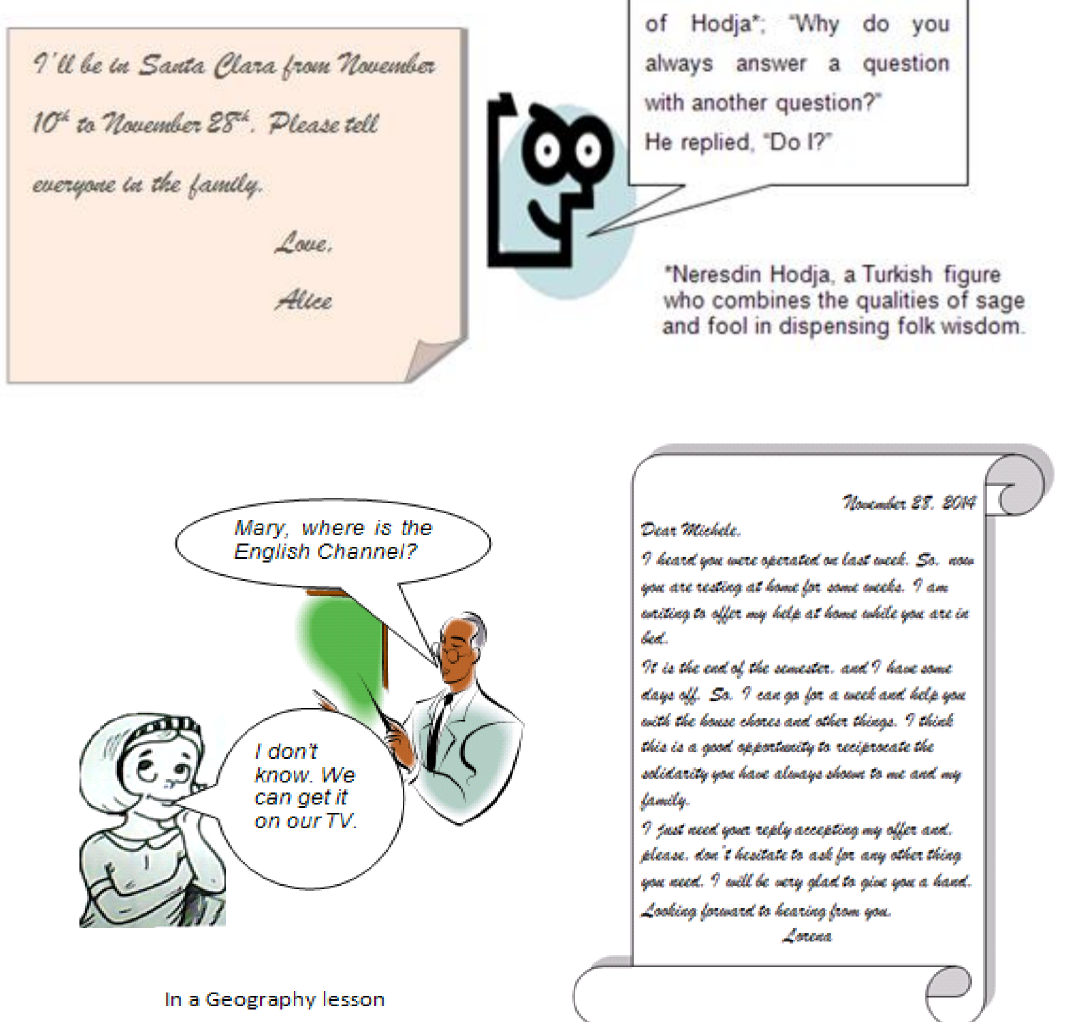
[44] de la Paz, E. (2012). *Modelo Didáctico para el Desarrollo de la Competencia Sociocultural en Lengua Inglesa en el Docente en Formación Inicial de Lenguas Extranjeras (Inglés Con Segunda Lengua). Doctoral* Thesis. Santa Clara: "Felix Varela Morales" University of Pedagogical Sciences.

a) Classify the chosen discourse types according to the following major categories of discourse typology:
   - spoken or written
   - monologue or dialogue
   - transactional or interactional
   - planned or unplanned
   - context-embedded or context-reduced
   - reciprocal or non-reciprocal

b) Put a check mark to show the types of discourse you teach.

2. Look at the list of discourse types again and identify the discourse type in the following pieces of discourse.



I'll be in Santa Clara from November 10th to November 28th. Please tell everyone in the family.

Love,

Alice

In a Geography lesson

November 28, 2014

Dear Michele,

I heard you were operated on last week. So, now you are resting at home for some weeks. I am writing to offer my help at home while you are in bed.

It is the end of the semester, and I have some days off. So, I can go for a week and help you with the house chores and other things. I think this is a good opportunity to reciprocate the solidarity you have always shown to me and my family.

I just need your reply accepting my offer and, please, don't hesitate to ask for any other thing you need. I will be very glad to give you a hand.

Looking forward to hearing from you.

Lorena

CHOCOLATE CAKE

½ cup butter	1 ¾ cups flour
1 ¼ cups sugar	1 tsp baking soda
2 eggs	¼ tsp salt
4 oz chocolate	1 cup milk
	1 tsp vanilla

Mix butter and sugar. Add eggs, one at a time. Mix after each. Melt chocolate over hot water; add to sugar and eggs. Sift together flour, baking soda, and salt. Add alternately with milk. Put into 2 greased 8" pans. Bake it at 375° for 30 min. Cool for 5 min.

SOUR GRAPES

A fox, who hadn't had a square meal in days, slipped into a vineyard one morning. He saw a juicy, ripe bunch of grapes hanging from a vine overhead. He jumped for them, but they were just out of reach. "Oh, well," he panted. "Those grapes were probably sour, anyway."

3. Do the materials you use differentiate between discourse types? Explain
4. Record a conversation between students and a teacher in the classroom. Transcribe a short portion of it, using transcription conventions. Describe the way turns are gained, held, or passed. Does the teacher exercise turn-taking rights beyond those of the students? Does the teacher nominate speakers? Do you feel that the students are acquiring as wide a range of conversational skills as possible?
5. Record a conversation between natives from a movie and transcribe a short portion of it, using transcription conventions. How do the participants gain, held, or pass turns? Do their turns latch or overlap? Are there pauses between turns?
6. How do you take turns from the rest of the students and from your teacher in the classroom? Are you polite or rude as well?

Chapter 9: Factors of coherence: discourse structure

As it was previously stated, three types of background knowledge should be activated in order to interpret and produce discourse: knowledge of the code; knowledge of the ^{0}social and physical world, and knowledge of discourse structure.

The latter presupposes different levels of representation, moving from the overall structure of a given discourse type as a whole, to the identification and description of the internal parts of such a discourse type. Knowledge of the discourse structure may help its understanding and may facilitate its successful production.

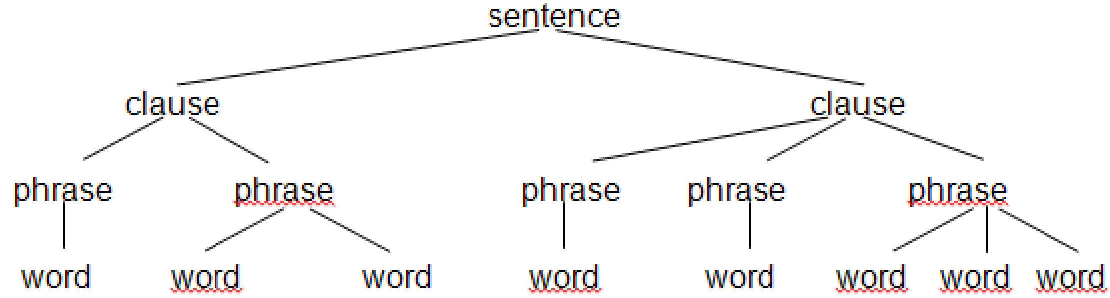
<u>The representation of the overall structure of a given discourse type</u>

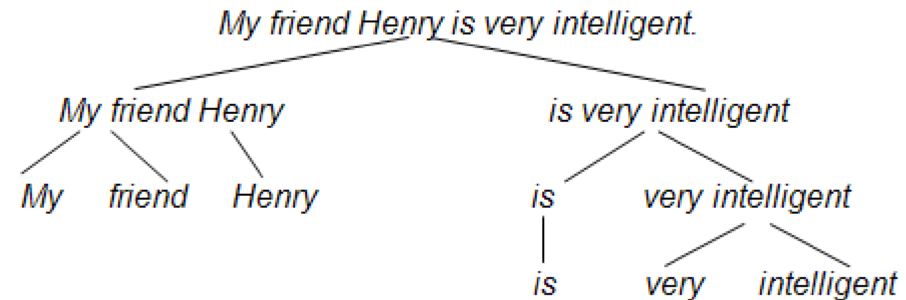
As Cook (1989) states, pragmatics provides discourse analysts and language teachers with a means of relating stretches of language to the physical, social, and psychological world in which they take place. Yet pragmatics tends only to examine how meaning develops at a given point. Discourse, defined as the totality of all these elements interacting, is more like a moving film, revealing itself in time – sometimes over long periods.

Foreign language learners need to enter into long stretches of communication, in real and complex situations, and to form a picture of discourses in totalities rather than in extracts. There have been different attempts to represent the relationship of parts to a whole in discourse, mainly seen as a product. Two of them are the Rank Structure, which is used where units are clearly marked, and Sinclair and Coulthard's (1975) Model, which might be applied with modifications to discourse in general.

Rank structure

A rank structure is a way of representing the relationship of parts to a whole. A rank is made up of one or more of the ranks below. This type of analysis is used in linguistics to describe the grammar of a sentence and its representation is known as tree diagram. The ranks of grammar are sentence, clause, phrase and word.

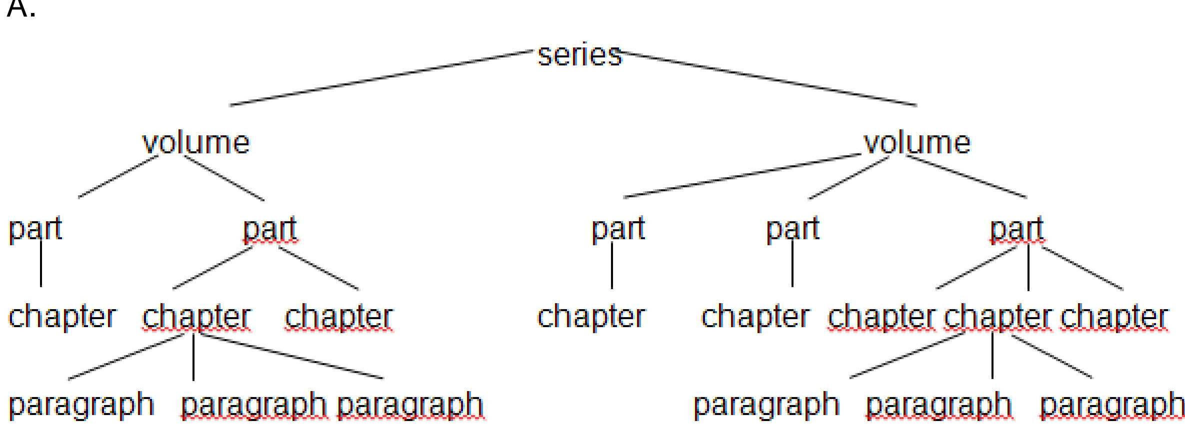




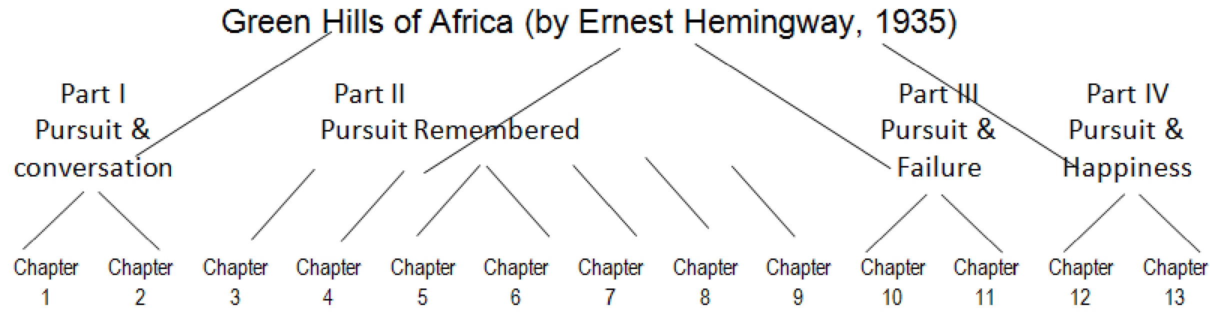
This idea is borrowed and applied to discourse (especially to discourse as a product); although applicable by means of a specific structure for a particular discourse type, which may vary in such particular discourse according to culture.

Examples:

A.

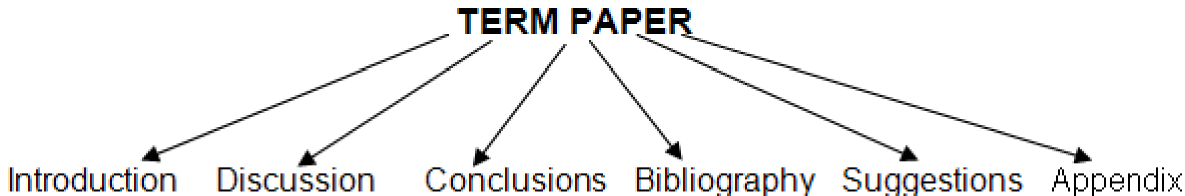


B. [45]



C.

A term paper of the students majoring in Foreign Language Teacher Education has the following ranks:



In discourse types of the kind presented above, the units are clearly marked, but there are others in which the units are not so clearly mark. For these types, there is another way of representing the relationship of parts to a whole, which was carried out at the University of Birmingham by Sinclair and Coulthard in 1975. They provided a model which might be applied with modifications to discourse in general; although most easily applied to formal, planned and ritualistic discourses such as lessons, lectures, trials, among others.

Sinclair and Coulthard's model

Sinclair and Coulthard (1975) based their analysis on recorded primary school lessons, for which they propose the following rank structure: lesson, transaction, exchange, move and act.

They say that a teaching exchange consisted of between one and three moves: opening, answering, and/or follow up; and that each move may have one or several acts.

Example:

[45] In the winter of 1933 – 34 Hemingway and his wife went on a two-month safari in the great game county of East Africa. Green Hills of Africa is the slightly fictionalized account of the trip.

- Opening move

  Right, let's get started. Who remembers the topic of the previous lesson?

- Answering move

  Me! Raised hand. It was about Environmental Education in an English lesson

- Follow up move

  That's right. Good

They gave each act a code as shown in the table devised by Cook (1989). Then they drew up rules, showing how acts combined together to form moves and how moves combine to form various types of exchange.

Code	Act	Function	Realization (e.g)
acc	Accept	Shows T has heard correct information.	"Yes", "Good", "Fine"
ack	Acknowledge	Shows P has understood, intends to react.	"Yes", "Ok", "mmhm", "Wow"
z	Aside	T talking to himself/herself.	Statement/question/command
b	Bid	Signals desire to contribute.	"Miss!" "Sr!" Raised hand
ch	Check	Checks progress.	"Finished?" "Ready?" Questions?
c	Cue	Evokes bid.	"Hands up!" "Don't call out!"
cl	Clue	Gives extra information.	Statement/question/command
com	Comment	Exemplifies/expands/ Justifies.	Statement/tag question
con	Conclusion	Summarizes.	"So, what we have been doing is…"
d	Directive	Requests action.	Imperative
el	Elicitation	Requests answer.	Question
e	Evaluation	Evaluates.	"Good", "Interesting", "Yes"
i	Information	Provides information.	Statement
l	Loop	Return to the point before P's answer.	"Pardon?", "Again?"
m	Marker	Marks boundaries in discourse.	"Well", "Ok", "Right"
ms	metastatement	Explicitly refers to the development of the lesson.	Statement
n	Nomination	Tells or permits a P to contribute.	"You", "Yes", "Jane"
p	Prompt	Reinforces directive or elicitation.	"Go on", "Hurry up"

rea	React	Provides appropriate reply to directive.	Non-linguistic
re	Reply	Provides appropriate reply to elicitation.	Statement/question/nod
-	Silent Stress	Highlights marker.	Pause
s	Starter	Provides information to facilitate response.	Statement/question/command
Key	T=teacher	P=Pupil	

Table 5: Table devised by Cook (1989) based on Sinclair & Coulthard, 1975, p.p. 40-45.

Sinclair and Coulthard model turns out to be very complex, but raises language teachers' awareness of the need of dealing not only with the sentence structure but also with that of language exchanges and of discourse as a whole; although such structures are conventional and culturally variable.

The importance of both models has been acknowledged; although their limited applicability to certain discourse types such as conversations. As Cook states, if people involved in communication knew the structures of the different discourse types, they would be able to communicate successfully and to behave properly.

The identification and description of the internal parts of such a discourse type

After identifying the discourse type and representing its overall structure, it is advisable that learners explore its internal parts in order to have a certain orientation within such discourse type, which helps its understanding and production.

There are many ordinary terms for the identification and description of the internal parts of discourse types. Some of them are:

headline	introduction	list of ingredients	index
chapter	conclusion	summing up	notes
lead story	bibliography	editorial	title page
vote	salutation	instructions	date
abstract	address	glossary	proposal

For example, the structure of a book as O'Brien and Jordan (1985) have seen it is as follows: the first page (i) is generally the title page; the second one (ii) is the publishing details; and the rest is organized following a typical contents page (in Roman numerals). For O'Brien and Jordan, Contents comprise:

Acknowledgements
Preface
List of tables, illustrations, maps, figures
Introduction (or prologue)
Chapters (from 1 to n)
Appendix
Glossary
Bibliography (or Further Reading or Reference or Sources)
Index

They pointed out that page numbers are almost always on the right of the topic. Pages at the beginning are often in Roman numerals while the main part of the book always uses Arabic numerals. But when chapters, sections, or parts are numbered, the numbers, either in Arabic or Roman numerals, are on the left.

O'Brien and Jordan also referred to the position of contents by specifying that the first four contents normally appear at the beginning of the book, although in a different order; and that the last four are always at the end.

Where parts have names as those mentioned before, the task is easy, but less formal discourse have their own terminology which is somewhat complex to engage students in tasks with an overwhelming use of unnecessary specialized metalanguage. Thus, some parts are explicitly stated in the discourse, while others guide senders and receivers but are not labeled as in an oral report, which has at least three parts: beginning –setting or background and topic sentence-, middle details, and ending.

Cook (1989) provides examples of parts of discourses and illustrates how their description may vary. He lists, for instance, the following stages of a formal meeting: minutes of last meeting, proposal, seconding, amendment, debate, vote, reading of correspondence, any correspondence, any other business, and closure; and added that it is also possible to describe the parts as routine business, heated debate, heckling, etc. He also shows that even in discourse types such as novels which may have labeled sections like Foreword, Part I, Chapter 9, and paragraphs, it is possible to distinguish parts such as: scene,

setting, character sketch, descriptive passage, dialogue, action, authorial comment.

The recognition of discourse types and discourse parts

As it has been said, discourse types, discourse overall structure and discourse internal parts should be recognized by learners in order to succeed in discourse processing or production. In order to do this, learners need to rely on every feature of language (phonetic, phonological, morphological, lexical, syntactic, and semantic) and context.

The following is the list of features for discourse type recognition presented by Cook (1989, p. 99). Most of them have been previously discussed in the book, and the rest will be explained in following pages.

Feature	Example
a) sender/receiver	(technician, child, friend, employer, host)
b) function	(to obtain information; to attract attention)
c) situation	(at a party, on the factory floor, in a shop)
d) physical form	(folded piece of paper in envelop; large metal board)
e) title	(Air Ioniser Instructions)
f) overt introduction	(*Listen I want to tell you a joke*; *This is a story about*)
g) pre-sequence	(Have you heard the one about; Once upon a time; Dear Kim)
h) internal structure	(abstract + introduction + main text + book list +notes)
i) cohesion	(high frequency of logical conjunctions: *therefore, thus*)
j) grammar	(high frequency of subordinate clauses)
k) vocabulary	(archaisms, loan words)
l) pronunciation	(accent, volume)
m) graphology	(handwriting, print, type, dot-matrix letters)

Table 6: Discourse type recognition elements

The presentation of the original physical form is one of the important features listed above for discourse type recognition. Many textbook reproduce letters, menus, maps, newspaper cuttings, pictures of cans, bottles, packages, video covers, road signs, brochures, etc.; and this turns out to be quite useful for learners' understanding and production of language.

Orientation within a discourse part

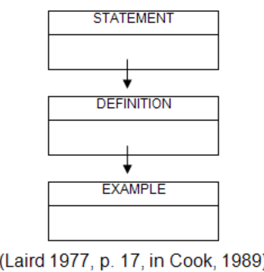
As Cook (1989) explains, after identifying the sender and receiver, the discourse type and the parts within such discourse type, it is necessary to pay attention to the organization within parts of the discourse. Here the functional analysis is deeper than at higher levels because smaller units of discourse are

more probably uni-functional and transitions from one function to another may correspond to both overtly marked divisions of discourse like section, chapter, paragraph, and also sentences.

As it has been uncovered, effective discourse requires both coherence, which can be viewed as part of top-down planning and organization; and cohesion, which is expressed by means of language resources or bottom-up connections in text. Orientation within a discourse part presupposes focusing on cohesion, syntax, and morphology.

Undoubtedly, the organization of information and of functions within the discourse part has very much to do with unity of the piece of discourse, and consequently with successful communication. Once again there is a large amount of work on the analysis of written discourse, which does not thoroughly apply to the spoken language.

The use of diagrams may also serve to represent the classification and relationship of functions within the discourse. An example of this representation is provided by Laird (in Cook, 1989, p.109)



(Laird 1977, p. 17, in Cook, 1989)

A great amount of discourse parts of several (but not all) discourse types are clearly divided into paragraphs, which has been studied by different language professionals.

<u>The paragraph as the main sharp-dividing unit of several discourse types</u>

As it has been stated by Albert H. Marckwardt (1940), the paragraph – intelligently and skillfully employed- can be an aid in setting forth the organization of people's ideas and the development of people's thoughts.

The word *paragraph* came originally from Greek and was formed from the prefix *para*, "by the side" and *graphos* "written". A paragraph was at first intended to give visual assistance to the reader by using a symbol or character (¶) to indicate the end of one section or part of a narrative and the beginning of a new

one. The use of the symbol changed until it finally ceased to be used for this purpose.

A *paragraph* is generally defined as a group sentences about one main idea – one special thought or feeling about a topic (Plattor et al., 1981); as "… a group of related sentences forming a unit of thought" (Antich & Villar, 1981, p. 77). Although the length of the paragraph varies according to the subject treated and to the mechanisms of writing or publication; it is said that it usually contain about five to eight sentences.

Information about paragraph formats, classifications, and on discourse markers in paragraphs is, for instance, recurrently found in the literature on language studies and teaching. According to Plattor et al. (1981), a paragraph that is arranged in a sensible order has a beginning, middle, and an ending. The *beginning* has one or more details that arouse interest, state the main idea, and/or suggest what is coming next. The *middle* has one or more details that support the main idea. And the *ending* has one or more details that summarize all of the other details, state or restate the main idea, and/or tell the outcome of a story.

The *main idea* of a paragraph is formed by the sender after choosing the subject, collecting data about the subject, deciding the topic or specific part of the subject, narrowing such topic, considering the audience, discerning how well she or he knows the audience so as to decide the information they need about the topic, the details they demand, and the style to be used; and after deciding the purpose. The main idea is the one that the sender wants to make sure the receiver will not miss.

Accordingly, the general format of a paragraph may be like this:

> *Topic sentence:* This can be a question or statement. It tells the topic and the sender's main idea about such topic, and contains key words to label both.
>
> *Supporting sentences:* Support for the topic sentence can be in the form of examples, facts, details, statistics, an explanation, a definition, a comparison, a contrast, a cause or causes, a result or results, a

combination of these. The support sentences begin on the same line on which the topic sentence ends.

Concluding sentence: This is a statement or a question to "drive home" the main point of the paragraph. This sentence follows on the same line as the last support sentence.

The topic sentence may be placed either at the beginning or at the end. It is placed at the beginning so as to give the main idea right away and to let the receivers know what is coming; and at the end if the purpose is to lead up to the main idea and to keep receivers in suspense.

In order to let ideas flow smoothly and to let thoughts link together, there are words and phrases that serve as bridges from one idea or detail to another, that signal links between thoughts, relatedness between sentences, and provide unity to discourse. These words and phrases are referred to as *discourse markers* or *linking signals.*

There are different ways of classifying paragraphs. The classification into *narrative, descriptive, expository (argumentative)* and *persuasive paragraphs* (Plattor et al., 1981) is widely found in the literature on language teaching.

a) A *narrative paragraph* tells a story about one incident or happening and provides details that are connected to the incident: who, what, where, when, or how. The details give answers to the following questions:
   - Who was involved in the incident?
   - What happened?
   - Where did it happen?
   - When did it happen?
   - Why did it happen?
   - How did it happen?

   The format of this type of paragraph is like this:

Beginning sentences: arouse interest and suggest what is coming next
Middle sentences: give details about the incident and lead to the climax or most important event

Ending sentences: tell the outcome of the incident

Some of the words and phrases used to provide relatedness in narrative paragraphs are *next, then, while, after, before, after a while, during the morning, a little later, since that day, at the same time,* and *the next moment.*

Example:

> It was July 21, 1969, and Neil Armstrong awoke with a start. It was the day he would become the first human being to ever walk on the moon. The journey had begun several days earlier, when on July 16th, the Apollo 11 launched from Earth headed into outer space. On board with Neil Armstrong were Michael Collins and Buzz Aldrin. The crew landed on the moon in the Sea of Tranquility a day before the actual walk. Upon Neil's first step onto the moon's surface, he declared, "That's one small step for man, one giant leap for mankind." It sure was!
>
> (Retrieved from http://patternbasedwriting.com/elementary_writing_success, 28 feb 2011)

b) A *descriptive paragraph* gives a picture in words and focuses on one main impression or idea about a scene, an object, or a person. In this type of paragraph it is necessary to use vivid and precise words and phrases to help the receivers "get the picture". The details in it may appeal to any or all of the five senses of sight, hearing, touch, taste, and smell.

Main impressions include: amusement, annoyance, boredom, delight, envy, happiness, misery, terror, anger, anxiety, contentment, despair, helplessness, hopelessness, pleasure, well-being, curiosity, excitement, loneliness, peacefulness, fear, sadness, etc. Main impressions may appear at the beginning or at the end of the paragraph for this reason so the position of the topic sentence (the sentence that gives the main impression) varies.

A. Main Impression first
Beginning sentences: give the sender's main impression or idea about the scene, object, or person
Middle sentences: give sensory details that lead to the main impression
Ending sentences: summarize or emphasize the overall

impression

B. Lead up to Main Impression
Beginning sentences: give a particularly interesting sensory detail about the scene, object, or person
Middle sentences: give the sensory details that lead to the sender's main impression
Ending sentences: give sender's main impression or idea

Some of the words and phrases used to provide relatedness in descriptive paragraphs are *above, inside, below, nearby, here, westward, at the side, in front of, lower down, next door to, over there,* and *on top of.*

Example:

> The room is full of young boys, row upon row, sitting four to a bench. There are a dozen benches, all bolted to the floor. These 11- year olds are listening to their teacher, whom we cannot understand because he is explaining something in their mother tongue. One or two children per bench have a grubby textbook, and they all have a grubby exercise-book. The class ends. The boys stand up while the teacher leaves, then rush shouting out of the stuffy room into a hot, sandy compound. In all the noise, not a word of English is heard.
>
> (Taken from Abbot, Greenwood, McKeating & Wingard (1989) *The Teaching of English as an International Language. A Practical Guide*. p.11)

c) An *expository paragraph* gives factual details about a topic, is built around one main idea and is generally used to provide information, an explanation, or directions. Providing information implies giving factual descriptions or definitions; giving explanations entails telling how something works, or how it is put together, or why it works or happens; and giving directions involves telling how to do or make something.

In an expository paragraph it is important that the main idea be clear. So the topic sentence is most often placed at the beginning of the paragraph, followed by the supporting sentences with details that back it up. The ending sentence summarizes the supporting details, restates the main idea, or emphasizes it.

Some of the words and phrases used to provide relatedness in expository paragraphs are *after, next, finally,* and *first of all*, which denote time; *beside/here, beyond/there, on the other side,* and *at the right,* which denote place; *similarly,* and *in the same way*, which indicate comparison; and *for example, for instance, in particular,* and *that is*, which serve to offer explanation.

Example:

All language teaching inevitable, tacitly or openly implies a theory of language and a theory of learning. Every language teacher must somehow have and answer to two questions: "What is the nature of language? And, what is the nature of the language learning process?" It is therefore not surprising to find language teachers responsive to the disciplines which discuss such questions: linguistics and psychology above all, and more recently, psycholinguistics and sociolinguistics. (Taken from Antich, R. & Villar, C. (1981). *English Composition*. La Habana: Editorial de Libros para la Educación. p. 90)

d) A *persuasive paragraph* gives the sender's opinion about a topic, and tries to convince the receivers to do something or to believe in something. This type of paragraph generally includes both opinions and factual details, which are used to defend the sender's opinion and to convince the receivers that this opinion makes sense.

The main idea of a persuasive paragraph is what the sender wants the receivers to do or to believe in. If receivers are likely to understand and agree with the sender's opinion, the main idea should be given right away and then the details that support it, but if senders believe that receivers are not likely to understand and agree with her or his opinion, supporting details should be given first so as to prepare receivers for accepting the main idea. The sender should be clear about what s/he wants the receiver to do or believe in.

A. Main Idea First
Beginning sentences: give the sender's main idea –sender's opinion.
Middle sentences: give details that support main idea
Ending sentences: summarize, restate or emphasize the main

idea

B. Lead up to Main Idea
Beginning sentences: give a convincing factual detail that will arouse interest in the topic
Middle sentences: give the details that lead to, or justify, the sender's main idea
Ending sentences: give sender's main idea – sender's opinion.

Some of the words and phrases used to provide relatedness in persuasive paragraphs are *because, moreover, naturally, obviously, similarly, therefore, as a result, for these reasons, as you know, it follows that, for example,* and *without doubt*.

Example:

Homework is an important part of the learning process in middle school. One reason is that homework gives students additional practice of skills covered in class. Middle school classes are too short to teach a new concept and practice it sufficiently for students to master. Students need both guided practice in class and independent practice at home. Another reason for homework is that it provides time to complete longer assignments. For example, the ideal composition process allows time for students to think and to reflect on their ideas, as well as time to revise and to proofread their writing. Also, reports and special projects often require research that cannot always be done at school. In addition, since all students do not work at the same speed, giving students time at home to finish work keeps them from falling behind. Finally, the most important reason for homework is that it ensures review. New material and old material are practiced in daily assignments. Students who do their homework daily are prepared for tests and make better grades. In conclusion, not only is homework essential to mastering new skills and maintaining previously learned skills, but it also guarantees constant review and provides time for longer assignments, as well as additional time for students who need it. Students, do your daily homework, make better grades, and learn more! (Retrieved from http://www.beaconlearningcenter.com/documents/307_01.pdf)

Several connected paragraphs

As it was stated previously, paragraphs constitute the main sharp-dividing units of discourse in several discourse types (lecture, report, term paper, anecdote, biography, essay, letter, etc.), but most discourse patterns or formats, such as letters, stories and reports, require more than one paragraph to achieve communication. That is, as they generally convey more than one main idea about a topic, it is necessary to use *several connected paragraphs*.

Plattor et al. (1981) propose a way of structuring information in connected paragraphs in pieces of writing longer than one-paragraph. Although they refer to written discourse, the arrangement they present can be applied to other types of discourse, like planned spoken discourse such as dissertation, lecture, and speech, among others.

Several Connected Paragraphs[46]	
Beginning paragraph(s)	Give the overall main idea, arouse interest, and suggest what is coming next.
Middle paragraph(s)	Give the details that support the main idea of each paragraph. Each main idea relates to and suggests the overall main idea of the entire piece of discourse.
Ending paragraph(s)	Summarize the details, restate or emphasize the overall main idea.

As it happens within a paragraph, there are words and phrases that serve to link one paragraph to another by indicating time, place, comparison, by adding or emphasizing similar details, by connecting different details, or by summarizing details already given and showing the end.

Types of paragraph development

A comprehensive paragraph requires careful planning and development. Hence, good senders use various means of paragraph development. These means have been dealt with in the literature on language and language teaching under different terminology: *means* (Marckwardt, 1940, p. 64), *methods* (Antich & Villar, 1981, p. 84; Báez, 2006, p. 112), ways of organizing

[46] In the table taken from Plattor et al., 1981, p. 102, the word *writing* has been changed by *discourse* to denote not only written language in use but spoken as well.

the details (Plattor et al., 1981, p. 107), or rhetorical patterns (Báez, 2006, p. 112).

Plattor et al. (1981) state that whether narrative, descriptive, expository or persuasive, the organization of the details in a paragraph will depend to a large extent on the sender's pattern of thoughts. These authors recognize different ways of organizing the details of paragraphs or of several connected paragraphs; namely, time order, place order, classification, simply listing, cause and effect, comparison/contrast, and description patterns (p. 107). These classifications may be found in the literature with slight differences as shown in the table below.

Marckwardt, A. H., 1940, p.p. 64-68	Plattor et al., 1981, p.107	Antich & Villar, 1981, pp. 84-93	Báez, 2006, p112
Definition		Definition	Definition
Generalization			
Particularization or exemplification	Time order pattern Place order pattern Classification pattern Simply listing pattern	Enumeration of details	Enumeration of details
		Illustration by examples	Exemplification
Comparison and contrast	Comparison/contrast pattern	Comparison or contrast	Comparison
Cause to effect	Cause and effect pattern	Cause and effect	
Effect to cause		Giving reasons	Argumentation
Elimination			
	Description		
		Analysis	
			Repetition

Table 7: Types of paragraph development

The authors of this book, based on the above mentioned classifications, offer a summary of the following methods of paragraph development:

A. Definition
B. Making or supporting generalizations
C. Enumeration of details
    c.1) Time order pattern
    c.2) Place order pattern
    c.3) Classification pattern
    c.4) Simply-listing pattern
D. Illustration by examples
E. Comparison/ contrast

F. Cause and effect
G. Giving reasons
H. Elimination
I. Process analysis or functional analysis

a) Definition

Definition is a method of identifying and making the meaning of a term clear, which implies setting limits or boundaries and should present people personal way of defining something in their personal communication style.

The topic sentence of a definition paragraph includes the term being defined and the main characteristics of a term; is what you say it is. The supporting details may include description and examples.

There are different kinds of definition serving different purposes and using different means. Simple and extended definitions are the two most general types.

Simple definitions are short, usually a synonymous word, a phrase or a sentence. They can take many forms and can be defined in various ways. For example:

a) By synonyms
b) By metaphor and simile
c) By negative (telling what something is not)
d) By etymology and semantic history (giving meanings through root meaning and changes in meaning)

Extended definition is the organization and development of the meaning of a term beyond the limits of the simple definition. It may be a paragraph or two or even an entire essay in length.

Example:

A Good Home

A good home is a lot of good things together. It is one in which there are love, acceptance, belonging, high moral standards, good parental examples, decent food, clothing, shelter, spiritual guidance, discipline, joint enterprise, a place to bring friends, and respect for authority. It is a home rich enough in family harmony and love to immunize the family members against the potentially toxic environment

beyond the door. It is a place where poverty never succeeds in degrading its inhabitants. Today any child, rich or poor, who lives in such a home, is considered a lucky kid.

(Taken from the essay "Everything but Money" by Sam Leveson, p. 522. In Fine, B. 1993, *Progressions*.)

The ways of defining also vary in their level of formality. Some definitions are regarded as *informal* and others as *formal*.

In *informal definitions* a term is defined by using a synonym or by explaining the unknown word or concept. The synonym or the explanation can be placed between dashes, between commas, or in parentheses. The explanation is often introduced by the following discourse markers: *that is* (to explain), and *in other words* (to explain by reformulating)

Whereas *formal definitions* give the meaning of an item by placing it within its class (or general category) and then giving the specific characteristics which make this item different from other members of that same class.

- Format for defining formally

Term	Class	Distinctive features

Example:

The **World Health Organization** (**WHO**) is a specialized agency of the United Nations (UN) that is concerned with international public health. It was established on 7 April 1948, with headquarters in Geneva, Switzerland. Its predecessor, the Health Organization, was an agency of the League of Nations. The constitution of the World Health Organization had been signed by all 61 countries of the United Nations by 22 July 1946, with the first meeting of the World Health Assembly finishing on 24 July 1948.

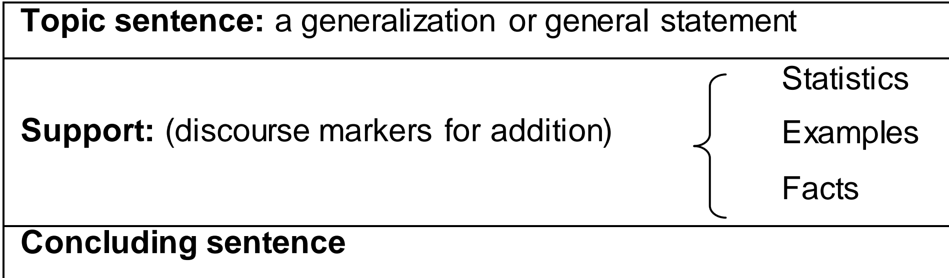
(Taken from http://myenglishpages.com)

The special subordinators *which, who, whom, whose* and *that* (relative pronouns) are frequently used for combining clauses in paragraphs by definition, although their use is not limited to this type of paragraph development.

b) Making or supporting generalizations

In generalizations, a number of specific facts are presented, and a general conclusion is drawn from them.

- Format for paragraphs of generalization supported by addition of specific detail



Topic sentence: a generalization or general statement	
Support: (discourse markers for addition)	Statistics Examples Facts
Concluding sentence	

The following discourse markers can be used for generalizing, *in general, generally (speaking), on the whole, all, no, none, every, most, many, some, always, never, usually, often,* and *sometimes;* some other discourse markers for making generalizations and providing support by examples are: *for instance, for example, such as (+ noun), like (+ noun),* and *noun (an) example (is) ...* ; and the following markers for making generalizations and providing support by addition, *in addition, as well* and *also (*which add information), *furthermore* and *moreover* (which add information and expand meaning) and *in fact and indeed* (which add information and reinforce what was said)

Example:

> Writing is a complex sociocognitive process involving the construction of recorded messages on paper or on some other material, and, more recently, on a computer screen. The skills needed to write range from making the appropriate graphic marks, through utilizing the resources of the chosen language, to anticipating the reactions of the intended readers. The first skill area involves acquiring a writing system, which may be alphabetic (as in European languages) or nonalphabetic (as in many Asian languages). The second skill area requires selecting the appropriate grammar and vocabulary to form acceptable sentences and then arranging them in paragraphs. Third, writing involves thinking about the purpose of the text to be composed and about its possible effects on the intended readership. One important aspect of this last feature is the choice of a suitable style. Because of these characteristics, writing is not an innate natural ability like speaking but has to be acquired through years of training or schooling.

(Swales and Feak, 1994, p. 34, cited in Chapter 3: Thinking Strategies and Writing Patterns from *Online Guide to Writing and Research*. Retrieved from https://www.umuc.edu/writingcenter/onlineguide/)

c) Enumeration of details

In enumeration, the statement of a general truth is followed by a number of specific facts which support it. One case is expanded into several of its phases, which helps the receiver grasp the idea, and presents a clear picture of the topic. This method is useful in descriptive texts and in scientific material. Details may be organized in the order in which events happen (Time order), by showing the position of objects, people, and events in a scene and how these positions relate to each other in terms of where they are located or where they happen (Place order), by grouping details about items and ideas by common elements, placing items in groups according to some principles (Classification) and by simply listing details without pointing out any special ways in which details are related (Simply-listing pattern).

- Format for paragraphs of enumeration

<table>
<tr><td colspan="3">Topic sentence: a statement or question which introduces the enumeration.
(There are several factors which . . .)</td></tr>
<tr><td>Support:
(discourse markers for enumerating)</td><td>Factor 1</td><td>plus examples or explanations</td></tr>
<tr><td>(discourse markers for enumerating)</td><td>Factor 2</td><td>plus examples or explanations</td></tr>
<tr><td>(discourse markers for enumerating)</td><td>Factor 3</td><td>plus examples or explanations</td></tr>
<tr><td colspan="2">Concluding sentence: a summarizing statement
a reformulation</td><td>As required</td></tr>
</table>

a recommendation	

The following discourse markers are used for enumerating: *first, second, third, last, finally, the first (reason), the second ( ), the third ( ), one ( ), another ( ), a third ( ), the last ( ), the final ( ), the first (is), the second (is), the third (is), one (is), another (is), a third (is), and the last (is).*

Example:

Kinds of Book Owners

Mortimer J. Adler

There are three kinds of book owners. The first has all the standard sets and best-sellers-unread, untouched. (This deluded individual owns wood pulp and ink, not books.) The second has a great many books -a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

(Taken from Brandom. L. (1994) *Paragraphs and Essays with Multicultural Readings*. Toronto: D. C Heath and Company. p. 251)

c.1) Time order

When this method is used in spoken or written discourse, details are strictly organized in the order in which events happen. This way is frequently used in narrative paragraphs, usually used with expository ones that give directions and is often used in information and explanation paragraphs.

The following discourse markers are used whenever needed so as to show how the details are related in terms of time: *after, since, before, soon, finally, then, first, today, last, tomorrow, later, when, next, while, once, yesterday, after a while, at the same time, a year ago, beginning with, during the morning, just as, later that day,* and *the following day.*

Example:

Athenian boys were trained to care for their bodies. First, they oiled themselves thoroughly. Then, they spent hours engaged in strenuous sports. After the exercise was over, they rubbed their bodies clean of the oil and bathed in fresh water.

(Taken from Davis G.. (1971) *Communication 4*.. p. 87)

c.2) Place order or spatial order

This pattern shows the position of objects, people, and events in a scene and how these positions relate to each other in terms of where they are located or where they happen. This way is frequently used in descriptive paragraphs. There are several place sequences one can follow, i.e. one can move from: top to bottom or bottom to top, above to below or below to above, front to back or back to front, left to right or right to left, inside to outside or outside to inside, near to far or far to near, clockwise or counter-clockwise.

The following discourse markers are used whenever needed so as to show how the details are connected in terms of place: *above, here, below, inside, beneath, nearer, beside, northward, beyond, outside, further, southward, further, there, a long way off, in front of, at the back, in the distance, at the rear, next to, at the right, on the other side, at the side, on the top of, directly behind, to the east, in the back of,* and *to the left.*

Example:

> My favorite room is the living room because it is very modern, clean and nice. There is a T.V. set, a large lamp, three rocking chairs, a sofa and a small table with a beautiful fish bowl on it. There is an enormous window that overlooks the sea. I like to sit by the window and look at the ocean.

c.3) Classification

This method implies grouping details about items and ideas by common elements, placing items in groups according to some principles. Classification shows the relationship among the categories that make up a larger whole and makes people understand how things relate to one another. For example, kinds of vowels, kinds of houses, etc.

Classification is a natural way to approach many topics. It is more difficult to grasp a large or complex topic when it is consider as a whole than when it is grouped into separate categories. To explain by classification, people place persons, places, things or ideas into groups or classes based on similar or dissimilar characteristics.

The topic sentence for classification presents the topic and includes words that let the receiver know things in groups. Organization of details is attained either by discussing several different groups within one classification or by discussing several details about one of the groups in the classification.

There is a wide range of discourse markers to show connections, particularly those that serve for adding or emphasizing similar details. Some words and phrases that add similar details are *also, furthermore, as well* and *in addition* whereas some of the words and phrases that emphasize similar details are *indeed, in fact, above all*, and *in other words*.

Example:

> The dictionary often labels a word in order to describe its use more precisely. These labels are of three kinds: subject labels, which specify the particular meaning given to word in a special field. e.g.: Med. (medicine), Mus. (music). Usage labels, which indicate the level of usage: obsolete, colloquial, slang, dialect. Geographic labels, which show the region in which the word is mainly used.
>
> (Taken from de Armas, Hernández & Jubrías (1986) *Training in Effective Reading I.* La Habana: Editorial Pueblo y Educación. p.75)

c.4) Simply-listing pattern

When senders do not want to point out any special ways in which details are related, they simply list the details in any order that seems reasonable; i.e. they use a simply listing pattern. In this pattern, it is important that each detail be clearly stated and signal words and phrases be used wherever they help the receivers to move from one detail to another.

> Mary was feeling very unhappy. There were several reasons for this. First, she had lost her purse. Secondly, she had just missed the last bus. Thirdly, her father had insisted that she should be home before 1:00 p.m. and it was 11:00. Fourthly, she had not liked the film. But just then, she remembered that she began her holidays the next day, so she felt a little better.
>
> (Taken from Abbot, Greenwood, McKeating & Wingard (1989) *The Teaching of English as an International Language. A Practical Guide.*, p.100)

d) Illustration by examples

It is using examples to develop ideas, either single or multiple examples. "Development by examples is one of the most effective ways of enlarging a topic sentence." (Antich & Villar, 1981, p.84) Examples tell the receiver that the sender is drawing conclusions based upon more than one instance; hence they show validity of the author's logic. Sometimes, a statement is not justified by one example and when by giving more examples the same statement is totality comprehensible and justified.

First, it is necessary to work with the ideas and then think about the examples needed. A single example may be extended in one or several paragraphs; and also more than one hypothetical example may be provided. It is advisable that senders introduce an illustration by a phrase as *for example, for instance, an illustration of this, to illustrate.*

Examples may be real or hypothetical, depending on the purpose, the audience and the context, and may be taken from different sources, from something you know well, from interviews, from books in case of academic topics. In all cases, the connection between the purpose and the examples must be clear.

Examples can be effectively arranged by using any of these three basic ways, time, space and emphasis. In case the examples consist of narrative, words that signal time may be used (next, then, soon, later, last, finally). If movement is the component of the exemplification, words that signal space are used (up, down, left, right). If one point leads to the next, emphasis is used. Emphasis may move from the general to the specific, from the specific to the general, from the least important to the most important, depending on the sender's purpose. Emphatic order means "saving the best for last", then words and phrases that signal emphatic order are used (*more important, most important, most of all, best of all, of greatest importance, least of all, even better, the best , (the worst) case*).

- Format for paragraphs of generalization supported by addition of specific detail

Topic sentence: Present your view
Support: Provide enough examples to support your topic

sentence, use discourse markers to move from example to example. Examples can be effectively arranged by time, space, or emphasis
Concluding sentence

Example:

> Vitamins and minerals can be added to enrich (replace nutrients lost in processing) or fortify (add nutrients not normally present) foods to improve their nutritional quality. Breads and cereals are usually enriched with some B vitamins and iron. Common examples of fortification include the addition of vitamin D to milk, vitamin A to margarine, vitamin C to fruit drinks, calcium to orange juice, and iodide to table salt.
>
> (P. Insel and W. Roth, *Core Concepts in Health*. In The Mayfield Handbook of Technical & Scientific Writing, retrieved from http://www.mhhe.com/mayfieldpub/tsw/topic-s.htm, 2001. The McGraw-Hill Companies)

e) Comparison/contrast

This method implies organizing the information in terms of how details are alike or different. In order to do this, it is necessary to set categories and common features in the categories. Comparison has to do with both similarities and differences, while contrast refers only to differences. In this pattern, arrangement of details about the things compared may be done by dealing with all of the features of one category, then all the features of another, or by giving one feature at a time and dealing with it for each category. That is, two approaches may be followed: the category-by-category or the feature-by-feature.

A kind of introduction to ease the receiver into the main discussion is needed in this kind of paragraph. The topic sentence for comparison and contrast includes the sender's topic and view. It can also indicate whether the text will compare, contrast or both.

For choosing the topic, there should be clear evident basis for meaningful comparison. The selected items should provide useful comparison; in other

words, similarities and differences should not be so obvious because if they are so obvious, they may result uninteresting.

- Format for writing paragraphs of contrast: Pattern 1

Topic sentence: introduce(s) and state(s) the contrast			
Support: Subject 1: Bases of comparison: (The Varsity)	Age Rent Facilities Children and pets	condition noise	discourse markers for contrast
Subject 2: Bases of comparison: (The Towers)	Age Rent Facilities Children and pets	condition noise	
Concluding sentence: a recommendation, summary, statement, a challenge, a prediction, etc.			As required

- Format for writing paragraphs of contrast: Pattern 2

Topic sentence: introduce(s) and state(s) the contrast			
Support: Bases of comparison: Age Rent Facilities Children and pets	condition noise	Subject 1: (The Varsity) Subject 2: (The Towers) Subject 1 Subject 2 Subject 1 Subject 2 Subject 1 Subject 2	discourse markers for contrast
Concluding sentence: a recommendation, summary, statement, a challenge, a prediction, etc.			As required

Some discourse markers used for comparison and contrast in general are *but, although, similarly, in like manner, in the same way, however, still, likewise, yet, otherwise, whereas, while, and yet, in comparison to (with), by comparison, in contrast to (with), compared to (with), even so, much as, except for, on the contrary*, *controversially*, and *on the other hand.*

Notice how discourse markers are used in each pattern in order to express similarities.

<table>
<tr><td colspan="3">Pattern 1:</td><td colspan="2">Pattern 2:</td></tr>
<tr><td>A</td><td>is the same as
is like
is similar to
resembles</td><td>B</td><td>A and B</td><td>are the same
are alike
are similar</td></tr>
<tr><td colspan="5">Like A, B</td></tr>
<tr><td colspan="5">Both . . . and
Neither . . . nor</td></tr>
<tr><td colspan="5">Both
Neither</td></tr>
</table>

And in the next table, notice how discourse markers are used in each pattern for expressing contrast

<table>
<tr><td colspan="3">Pattern 1:</td><td colspan="2">Pattern 2:</td></tr>
<tr><td>A</td><td>contrasts with as
is unlike is
different from
differs from</td><td>B</td><td>A and B</td><td>are different</td></tr>
<tr><td colspan="5">(tall)-er than. . .
more (important) than
less (important) than</td></tr>
<tr><td colspan="5">Unlike A, B…
In contrast to A, B…</td></tr>
<tr><td colspan="5">One
The difference (between A and B)</td></tr>
</table>

Example:

> The twins have little in common except their age. Bob is interested in music and art. He is good at both of them. Steve, on the other hand, enjoys many sports and does well at most of them.
>
> (Taken from Davis, G. (1971) *Communication 4*. p. 86)

f) Cause and effect

This method of paragraph development is most useful in expository or argumentative texts; in it the sender does much of the mental work for the receiver (Antich& Villar, 1981).

When two events occur in a time sequence, one event causes the other to happen. One is the cause and the other is the result or effect. This pattern shows how a cause and an effect are related. It is important to make clear which is the cause and which the effect.

The topic sentence for a cause- effect analysis can mention your topic and whether you are treating causes or effects. The supporting details can be explanations, examples, description or narration.

Causes and effects may be of different kinds; for instance, primary or secondary, and immediate or remote. A primary cause may be sufficient to bring about the situation. For example, non – attendance to lessons may be a primary cause of academic failure for some students but not for others, who regard it as secondary. Immediate or remote causes and effects are those that occur at a distance in time from the situation. For example, the immediate effect of smoking may be disagreeable odor, but the long- range, or remote effect may be lung cancer.

The simplest strategy to develop causes is to ask the question why? and then to supply the answer.

- Format for paragraphs about causes

<table>
<tr><td colspan="2">Topic sentence: a question and/or statement which present(s) the cause/result relationship. Your topic is the cause.</td></tr>
<tr><td>Support:
Cause plus example and/or explanation
Cause plus example and/or explanation
Cause plus example and/or explanation</td><td>Appropriate discourse markers</td></tr>
<tr><td colspan="2">Concluding sentence: depending on the purpose of the paragraph, the concluding sentence can be a summarizing statement, a reformulation of the topic sentence, a question, etc.</td></tr>
</table>

Some discourse markers used for expressing cause are *because, since, if, because of, due to, on account of,* and *as a result of.*

Look at the position of discourse markers in regard to the position of the cause.

A/the cause (of_____)
The cause is before these: causes results in X produces Y leads to brings about The cause is after these: results from Y is a result of X is caused by

Example:

The following paragraph emphasizes on the causes that had the effect of making someone a high achieving student.

> I do well in school, and people think I am smart because of it. But it is not true. In fact, three years ago I struggled in school. However, two years ago I decided to get serious about school and made a few changes. First, I decided I would become interested in whatever was being taught, regardless of what other people thought. I also decided I would work hard every day and never give up on any assignment. I decided to never, never fall behind. Finally, I decided to make school a priority over friends and fun. After implementing these changes, I became an active participant in classroom discussions. Then my test scores began to rise. I still remember the first time that someone made fun of me because "I was smart." How exciting! It seems to me that being smart is simply a matter of working hard and being interested. After all, learning a new video game is hard work even when you are interested. Unfortunately, learning a new video game doesnot help you get into college or get a good job.
>
> (Retrieved from http://patternbasedwriting.com/elementary_writing_success/category/how-to-teach-paragraph-writing/28 feb 2011)

- Format for paragraphs about effects

Topic sentence: a question and/or statement which give(s) the cause for which you will discuss results	
Support: Result plus example and/or explanation Result plus example and/or explanation Result plus example and/or explanation	Appropriate discourse markers

Concluding sentence: depending on the purpose of the paragraph, the concluding sentence can be a summarizing statement, a reformulation of the topic sentence, a question, etc.

Some discourse markers used for expressing result are *so, as a result, therefore, hence, consequently, thus, for this reason, because, and that's why*.

Look at the position of discourse markers in regard to the position of the effect or result.

<table>
<tr><td>One/an/the effect
One/a/ the result
One/a/the consequence</td><td>(of____)</td></tr>
<tr><td colspan="2">The result is after these:
X causes / results in / produces / leads to / brings about Y
The result is before these:
X results from / is a result of / is caused by Y</td></tr>
</table>

Example:

The following paragraph emphasizes on results or effects.

What Happened When I Quit Smoking
When I quit smoking, I was miserable. First of all, I gained fifteen pounds. As a result, I looked terrible, and I was like a sausage in a casing when I wore my clothes. Even worse, I was so irritable none could stand to be near me. I snapped at people and picked fights with my best friend. Once I screamed at my girlfriend and called her a nag when she reminded me to buy my mother a birthday present. I didn't mean it, but she spent the rest of the night in tears. For the first month, I was actually hallucinating. I would turn suddenly, thinking I heard a sound, or jump up startled, feeling like something clammy had touched me. At night I would wake up in a cold sweat after dreaming about smoking a cigarette, and I am in much better shape now, but I have still some weight to lose and in social situation I still get a little jumpy.
(Taken from Fine, B. (1993) *Progressions*. p. 137)

g) Giving reasons

This method is mostly used in expository and in argumentative texts. Development by reasons may be more subtle than development by causes. Instead of using a question- answer strategy and explicitly announcing reasons, a sender may leave a causal relationship implicit. The connection exists in the substructure of ideas that is not spelled out. "… in its development, the basic laws of logic must be kept in mind, in order to provide good, sound reasoning" (Antich & Villar, 1981, 89) For example,

> The cult of beauty in women, which we smile at as though it were one of the culture's harmless follies is, in fact, an insanity, for it is posited on the false view of reality.
>
> FOR: It makes the idea of causality.

You may work with a single reason. Repeating and expanding it, in various ways. Other topics involve several reasons. If there are several reasons contributing to the same consequence, they may be parallel, that is, having no casual connection within themselves and related only in all contributing to the same result.

With parallel reasons, you have more choice of arrangement. If they have an order in time, you will probably follow that. If they do not, you will probably have to rank the reasons in order of importance.

The simplest strategy to develop a paragraph by giving reasons is to ask the question why? and then to supply the answer.

- Formats for paragraphs giving reasons

A. More than one reason

<table>
<tr><td colspan="2">Topic sentence: a question or statement which present(s) the consequence</td></tr>
<tr><td>Support:
Reason 1
Reason 1 (expanded)
Reason 1 (expanded)</td><td>Appropriate discourse markers</td></tr>
<tr><td colspan="2">Concluding sentence: a summarizing statement, a reformulation of the topic sentence, etc.</td></tr>
</table>

B. An expanded reason

<table>
<tr><td colspan="2">Topic sentence: a question or statement which present(s) the consequence</td></tr>
<tr><td>Support:
Reason 1
Reason 2
Reason 3</td><td>Appropriate discourse markers</td></tr>
<tr><td colspan="2">Concluding sentence: a summarizing statement, a reformulation of the topic sentence, etc.</td></tr>
</table>

Example:

> There are several factors that might explain my friend Sandra Miller's poor health. First of all, Sandra never eats properly. Her favorite foods are pizza, potato chips, cookies, and candy bars. Second, she gets very little exercise. She drives her car everywhere and prefers watching sports to participating in them. She also seldom gets enough rest. She works late into the night and gets up early. She has, moreover, several bad habits such as excessive smoking and coffee drinking which make her nervous. But the most important cause of Sandra Miller's ill health is probably her job. She feels a great deal of stress and cannot enjoy her work because she has too much to do. She never has enough time to answer all her mail, return all her phone calls, and write all her reports.
>
> (Taken from Huinzega & Berro (1986) *Basic Composition for ESL. An Expository Workbook*. London: Scott Foreman Company. p. 103)

h) Elimination

This pattern develops what the subject is not and finally what it is.

Example:

> It is not their permissibility the quality that best defines teachers. It is neither their sympathy, nor their severe discipline, nor their frequent complaints in class what identifies good teachers. It is their everlasting love for students and their thorough mastering of what they teach what really makes teachers great.

i) Process analysis or functional analysis

It explains how something works or exists as a unit. It also explains how something is made or done. *How someone should do something* is called a set of instructions. *How something is done* is commonly called – in technical writing- a description of a mechanism in operation.

The topic sentence for a process analysis includes the topic and the view of the topic. The topic is the process you are describing. The view of the topic can explain why you think the receiver should understand the process. Supporting details for a process analysis are the steps performed. Sometimes the sender must explain what is not done or the way to perform a step. They are usually arranged in chronological order.

There are two different types of process analysis, directive and informative. Directive process analysis answers the question "*How do I do it"* as it explains how to do something; that is, it gives directions and tells the reader how to do something. As it is presented directly to the receiver, it usually addresses the receiver as "you" or it implies the "you" by saying: first, (you)... Informative process analysis answers the question *"How is (was) it done?"* as it explains how something is (was) done by giving data (information); that is, it tells what has occurred or what is occurring and stresses on understanding the process not on doing the process. Therefore, instead of addressing the receiver as "you" , the sender discusses his(her) own experience using "I" or addresses the subject material by using third person words such as *he, she, they, it.*

These two types of process analysis (directive and informative) often overlap with other form of discourse. For example, as a persuasive statement, people could present the steps for getting adequate exercises in relation to good health. People could also explain how they were able to do something. Some discourse markers used are *first, next, now, finally*.

<table>
<tr><td colspan="2">Topic sentence: mention the process and why the receiver should understand the process.</td></tr>
<tr><td>Support: the steps performed, the way to perform the steps, and anything the receiver should be careful not to do</td><td>Appropriate discourse markers</td></tr>
<tr><td colspan="2">Concluding sentence: a summarizing statement, a reformulation of the topic sentence, etc.</td></tr>
</table>

Example:

Cloth is brought to the factory and examined. If it is torn or dirty, it will not be used. The loth is taken to the cutting room. Here a special pencil is used for drawing on the cloth and then it is cut. Boxes of dressing-gowns are sent to the sewing room where they are sewn. In another room the sleeves, pockets and belt

are put on. When the gowns are finished they are examined. Then they are folded and put into their boxes. The price and the size are written on the boxes, and then they are sent, by train or by lorry, to other towns in England. Some of them are exported by boat and sold in other countries.

(Taken from Abbot, Greenwood, McKeating & Wingard (1989) *The Teaching of English as an International Language. A Practical Guide.*, p.98)

Pedagogical implications

Foreign language teachers should have their students do tasks in which they are asked to identify the types of discourse and to describe their overall structure since knowing the structures of the different discourse types helps learners to communicate successfully. As Cook (1989) states: “The recognition and classification of parts is essential for effective comprehension. Native speakers do not read or pay equal attention to everything within a discourse” (p. 105).

Therefore, teachers should train their students in identifying and finding parts of the discourse, so that they avoid wasting time on small and irrelevant details. Teachers should also give their students practice in predicting what is likely to happen before processing discourse so as to go to processing with a clear purpose in mind.

Hence, many authors agree that there should be a preparation stage in all reading and listening comprehension activities where the students should predict what they expect to find in discourse by relying on titles, subtitles, on their background knowledge, the linguistic context, or on non-linguistic context as pictures, diagrams, figures, etc. During this preparation stage, students should also have a clear idea of the overall purpose of the comprehension activity: if it is part of their studies or occupations, or if it is for a particular daily activity, or if it is for pleasure.

A useful technique used to sensitize students with discourse structure is diagraming the organization of the discourse in terms of topics and/or functions. Diagrams prevent students from wasting time in irrelevant information and they help them understand and produce discourse.

Another important aspect to keep in mind, especially when recognizing discourse types is the role of the physical form. It is recommended that the physical form of a discourse should be reproduced or at least described to help learners understand and produce discourse, although it is sometimes difficult to do so.

However, there are cases in which it is necessary to concentrate or highlight other identifying features and such features are isolated from the physical realization or the situation. In these instances, the activity suggested is to ask the students in what physical form or situation a given discourse type may be found.

The title is another feature of paramount importance for language teaching and learning, since it may help learners identify discourse type and discourse topic. There are many variants of activities where titles are used for such purposes in present-day language courses, which have proved to be effective for guiding the students within a discourse. One of the most frequently used is giving a title which refers to the topic of discourse. Such a task must be enriched by asking the students to provide a title which refers not only to the topic but also to the type of discourse.

In order to draw students' attention to the organization within parts of discourse, teachers may use recombination, approximation, and transfer exercises. Recombination implies changing the order of sentences and asking the students to put them into the original order, but taking into account that there is often more than one way of recombining sentences and that their order is conditioned by the higher levels of discourse, as the sender's perception of the receiver's knowledge, the function of discourse and its topic. This exercise is good for creating students' awareness of paragraph structure, position of topic sentences, cohesion, and information structure of the clause. Approximation and transfer develop students' awareness of both, the higher and the lower levels of discourse. Approximation involves breaking a piece of discourse into short isolated sentences suitable for the students, and then asking the students to combine them into a whole with a specified receiver, discourse type and purpose in mind. This type of exercise is somewhat difficult for the students because it integrates the different areas of discourse and the levels of

language; so students need teacher's guidance in order to complete a task like this through "successive approximations". Transfer comprises the changes from one format to another, as when putting the information given in a diagram, table, chart or picture into a continuous paragraph, or the transfer of a discourse type into another one, as when students are asked to change mimes into stories, or poems into letters. These three types of activities form a link between the higher and the lower levels of discourse.

For helping learners in the process of organization, edition or correction of a paragraph, Plattor et al. (1981, p. 67), provide a very useful list of questions:

What is the topic of the paragraph?
What is its main idea?
What purpose does the beginning sentence serve? What makes you think so?
Arouses interest?
States the main idea?
Suggests what is coming next?
Which sentences give middle details?
What purpose does the ending sentence serve? What makes you think so?
Summarizes the details?
States or restates the main idea?
Tells the outcome of the story?
Do all details support the main idea of the paragraph? If not, which do not belong?
Are you able to follow the ideas easily?
Are the details interesting to you? Why?
Is the meaning clear? Why or why not?

While for building different types of paragraphs, Plattor et al. (1981) provide ideas for practice activities in order to raise students' awareness and to encourage their practice activities. Based on these ideas, the authors of this book suggest that:

- For building a *narrative paragraph,* teachers should have learners select details that answer the questions related to the incident or happening as

to who, what, where, when, or how; then, teachers should have them arrange the details in the paragraph so that the beginning arouses interest, the middle leads to the climax or most important event, and the ending tells the outcome.

- For helping learners build a *descriptive paragraph,* teachers should have them select the sensory details as well as the words and phrases that best create the impression for the receivers; then, they should have the students arrange the details in the paragraph, either by placing the main impression in the topic sentence at the beginning, followed by supporting details and summary of the impression; or at the end, preceded by an interesting detail first, followed by other sensory details, and finally putting the main impression in a topic sentence in the ending.
- For producing an *expository paragraph,* teachers should have the students select factual details that support the main idea; then, generally, arrange the details in the paragraph so that the beginning gives the main idea and provides the topic sentence, the middle offers the details that support it, and the ending summarizes the details, reaffirms the main idea or emphasizes it.
- For constructing a *persuasive paragraph,* teachers should have the students choose factual details that are likely to convince the receivers to accept an opinion; then, arrange the details in the paragraph so that the main idea may be given either in the beginning, if receivers are likely to share the sender's opinion, or at the end to prepare receivers for accepting it. In both cases, the sender should be clear about what s/he wants the receiver to do or believe in.

As there are discourse patterns or formats which require more than one paragraph because they consist of more than one main idea, it is necessary to teach the students how to build *several connected paragraphs.* Teachers should train learners to decide on the overall main idea, event, or impression and to use only main ideas and details that are related to it and which support it. Then, they should teach the students how to arrange the details as it is done in a single paragraph, and to use words and phrases to connect the paragraphs when needed.

Learning tasks

1. Draw up a typical tree diagram for the structure of a discourse type: a term paper of a student majoring in Foreign Language Teacher Education, an English lesson for any educational level, or a textbook you have used.
2. From your classroom experience, choose a teaching exchange between you and your students and identify the language moves (opening, answering and/or follow up).
3. Choose any of the textbooks you are using in foreign language teaching or learning and compare the internal parts of the chosen textbook to the ones described by O'Brien and Jordan (1985) and presented above.
4. With what discourse types do you think you need more help? Explain.
5. How important do you consider the presentation of original physical forms of the discourse? Explain
   a) Look at the materials that you use for teaching or learning English or French and list the discourse types that are accompanied by presentations of original physical forms.
6. Identify the discourse types and think on how you reached your own decisions.

   A. SPARE BLADES

   B. INDOOR & OUTDOOR ALLERGIES

   Relief of:
   Sneezing; Runny Nose
   Itchy, Watery Eyes
   Itchy Throat or Nose

   6.1 Match each item with its corresponding picture. Then, talk about the effect of depriving discourse types of its physical form and /or situation. Say in what physical form or situation each of them may be found.

Item _____ Item _____

7. The order of the information in the following paragraph has been changed. Rearrange the sentences in a way that they follow the pattern presented in this chapter and convey the expected meaning. After that, compare your version to the one that appears in Appendix 2.

Putting on Our Play

Last weekend we put on our annual drama club play. First, we selected the play. After that, we began casting the play. Because of all our hard work and careful preparations, the play was a big hit. The next step was to find people to design and make the costumes and sets. All this while, we were rehearsing. Finally, two weeks ago, we held a dress rehearsal, and, at last, we felt we were ready for opening night. We began planning two months ago. Next, a director was chosen. It was a great success, but it was also hard work.

Chapter 10: Factors of coherence: Cohesion or formal coherence

As it has been previously defined, discourse is language in use - for communication. Language that has the quality of being meaningful and purposive and such quality is known as coherence (Cook, 1989).

Coherence is not only attained by the factors discussed in the previous chapters -context, knowledge, discourse types and their structures, shared knowledge, social relationships of participants, structure, ordering, and quantity of information, and interactional mechanisms and principles- but also by all those formal links which are used to join sentences, clauses, or parts of a sentence and establish grammatical and /or lexical relationships between them, enabling us to perceive a stretch of language beyond the sentence level coherent, as discourse. Such formal links are known as *cohesion*.

Cohesion is regarded as a semantic concept (Yue-Mei-yung, 1993), which holds segments of a text or discourse together making it a semantic edifice, just as mortar does bricks or stones in a building. "The importance of cohesion lies in the continuity it expresses between one part of the text or discourse and another. This continuity is necessary for the interpretation of text" (p. 12) - or of discourse.

According to Yue-Mei-yung (1993), it provides the main thread of a text or discourse by showing that some entity or circumstance, some relevant feature or argument persists from one moment to another in the semantic process as the meanings unfold. (…). Besides, Mei-yung states that cohesion creates the characteristic ¨feel´ of a text (…) or discourse; that it enables the reader or listener to supply or recover all the missing items necessary for the interpretation of a text or discourse, especially in spoken language where there are many omissions and substitutions, because the interlocutors are in direct, face- to- face interaction…; and that it provides the basis for making predictions and building expectations.

Most authors, among them Halliday and Hassan (cited by Celce-Murcia.), consider to bear in mind the following formal links: reference and ellipsis, substitution, and conjunction while others such as Cook (1989) consider the

ones previously mentioned and add others like verb form, parallelism or parallel construction, and repetition and lexical chain.

In a very illustrative way, Cook (1989) associates formal links with formal features build up in our minds from black marks which form writing on a page or from the speech sounds that are perceived by our ears, as opposed to the contextual features which are somewhere outside the physical realization of the language and preexist in the minds of the participants. Cook recognizes and explains the importance of the formal features that operate between sentences and clauses, which are called *formal links* or *cohesive devices.*

The authors of this text will consider Cook's formal links, which are defined and explained in detail as follows:

- **Verb form** (also called verb tense or time frame): The form that the verb takes to express the universal notion of time: present, past and future. In the present and past, it has to do with the inflections attached to the base form of the verb; that is why, at present most grammarians consider that from the structural point of view there are only two tenses: present and past, since it is in those tenses that verbs add inflections. Form this point of view, the future is not considered a tense due to the fact that this notion is expressed by means of non-tense means (auxiliary verbs) and adverbials (time expressions).

The form of the verb in one sentence can limit the choice of the verb (or verb tense) in the next and we may say that a verb form is 'wrong' or at least 'unlikely', because it does not fit with the form in another (Cook, 1989) whereas "... in discourse, changes in verb tense from one sentence to the next are common. The changes may occur within the same time 'frame' or tense, such as from simple present to present perfect" (Frodesen & Eyring, 1993, p. 5).

Accordingly Frodesen & Eyring (1993) have provided the examples:

> Example 1: Self- help groups have become very common all over the world nowadays. These groups assist people with everything from weight problems to developing self-esteem.

Being consistent in tense usage means to keep the time frame (tense) unless you have changed the moment of focus (a point in time or a period of time).

Time frame shifts are often signaled by explicit time markers, such as, last week, currently, next year...

Example 2: Vera graduated from college last July. Now; she works in a law-office. She has worked there for seven months.

In the previous example, the second sentence shifts to present using *now* to signal the shift. The third one shifts tense too, but remains in the same time frame or tense, but if it used a past time reference, it would be ungrammatical.

Verb tense shifts to different time frame often occur in speaking and writing when you move from statements that introduce a topic to ones that provide further information about the topic due to the following reasons:

- To explain or support a general statement with past description or elaboration on a topic.

  Example:

  My family has many happy memories in this house. Most of us were born here.

- To support a claim about the present with examples from the past

  Example:

  Our University is contributing to preserve the environment. We started by placing plastic containers all over the campus to collect recycling material. Last year, we recycled tons of aluminum, plastic and paper. This year, we hope to double the amount of recycling materials and in this way to contribute to improve the economy of the country.

- To provide background information about a topic

  Example:

  Santa Clara City has an interesting story which dates back from the seventeenth century when a group of thirteen families from San Juan de los Remedios settled in the surroundings of a hill, known today as la Loma del Tamarindo, since they planted a tamarind tree to mark that occasion.

- To express a comment or opinion about a topic.

  Example:

  Last year, our university witnessed an increase in the number of students willing to improve their marks and to take place in scientific events. We need them to help us encourage those who have not done so yet.

- To support a general statement about a change by comparing past and present situations. Notice that the simple present and present perfect often" frame' 'topics. We frequently use them to introduce topics, to make topic shifts, and to end discussions of a topic. These tenses often express general statements that the speaker believes hold true at the present.

  Example:

  The social relations among people all over the world have changed this century. In the past, they communicated mainly through telegrams, letters, and telephone calls. Nowadays, people mostly communicate through e -mails and other informatics resources.

- **Parallelism or parallel construction:** "The balance between two or more similar words, phrases or clauses is called parallelism in grammar. Parallelism is also called parallel structure or parallel construction. Parallel construction prevents awkwardness, promotes clarity and improves writing style and readability". (myenglishpages.com, 2015) It suggests a connection, simply because the forms of one sentence or clause repeats the form of another, but "…, it does not necessarily have to be grammatical parallelism, it may be sound parallelism, as in the rhyme, rhythm and other effects of verse. One might even extend the idea and talk of semantic parallelism where two sentences are linked because they mean the same thing. Comic duos often exploit this for humorous effect. The first comedian says something and the other repeats the same information in a colloquial way.

  Example: A- *The God Lord, in his wisdom, has taken her away from us.*

  B -*You mean the old girl's snuffed it"*. (Cook, 1989, p.16)

Parallelism "is used in different styles with different slightly functions. …in the matter-of- fact style, it carries in the main, the idea of semantic equality of the parts, as in the scientific prose, where the logical principle of arranging ideas predominates. In the belles- letters style, it carries an emotive function. That is why, it is mainly used as a technical means in building up other stylistic devices…" (Galperin, 1981, p.p. 208)

It can have a powerful emotional effect and it is also a useful *aide- mémoire* (Cook, 1989, p. 15). This formal link is often used in speeches, prayers, poetry, and advertisements.

Example of a Christian prayer:

"*Teach us, Good Lord, to give and not to count the cost, to fight and not to heed the wounds, to toil and not to seek for rest, to labour and to ask for no reward, save that of knowing that we do thy will'.* (St. Richard's prayer, in Cook, 1989, p.15)

In the previous example, grammatical parallelism was attained by using a to– infinitive clause.

Examples of parallelism used in Byron's poetry[47] (in Galperin, 1981, p. 209) to back up the rhetorical address and rhetorical questions and to carry an emotive function, backing up repetition and other stylistic devices:

Hear me, my mother Earth! Behold it, Heaven!
Have I not had wrestle with my lot?
Have I not suffered things to be forgiven?
Have I not had my brain seared, my heart riven?
Hopes, sapped, name blighted, Life's life lied away?")

- **Referring expressions (or reference):** "Words whose meaning can only be discovered by referring to other words or elements of the context, which are clear to both sender and receiver. (Cook, 1989, p.16).

  The most common example of them are personal and reflexive pronouns and possessive and demonstrative adjectives or determiners and the adverbs of place *here* and *there.*

  "Referring expressions fulfill a dual purpose of unifying the text (they depend upon some of the subject matter remaining the same) and of economy, because they save us from having to repeat the identity we are talking about again and again" (Cook, 1989, p.18).

[47] George Gordon, Lord Byron (1788 - 1824) is an English writer. His most outstanding works are his autobiographical poem *Childe Harold*, *The Corsair, The Prisoner of Chillon, The Prophecy of Dante*, three cantos of *Don Juan*, and the poetic dramas *Marino Faliero*, *Sardanapalus*, *The Two Foscari*, and *Cain.*

Example:

Here is Edward bear, coming downstairs now, bump, bump, bump, on the back of his head, behind Christopher Robin. It's as far as he knows, the only way of coming downstairs, but sometimes he feels there is really another way, if only he could stop bumping for a moment and think of it… (Cook, 1989, p.17)

There are two types of reference: exophora or exophoric and endophora or endophoric. "The meaning of a referring expression is not always in another sentence or clause". (Cook, 1989, p.17)

Meaning can be contextual, i.e. inferred from our knowledge of the world or from the situation outside language. This type of reference is called exophora. It is used to describe generics or abstracts without ever identifying them. (In contrast to anaphora and cataphora, which do identify the entity. There are authors such as Halliday and Hassan who consider exophoric reference as context relevant to the total text, but do not consider the exophoric reference as a formal link since it does not tie two elements together into a text or discourse.

Example:

A child who was hammering on something while the mother was writing; the mother cautioned him: "*Stop doing that here; I'm trying to work*".

But when the meaning of a referring expression is in another sentence or clause, this type of reference is known as *endophora or endophoric*. The endophoric reference may be anaphoric (or backward) or cataphoric (or forward). The anaphoric reference is a common procedure which is used for identifying the identity of something or someone to be given once at the beginning, and thereafter referred to as *he, she ,* *it, this, that* ,etc., even as *here* and *there*., in an extended piece of discourse. This makes a kind of chain running through the discourse, in which each expression is linked to another.

Examples of anaphoric (or backward) reference:

Example 1: I can see a bird. It is singing.

Example 2: A: *John?*

B: *Yes, I just saw him*.

The former piece of discourse is an example of anaphora (or backward reference), but sometimes the chain is not followed back until we come to a name or noun, it has to be followed in the opposite direction; that is, the

referring expression is given first , and then kept in suspense as to its identity , which is revealed later. This is known as *cataphora (or forward reference*). It is a favorite device of authors who begin stories and novels with an unidentified *he* or *she,* inviting us to look further, and plunging us into the middle of a situation as tough we already knew what is going on, although it can also be found in formal written English. (Cook, 1989)

Example:

"Here he comes, our award-winning host…It's John Doe!"

When I first laid eyes on her, I thought how beautiful Katy looked.

- **Repetition and lexical chain:** repetition of words can create the same sort of chain as pronouns, and there are sometimes good reasons for preferring it. Referring expressions, repetition and elegant repetition have been described as establishing chains of connecting words running through discourse. Such lexical chains need not necessarily consist of words which mean the same, however. They may also be created by words that associate with each other. This association may be by version of some formal semantic connection (good, for example, associates with its opposite bad; animal with kind of animal like horse; violin with orchestra of which it is a part), or it may be because words are felt to belong to some more vaguely defined lexical group (rock star; world tour; millionaire yacht). This last connection though, is sometimes treated as a kind of cohesion (Halliday & Hassan, p. 284, cited by Cook). It is really too dependent upon individual experience and knowledge to be treated as a formal link.

  Example:

  A team of researchers at the University of California claimed recently in a report that listening to classical music can actually improve one's level of intelligence. This surprising claim was made as the group of volunteers listening to three different tapes and completed IQ tests after listening to each. The volunteers heard ten minutes of Mozart, a relaxation tape, and a recording of silence. When taking the test after listening to Mozart, the results were noticeable higher than after the other two. (Rivero, A., García, R. & Larrinaga C.A. (2005) *10th Grade English Workbook*. Ciudad de La Habana: Editorial Pueblo y Educación, p. 38).

- **Ellipsis:** the leaving out of words or phrases from sentences where they are unnecessary, because they have already been referred to or mentioned" Richards, Platt & Weber, 1985, p. 90). "It is a typical phenomenon in conversation arising out of the situation" (Galperin, 1981, p. 231), due to this reason it is rather found in coordination than in subordination, although it may occur, too.

There are different types of ellipsis according to the item left out: nominal and verbal. In the first, the noun is left out and can be inferred from context while in the second the verb is left out because it can be inferred form context.

Example of nominal ellipsis:

How did you enjoy the paintings?

A lot (of the paintings) *were very good, but not all* (of the paintings).

Example of verbal ellipsis

He would like to come but he is afraid he won't be able to. (Come) (Eckersley & Eckersley, 1975, p. 232)

- **Substitution:** the use of a pronoun or any other substitute form to avoid the repetition of unnecessary elements that can easily be inferred (from earlier context or shared context or knowledge, too).

Example:

A: *Come on dear, tell us a story.*

B: *I don't know one.*

According to Leech and Svartvick (1989), both ellipsis (omission or deletion) and substitution (replacement) are very useful and important, in that they avoid repeating shared words and contents, and in that way the message is shortened and the connection of meanings are easier to grasp. They make the structure of the sentence ¨tighter¨, and communication easier or more comprehensible. They avoid the unnecessary repetition of various grammatical units since they can easily be inferred (from earlier context or shared context or knowledge).

"Both ellipsis and substitution are the two ways in which the phenomenon of reduction is manifested. Its use is brought about by two main causes: the tendency towards language economy and the intention of the speaker or writer

to increase the comprehensibility of the message by achieving greater informational density… With reduction the speaker or writer manages to convey the intended information, including the repetition of given items or information - *theme* (something which the speaker or reader already knows about), since it has been mentioned or alluded to. It may be given by the outside language. It is like definite meaning and the introduction of new information (which the speaker does not assume the hearer knows about already)". (Cazabón, Villar, Hernández & Saviero, 1979, p. 247)

- **Conjunction:** the use of "words and phrases which explicitly draw attention to tell the type of relationship which exists between one sentence or clause and another (Cook, 1989, p.21).

  Grammar provides three main ways of putting such units together (Leech and Svartvick, 1989, p. 158):

  a) Coordination: you can coordinate them by the coordinating conjunctions *and, or, but*, or by the correlative conjunctions *both… and, either…or, neither…nor and not only, but also (not only… but…as well)*.

  b) Subordination: you can subordinate one clause to another (that is to make it into a sub-clause), using such conjunction as *when, if, because, so…that,* etc. known as subordinating conjunctions.

  c) Adverbial link: you can connect the two ideas by using a linking sentence adverbial (or sentence connector) such as *yet, moreover* and *meanwhile,* (Leech and Svartvick, 1989, p. 158). Sentence adverbials have a wide range of possible structures (Leech and Svartvick, 1989, p. 201).

     A prepositional phrase: in all frankness
     An infinitive clause: to be frank
     An –ing participle clause: putting it frankly
     An -ed participle clause: put frankly (less common)
     A finite verb clause: If I may be frank,…

Leech and Svartvick (1989, p. 159) also point out that there are differences between coordination and subordination, the first one is often a "looser" connection than the second one, because it is more imprecise and less emphatic. It is more characteristic of speech than of writing while subordination

tends to give a clause a less important part in the information given by the sentence. Thus an adverbial subordinate clause is often used when the information in the clause is already wholly or partly known or by the hearer.

An adverbial link is often used to connect longer stretches of language, perhaps whole sentences which themselves contain coordinate or subordinate clauses.

"Whether in speech or in writing, you help people to understand your message by signaling how one idea leads on from another. The words and phrases which have disconnecting function are like "signposts" on a journey. Most of them in English are sentence adverbials, and they generally come at the beginning of a sentence" (Leech and Svartvick, 1989, p. 156).

Their most important functions, according to these authors are: making a new start, changing the subject, listing and adding, reinforcement, summary and generalization, explanation, functions are illustrated below.

- Making a new start*: Well* and *now,* placed at the front of a sentence in (speech) signal a new start in the train of thought. For example,

  A: *You remember that boy from Santiago we met at the Congress of the University Students' Federation?*

  B: *Certainly. Why?*

  A: *Well, he called me last night to invite us to go to a scientific event at his university.*

  B: *It sounds great.*

  A: *Sure.*

- Changing the subject: Incidentally or by the way (informal) can be used to change the subject. For example,

  A: *All means of transportation charge half price for students and disable people in our country. By the way, have you already bought the tickets for Havana?*

  B: *Of course, dear.*

- Listing and adding: In writing and formal speech you can list a series of points by such adverbs as *firstly* (or *first*), *secondly (*or *second*), *next, last(ly*) or *finally*. Phrases such as, *to begin with*, *in the second place*, and *to conclude* can also be used. Similar to these adverbials are *also,*

moreover, furthermore, what is more, etc., which indicate that an additional point is being made. For example,

Several reasons can be given for the change in the attitude of many people all over the world. To begin with, they are concerned over the continuing pollution of the environment, as well as other serious environmental problems that can destroy humankind. Secondly, they are concerned over the economic crisis and its effects.

- Reinforcement: *besides, in any case* (informal) and *anyway* (informal) there are other sentence adverbials indicating an additional point in an argument, but with a slightly different meaning. They are used to reinforce an argument in a situation where a preceding argument might not seem sufficient. *Furthermore* (more formal) and *what is more* can be used in a similar way. For example,

I won't be coming to the football game this afternoon .I have some work to do. Besides, if they play this time as badly as they did last week, it won't be worth watching.

- Summary and generalization: To lead into a summary of points already made, you can write *in a word, in short*, or *to sum up,* other linking phrases which are used to indicate a generalization from points already made are: *in all, altogether, more generally*, etc. *In all*, could replace *in short* in some cases.
- Explanation: A point already made can be explained by expanding and clarifying its meaning: *that is, that is to say* or by giving a more precise description: *namely, viz*, (*videlicet*, read generally *namely*); (i.e. viz and e.g. are mainly found in formal written texts)
- Reformulation: Sometimes, to make our ideas clearer, we explain or modify them by putting them in other words. Such reformulations can be introduced by adverbials like *in other words*, *rather, better*.

Pedagogical implications

Teachers should notice that a clear understanding of the formal links between sentences, clauses or parts of them may help to explain why students produce

odd discourse, although made up of well-formed sentences. It also may help to identify why students do not achieve the stylistic effect they want. Correctness must be judged not only within sentences but also in connected sentences.

Students may face difficulties with cohesion: finding the referent for a pronoun, recovering items lost through ellipsis or substitution, creating appropriate stretches of language, understanding the whole although they understand every word and every construction in isolate sentences, among others.

Learning tasks

1. Read the text about Mr. Chase, and be ready to give your opinion on this teacher's attitude and behavior. After that, read it again carefully and identify instances of:
    - ellipsis
    - referring expressions
    - repetition and lexical chain
    - parallelism
    - conjunction
    - verb form

A Charismatic Teacher

Mr. Chase is a fifth-grade teacher at Elmwood Elementary School. Slightly overweight and with a bit of tummy always showing through the gap in the bottom of his shirts, Chase is a favorite among students and parents of Elmwood. He knows all the students in his class and their families and, in fact, knew several parents of current students when they were in his class years ago. Chase plays ball with the boys at recess and loves to stand in the hall before and after school saying "Hi" to students and teasing them (in playful ways) about their boyfriends and girlfriends. Chase prides himself on how he has individualized instruction for his students, relying heavily upon commercial texts and workbooks. Students love to hang around his desk asking for help and kidding with him. He never refuses to stay after school to help students.

Mr. Chase befriends every new student (and new teacher) in the school and helps him or her adjust to their new environment. The principal relies on

Chase and seeks his advice often. She even appoints him acting principal when she has to be away from Elmwood.

(Excerpts taken from *Learning to Teach* by Richard I. Arends, McGrow-Hill, 1994: p. 22. In Camacho, et al. (2014). *Integrated English Practice II. An Intermediate Coursebook for Undergraduate English Teacher Education in Cuba* [digital version])

2. Read the following text and

   a) Supply appropriate formal links to complete the following text and make it coherent. Choose from the list below.

      List: *this, they, but, however, nevertheless, in other words, that is, for example/instance, still, yet, though*

   b) After having completed the text, suggest an appropriate title for it.

   c) Finally, find examples of parallelism.

Basic methods of preparing food show great similarities through the world , English cooking terms sometimes have special meanings .-------- ------------, almost all cultures have devised some means of baking , -------------, cooking bread -----------other food in an oven. Boiling or cooking food in water or some other liquid is another universal practice. A related process, to stew, means to boil slowly or gently a mixture of meat, vegetables, and water. ------------- another cooking process, roasting means to cook in –-------------own juice over an open fire or in an oven. The terms ---------------describe the various cooking methods have a literal meaning in formal English, in informal English--------are sometimes used to describe human behavior in a colorful or humorous way. Halfbaked ----------, may refer to a foolish idea or a stupid person. Boiling or boiling mad means very angry. In a stew means to be worried or to be in a difficult situation, ---------------to stew in one's own juices means to suffer especially from one's actions. To roast a person means to criticize or ridicule ------------without mercy. This brief list demonstrates the use of cooking terms as colloquial expressions to picture human conduct more vividly.

(Adapted from *Exercises in Stylistics*, 1984, p. 55)

3. Analyze all the didactic materials you work with in your practicum to observe whether they include the treatment of formal links in any unit. Explain and/or make suggestions in case you consider necessary.

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PART III: TEXT ANALYSIS FOR FOREIGN LANGUAGE TEACHER EDUCATION

This part is devoted to text analysis from the perspective of foreign language teacher education. It emphasizes on the main features of texts and their internal structure; describes different text types, and explains how texts function in human interaction in general and in foreign language teaching in particular. Each chapter is accompanied by pedagogical implications and learning tasks.

Text analysis is quite important for foreign language teaching and learning, since it reveals that there are grammatical properties beyond the sentence level, which give a better rationale for devising models for language comprehension and production and for the study of communication in an actual and full interactional context. This part will provide student- teachers with a powerful tool for teaching and for their own professional development.

Chapter 11: Main features of the text as a product and as a unit of communication

The text, oral or written, is seen as a complex linguistic communicative entity which is the nucleus and product of communication and a means of discourse. The text reveals the capacity of abstraction by means of language, and the shift from concrete and sensorial to abstract knowledge by means of concepts, reasoning, and propositions. In this way the two main functions of communication are disclosed: the noetic or cognitive and the semiotic or communicative.

Textuality, texture and text structure

The term *textuality* is seen as a literary theory, as a property of written texts, and as a practice. It is generally associated to the property of written material to form a coherent whole. However, textuality is not just about the written word, it is about the placement of the words and the reader's interpretation which is usually required in order to make sense of a text, which may decide the identity and the definitive meanings of that text (Wikipedia, the free encyclopedia, 2014).

Textuality as literary theory is defined as "… the condition of being textual, or in other words, of writtenness" (Baldick, 2008, quoted in Wikipedia, the free

encyclopedia 2014). Being textual includes innumerable elements and aspects, such as the individual and personal characteristics of texts (its personality, the individuality of that personality, its popularity, and so on). That is why metaphors such as 'weaving', 'tissue', 'texture', 'strands', and 'filiation' are frequently used when talking about the structure of texts (Webster, 1996, cited in Wikipedia, the free encyclopedia 2014). Textuality is also regarded as practice, because it is through the textuality of a text that a text gets to mean something.

Textuality in linguistics is defined as the property by which successive sentences form a coherent text in contrast to a random sequence. It includes three main domains: texture, structure, and context.

The term *texture* covers the various devices used in establishing continuity of sense and thus making a sequence of sentences cohesive and coherent. Texture is said to be the identifying quality of text, which has to do with its cohesive structure and net of relations. Therefore, it is created within text when the properties of coherence and cohesion are present. According to Crane (1994), texture is the basis for unity and semantic interdependence within text. Any text that lacks texture will simply be a bunch of isolated sentences that have no relationship among them.

Structure is another source from which texts derive their cohesion and acquire the necessary coherence. In the words of Hatim & Mason (1997): "Structure and texture thus work together, with the former providing the outline, and the latter fleshing out the details".

The text has a surface structure and a deep structure, which expresses its formal and semantic integrity. The text cannot exist or survive in a socio-cultural vacuum, since it is motivated and indissolubly related to a context. It expresses what the speaker/writer intends to signify and communicate, following certain social conventions, and is conceived and actualized within a linguistic context; thus, the text must be relevant to its full context in which strategies, expectations, knowledge, and psychological factors are relevant as well. Hence, it is regarded as a construct resulting from an act of communication; i.e. it is the result of the activity of a sender who communicates through signs with a receiver who interprets them.

Text structure is attained by following rules at both, grammatical and text levels, and has three interrelated aspects: the syntactic, the semantic, and the pragmatic. The syntactic aspect has to do with the internal structure, which provides the well-formedness conditions of the text. The semantic aspect provides meaningfulness and reference conditions. And the pragmatic aspect comprises the physical, social and cultural conditions that make the text acceptable or unacceptable. This means that a text is part of a communicative process in which it makes sense, is characterized by a global meaning, and is internally organized and structured according to rules.

A text is structured according to constitutive principles and to regulative principles. The constitutive principles or standards of textuality define and create textual communication whereas the regulative principles control communication. It is not the size of a stretch of language what distinguishes a text from the rest of the units, but its syntactic, semantic, and pragmatic integrity.

In linguistics and literary theory, textuality comprises all of the attributes that distinguish the communicative content under analysis. These attributes are presented in terms of seven standards of textuality by Beaugrande & Dressler (1981, 2002) and in terms of four criteria of textuality by Del Teso y Nuñez perspective (1998, p. 156-167). Beaugrande & Dressler's seven standards of textuality are cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality whereas Del Teso y Nuñez' four criteria of textuality are thematic progression, coherence, textual pertinence, and semantic closing, which are quite important for text production. According to Beaugrande & Dressler (1981, 2002), these standards function as **constitutive principles** of textual communication, which define and create such communication.

Although some of the standards have been dealt with in the previous chapters, a summary of the views given by Beaugrande & Dressler (1981, 2002) is provided below.

Cohesion

Beaugrande & Dressler (1981, 2002) explain that cohesion concerns the ways

in which the components of the surface text[48] are mutually connected within a sequence, which rests upon grammatical dependencies.

For example, surface sequences of English cannot be radically rearranged without causing disturbances. If one changes word order in the following sequence, users may understand that the permit is unique.

Original sequence	Changes in word order
	Parking by ONLY permit

Beaugrande & Dressler (1981) use a road sign as a language sample to show how the resulting series of words is so disjointed that drivers could hardly tell what goes with what.

Original sample: road sign	Changes in word order
SLOW CHILDREN AT PLAY	Children play slow at

Thus, they describe the grammatical dependencies as follows:

- *'slow children', who are 'at play",* might be interpreted it as a notice about children with learning disabilities.
- *'slow', 'children at play'*, might indicate that drivers should reduce speed to avoid endangering the children playing.

These ambiguities are possible on the surface, but people prevent, avoid or resolve them without difficulty by means of the interaction between cohesion and the other standards of textuality. In other words, the surface is not decisive by itself.

Coherence

The distinction between connectivity of the surface and connectivity of underlying content is indispensable. *Coherence* is a standard of textuality that has to do with the ways in which the configuration of concepts and relations that underlie the surface text, are linked, relevant and used to achieve efficient

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[48] *A surface text* is understood as the exact or actual words that people see or hear.

communication (Beaugrande & Dressler, 1981, 2002). For instance,

Example A:

> In '*woman in love*', 'woman' is an *object* concept and '*love*' an *action* concept, and the relation between the two is "agent-of", that is, *the woman is in love*. Sometimes, the relations may not be activated directly by the expressions of the surface, in other words, they are not explicit in the text. Then, people will supply as many relations as needed to make sense out of the text.

Example B:

> In the road sign 'slow' makes better sense as the "quantity of motion" than as an attribute or quality of the children at play.

Coherence is manifested at the deepest level in a text (thematic-ideological) and is evident in the unity and continuity of sense in the text. However, a text does not make sense by itself, but rather by the interaction of text-presented knowledge with people's stored knowledge of the world (Petöfi 1974, cited in Beaugrande & Dressler, 1981, 2002). Different users might set up slightly different senses; yet there will be a common core of probable operations and content consistently found among most users, so that the notion "sense of a text" is not unduly unstable. Coherence encompasses inference based on one's knowledge. A text makes sense because there is interaction between the users' accumulated knowledge and the text-presented knowledge. In short, on their surface, texts may not always express relations explicitly; therefore, people supply as many relations as needed to make sense out of any text.

Relations in a text complete its meaning, contribute to coherence and cohesion, and provide correction and variety. These relations[49] in a text may be grammatical (ellipsis, reference -cataphora and anaphora-), lexical (synonymy, hiperonymy, and hyponymy) and semantic (conjuncts which may express causality, enablement, reason, purpose, and time).

Coherence can be attained through organization of ideas in the text, which activate the mental connections that guaranty unity, by relating the parts to the whole (global coherence), as well as the logical-psychological continuity (linear or local coherence). Global coherence is attained when the ideas that make up

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[49] These relations are explained in detail in Chapter 10.

a text are related directly or indirectly to the theme or topic. This type of coherence may be studied at the discourse level. Meanwhile, linear or local coherence is achieved if the ideas that make up a text are organized in such a way that there is a fluent link among them and if they follow a logical continuity of the sender's thought. This type of coherence may be studied at the paragraph or phrase levels.

Coherence is regarded as a semantic, pragmatic and formal category. Some authors refer (a) to semantic coherence, which is achieved by the meaning relations among sentences and paragraphs and provides the global sense of the text, (b) to pragmatic coherence, which is achieved by relating the text and the context; and (c) to formal coherence, also known as cohesion, which is attained by using lexical and grammatical means.

Without cohesion and coherence communication would slow down or could break down altogether, but they are not the only standards of textual communication.

Intentionality

Intentionality concerns the attitude of and intentions of the text producer. The text producer uses cohesion and coherence to attain a goal specified in a plan (Wikipedia, the free encyclopedia, 2014; Cuba, 2012). These intended goals may not be achieved without cohesion and coherence; however, depending on the conditions and situations in which the text is used, goals may be attained even when cohesion and coherence are faulty.

As an example, Beaugrande & Dressler (1981, 2002) provide the following hybrid structure:

Well where do which part of town do you live?

They say that this structure did not disturb communication because it served the superior goal of finding out someone's address, although the subordinate goal of maintaining cohesion did not fully succeed. Thus, they point out that if a text producer is intended to defy cohesion and coherence, communication would be slowed down for negotiation and could break down altogether.

Acceptability

The fourth standard of textuality, *acceptability*, concerns the attitude of the text receiver based on the fact that the text should provide useful or relevant information so that it is worth accepting. The acceptability of a text is influenced by the text type, the desirability of goals and setting, as well as by cohesion and coherence.

The following example given by Beaugrande & Dressler (1981) illustrates that text producers often speculate on the receiver's attitude of acceptability and present texts that require important contributions in order to make sense.

Warning of the Bell Telephone Company:

Language Sample A.

Call us before you dig. You may not be able to afterwards.

People, as they say, are left to infer that digging without asking might lead to cutting off a ground cable and hence to losing the wiring needed in order to call, or even, to sustaining bodily injury and being incapacitated. Beaugrande & Dressler (1981, 2002) point out that, although this text is open to a wide range of interpretations and requires more inferences about the related consequences, it is more effective than an explicit version of the message that informs receivers the full consequences of digging without calling; for instance,

Language sample B.

Call us before you dig. There might be an underground cable. If you break the cable, you won't have phone service, and you may get a severe electric shock. Then you won't be able to call us.

Language Sample A is more effective and more informative than B.

Informativity

Informativity concerns the extent to which the contents of a text are already known or expected as compared to unknown or unexpected (Beaugrande & Dressler (1981, 2002). For example, in language Sample A above, the assertion '*you will not 'be able to call*' is much more unexpected than it is in Sample B. Sample A is more informative than B, although the latter contains more information. The processing of highly informative texts (Sample A) is more

demanding and correspondingly more interesting. Such processing demands a higher development of competence.

Every text is at least somewhat informative and no matter how predictable form and content may be, there will always be a few variable occurrences that cannot be entirely foreseen.

Here is an example provided by Beaugrande & Dressler (1981, 2002) to illustrate this idea.

> The opening stretch of a science textbook runs as follows: *The sea is water.*
>
> The fact asserted in such stretch of language is so well known to everyone that there seems to be no point in saying it; the stretch is clearly cohesive and coherent, and undoubtedly intended to be acceptable as such, but that it is however a marginal text because it is so uninformative, that when looking its continuation, the status of the text seems more sound:
>
> - *The sea is water only in the sense that water is the dominant substance present. Actually, it is a solution of gases and salts in addition to vast numbers of living organisms ...*
>
> The assertion of the obvious fact (*The sea is water*) functions as a starting point for asserting something more informative.

In sum, a text will always be informative at least up to a certain degree due to unforeseen variability. The level of informativity should not exceed a point such that the text becomes too complicated and communication is endangered. Conversely, the level of informativity should also not be so low that it results in boredom and rejection of the text. (Wikipedia, the free encyclopedia, 2014) “Particularly low informativity is likely to be disturbing, causing boredom or even rejection of the text.” (Beaugrande & Dressler, 1981, 2002)

Situationality

Situationality concerns the factors which make a text relevant to a situation of occurrence. Beaugrande & Dressler (1981, 2002) substantiate the idea that the situation in which a text is exchanged influences its comprehension. Going over the different interpretations of the road sign previously discussed, the most probable intended use is obvious:

SLOW

CHILDREN

AT PLAY

If the sign is placed in a location where a certain class of receivers, namely drivers, is likely to be asked for a particular action, it is far more reasonable to assume that 'slow' is a request to reduce speed rather than an announcement of the children's mental or physical deficiencies. In the same location, pedestrians can tell that the text is not relevant for them because their speeds would not endanger anyone. The sense and use of the text are decided via the situation. The most likely interpretation of the text is obvious because the situation in which it is presented provides the context which influences how text receivers interpret the text.

Situationality can affect the means of cohesion; a less cohesive text may be more appropriate than a more cohesive text depending on the situation. In some cases, economical use of text is much more effective and appropriate than a fully cohesive text. For example, a text version of the road sign like the following provided by Beaugrande & Dressler (1981, 2002) would remove every possible doubt about sense, use and group of intended receivers, but it would not be appropriate to a situation where receivers have only limited time and attention to devote to signs among the other occurrences of moving traffic.

- *Drivers should proceed slowly, because children are playing in the vicinity and might run out into the street. Vehicles can stop more readily if they are moving slowly.*

The situation forces the text producer toward a maximum of economy; and situationality works so strongly that the minimal version is more **appropriate** than the clearer.

Intertextuality

The concept of *intertextuality* reminds people that each text exists in relation to others. In fact, texts owe more to other texts than to their own makers. *Intertextuality* is, according to Beaugrande & Dressler (1981, 2002), the seventh standard of textuality, which concerns the factors that make the utilization of one text dependent upon knowledge of one or more previously encountered

texts. A driver who has seen a road sign like the one presented above is likely to see another sign further down the road, such as:

RESUME SPEED

One cannot 'resume' something unless one was doing it at an earlier time and then stopped it for some reason; the 'speed' at stake here can only be the one maintained until the road sign indicating slowing was encountered and a reduction was made. Clearly, the sense and relevance of the sign indicating to resume speed depends upon knowing about the other one and applying the content to the evolving situation.

Intertextuality is, in a general fashion, responsible for the evolution of text types as classes of texts with typical patterns of characteristics. Within a particular type, reliance on intertextuality may be more or less prominent. If a text receiver does not have prior knowledge of a relevant text, communication may break down because the understanding of the current text is obscured (Beaugrande & Dressler, 1981, 2002).

In types like parodies, critical reviews, reports, forums, and lessons in school the text producer must consult or has to refer the prior text continually, while text receivers will usually need some familiarity with the latter to attain communication or be efficient at it. In other text types such as puns, for example 'Time flies like an arrow; fruit flies like a banana', there is no need to refer to any other text (Wikipedia, the free encyclopedia, 2014).

Different types of knowledge and skills are integrated in a text. A sender (speaker o writer) with a wide cultural background is able to integrate in a given text a wide scope of knowledge, which reveals intertextuality.

A narrower use of "intertextuality", according to Beaugrande & Dressler (1981, 2002), is found in Kristeva (1980), who refers to texts in terms of two axes: a *horizontal axis* connecting the author and reader of a text, and a *vertical axis*, which connects the text to other texts.

Texts are framed by others in many ways. People understanding of individual texts relates to such framings. Texts provide contexts within which other texts may be created and interpreted and their assignment to genres provides the interpreter with a key intertextual framework. Accordingly, Gerard Genette

(1997) proposes the term 'transtextuality' as a more inclusive term than 'intertextuality'. He lists five subtypes:

- *intertextuality*: quotation, plagiarism, allusion;
- *paratextuality*: the relation between a text and its 'paratext' - that which surrounds the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.;
- *architextuality*: designation of a text as part of a genre or genres;
- *metatextuality*[50]: explicit or implicit critical commentary of one text on another text (metatextuality can be hard to distinguish from the following category);
- *hypotextuality*[51]: the relation between a text and a preceding 'hypotext' - a text or genre on which it is based, but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation).

According to Daniel Chandle (2003), computer-based *hypertextuality* should be added to such a list: texts which can take the reader directly to other texts (regardless of authorship or location). This kind of intertextuality disrupts the conventional 'linearity' of texts. Reading such texts is seldom a question of following standard sequences predetermined by their authors. In addition, Chandle (2003) sets out some defining features of intertextuality that might be included to consider how *marked* intertextuality is.

Beaugrande & Dressler (1981, 2002) also point out that there must be **regulative principles** (again following Searle) that control textual communication rather than defining it. They consider that there are at least three regulative principles: efficiency, effectiveness, and appropriateness. The efficiency of a text depends on its use in communicating with a minimum expenditure of effort by the participants. The effectiveness of a text depends on its leaving a strong impression and creating favorable conditions for attaining a goal. The appropriateness of a text depends on the agreement between its setting and the ways in which the standards of textuality are maintained. The

[50] *Metatextuality* can be hard to distinguish from *hypotextuality*
[51] Genette's term was *hypertextuality*

constitution and use of texts are controlled by the regulative principles of efficiency, effectiveness, and appropriateness.

Representation of the structure of a text: superstructure and macrostructure

In processing–production of texts, the meaning given to a text is necessarily related to several linguistics and sociocultural components. Among the linguistic ones there are words, word order, sentence order in a paragraph, paragraph structure, coherence, speech act, etc.; and among the sociocultural ones are variations in style, rhetorical means, ideology, opinions, beliefs, and world outlook.

According to Angelina Roméu (2011), readers gradually construct the representation of the text and its context, as well as the partial representations of the sentences of the text. Roméu, following van Dijk's ideas, explains that after reading, such readers do not remember words or sentences, but their mentally constructed model of representation of the reality shown in the text. She adds that when people produce a text, the starting point is the model of the reality that people have in mind, such model is the result of the knowledge, beliefs, opinions, and ideology, socioculturally constructed, which make up our mental representation of reality.

Accordingly some linguists, language teachers and other specialists on text analysis have devised representations of the structure of text and have described the superstructure and the macrostructure of text.

The term *macrostructure* was coined by Van Dijk and it is regarded as a way of processing, representing and getting very complex information (Paz Quispe Santos, 2006). According to van Dijk (2006), a text has a global and a local meaning, and understanding a text implies going from its global to its local meaning. He says that people cannot retain all the information from a text, and thus they use strategies to form an overall idea of the text, i.e. to form a macrostructure from reading titles, headings, summaries, before reading or listening to the text. That is why, as he states, it is necessary to use different levels of abstraction so as to help people obtain as much information as possible.

Teun van Dijk speaks about the importance of forming a general idea of the text before going into details; and of the need of keeping and updating the global idea along the whole process so as to assure understanding. Then he summarizes that a macrostructure is what people answer to the question *What did you understand from the text?* after listening or reading a text or some months later; that is, the mental summary of the information. Thus, he remarks that it is quite important to keep the macrostructure in mind; otherwise, people do not know what they are talking about, or what they are reading.

Ileana Dominguez, Angelina Roméu and Mireya Báez have developed this concept and have explained semantic and formal macrostructures. The semantic macrostructure has to do with the way content or meaning is conveyed. In this sense, they explain that the text follows a thematic plan derived from the theme as its core, which is revealed in the general idea of the text, and that this idea is developed through secondary ideas or subthemes. The formal macrostructure has to do with the way in which ideas are expressed, the use of language to express them: the external organization of the text into paragraphs and sentences, the units that make up them (words, phrases, clauses), and the syntactic ways of linking them together.

Based on van Dijk (2006), Dominguez (2004), Roméu and Báez (2006) and on the systematic interpretation of the concepts and ideas discussed along this book, the following description of the structure of text provides an overall view of key concepts of communication and a graphic representation of both, the superstructure (text form) and the macrostructure of a text (text content) (Figure 5).

For a better understanding of the structure of the text represented below, one should start by the definition of language and its relation with reality and thought:. “Language is regarded as the material wrapping of thought, as man’s specific way of reflecting reality” (Soto, Jhones, Pérez & Vázquez, 1982, p.5). It is through language that men express concepts, propositions, and their reasoning of the world, which reveals the double-function of language: the noetic or cognitive and the communicative or semiotic functions.

Text is seen as a systemic and structured unit of communication, in which – as in any other linguistic sign- a given content is expressed by means of a given

form. Content is the semantic aspect, the message. Form encloses the linguistic elements the sender uses to convey content as well as the ways of relating them. Both, content and form are inseparable, they constitute a dialectical unit.

The communicative situation and the purpose are also important. In any text there is a *superstructure* determined by the communicative situation and its purpose, which identifies it and conditions the organization of content (semantic macrostructure) and that of form (formal macrostructure). Text superstructure and macrostructure adapt to the intention and context of communication.

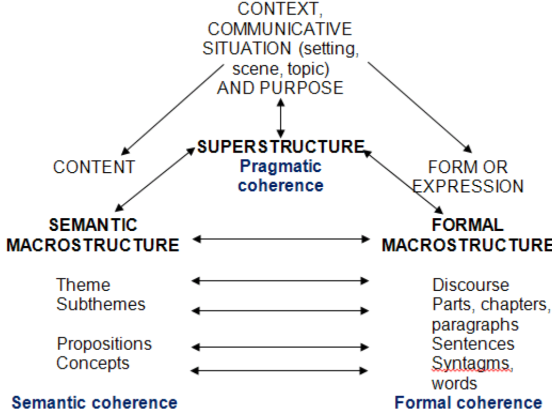


Figure 5: Superstructure and macrostructure of the text, adapted from Domínguez, I. (2004)

Pedagogical implications

Foreign language teachers should be aware of the importance of text analysis for heightening their students' motivation towards reading and writing as it may increase their background knowledge. Using texts in foreign language teaching stimulates reading and analyzing their structure improves writing skills.

Learning tasks

1. Why is text regarded as a product of communication?
2. Summarize:
   a) what textuality is.
   b) the seven standards of textuality according to Beaugrande & Dressler (1981, 2002). Define each.
   c) the regulative principles that control textual communication.

3. Read the text below. Figure out the communicative situation (setting and scene) and the participants, their shared knowledge and social relations. Then, explain how the standards of textuality (constitutive principles) and how the regulative principles are fulfilled in the following text.

I'll be in Santa Clara from November 10th to November 28th. Please tell everyone in the family.

Love,

Alice

4. Explain the relevance of the representation of the superstructure and macrostructure of the text for language teaching and learning. (Figure 5)

Chapter 12: Text typology

There are shared and distinct features across texts which are described by text linguistics. Accordingly, texts fall into different classifications and are assigned to a genre.

The concern for a text typology becomes relevant with the emergence of text linguistics. The first classification was proposed by Werlich in 1975. This linguist classifies texts into narrative, descriptive, expository and instructive taking into account their text sequence.

After Werlich's classification, as Navarrete et al. (2013) explain, some other typologies have come up, which distinguish texts taking into account several criteria: organization, function or purpose, style, code, producer and addressee.

In terms of their organization, texts are generally labeled into chronological order, sequence, and enumeration of details, cause and effect, analogy and contrast, definition, and examples. Considering the author's purpose they are classed as expository, narrative, descriptive, argumentative, and directive. Taking into account their style they are generally divided into colloquial, official, publicistic, scientific, and literary.

Some linguists do not share the same categories on given criteria. For instance, according to their function, texts are sometimes classified as to descriptive, narrative, and argumentative texts; literary and poetic texts; scientific and didactic texts; and at times as informative, expressive, poetic, and appellative. Other linguists speak about two main text forms or superstructures, narrative and argumentative or narrative and expository. However, most linguists agree on the classification into five text-types: narrative, descriptive, argumentative, instructive, and comparison/contrast.

Evelyn Hatch (1992, pp.164-189) in her book *Discourse and Language Education* discusses classical classifications of genres that appear in the literature on rhetoric, from Aristotle to modern day rhetoricians. Evelyn Hatch looks at narrative, descriptive, procedural and argumentative text genres as those that are more frequently presented in foreign language teaching textbooks.

Genres and functional styles

The assignment of texts to genres is seen from different perspectives, either by giving primacy to the oral language, or concentrating on the written variety of language, or using more general categories like those described by Evelyn Hatch (1992). However, most specialists agree that a genre comprises a particular class of texts (oral or written) which are considered by the speech community as being of the same type because of their particular and distinctive characteristics, each genre being characterized by a functional style (FS).

As it happens in most classifications, there is neither a unique classification of genres nor of functional styles. Thus, genres typically have subgenres and functional styles (FS) have substyles. For instance, a genre such as prose can be fiction and nonfiction, and exposition can be divided into essays, articles, reports, briefs, and so on whereas a functional style like the language of the belles-letters can be divided into three substyles: the language of poetry, the language of emotive prose or fiction, and the language of drama or plays.

Functional styles

"A *functional style of language* is a system of interrelated language means which serves a definite aim in communication …the product of a certain concrete task set by the sender of the message." (Galperin, 1981, p.33)

Some specialists consider that the language of every-day-life should be included as a separate functional style (Dolezel & Hausenblas, 1989; Dubsky, 1988). Others class the substyles of the written literary standard under different functional styles (Galperin, 1981). Some others single out only two styles, the language of science and of emotive literature (Belic, 1988).

For example, one of the clearest descriptions of the English literary standard is provided by Galperin (1981, p. 33). This author describes five major functional styles, which are characterized by a number of distinctive features and divided into several substyles that represent varieties of the abstract invariant (Table 8) . Each variety has basic features common to all the varieties of the same FS and peculiar features typical of this variety.

Major functional styles	Substyles. The language of
The language of belles-letters	1. poetry 2. emotive prose or fiction 3. drama or plays

The language of publicistic literature	1. oratory 2. essays 3. feature articles in newspapers and journals
The language of newspaper	1. brief news items and communiqués 2. newspaper headings 3. notices and advertisements
The language of scientific prose	1. humanitarian sciences 2. 'exact' sciences 3. popular scientific prose
The language of official documents	1. diplomatic documents 2. business documents 3. legal documents 4. military documents

Table 8: Summary of the five major functional styles described by Galperin (1981)

Undoubtedly, spoken communication (from formal-planned to spontaneous-informal-unplanned) has distinct styles of their own, because the different spoken discourse types have definite aims in communication and are characterized by certain language means. For instance, Dubsky (cited by Baez, 2006) distinguishes three stylistic functional formations:

- the conversational or colloquial, which comprises the language style of every-day-life used to communicate in daily activities;
- the professional, which involves the language style used to communicate in professional activities; and
- the artistic or poetic, which encompasses the language of the belles-letters.

Dubsky's distinction differs from Galperin's classification in two main aspects. The first difference is that Dubsky's includes the language style of every-day-life to communicate in daily activities while Galperin's concentrates only on written literary language. The second one has to do with what Dubsky identifies as professional stylistic functional formation, which encloses what Galperin has classed as the publicistic, newspaper, scientific prose and official documents styles. The belles-letters style is treated separately by both.

Next, a brief description of the functional styles is given mainly based on Galperin's ideas but also considering Dubsky's viewpoints.

The belles-letters style: poetry, emotive prose or fiction, and drama or plays

Function: to perform an aesthetic-cognitive function, which secures the gradual unfolding of the idea to the receiver and, at the same time, calls forth a feeling of pleasure.

Linguistic features:

- Genuine, imagery, achieved by purely linguistic devices;
- Use of words in contextual and often in more than one dictionary meaning, or at least greatly influenced by lexical environment;
- Vocabulary which reflects to a greater or lesser extent the author's personal view;
- Peculiar choice of vocabulary and syntax;
- Introduction of the typical features of colloquial language to a full degree in plays, to a lesser one in emotive prose, and to a slight degree in poems.

Example:

MERRY-GO-ROUND
I climbed up on the merry-go-round,
And it when round and round.
I climbed up on a big brown horse
And it when up and down.
Around and round
And up and down,
Around and round
And up and down.
I sat high up
On a big brown horse
And rode around
On the merry-go-round
and rode around
On the merry-go-round
I rode around
On the merry-go-round
Around
And round
And
Round.

By Dorothy Baruch
(Taken from *Communication 4* . 1971. p. 34)

The publicistic style: oratory, radio and TV commentary, essays, and journalistic articles

Function: to exert a constant and deep influence on public opinion, to convince the receiver that the interpretation given by the sender is the only correct one

and to cause him/her accept the point of view expressed in the speech, essay or article not only through logical argumentation but also through emotional appeal.

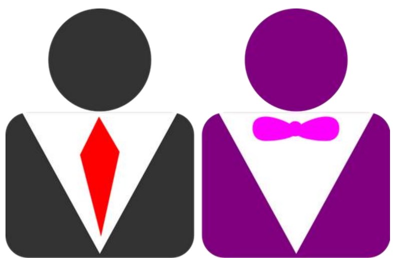
Linguistic features:

- Combination of logical argumentation and emotional appeal;
- Coherent and logical syntactical structure;
- Expanded system of connectives;
- Careful paragraphing;
- Use of words with emotive meaning;
- Use of imagery though they are not fresh and genuine as in belles-letters;
- Brevity of expression.

This style has spoken varieties such as the oratory and the radio and TV commentary and comprises essays of different kinds such as moral, philosophical and literary, books reviews in journals and magazines and pamphlets, and journalistic articles in newspapers, in journals and in magazines. The essay is one of the substyles most frequently used in language teaching.

Example:

Is Gender Discrimination Still a Problem in the 21st Century?



The twentieth century saw more advances in women's rights than at any other time in history. Women in many countries gained the right to vote, the right to own property, the introduction of birth control, and equal employment rights. But despite much-needed legislation to empower women in nations like the United States and United Kingdom, gender discrimination still presents a significant problem for women across the world in the twenty-first century.

Women continue to face discrimination in their everyday lives with rape and violence and pay inequities in the workplace. They are also still more likely to suffer from poverty, despite the

fact that more women are working than ever before. There are many articles available which may help you understand what gender inequality is and what exactly these inequalities are.

http://www.rushmyessay.com/samples

The newspaper style: news items, headings, notices, advertisements, announcements, and the editorial

Function: to inform, to instruct the reader and to provide him/her with an evaluation of the published information. Thus, it also seeks to influence public opinion on political and other matters. Information in newspapers is conveyed by brief news items, press reports, articles purely informational in character, advertisement and announcements whereas evaluation is achieved through newspaper articles and editorials.

It is important to discern between texts that belong to this style and some texts that appear in newspapers which do not belong to this style. As Galperin (1981) points out:

> *Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely different character. On the pages of a newspaper one finds not only news and comment on it, press reports and articles, advertisements and announcements, but also stories and poems, crossword puzzles, chess problems, and the like. Since the latter serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style.* (p. 296)

Linguistic features:

- Elements of appraisal in the selection and way of presenting the news, in the use of vocabulary, in the size and arrangement of headlines as well as in the use of emotionally colored words and elements of emotive syntax.
- Extensive use of special political and economic terms such as *president, apartheid;* non-term political vocabulary as *public, people, peace;* newspaper clichés like *overwhelming majority, vital issue;* abbreviations such as *UN, NATO.*

Example of a heading:

Fond memories: Cuba remembers Celia Sánchez

Example of an ad:

It doesn't work miracles, but it does do wonders.

It offers a medical program based on prevention and rehabilitation through the rejuvenating action of medical sulphur waters, thermal mud packs, heliotherapy, physiotherapy and exercise. Air – conditioned lodgings with telephone, swimming pool, bar and recreation rooms.

Elguea Hotel

(Taken from Morales et al. (1990) *Searching 1 Student´s Book. p. 52)*

The scientific prose style or the language of science: the language of humanitarian sciences, exact sciences and of popular scientific prose

Function: to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc.

Linguistic features:

- Use of objective, precise, unemotional, and devoid of any individuality language means;
- Logical sequencing of utterances with clear indication of their interrelations and interdependence;
- Developed and varied system of conjuncts;
- Use of terms specific to each branch of science;
- Direct referential meaning in the vocabulary used, i.e. use of words in their primary logical meaning;
- Postulatory, argumentative and formulative sentence patterns;

- Use of quotations and references;
- Frequent use of foot notes;
- Impersonality of the scientific writings;
- Frequent use of passive constructions.

Examples of the scientific prose style are the term and major papers written by university students, and the books on linguistics and on any other science.

The official documents style: diplomatic documents, business documents, legal documents, military documents

Function: to state the conditions binding two parties in an undertaking (state-citizen, citizen-citizen, society-its members, two or more enterprises or bodies, two or more governments, a person in authority and a subordinate; to reach agreement between two contracting parties.

Linguistic features:

- A special system of clichés, terms, and set expressions as *I beg to inform you, on behalf of, provisional agenda, memorandum,* which vary according to the specific substyle;
- Use of abbreviations, conventional symbols, and contractions;
- Use of words in their logical dictionary meaning;
- Definite compositional patterns, for instance, in business letters the heading contains the writer's address, the date, the name of the addressee and his/her address;

a) Conventionality of expression;
b) Absence of any emotiveness;
c) Encoded character of language symbols;
d) General syntactical mode of combining several pronouncements into one sentence.

The conversational or colloquial style: every-day-life language

Function: to communicate in daily activities.

Linguistic features:

- Incomplete sentences;
- Frequent side sequences;

- Spontaneous and unplanned language;
- Emotive words;
- Wide use of paralinguistic features, intonation, gestures, pauses;
- Emphatic repetitions;
- Use of popular and sometimes vulgar expressions;
- Use of set expressions, proverbs, clichés, etc.;
- Wide use of contractions, weak forms, ellipsis;
- Wide use of verbal and non-verbal communication strategies to compensate for breakdowns in communication.

Example:

Luis: *Morning Al!*

Alfred: *Morning*!

Luis: *Time?*

Alfred: *Six o'clock.*

Luis: *More coffee?*

Alfred: *I'm late.*

Luis: *Bye.*

Alfred: *Bye.*

Relevant text genres for foreign language teachers

There are some text genres that are particularly relevant for foreign language teaching because they are the most frequently presented in foreign language teaching textbooks. These text genres are narrative, descriptive, expository, and argumentative text types. Their use depends on the content of information and on the communicative function, as shown in the table below. Thus, they may be regarded as general text genres as each of them include a variety of text types within a variety of subgenres.

Text genre	Function	Content
Narrative	To reflect what happens	Facts and events either real or fictional
Descriptive	To represent qualities and features, to make receivers perceive them	Qualities, features of human beings, objects, phenomena and processes

Expository	To socialize, to instruct, to persuade, to back up, to discuss or debate ideas	Ideas, reflections, abstract thoughts
Argumentative	To persuade an audience	Senders' opinions and thinking

Narration

Narration is storytelling, either written or oral, and is said to be the most universal genre because all cultures have storytelling traditions. Researchers claim that there is a basic universal pattern for the narrative (Hatch, 1992).

A narrative text is a meaningful sequence of events told in words. It is sequential in that the events are ordered, so it involves an arrangement in time and other kinds of arrangement (chronology) (Huinzega & Berro, 1986)

There are different text types, which belong to this general type; namely, recounts, anecdotes, stories, fables, testimony and novel.

Characteristics and structure of narrative texts

The elements of narrative texts are the storyteller, facts, characters, space, and time. Their narrative pattern may include the following components: an abstract, the orientation (including time, place, and character identification), the goal and the problem, the steps to solve the problem (a set of temporally ordered clauses), the resolution (or climax), and a coda (including a possible moral). (Hatch, 1992)

In order to inform the receiver about the world of the story, narratives usually begin with an orientation, which includes the time of the story (e.g. "Once upon a time …"), its spatial setting (e.g. "in the kingdom by the sea …"), and the characters and their roles (e.g. "there lived an old man").

For example,

> *Orientation:* It was a cold rainy winter night. The city was quiet. Marie was lying on her bed reading a book, as she usually did before sleeping.

Once the opening or orientation is complete, the storyteller can begin with the story line, which generally involves a hero who has a goal and a problem that

prevents an easy attainment of the goal. Then the hero develops a plan for solving the problem and achieving the goal.

For example,

Goal: To rescue the crying baby or the cat

Problem: It was a cold rainy winter night

After doing all this, the next part in the narrative shows how the hero works out the problem to attain the goal. This is grammatically structured by means of action clauses arranged in temporal order. Then, the *resolution* of the story shows the goal attained.

Good storytellers tell stories that have some meaning for their audience. In order to make receivers understand why the story is told, they make evaluation comments within the story line (e.g. "This is just like what happened to …"). Thus, to involve deeply their audience, they use several kinds of intensifiers – gestures, changes in intonation, repetition, superlatives, sound effects, and so on. In addition, good storytellers often embellish the pattern by giving background information about characters and their motives and about other ongoing parallel activities in the story.

At the end of the story, there is usually a concluding part which is called the *coda*, which brings the audience back, and may contain a moral that summarizes or evaluates the relevance of the story. The evaluative point may occur at various points throughout the narrative and might be summarized as a moral in the coda section. For example,

Resolution: Mary realized it was a kitten, took it home, fed him and put him to sleep.

Coda: She had never thought of having a cat. But after a second thought she decided to keep it at home.

Finally, the narrative may include an *abstract*, a sort of title for the story. For example,

Abstract: The abandoned kitten

Look at the previously described components of narrative pattern in the following tale.

A Night's Tale

It was a cold rainy winter night. The city was quiet. Marie was lying on her bed reading a book, as she usually did before sleeping. Suddenly, she heard a noise. "Was it a baby crying or a cat?", she asked herself. It seemed to be coming from the street. As far as she remembered, the neighbors did not like cats. She immediately stood up, put on her coat and went outside.

Luckily, all the street lights were on. She headed towards the place where the cry was coming from. After she had walked for some time, she saw a wrapped package. It was moving like a baby. She hurried to take it. As she approached she realized it was a kitten. Someone had tied it into a box and had abandoned it in the cold weather.

Marie felt sorry for the poor animal. She took the kitten home, fed him and put him to sleep. She had never thought of having a cat. But after a second thought she decided to keep it at home.

(Taken from Enriquez I, Pérez, E., Cabrer, Y., González, M.L. & Vaillín, Y. (2006) *English Workbook 11th Grade*. La Habana: Editorial Pueblo y Educación. p. 47)

Language used in narrations

- In the opening or orientation, the syntactic structure is characterized by sentences using the linking verb *to be*, *there is/ there are*, and identifying or descriptive relative clauses like *who had* (also known as defining or restrictive relative clauses;
- The resolution is grammatically structured by means action clauses arranged in temporal order;
- Several kinds of intensifiers –gestures, changes in intonation, repetition, superlatives, sound effects, and so on are used;
- Transitions that signal chronological order are commonly used: *first, second, third, next, then, after, before, in the meantime, finally, at the same time, during, meanwhile, at first, when , as soon as;*
- Evaluation comments may occur along the narrative.

Some tips[52] for building narrative texts

- Brainstorm your ideas by answering these questions:

[52] The tips for writing the different kinds of texts have been formulated on the basis of those given by Fine, B. (1993) in *Progressions*

- Who were involved?
- When did it happen?
- Where did it happen?
- Why did it happen?
- How did it happen?

- Make a chronological list of everything that happened? What happened?
- Include the event that you are narrating and your view of the event.

Examples of narrative texts

Example A:

The Record Holder

Little boys who play truant from school are unimaginative. A quiet day's fishing, or eight hours in a cinema seeing the same film over and over again, is usually as far as they get. They have all been put to shame by a boy who, while playing truant, travelled 1600 miles. He hitch-hiked to Dover and, towards evening, went into a boat to find somewhere to sleep. When he woke up next morning, he discovered that the boat had, in the meantime, travelled to Calais. No one notice the boy as he crept off. From there, he hitch-hiked to Paris in a lorry. The driver gave him a few biscuits and a cup of coffee and let him just outside the city. The next car the boy stopped did not take him into the centre of Paris as he hoped it would, but to Perpignan on the French-Spanish border. There he was picked up by a policeman and sent back to England by the local authorities. He has surely set up a record for the thousands of boys who dream of evading school.

(Taken from Alexander, L.G. (1974) *Practice and Progress. An Integrated Course for Pre-intermediate Students*. p.185)

Example B:

Nesredin Hodja[53] stories

Lost

One day Hodja lost his donkey. While looking for it he was also rejoicing. When the people saw him they couldn't figure out why he was so happy. When they asked him the reason, Hodja told them, "I'm happy because I

[53] Nesredin Hodja, a Turkish figure who combines the qualities of sage and fool in dispensing folk wisdom.

wasn't riding the donkey when it got lost. If I had been, I'd be lost now, too!"

Description

Description differs from narration. Description shows the external aspects of human beings, animals, objects, phenomena and processes as people perceive them by their five senses whereas narration presupposes knowledge not only of the actions, but also of the moral reasons and feelings that make characters act in a given way.

Description means the use of words to represent the appearance or nature of something. It is a mental process of what is being described and implies telling how someone or something looks, sounds, tastes or smells. Description is often called a word picture as it attempts to present its subject for the mind's eye. (Brandom. L., 1994)

Description appears very frequently in narrative texts. It also appears in expository texts, letters and dialogues.

Characteristics and structure of descriptive texts

There are two main kinds of description: objective, scientific or technical and subjective or literary (Kane, 1988); although, descriptive passages can have a combination of objective and subjective descriptions.

In an *objective description*, the sender sets aside those aspects of the perception unique to him/her and concentrates on describing what is perceived in itself (*"This is how the thing is").* Factual precision is needed, that is why the sender chooses words for exactness of denotation, presenting each part in detail, following an organization inherent in the object, using short direct clauses with enough variety. This kind of description presents the subject clearly and directly as it exists, so the sender is like a kind of camera, recording precisely and impersonally.

For example,

There are many mechanical systems but none works better than the systems of the human body. One of these systems is the respiratory system. It consists of the lungs, the nasal cavity, the trachea, the bronchial tubes, and the diaphragm. The lungs, which consist of millions of tiny air sacs,

are located in the chest cavity. The nasal cavity, a system of membrane-lined passage is in the head. The lungs are connected to the nasal cavity by a tube called the trachea.

The tube separates into two bronchial tubes at its lower end. At the bottom of the chest cavity lays the diaphragm, a thick sheet of muscle that separates the chest cavity from the abdominal cavity.

This is how the respiratory system works. The diaphragm moves down, and the chest muscles lift the ribs. When this happens, air enters the nasal cavity through the nose. It passes into the trachea and moves to the lungs through the bronchial tubes. The air then flows into the air sacs, which are covered by blood vessels. These blood vessels take oxygen (O2) from the air and release dioxide (CO2) back into the air sacs. The air that contains carbon dioxide is exhaled through the nose when the diaphragm moves up. Each part of the respiratory system performs a particular function. We can breathe, then, because the parts work together so well.

(Taken from Huinzega & Berro (1986) *Basic Composition for ESL. An Expository Workbook*..)

In a *subjective description*, the sender projects his or her feelings into the percept *"This is how the thing seems to one particular consciousness"*. Evaluation and feelings are as much a part of the description as the object itself, and determine selection and organization depending on the impression the sender wants to transmit. This kind conveys a feeling about the subject and sets a mood while making a point; that is why, details should appeal to the senses to make the impression real, which makes this type of description be regarded as impressionistic or emotional.

For example,

Sitting here in Harold's Hefty Burger at midnight, I am convinced that I am eating the ultimate form of food. The buns are feathery soft to the touch but heavy in the hand and soggy inside. As I take a full-mouth, no-nonsense bite, the melted cheese and juices cascade over my fingers and make little of slicks on the vinyl table below. I chew noisily and happily like a puppy at a food bowl, stopping occasionally to flush down the rich, thick taste or spicy animal fat with a swig from a chilled mug of fizzing root beer that prickles my nose. Over at a grill, the smell of frying onions creeps away stealthily on invisible feet to conquer the neighborhood, turning hundreds

of ordinary citizens like me drooling stomach growling, fast food addicts, who trudge in from the night like the walking dead and call out the same order, time after time. “Hefty Burger”, “Hefty Burger”.

(Taken from Brandom. L. (1994) *Paragraphs and Essays with Multicultural Readings*. Toronto: D. C Heath and Company. p. 90)

Both kinds of description are true in different ways. Objective description is true in relation to facts, while subjective description is true in relation to feeling or evaluation. Objectivity is desirable in scientific and legal writing whereas subjectivity is more likely in personal writing. In both kinds of description, the sender should define images appealing to one or another of his or her senses, select details according to a guiding principle, and organize details clearly.

There is a third type of description, the *process description*, which may be either subjective or objective. The process may be natural or humanly directed, but there is always something being done, a product being formed or an end of some kind being pursued.

Example:

The Birth of an Island

By Rachel Carson

The birth of a volcanic island is an event marked by prolonged and violent travail: the forces of the earth striving to create, and all the forces of the sea opposing. The sea floor, where an island begins, is probably nowhere more than about fifty miles thick, a thing covering over the vast bulk of the earth. In it there are deep cracks and fissures, the results of unequal cooling and shrinkage in past ages. Along such lines of weakness the molten lava from the earth’s interior presses up and finally bursts forth into the sea. But a submarine volcano is different from a terrestrial eruption, where lava, molten rock gases and other ejecta are hurled into the air through an open crater. Here on the bottom of the ocean the volcano has resisted all the weight of the ocean water above it. Despite the immense pressure of, it may be two or three miles of the sea water, the new volcanic cone builds upward toward the surface in flow after flow of lava. Once within reach of the waves, its soft ash and tuff are violently attacked, and for a long period the potential island may remain a shoal, unable to emerge. But, eventually

in new eruptions, the cone is pushed up into the air and a rampart against the attacks of the waves is built of hardened lava.

(Taken from Brandom. L. (1994) *Paragraphs and Essays with Multicultural Readings*. Toronto: D. C Heath and Company)

The description pattern

Description does not appear to have a set pattern (Hatch, 1992). For example, descriptions of objects are usually in terms of their parts and the functions and appearance of these parts. In order to describe a plant, people would likely mention the roots, the stem, the leaves, and perhaps buds and flowers; then, they would probably give the functions of these parts and mention their color. This description of the plant would probably begin at the bottom (roots) and end at the top (leaves).

In order to describe an apartment, people might start at the door and move towards the back. Sometimes, to describe a room or an apartment, people might describe their feelings about them, or people might associate to them, and so forth, instead of describing the apartment.

Linde and Labov (cited by Hatch, 1992) have analyzed apartment descriptions and have found that many of their subjects give listeners a walking tour, pointing out their own likes and dislikes in terms of layout and furnishing as they went along. They have also found that as much of the information about apartments is “given / known”, definite articles are used when talking about the refrigerator and the sink, because we have an apartment schema: there is a kitchen and the kitchen has a refrigerator and a sink.

When describing a person, people do not usually start at the top of the head and begin describing parts as if the person were a room. People would focus on their relations with that person.

Language used in descriptions

The expected syntactic structures in descriptions are the following:

- The linking verb *to be*
- Relative clauses
- Prepositional and adverbial phrases

- Presentatives (*there is/there are* sentences)
- Descriptive adjectives of shape, size, color, and number
- Transitions, mainly those which signal spatial order. Spatial arrangement helps the reader move from front to back, from top to bottom, from inside to outside, from left to right, or in some other order way across the space. For example, some transitions that signal spatial order are: *nearby, near to, beside, over, far, from, next to, under, through, in front of, behind, surrounding, alongside, away from, on top of, around, toward, at*.

Some tips for building descriptive texts

- Mention what you will describe and your dominant impression; i.e. include your topic and your viewpoint of the topic in the topic sentence. The topic is what you describe and the viewpoint is your dominant impression, your main reaction to what you are describing;
- Narrow your topic and use specific language to support your dominant impression (specific nouns, verbs and modifiers);
- Use sensory details;
- Include enough description to form your dominant impression;
- Use transitions showing spatial order.

An example of a descriptive text

The Climate in the Caribbean

Tourists are attracted by the Caribbean climate and the beauty of its beaches

The Caribbean area is in the tropics. In these latitudes the sun shines all the year through, and there is little seasonal variation. The sun's heat is moderated by the cool temperatures of the Atlantic Ocean and by the trade winds.

From Trinidad to Cuba it is possible to see on the windward coasts the influence of the trade winds: beaches piled high with sand, coconut palms leaning inland away from the wind, and long Atlantic waves breaking against dark gray cliffs. The only safe harbors on the windward coasts are almost landlocked, such as San Juan in Puerto Rico and Havana in Cuba. Away from the wind, the leeward sides of the islands have tranquil waters and many harbors: Port Royal in Jamaica, Santo Domingo in the

Dominican Republic, Castries in Saint Lucia, Fort-de-France in Martinique, and Port-of-Spain in Trinidad.

Temperatures vary little between winter and summer in the Caribbean. There are no sharply marked changes in the seasons. The major variations in climate in the Caribbean involve seasonal changes in rainfall and the beginning of the hurricane season in the summer months. Most of the islands in this area have two rainy seasons, usually from May through June and from September through November. Dry seasons occur from January to March and in midsummer. The windward sides of the islands get much heavier rain than the leeward sides.

Hurricanes are part of Caribbean life through the summer and autumn months. These storms, which can bring high winds and torrential rains, leave a lasting impact on inhabitants. Caribbean people often fix dates by the year in which a particular hurricane struck their country.

(Taken from Camacho et al. (2014). *Integrated English Practice II. An Intermediate Coursebook for Undergraduate English Teacher Education in Cuba* [digital version])

Exposition

Expository texts explain how things work or facts of everyday life. They reveal what a particular mind thinks, knows or believes. Their main purpose is to explain. (Kane, 1988)

There is a wide variety of expository texts. Some of the most broadly used in language teaching are the article, the report, and the essay.

Characteristics and structure of expository texts

Expository texts are mainly characterized by the direct expression of ideas. In this kind of texts, ideas may be expressed from the general to the particular or from the other way around, and denotation predominates over connotation, although some connotational meanings may appear.

Exposition may be attained through illustration, process analysis, definition, comparison/ contrast, cause- effect, and classification[54]. Illustration or exemplification, as the name suggests, is using either single or multiple examples to develop ideas. Process analysis or functional analysis explains

[54] These rhetorical patterns or methods of paragraph development were discussed in Chapter 9.

how something works or exists as a unit or how something is made or done. Definition implies setting limits or boundaries and is a method of identifying and making the meaning of a term clear. Comparison shows how two things are similar, while contrast shows how things are different; a text may compare and contrast, so that it shows both similarities and differences. Cause- effect exposition explains the causes of something or the effects of something; that is, it deals with reasons and results. Classification places items in groups according to some principles, shows the relationship among the categories that make up a larger whole and makes people understand how things relate to one another. These rhetorical patterns are sometimes integrated in such a way that it is hard to distinguish from one another along the text.

Below there are some useful tips for building expository texts by following any of the above mentioned patterns.

Tips for building expository texts by illustration:

- Present your topic sentence and your view;
- Provide enough examples (real or hypothetical) to support your topic sentence;
- Arrange examples by using any of these three basic ways: time, space and emphasis;
- Use specific nouns, verbs and modifiers accordingly;
- Follow general statements with specific ones;
- Use transitions to move from example to example;
- Offer a satisfactory end;
- Cite examples to support generalizations.

Tips for building expository texts by process analysis:

- Write an only version of the topic sentence that mentions the process and why the receiver should understand the process;
- List every step performed in the process. Do not leave anything out;
- Add anything the receiver should be careful not to do;
- Number the steps in the order in which they should be performed;
- Consider your audience's knowledge in order to determine the depth of your explanation.

Tips for building expository texts by definition:

- Include in the topic sentence the term being defined and its main characteristic;
- Include description and examples as supporting details.

Tips for building expository texts by comparison and contrast:

- Use a kind of introduction to ease the receiver into the main discussion;
- Include the sender's topic and view in the topic sentence;
- Indicate in the topic sentence whether the text will compare, contrast or both;
- Provide useful comparison through the selected items (similarities and differences should not be so obvious because if they are so obvious, they may result uninteresting);
- Be clear about the purpose (informative or persuasive) of your comparison or contrast;
- Consider the points (focus) on which you will compare items, taking into account the purpose;
- Use any of the two basic patterns of organization: subject by subject or point by point;
- Present ideas by using one of the patterns in accordance to purpose and considering the advantages and disadvantages of each. The subject by subject pattern allows the reader to see a complete body material; nevertheless, if the material is so complex, the reader may feel uncomfortable while reading. The point by point pattern provides an immediate and direct relationship of points to subject. It is especially useful when arguing that one side is superior to the other, in dealing with complex topics and in working with longer compositions;
- Provide an effective ending by summarizing the discussion, offering a recommendation, presenting a challenge or making a prediction.

Tips for building expository texts by cause and effect:

- Mention the topic and whether causes or effects will be explained in the topic sentence;
- Use specific statements of explanation, example, narration or description to support general statements;

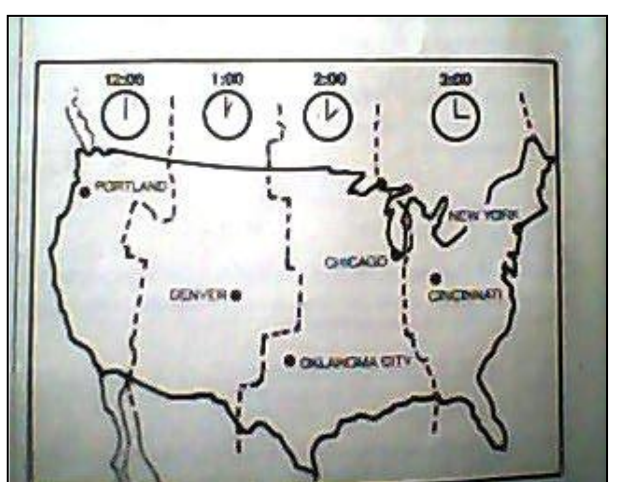
- Use transitions to signal effects and transitions to signal addition;
- Provide supporting details relevant to your topic sentence.

Tips for building expository texts by classification:

- Place persons, places, things or ideas into groups or classes based on similar or dissimilar characteristics
- Present the topic in the topic sentence and include words that let the reader know things in groups for classification;
- Place items in groups according to a single principle of classification;
- Mention the particular group in a general statement;
- Describe groups by specific statements that follow general statements.

An example of an expository text:

A circle has 360°. Because the Earth is almost round, it has 360°, too. The Earth takes twenty-four hours to make one complete rotation, so each degree equals four minutes. (24 hours equals 1,440 minutes, 4 times 360 is 1,440.) Real time, according to the Sun, would be very



confusing. If it is noon in New York City, for example, it will really be 11:56 a.m. in parts of New Jersey, just a few miles away. So for convenience, we divide the Earth into twenty-four time zones of 15° (one hour) each. If you go from West to East, it is one hour later in each time zone. For instance, New York is one time zone East of Chicago. If it is 8 A.M. in Chicago, it will be 9 a.m. in New York. The continental United States (all of the states except Hawaii and Alaska) has four time zones. From West to East, they are Pacific, Mountain, Central, and Eastern.

(Taken from *Spectrum 3. A Communicative Course in English*, workbook. By Warshawsky, D., Byrd, D. et al., 1990. p. 68)

Argumentation

"*Argumentation* has often been defined as the process of supporting or weakening another statement whose validity is questionable or contentious" (Hatch, 1992, p. 185). It attempts to persuade an audience, as its purpose is to win the members of the audience to the sender's view or to modify theirs.

Argumentative texts are sometimes considered a kind of expository texts. Indeed there is exposition in argumentative texts, but the exposition in this type of texts has a very precise function: to persuade the audience.

There is argumentation in everyday-life situations like in applying for a job or when apologizing for something undone; also in scientific, political, legal, publicistic, technical, and professional texts based on facts, tests, and research reports. There is argumentation as well in debates, discussions, and informal conversations based on the senders' opinions and thinking. This latter type is known as subjective argumentation.

Characteristics and structure of argumentative texts

All argumentation is by nature persuasive, although it differs from persuasion in the fact that no contrary view exists in persuasion and it does in argumentation. Persuasion attempts to convince the audience of the validity of a certain assertion. For example, you would like your audience to buy a book you consider important. In this case, you are only persuading because no contrary view exists. Argumentation is also regarded as the essence of critical thinking.

It is important to point out that there is a difference between simple argument and critical thinking. Simple argument means stating reasons for your views, refuting someone else's opinion and accepting others. Critical thinking appeals to your audience's sense of reason and emotion. It requires examining the arguments of others, which is the essence of argumentation. That is why, argumentation requires:

- clear thinking;
- organizing points;
- presenting your sides honestly and logically;
- supporting opinions and generalizations with relevant evidence (facts, testimony, valid reasons);
- controlling your biases and prejudices;

- omitting emotional and vehement outburst; and
- discarding any trivial, irrelevant and false claim.

Giving evidence is of paramount importance for argumentation since it helps to prove that your claims are valid. Some common kinds of evidence are: offering facts, citing examples (sufficient in number and relevance); presenting statistics, which must be familiar to the reader (who has gathered them, under what conditions and for what purpose), and opinions of authorities (facts from recognized, reliable sources and recognized experts in the field), among others.

"The structure of argumentative texts is more flexible than the rhetorical modes presented so far. However, there is a classical description of the structure of this genre that includes introduction, explanation of the case under consideration, outline of the argument, proof, refutation, and conclusion" (Hatch, 1992, p. 185)

Argumentation begins with a debatable issue and attempts to persuade an audience. All arguments include a proposition and support. The proposition or main point or thesis should be a clear and concise statement of your position on a problem that is subject to an argument. You may include definitions, background (depending on your audience's knowledge) and refutation, which is a common feature in argumentation.

An important aspect when dealing with argumentation is the audience. The sender should know the way the receiver may feel or may be. The point is that the sender should be intensely concerned about who will receive the text. They may be uninformed, informed, moderately informed, biased, hostile, receptive, apathetic, sympathetic, or a combination of all. If the audience is biased or hostile, take special care not to antagonize them. If they are receptive or sympathetic, move them to action.

The organizational plan of argumentation may be as follows:

- Main issue- support
- Main issue- support –refutation
- Main issue-refutation- support

But there are many variants for the structure of the argumentative genre (Hatch, 1992). The following patterns are among them:

1. If the author is a proponent of a position, the outline would be *pro, con, pro, con, pro*; and if the author is an opponent of a position, the pattern would be *con, pro, con, pro, con*.
2. The problem and refutation of the opposition's argument is followed by a solution, which suggests the author´s bias. The author must show that alternative solutions are unacceptable.
3. The "one-sided argument", where one point of view is presented and no refutation is given.
4. An "eclectic approach", where the author may choose to reject some points of view and accept another, or a combination of them all.
5. The opposition's arguments go first, followed by the author´s arguments. Pointers are used to identify the first position as argument of the opposition (e.g. Traditionally, language teaching has been devoted to ...).
6. The "other side questioned" pattern, which involves questioning, but with no direct refutation of the opposition's argument.
7. Two points of view are expressed and, while one is favored, both are within the same general point of view regarding the argument.

In order to follow the argument elements, the receiver must identify the type of pattern, locate the author's major claim and assumptions, locate the opposition´s arguments, note concessions and direct refutations, recognize pointers, and interpret the sender's tone of sarcasm or seriousness correctly.

Language used in argumentations

Argumentative texts are characterized by:

- Brevity and precision;
- Clarity and directness;
- Coherence;
- Well-organized presentation of arguments; and
- Use of examples, quotations, figures, statistics.

An example of an argumentative text

A New Wind Blowing

By Eric Miller

Confusion prevails on the issue of smoking in public places. Both smokers and non-smokers are confused and would like the problem solved. On one side are many who, because of preference or addiction, desire to smoke. On the other side are primarily those who do not smoke and do not want to breathe the smoke of those who do. Laws vary from community to community; businesspersons wonder what is morally right and what price they may eventually have to pay in relation to this issue. For all the right reasons, the solution has become quite clear. It is time to pass a national law restricting smoking in public places.

Smokers may be disturbed by this proposition. They may feel that their rights would be violated both at work and elsewhere. They shouldn't, because a national law restricting them can benefit them also. This law would eliminate the hostility felt by a large percentage of the non-smokers and, therefore, improve relationships between smokers and non-smokers. Moreover, no one will be fired, and no one will be deprived of the privilege of visiting public places; the only restriction is on smoking. The smokers can continue to puff away –as long as they do not imperil the health of others.

The main reason that smoking should be restricted is the issue of health, the health of those who breathe second-hand smoke. Joseph Califano, former Secretary of Health, Education, and Welfare, reports that more than 5000 Americans die each year because of second-hand smoke, and that non-smokers who live with smokers are 80 per cent more likely to get lung cancer than those who live with non-smokers. Moreover, some people are allergic to tobacco smoke, and some have respiratory illnesses that are made worse by tobacco smoke. In 1993, the Environmental Protection Agency classified tobacco smoke as a carcinogen and placed it in a group with asbestos. The study by the EPA discovered that all people tested –and many were non-smokers-- had nicotine in their blood.

A second reason is the discomfort factor. Tobacco smoke has a disagreeable odour to most non-smokers. In a restaurant, the pleasing aroma of food is altered, if not destroyed by tobacco smoke, and because the sense of smell and taste are closely related, tobacco smoke interferes with the pleasure of eating. The smell clings also to the clothes and hair of non-smokers. There are, of course, other unpleasant clinging odours created by human beings, and were it not for the fact that second-hand

smoke is a health issue, the discomfort factor might not be enough to warrant the proposed restriction.

Another factor is the cost involved. The last five surgeons general have agreed that second-hand smoke is a significant problem with huge costs to the entire nation. Non-smokers and all taxpayers pay huge sums to take care of problems caused by second-hand smoke. People who are made ill by second-hand tobacco smoke miss work, losing time and money, and their employers lose productivity. Some may argue that creating smoking areas, installing signs, and enforcing the rules would cost money, but the bill for these adjustments is nowhere close to what we are paying in the absence of a national law.

Powerful lobbies for tobacco companies are on the other side. But on the side of restriction is logic, honesty, and an abundance of scientific information. On the side of restriction is also a large group of smokers who are unable or unwilling to quit smoking and see the rightness of such a proposal. A new wind is blowing across the nation –and it is smoke free, at least in public places.

(Taken from Brandom. L. (1994) *Paragraphs and Essays with Multicultural Readings*. Toronto: D. C Heath and Company p.p. 403-404)

Pedagogical implications

Foreign language students are expected to speak and to write in a genre. In order to succeed in these tasks they need examples beforehand. They will not be able to produce a narrative text (a story, an anecdote) if they have not seen a narrative text. That is why, foreign language teachers should provide enough examples of genres and subgenres, and encourage their students to look at the conventions of each, to analyze how they are structured, the features that characterize their functional style, among other aspects.

Teachers must be careful in showing examples, because some text types may seem to be very motivating –like those of the belles-letters functional style- but they should be used with caution taking into account the features described above, the aims of the language course, the stage of learning, and the learners' age, among other factors.

Learning tasks

1. Identify the functional style and the genre of the following texts

A. She walks in Beauty

George Gordon Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that´s best of dark and bright
Meet in her aspect and her eyes:
Thus mellow´d to that tender light
Which Heaven to gaudy day denies.

One shade the more one ray the less
Had half impair´d the nameless grace
Which waves in every raven trees,
Or softly lightens o´er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place

And on that cheek, and o´er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below
A heart whose love is innocent!

B. The Dove and the Hawks

A chicken grower set a trap for hawks that had been attacking his flock. One afternoon he found a dove in his net. "Let me go. I'm not a hawk," the dove begged. The chicken grower agreed, "Maybe not. But I'm not going to let you go. You're as bad as they are, if you're with them. After all, birds of a feather flock together."

C. A Costly Lesson

Most teenagers think nothing bad can happen to them and that warnings are really meant for other persons. Sure, I had heard many warnings about the danger of drinking and driving, but I never paid them much attention. I guess I thought I was indestructible. However, a car accident two years ago taught me firsthand that drinking and driving can be a deadly combination.

It was the night before Easter, and Kevin, Mickey, David and I were bumming around. I had my Dad's car until 1.00, so we decided to catch Nightmare on Elm Street (I don't remember which part) at the driven-in. Kevin said scary movies were more fun with beer, and I agreed. We picked up a few six- pack of cool and downed them while we watched the blood and gore.

We headed out after the movie with me behind the whale, Kevin next to me, and Mickey and David in the back. It was only 11:30, so we decided to cruise around until I had to have the car home. I felt a little light- headed, but I was sure I was in control. Coming out of the drive-in, I ran up over the curb. Kevin suggested that he drive, but I said I could handle it.

The next thing I remember, I was cruising down route 11 at a pretty good clip. Two jerks in a Monte Carlo Super Sport pulled up alongside of us wanting to race. Mickey and David said, "Forget it, man", but being young, stupid and high on beer, I started to race them.

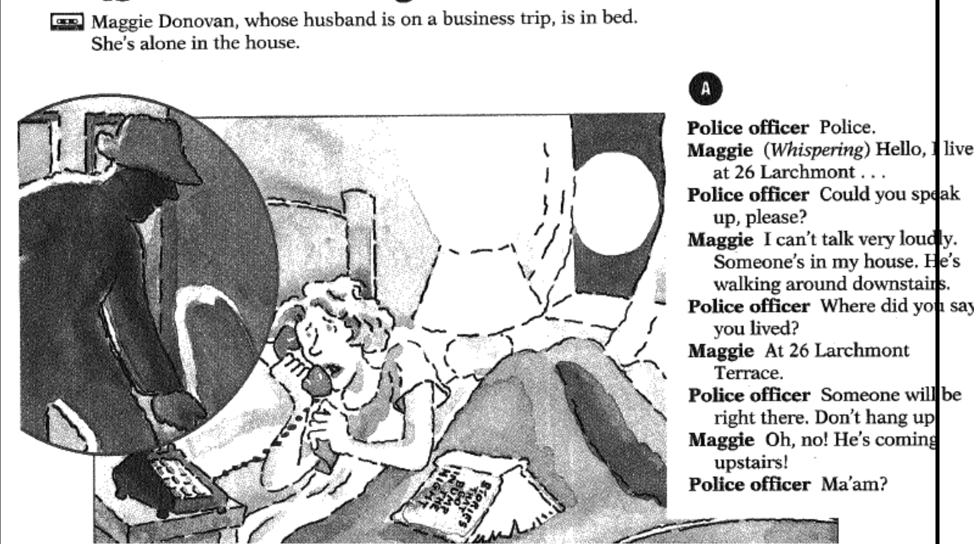
We had gone about half a mile with me clearly in the lead when out of nowhere came the flashing red lights and siren. I checked my rearview mirror, and sure enough, it was the Highway Patrol. First, I hit the brakes. Then I was skidding toward the guardrail at close to 80 mph. It was only seconds before we hit, but in that time I learned the meaning of pure terror. I was sure I would die and take my best buddies with me.

When I woke up in the hospital, I learned that I was lucky. I only had a broken nose, cracked ribs, and whiplash. Mickey and David had concussions and assorted cuts and bruises—they were lucky too. However, Kevin had not been wearing a seat- belt. He was in a coma. He remained in a coma for two days. He is better now, but he has no memory of that night.

Needless to say, I had to go to court and answered to my parents and my friends' parents. But the knowledge that I almost killed my friends taught me to listen to warnings and to never drink and drive again.

(Taken from Fine, B. (1993) *Progressions*. p. 97)

D. I was reading in bed when …



Maggie Donovan, whose husband is on a business trip, is in bed. She's alone in the house.

A

Police officer Police.
Maggie (*Whispering*) Hello, I live at 26 Larchmont . . .
Police officer Could you speak up, please?
Maggie I can't talk very loudly. Someone's in my house. He's walking around downstairs.
Police officer Where did you say you lived?
Maggie At 26 Larchmont Terrace.
Police officer Someone will be right there. Don't hang up
Maggie Oh, no! He's coming upstairs!
Police officer Ma'am?

(Taken from *Spectrum 5. A Communicative Course in English.* By Costinett, S. with D., Byrd)

E. Underwater Paradise

by Ed Fee

On my first scuba dive in the Caribbean, I was taken by the beauty of the tropical fish and coral reefs. I had no idea how pretty everything under water really is. From the surface, it was as if I were looking at a painting with every color of the spectrum. The water had so many shades of blue from the color of the sky on a bright and sunny day to deepest shade of blue, which resembled the heavens on a full moonlight night .Upon my first glance, the coral looked like a labyrinth with multicolored graffiti of soft and fluorescent colors and sharp edges with an occasional plant protruding from the side. These plants were swaying gently back and forth in the current like ballerinas dancing on a stage. Descending toward the coral reefs, I observed these plants more closely. Their shape and color resembled an orange maple leaf during autumn with the veins of the leaf being a soft violet color. Later I discovered it was called a gorgonian, very common among Caribbean reefs. Getting even closer to this labyrinth of coral, I noticed the floors of the passageways were of brilliant white fine grain sand that looked like freshly fallen snow. In these passage ways were thousands upon thousands of fish with multitudes of vibrant colors. Its body of a neon blue and bright yellow stripes running from its head to its

tail made it stand out among all the other fish. Another fish that caught my eye was a coral trout, with different shades of red and yellow, like a volcano that had just erupted, and little powder blue dots covering the entire body made it the most beautiful. There are so many pretty things to see in the Caribbean waters that it would take a year to describe all that I saw. The best thing to do is to see this beautiful paradise and get a firsthand look for yourself.

(Taken from Brandom. L. (1994) *Paragraphs and Essays with Multicultural Readings*. Toronto: D. C Heath and Company. p. 108

2. How are the features of the functional styles and genres described in this chapter present in the above texts?
3. Choose two texts from your classroom materials and classify them as to functional style and genre. Explain how the features of their functional styles and genres described in this chapter are present in the chosen texts.

Chapter 13: Main text types used for foreign language teaching

So far a wide variety of text types has been mentioned in this book, but there are some which are relevant for language students because they are included in foreign language teaching materials in most contexts. Among these text types are:

- exchanges like simple exchanges and conversations, formal/informal letters, postcards, notes, tweets and e-mails;
- information texts such as descriptions, explanations, reports, as well as texts which combine one or more of these text types;
- narrative texts such as anecdotes, stories and fables;
- opinion texts like expositions and discussions;
- texts explaining procedures;
- magazine articles, diary/journal entries; and
- biographies and autobiographies.

Their detailed description may help their processing and production. That is why the following pages are devoted to describe text types widely used in foreign language teaching materials such as conversations, speeches, interviews, letters, stories, (anecdotes, simple stories, biographies), reports (news stories, feature stories, reporting an information interview, reporting on reading, research reports), scientific articles, essays, notes, postcards, tweets and e-mails.

Conversations

People spend most of their waking time speaking or listening to others. They speak daily with family, friends, acquaintances or teachers about a variety of topics. Conversation[55] has been recognized as the most basic form of human communication.

A comparison of conversation to other text types shows that it is as distinctive in its characteristic grammatical features as it is in its exchange structure and interactive pragmatics, that there are many grammatical features that occur much more commonly in conversation than in other text type, because of its

[55] Chapter 8 provides information about conversation as a distinct discourse type.

distinctive situational characteristics. But it also shows that most conversational features can also be found in some written texts, like e-mails or letters (Quaglio and Biber, 2006).

As explained by Quaglio and Biber (2006), there is a set of features that can be considered ‘conversational’ because they occur more commonly in conversation than in other discourse. Some of them are false starts and hesitations. These authors also refer to situational/functional characteristics of conversation, and show how the linguistic features have strong functional associations with the typical situations and communicative purposes of conversation.

A good conversationalist according to Davis (1971) has something to say, is interesting because he/she is interested in others, speaks with enthusiasm and energy, respects the viewpoints of other people, is courteous, and includes each member of the group in the conversation.

Brown (2000) explains the following essential rules of conversation:

- Attention getting: in order to be communicatively successful, people should have their audience’s attention;
- Topic nomination: the rules for nominating topics involve both verbal and non-verbal cues and are highly contextually constrained;
- Topic development or maintenance of a conversation: this is attained by using conventions of turn-taking, clarification, shifting, avoidance, and interruption;
- Topic termination, which is regarded as an “…art that even native speakers of a language have difficulty in mastering at times” (Brown, 2000, p. 256). This is usually accomplished in American English by various interactional functions: a glance at a watch, a polite smile, or a “Well, I have to be going now”.

Grice’s conversational maxims of quantity, quality, relevance and manner (previously discussed in Chapter 5) enable speakers to nominate and to maintain a topic of conversation. These features are described in the following poem:

> Conversation is but carving!
> Give no more to every guest

Than he's able to digest.
Give him always of the prime,
And but little at a time.
Carve to all but just enough
Let them neither starve nor stuff,
And that you may have your due,
Let you neighbour carve for you.

Jonathan Swift[56]

Examples of conversations

Example A:

Situation: Alice and Henry are traveling to Havana. They are strangers.

Alice: *Excuse me. I think you're in my seat.*

Henry: *Sorry, but it says 31 on my boarding ticket.*

Alice: *Oh, er ... right ... I asked for a window seat, you see ...*

Henry: *Yes, so did I. What's your seat number?*

Alice: *Let's see ... Oh, it's 33.*

Henry: *So I guess you're in the seat behind me.*

Alice: *Oh, yes. Sorry.*

Example B:

Situation: the phone rings, and a nine-year old child picks it up.

Alex: *Hello.*

Woman: *Hi, Alex, is your Mom there?*

Alex: *Just a minute.* (cups the phone, and yells) *Mom! Phone! A woman is calling ...!*

Mom: (from next room) *I'm taking a bath!*

Alex: (returning to the phone) *She can't talk now. Wanna leave a message?*

Woman: *Well,* (pause) *I'll call back later. Thanks... Bye.*

Oral presentations

Students of foreign languages are sometimes expected to give oral presentations, in the form of reports or simply in the form of answers to questions. There several things they can do to make their oral presentations clear and easy to understand.

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[56] Jonathan Swift (1667 - 1745) is a British writer. His major works are *Gullivers' Travels* and *A Modest Proposal.*

As Gilbert (1984, p.97) states: “The essential point to realize is that speech and writing are different”. She also points out that the first principle to keep in mind is that you have to help listeners’ memory, because they cannot go back and check words as readers to in writing. That is why speakers should speak slowly and organize their presentations in such a way that can it help listeners recognize and understand their main points.

It is advisable speakers plan and practice the presentation before delivering it. Planning implies a well structure presentation into, at least, three main parts: beginning, middle and ending, which should be written down, but including only key words and phrases. If people write everything down, it will just be reading, not an oral presentation.

Structure of oral presentations

- The general introduction, which should attract the listeners’ interest. The speaker greets the audience and introduces himself/herself.
- The overview. The speaker tells the audience what the topic or topics of the presentation will be.
- The body. The speaker talks about the presentation topic in detail, uses facts and examples, including personal experiences to support his/her main points.
- The conclusion. The speaker lets the audience know that he / she is going to finish the presentation, restates his/her main points and adds some kind of memorable statements.
- The chance for discussion (the speaker gives the audience the opportunity to ask questions)

According to Gilbert (1984), the organization of the presentation should allow time for the listener to think both before and after each new idea. The purpose of the time before the new information is to give the audience a chance to understand the background clearly. Knowledge of the background, or setting of the information, makes it much easier to anticipate what kind of information is coming next. If the new information occurs too early without enough background, the listener is not prepared to understand the new idea.

Meanwhile, the thinking time after the new information allows listeners to fit the idea into their general knowledge of the subject and gives them a chance to

make sure that the idea was understood before going to the next new idea. The three most common ways of giving listeners time for thinking after a point of new information. The first way is to pause, i.e. a moment of silence to give listeners time to take in the new information. The second way is to use a paraphrase, i.e. saying the same thing in different words to help listeners fix the though in their memory. And the third is to use words that do not mean much ("filler words") like "as I've being saying." or "and so forth and so on…", which perform a useful function since they allow the listener time to think.

Some useful expressions

- Opening phrases
  - In my presentation today, I'm going to look at …
  - In this presentation, I'll be describing, narrating, explaining …
  - For the next three minutes or so, I'd like to give you …
  - In my presentation, I'll talk about …
  - Before I start my presentation, I'd like to ask you all a question … I want to carry out an experiment … I have a little task for you … I want to share a few facts with you…
- Giving an overview
  - In my presentation today, I'm going to talk about …I've divided it into three parts: in the first part, I'll talk about … in the second part, I'll look at … and the final part, I'll consider, explain, tell …
- Lead-in phrases
  - Right, to begin with, let's look at …
  - Ok, let's start by looking at …
  - So, let's look at…
- Linking phrases
  - Now I'd like to move on to the next part which is …
  - Next, I'd like to look at my second point …
  - This leads me to my next point …

Practicing the oral presentation implies rehearsing and learning it without memorizing it. Rehearsing will help speakers to learn the material and to see where they have problems with vocabulary or pronunciation. It will prevent speakers from sounding like a machine. It helps to speak to the audience more naturally. Speakers should refer to their notes from time to time. Thus, while

practicing they should make sure that they are able to present their talk clearly and comfortably in the amount of time they have been given.

The following are some useful tips given to speakers for delivering oral presentations:

- Prepare the listener with enough background that enables him/her to understand the new idea and to predict what is coming next;
- Speak slowly;
- Present new information gradually;
- Make plenty of eye contact;
- Provide thinking time before and after each important new item;
- Rather than thinking "All my classmates are looking at me. I feel so nervous", think "All my classmates are here listening to me. I feel so important!";
- Your posture should be both comfortable and firm. Stand up straight and keep your head high; be firm (do not move from side to side);
- Use clear and concise gestures (do not wave your hands uncontrolled);
- Use intonation appropriately. It may affect meaning;
- Relieve your stress before the presentation;
- Use your voice effectively. Everyone should be able to hear what you are saying;
- Check your visuals: do not put too much information, don't talk to them, do not simply read their content; be careful with the effects;
- Use cards but do not read them either.

Speeches

As Glenna Davis (1971) states, most people would admit that the very idea of giving speeches makes them nervous. Stage-fright is a common complaint, even among the most experienced of speakers, which can be overcome with careful preparation.

The following steps may help people prepare a speech:

1. Choose a topic that you know about or would like to know about;
2. Find out everything you can on the subject. Know more about it than you tell the audience;

3. Know the *purpose* of your speech. Are you speaking to inform, to entertain, to convince, or to persuade? (Your speech may have more than one purpose.);
4. Know your *audience*. What are they likely to be interested in?;
5. Plan your talk. However short it may be, it should contain three parts: introduction, body and conclusion.

   According to Davis (1971), the *introduction* should capture the audience's interest and mention what the speaker will talk about. She alerts people not to begin always with "The topic of my speech is …", and provides a variety of ways that can be used as openers. Some of them are:

   a) Asking a question. For example, in a speech on English affricate sounds; "Did you know that there were no affricate sounds in Old English?
   b) Using suspense. The topic should not be announced until the end of the first paragraph. For example, "It has affected our country for more than – years. It's not fair and it has been responsible for the loss of human lives and economic resources. What is it? It's the North American blockade.
   c) Using a startling statement. In a speech about pollution, the opening sentence may be "By the end of this century, no fish will be alive."
   d) Opening with a quotation. In a speech about friendship, "A friend in need is a friend indeed".
   e) Beginning with a humorous story that has reference to the topic.
   f) Using a prop, that is, some exhibit that will catch interest. For example, in a speech on Nutrition, the speaker might bring some rich food.

   As Davis (1971) explains, the *body* of the speech develops main points. It is important to make the points in an interesting way. People can make a statement and support it with an example, a quotation, an anecdote or a little story, an incident or personal experience, a comparison, or any other appropriate way. If they use figures or statistics, they have to make them vivid and comprehensible by using previous experience and knowledge of the audience. People should give the audience a mental picture of what is being said.

> "The *conclusion* should review the main points of the speech in a slightly different way and leave the audience with something to remember." (Davis, 1971, p. 244)

Preparing a speech does not necessarily imply memorizing it, but learning the ideas thoroughly. Speakers should learn the ideas in the order they want to present them. It is recommended that they use brief notes not to forget and for the sake of gaining confidence. These notes are usually called outlines.

The following is an example of an outline a speaker has prepared for delivering a speech on his/her personal research experience.

Introduction

Refer to my name, my profession, and research in my professional life

Body

1. My previous experience on research, how I started, most important investigations and results

2. Current research, context, need, aims, expected results, sample, methods, materials, researchers, current state and findings

Conclusion

Invitation: to join a research project.

But success in speech delivery is not only guaranteed by careful planning and wide knowledge about the topic, but also by the way in which it is delivered.

The following tips provided by Davis (1971) may help speakers deliver a speech:

- Take your time. Be sure everyone is listening before you begin;
- As eye contact is important, include all of your audience as you speak;
- Refer to your notes only when necessary and never at the beginning of your speech;

- Speak clearly and enthusiastically;
- Make use of pauses;
- Look at ease even though you feel nervous;
- Take your time at the conclusion of the speech. Leave the stage after a slight pause; never rush off as you speak your last few words;
- Stand still while you are speaking; keep your hands relaxed;
- Give your audience something to remember in your conclusion;
- Smile at least once!

Interviews

An interview is a meeting at which a reporter or researcher obtains information from a person; it is also a report or reproduction of the information so obtained. Interviews are widely used in foreign language teaching. Interviewing looks very easy when people watch professionals on TV, but it is not so simple. Interviews have to be planned and the interviewer has to be courteous (Davis, 1971).

Here is a list of useful rules for interviewers:

a) Know the purpose of the interview. What do you want to find out?;
b) Request the interview in advance (by telephone, letter, e-mail…). State your purpose clearly;
c) Prepare three or four definite questions. Make then clear and purposeful;
d) Be on time for the interview. Be polite and brief, and keep to the topic;
e) Get your interviewee started and then let him/her do most of the talking;
f) Take notes on the main ideas. If you plan to tape-record the interview, be sure to ask for permission beforehand;
g) Do not overstay;
h) Before you leave, briefly review some of the things your subject has said. You do not want to misquote him/her;
i) Check your notes. If you still have unanswered questions, ask them;
j) Thank your interviewee;
k) Promise your interviewee a written copy of your report. This is courteous. It is also a double- check against misquoting him/her;
l) Later, write a brief note of thanks to the interviewee.

A report of an interview may be oral or written. In both cases, it should be carefully planned. It can take many forms (Davis, 1971, p. 227). It can be given in the reporter's own words or in a word-for-word transcription. The latter is preferred for written reports.

When using the reporter's own words, the report should contain three main parts: introduction, body and conclusion. The introduction tells the purpose of the interview, who was interviewed and why she/he was chosen. The body reports the questions asked and the answers given. And the conclusion summarizes what was learned in the interview and shows that the purpose of the interview was achieved.

When using a word-for-word transcription of what was said, the format of the report may be the following:

Subject ___________________
Interviewer _________________
Purpose ___________________
I (interviewer):
S (subject):
I:
S:
I:
S:
I:

If the report of an interview is taped, reporters may need to supply a few introductory words of explanation for the audience. They may remove parts of the interview that do not directly answer the questions that were asked. And they must be careful editors, with a well-planned presentation.

Some interviews are conducted in order to obtain facts about a news event or situation from people who were involved in it or saw it happened. These are known as information interviews and their results may be presented as a news story or as a feature story, which will be explained next in this chapter.

Letters

There are different kinds of letters depending on their purpose, receivers and level of formality. The main general distinction is between personal and

business letters (Plattor et al., 1981). Personal letters are written to someone known or to someone the sender wants to know better, like a pen pal. This kind of letters tells about things senders are interested in or concerned about like events and experiences; discusses interesting topics, gives information, shares ideas and feelings, and communicates with people in other places. Personal letters are characterized by the use of clear and simple language whereas business letters are written to someone who has a higher status and is probably not well known by the sender. Business letters give or ask for information, explanation, or opinion; they send or request information, explain or give an opinion about something. They are brief and go to the point.

Personal letters are frequently divided into friendly letters, personal invitation letter, and personal thank-you letter; meanwhile business letters may be general business letters, business invitation letters or business thank-you letters.

The overall structure of any letter is made up of the following five parts: heading -address and date-, salutation, body, closing, and signature, but the details in each part vary according to the type. In business letters, there is another part: the inside address.

It is important to keep in mind that when answering any letter, the person who is answering should start by saying that he/she has received a letter, and then he/she should answer any questions that were asked.

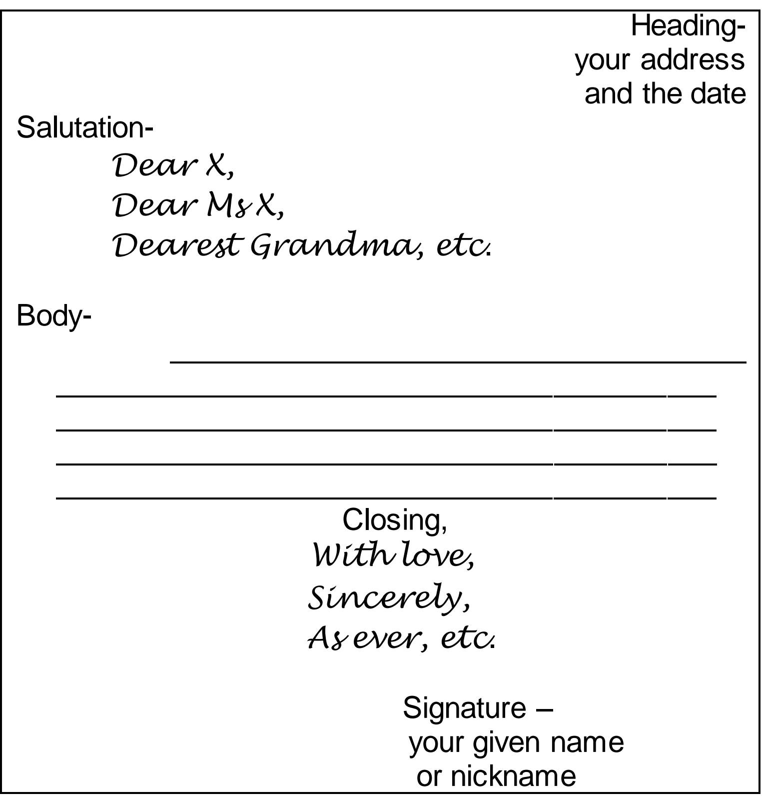
Next, there is a brief description of the characteristics and structure of the different kinds of letters.

Personal letters

A Friendly letter is a personal letter, in which what people write and how they do it depends on how well the sender is acquainted with the receiver, and on what the sender wants to say. A friendly letter is written in familiar or in informal style. The familiar style is good for giving information, while the informal style is good for a more conversational letter.

When answering this kind of letter, the sender (who is answering) should let the other person know that she/he received his/her letter, answer any question in it,

include details that will interest him/her, and end by letting the person know if she/he will be writing again.


Heading-
your address
and the date

Salutation-
Dear X,
Dear Ms X,
Dearest Grandma, etc.

Body-

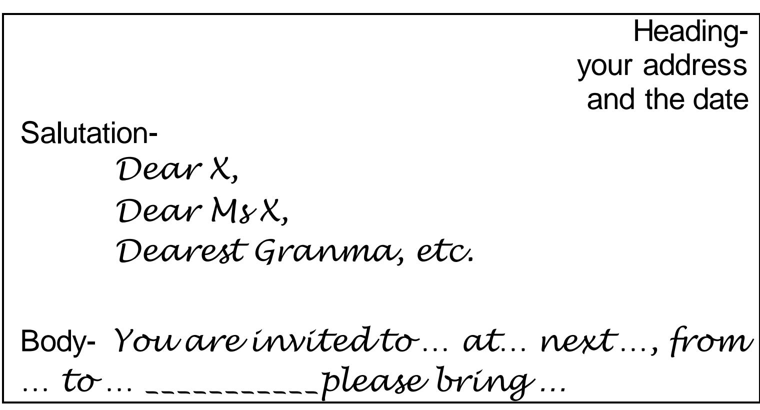
Closing,
With love,
Sincerely,
As ever, etc.

Signature –
your given name
or nickname

Figure 6: Standard personal letter form

A personal invitation letter is a kind of personal letter which invites the receiver to go somewhere or to do something at a particular time and place. In this kind of letter, the sender should tell the receiver:

a) The date, the place, and the starting and finishing times. Thus, if transportation must be arranged.
b) If she/he wants the receiver to bring or to wear anything special.
c) If she/he expects a reply.


Heading-
your address
and the date

Salutation-
Dear X,
Dear Ms X,
Dearest Granma, etc.

Body- You are invited to… at… next…, from … to… ___________please bring…

____

____

I hope you can come. Please, let me know as soon as possible.

Closing,
With love,
Sincerely,
As ever, etc.

Signature –
your given name
or nickname

Figure 7: Standard personal invitation letter form

When answering this kind of letter, people either accept or decline the invitation politely.

A *personal thank-you letter* is a kind of personal letter which expresses appreciation for something the receiver has done fro someone else. In this kind of letter, the writer should start by telling what she/he is thanking the receiver for, explain why she/he is pleased, express thanks, and end with a personal message.

Heading-
your address
and the date

Salutation-
Dear X,

Body-
Say what you are thanking the receiver for.
e.g. *I had a great time at your school yesterday. It was very nice of you and your students to invite me to the presentation of term papers.*

Say what you are pleased.
e.g. *your students were really professional and proposed very interesting activities to improve their teaching. I enjoyed their enthusiasm and preparation.*

Express thanks.
e.g. *Thank your students for me.*

End with your personal message.
e.g. *I hope I will be able to share a similar experience with you soon. Again, thank you*

for everything.

Closing,

Your friend,

Signature –
your given name
or nickname

Figure 8: Standard personal invitation letter form

Business letters

Business letters must be planned carefully, with one idea to each paragraph and should contain the fewest possible words –without making it sound like a telegram.

In the envelope of a business letter, the address should follow the style of the inside address. The return address placed in the upper left corner is always in block form.

Every business letter contains six parts:

1. The heading, which contains two essentials, the writer's address and the date. The address is usually placed on two or three lines and the date below. Two commas are generally used, the first between the city and the state or province, the second between the day of the month and the year. Neither the names of the states or province nor the months can be abbreviated. Street and Avenue are always written out in full.
2. The inside address, which is placed two or three spaces below the heading, but in some business letters it may be placed below the signature. Some title should be used with the name of every person addressed.
3. The salutation, which is placed two or three spaces below the inside address. One of the most common is "Dear Mr. X", and the most common punctuation is the colon, although a comma may also be used.
4. The body of the letter, which is the part of the letter in which the sender should start by giving a general explanation of the information he/she is requesting for what purpose. Then, the sender should ask any questions and end by thanking the receiver.
5. The complimentary close, which consists of one of several polite phrases such as: *Very truly yours, Yours very truly, Sincerely yours, Yours sincerely, Faithfully yours, Yours faithfully, Cordially yours, Respectfully*

yours, Truly yours, and *Yours truly*. The complimentary close is placed two lines below the body of the letter, begins in about the center of the page with a capital letter, and is punctuated at the end with a comma. Only the first letter of the first word should be capitalized.

e) The signature, which follows the complimentary close and must be written with pen and ink .

HEADING-
YOUR ADDRESS
AND THE DATE

INSIDE ADDRESS
THE PERSON OR
ORGANIZATION TO WHOM
YOU ARE WRITING

SALUTATION-
Dear Sir:
Dear Mrs. Ivany:
Gentlemen:, etc.

BODY- Start by giving a general explanation of the information you want and explaining why you want the information
Ask any questions you want answered
End by expressing thanks to the receiver for taking care of your request or for reading your explanation

COMPLIMENTARY CLOSE-,
Sincerely yours
Yours truly,
Yours sincerely, etc.

SIGNATURE –
Your first and last names typed or printed below signature.

Figure 9: Standard business letter form

Business letters are written in precise formal style, which is characterized by:

- Commonly used words and phrases, usually longer and more exact than the those used in informal style;
- A clear and organized expression of ideas;
- Few contractions, or none;
- Specific phrases and no slang;
- Vivid words and figurative expressions where useful;
- Some technical words that most people can be expected to know;
- Sentences that are often longer than those used in informal style;

- Well-organized paragraphs;
- Specific and exact information.

Stories

Anecdotes

An anecdote is a brief story about an incident that happened to the sender or to someone else. It tells about a single incident, involves only details that are essential to the story, and it often has a surprise ending.

This kind of story is intended to amuse other people or to pass on lessons learned through experience. It is generally directed to people who enjoy reading or listening about incidents or who need or want information about the topic chosen by the sender.

Like other stories, an anecdote has a beginning, a middle and an ending. However, even such brief story may have several middle details. Its beginning should start with a sentence or two to arouse the receiver's interest and to suggest what is coming next, which might be a short dialogue or a short snappy sentence; then it should include some of the 5W+H details: who, what, when, where, why, and how. In the middle, the anecdote teller may add the other 5W+H details that are important to the story so that receivers see the scene clearly and understand the characters. The anecdote should end with a sentence or two that tells the outcome, how the story turned out; thus, a surprising ending may be used if the sender wishes. Sometimes the surprising ending of an anecdote is used to make a particular point. In other cases, an anecdote is used to tell a joke, and it ends in a punch line.

Example:

Mr. Chase was a good teacher but a grouchy old chap. Our class used to meet right after lunch, and Professor Chase was habitually late. Every day we would watch the clock, hoping he would not come, for we were required to wait only twenty minutes for any teacher.	Beginning Setting the background of the story
One day, although Mr. Chase's hat lay on his chair, we all marched out in a bunch exactly at twenty minutes after one. The next day Professor Chase was very	Middle Sequence of events

punctual but much upset "When my hat is on my chair", he said in a challenging tone, "that is the same as if I were here". The next day, he happened to be late again.	
When he finally arrived, he found the classroom empty, but there was a hat on every chair. (Taken from Antich, R. et al. (1979) *Integrated English Practice 3*. Ciudad de la Habana: Editorial Pueblo y Educación. p. 76)	Ending Punch line: "There was a hat on every chair."

One way of showing the outline of a story is to use a *storyboar*d, which consist of a picture for each event, under which there is a box with the dialogue and/or sound effects that will accompany the action in the picture.

This device is helpful in foreign language classrooms, for it may help students in planning their work and in showing their ideas.

Simple stories

A simple story is longer than an anecdote. It tells about one main event or situation in an interesting and believable way; thus, is entertaining.

This kind of story does not have any definite audience, unless the story is written for a specific age group, or for people with special interests.

It has a beginning, a middle and an ending; and it also has three elements: character, setting, and plot. Having *characters* in a story implies that details about the people in the story are clearly presented. The *setting* involves the details about where and when the story takes place, and often suggests an atmosphere, or mood; all these details affect what happens. The *plot* implies that the details of what happens follow an overall plan. This third element is made up of stages: opening situation, which refers to the event or situation that starts the action; complications, which shows the difficulties that the characters run into; climax, which comprises the most exciting event; and the outcome, which shows the way things turn out.

In order to make a story, story tellers have to decide on the main event of the story; as well as on the opening situation, who the characters are, what the setting is, what the most exciting moment or climax is, and what the outcome will be. Then, they should begin by arousing the receiver's interest. In this

beginning, they should give some of the who, where, and when details; and, if they wish, they may start by introducing one or more of the characters, or by telling about the setting; for instance, something unusual about the place, or something that suggests an atmosphere or mood. They may also use dialogue to make the story more realistic. In the middle, story tellers should add complications by telling the what, why, how details, as well as any other necessary who, where, and when details. They should also tell the events that lead to the climax in a time sequence, and then tell about the climax itself. Once the climax is over, story tellers need to provide an ending or outcome as quickle as possible. And lastly, story tellers to give a title to the story, which should be used to hint at what the story is about and to arouse the receivers' interests and curiosity.

Example:

THE WOLF AND THE MARE

A wolf had his eye on a foal. He went up to the herd and said:

"*Why is one of your foals limping? Don't you know how to cure it? We, wolves, have some medicine that gets rid of limping*."

"*Can you cure limping then*?" asked one of the mares.

"*Of course, I can*."

"*Then cure my right hind leg. There's a pain in my hoof.*"

The wolf went up to the mare and when he was right behind her, she kicked out and smashed all his teeth.

(Taken from *The Ant and the Pigeon*, Lev Tolstoy, 1978, p.150)

Dialogue in story telling

Dialogue in a story is a conversation written in the exact words of speakers. Writers often tell a story in dialogue format in order to make it seem more realistic or more vivid. It develops the story in a lively and dramatic way. Another reason for using dialogue is to make the action of the story seem fast-moving. It makes characters more realistic and believable. The receivers can hear the characters and draw their own conclusions about them.

Example:

Breakfast or Lunch?

It was Sunday. I never get up early on Sundays. I sometimes stay in bed until lunch time. Last Sunday I got up very late. I looked out of the window. It was dark outside. 'What a day!', I thought. 'It's raining again.' Just then, the telephone rang. It was my aunt Lucy. 'I've just arrived by train,' she said. 'I'm coming to see you.'

'But I'm still having breakfast,' I said.

'What are you doing?' she asked.

'I'm having breakfast,' I repeated.

'Dear me,' she said. 'Do you always get up so late? It's one o'clock!'

(Taken from Alexander, L.G. (1974) *Practice and Progress. An Integrated Course for Pre-intermediate Students. p. 15*)

A story may be told entirely in dialogue format, but dialogue is most often used as part of a story. For example,

Brave Koala

Baby Koala loved excitement. He loved going on long trips on his mother's back, looking for tasty leaves and meeting other koalas.

"Can we go on a trip, Mum?", he asked one day.

"Oh, Baby Koala," said his mum, "It's too hot today."

"Well", said Baby Koala, "I am very big and brave now, you know. I'll just go on my own!"

"Oh, is that so?", said his mother. Off you go then".

He carefully made his way down the tree trunk.

His uncle was watching from a nearby tree. "Where are you off to, young lad?" he asked.

"I`m very big and brave now", he said proudly, "and I'm off on a trip of my own".

"Oh, is that so?", said his uncle.

As he slowly made his way a little further down the tree, he passed his grandmother.

"Well, hello my darling" she smiled, "where are you off to?"

"I'm very big and brave now, you know" he announced. I'm off on a trip on my own"

"Oh, is that so?", said his grandmother.

When he reached the bottom of his tree, he raced as fast as he could to another tree and quickly started to climb up.

"And where are you off to on your own?", boomed his grandfather.

"I'm very big and brave now, you know," he called back. "I'm off on a trip on my own."

"Oh, is that so?", said his grandfather. "And is that big snake coming on your trip, too?"

Slowly, Baby Koala looked up to see a great big carpet snake dangling in the tree above him.

"Help!" squealed the frightened little koala as his feet slipped off the branch.

As quickly as he could, he scurried back down the tree.

"Bye Grandpa!", he called as he raced back up his tree.

"Bye Grandma," he panted as he shot past.

Up, up, up, he scurried.

"Bye Uncle," he puffed as he reached the top of his tree and leapt onto his mother's back.

"Back so soon?", she asked.

"Well, you know, it is very hot today, Mum," he said.

Rebecca Johnson (n.d) A Steve Parish Kids Story Book Story. p.260

When producing a dialogue in a story, story tellers need to:

- use a new paragraph each time the speaker changes;
- use the speakers' exact words, and place quotations marks around the exact words;
- make sure that the way characters speak matches with speaker's age, background, and education;
- try to make each character's words sound natural and real;
- include dialogue labels where necessary in order to show clearly who is speaking and to give the receivers additional information about the speakers.

Like any other piece of narrative, a story told in dialogue format needs a beginning, middle, and an ending. Several dialogue labels are used such as *as said someone in a sleepy voice, gulped X, or X replied,* which makes it clear who is speaking. Dialogue labels help to show what the speaker is doing, thinking and feeling. They are not needed for every speech, but whenever there might be some doubt as to who is speaking. They can be placed at the beginning of the speech, e.g. then, he said innocently, "...", in the middle, as in

“Oh, hello,” greeted Alice... “I must ...”; and at the end: “Of course, “ replied the manager. Words like *said* and *asked* are useful in dialogues because they are very clear; however, receivers can get tired of them if they are used too often. Instead, some other words may be used depending on their meaning and what senders want to convey: added, answered, began, complained, cried, inquired, laughed, replied, shouted, suggested, whispered, and yelled.

Writers often include dialogue in stories written in narrative form, in order to provide changes of pace and to make a narrative more vivid and dramatic by letting the receivers “hear” and “see” the characters.

Example:

The 300-pound Reindeer

One day, a reindeer that weighed 300 pounds walked into a shop where they serve coffee, sat down at the counter, and ordered a dish of ice cream that cost fifty cents.

When it arrived, he took a bill of ten dollars out of his purse for change and put it on the counter. The waiter didn’t think he knew anything about money and gave him a dollar in change.

“You know,” said the waiter, “we don’t get many reindeer here. In fact, you’re the first one we’ve ever had.”

“Well”, said the reindeer, “at nine dollars a dish of ice cream, you probably won’t get many more.”

(Taken from *Spectrum 4. A Communicative Course in English*. 1996, p. 61.)

Biographies

A biography is defined as a written story of a person’s life (Webster, 1975). Enriquez O’Farril et al. (2010) explain that when people write a biography, they should write at least four paragraphs. First, they should say who the person is and what s/he is famous for. Second, they should give information about her/ his/ life in chronological order as a young person (when/where s/he was born, education …). Third, they should give information about her/ his/ life as an adult (marriage, achievements...). And finally, if the person is dead, people may want to write about her/his death, how people feel about her/him, why they particularly admire her/him. Otherwise, people may say why they particularly admire her/him.

Example:

Félix Varela Morales was born in Havana on November 20, 1788. He spent his childhood in St. Augustine.

He was sent to Havana to study at San Carlos Seminary, and years later he would become its most brilliant professor.

In 1811, Varela was named Professor of Philosophy in the Seminary of San Carlos and San Ambrosio of Havana. On this year he also became a priest.

In Cuba, Varela was the leading educator, philosopher and patriot of his time – he taught Philosophy, Chemistry, Physics, Theology and Music. Many future Cuban leaders were his students. He argued for giving women the same education as men, and introduced many teaching innovations.

In 1816, a compilation of earlier written works was published under title "Doctrinas de Lógica, Metafísica y Moral" (Doctrines in Logic, Morality and Metaphysics).

On July 31, 1813 Varela delivered his admission speech at the Sociedad Económica de Amigos del País.

In 1821 Varela was elected to the Spanish Cortes (the legislature), and he recommended that Spanish colonies in Latin America be considered independent. He also asked for Cuban self-rule and for an end to slavery.

Two years later, in 1823, the Spanish Crown condemned him to death, but he escaped and made his way to New York, where he arrived in December 1823. He lived the rest of his life in the U.S.A.

He was assigned to a parish in New York in the Irish section, and even though there were many ethnic problems at the time, he became a defender of immigrant rights and of the poor Irish immigrants. He led his ministry as priest for over 25 years.

In 1824 he began to publish an independent journal: *El Habanero*, which ran for 7 issues and was regularly smuggled into Cuba.

Varela became Vicar General of the Diocese of New York in 1837. At that time, this title also covered the whole state of New York and New Jersey.

Varela died on February 25, 1853, in St. Augustine, Florida. (Martí was born the same year.) His remains were moved to Havana on August 22, 1912, and buried at Aula Magna, in Havana University.

(Taken from Enriquez, I. et al., (2010) *Integrated English Practice I.*. La Habana: Editorial Pueblo y Educación. p.p.331-332)

Reports

News stories

A news story gives only the facts about a current event. It tells the important facts about a current news event as briefly and accurately as possible, without including any of the writer's opinions. If there is any evaluation, it is implicit and generally unemotional. It summarizes a news event by answering the 5W+H questions about a news event:

- Who was involved in the event?
- Where did the event happen?
- When did the event happen?
- Why did the event happen?
- What happened during the event?
- How did it happen?

News stories are intended for people who are interested in the news generally or in a particular news event, or who want to know what is happening in the news without taking time to read about it in depth.

This kind of text starts with a lead, which tells the main idea of the news story and the most important 5W+H facts. The lead is usually presented in one or two sentences. In order to decide the lead, the reporter must first decide on the main idea of the story, i.e. the single fact that is most important and most interesting, and then decide on the answers to the 5W+H questions that he/she considers important.

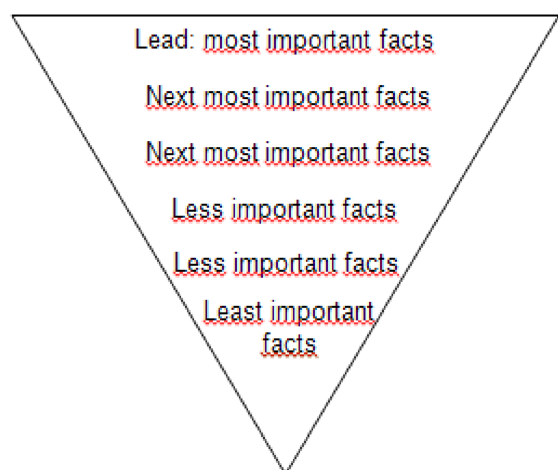
Example:

Cuba´s International Book Fair opens today

The 24th edition of the International Book Fair of Havana will be officially inaugurated this afternoon, in the Sala Nicolás Guillén at the San Carlos de la Cabaña Fortress.

Author: Sergio Alejandro Gómez | internet@granma.cu. (April 10, 2015 09:04:40 Retrieved from http://en.granma.cu/cultura/2015-02-12/cubas-international-book-fair-opens-today)

Then, the information is arranged in order of importance, from the most important to the least important facts. This arrangement is sometimes called the *inverted pyramid structure*, and looks like this:



News stories should meet the "cut-off" test. This means that, after the lead, any other paragraphs can be dropped, and the receivers will still know most of the important facts about the event. They do not need special endings nor include the feelings or opinions of reporters about the event, but only important facts and details.

If senders do not have time to check facts, they should use words and phrases like "apparently" or "it seems that", or like "according to" so as to tell the receiver where they got the information.

Feature stories

A feature story gives the facts and the sender's impressions, feelings, opinions about a news event or situation or about the people in the news. Unlike a news story this kind of reporting provides comments on a news event or on the people in the news, which adds variety and interest to news items. It also differs from a news story as to the way details are explained and arranged. A feature story explains in more detail the event or set of events, does not have to give all important facts first, and organizes the information following a narrative or expository pattern; i.e. with a beginning, a middle, and an ending rather than in an inverted pyramid. Similarly to a news story, a feature story answers the 5W+H questions.

In order to produce a feature story, it is necessary to select the most important and interesting idea, which is the main idea, and to decide on the answers to the 5W+H questions. Then, the information should be arranged in a narrative or expository, beginning with a lead that gives the main idea and the most important 5W+H details in a way that will arouse interest. This beginning should be followed by additional facts and details that explain the 5W+H questions and by sender's impressions, feelings and opinions about these details. Finally, the feature story should end with a statement that restates that main idea or summarizes the sender's impressions and reactions to the event or to the people involved.

Example:

The Five are awarded the honorific titles of Heroes of the Republic of Cuba

The Five Cuban anti-terrorists, unjustly imprisoned in the United States were awarded the honorific title of Hero of the Republic of Cuba and the Order of Playa Girón by President Raúl Castro, during an event commemorating the 120th anniversary of the re-initiation of Cuba's War of Independence, on February 24

Author: Granma | internet@granma.cu

february 25, 2015 15:02:55

The Five Cuban anti-terrorists, unjustly imprisoned in the United States were awarded the honorific title of Hero of the Republic of Cuba and the Order of Playa Girón by President Raúl Castro, during an event commemorating the 120th anniversary of the re-initiation of Cuba's War of Independence, on February 24.

Gerardo Hernández, Ramón Labañino, Antonio Guerrero, René and Fernando González were arrested by U.S. authorities in 1998 and sentenced in a rigged trial to long prison terms for warning of violent acts launched against Cuba by terrorist groups based in U.S. territory.

In 2001, the National Assembly of People's Power granted them the honorary status that distinguished them as Heroes of the Republic of Cuba, but the pinning of the distinction on their chests had to wait until this day.

The imperative was the struggle for the liberation of these men, with the motto of the words spoken by the historic leader of the Revolution, Fidel Castro, when he said, “The innocence of these patriots is complete. I tell you just one thing: they will return!”

And they did return, after a struggle that mobilized thousands of people worldwide for a just cause.

Gerardo, Ramón and Antonio arrived in Cuba after being released last December 17; Fernando and René had previously returned after serving their sentences in full.

This February 24, they were recognized in a formal ceremony, “for having fulfilled with dedication, dignity and firmness the sacred mission of defending our country protecting it from terrorism, risking their lives and enduring enormous sacrifices in a hostile and aggressive environment.”

For that dedication, dignity and firmness, they also received the Order of Playa Girón awarded by the Council of State.

Gerardo Hernández, on behalf of the Five, thanked Fidel, Raúl, the people of Cuba and all those across the world who made possible the release and return of himself and his companions to their homeland.

“The first thoughts of the Five today must be for a man whose leadership and strategic vision were decisive to the battle which led to our freedom, and who with his example instilled in us a spirit of struggle, resistance and sacrifice. A man who taught us that the word surrender does not exist in the dictionary of a revolutionary...Comandante en Jefe: this distinction which we proudly receive today is also yours,” he expressed in words dedicated to Fidel.

Subsequently, the deputy and Havana City Historian, Eusebio Leal, traced the country's history, reviving voyages and heroes that led to the emergence of the nation. As an emotional climax, the children's theater company, La Colmenita, honored the Five and their example with the play Abracadabra.

Reporting an information interview

An information interview is conducted to obtain facts about a news event or situation from people who were involved in it or saw it happen, and to provide an account of facts learned during an information interview (Plattor et al., 1981). The results of this interview may be presented as a news story or as a feature story and published in a newspaper or magazine story or for a radio or TV program, without making reference to the reporter in the story. The news event does not necessarily have to be current news.

In writing or telling an information interview, one may use either the format of a news story (from the most important to the least important facts) or that of the feature story (narrative or expository patterns, with beginning, middle and ending). Then, one must decide on the most important details to be included in the report, which should be arranged in order of importance or in a time order sequence. One must also make sure that one's own reactions are not referred to in the story.

Research reports

Reports are widely used by students and teachers for seminars, workshops, lectures and research work. Some are based on reading different sources; others give factual information on research study that has been completed; and others provide proposals for improving practice through systematic research of a given problem.

1. Reporting on reading

Students have to face research reports which demand careful reading of different sources. In order to succeed in this task, they should use a scientific method and go step by step.

The first step is to choose a topic that has always aroused their interest or that they would like to know more about. Then, they must decide exactly what they want to know about the topic and make up questions to guide their search.

The second step is to go to the library and navigate in the Internet in order to copy down available books or web sites about the topic they have chosen, which are. It is advisable that they start by looking up the meaning of the topic key word/s in dictionaries and encyclopedias.

The third step is to begin collecting material from the chosen books or web sites. And as it is impossible to read them all at once, students should scan through the table of contents in order to locate the information that they need.

The fourth step is to read and outline the material they have found. This outline should be brief and written in the students' own words. It should answer the questions made in the first step or at any other step of the process. These questions become topic headings. Then they should skim through the sources in order to find important points, which they will write under the corresponding heading, using their own words, leaving out unnecessary words, and acknowledging the sources correctly when taking the exact words or assuming someone else's ideas.

The fifth step is to prepare the report, which may be oral or written. In either case, students should examine their notes and organize the material into three main parts: introduction, main part (body) and conclusion. The introduction should capture the interest of readers or listeners by introducing the subject in a general way and making clear to readers or listeners what main points are intended to cover with the report. The main part should be divided into smaller parts according to headings, where points should be arranged in logical order and supply enough details. The conclusion should provide a summary, which is a brief paragraph that generalizes the report and permits to finish gracefully rather than abruptly.

In sum, this kind of research report should be interesting, well organized, clear and easy to follow. It should contain an interesting introduction, enough facts and details in its main part and a summary at the end. If it is a written report, it should be legible and accurate.

2. Research reports

The research report is a paper written by a researcher in order to describe a research study that has been completed. The purpose of the report is to explain to others in the field what the objectives, methods and findings of the study were.

A research report gives factual and authoritative information about a topic. This information must be clear, accurate, and well organized. This kind of report

often includes the ideas and opinions of people considered to be experts on the topic and it is written as several connected expository paragraphs.

In order to begin a research report, researchers should think of some questions that their investigation might answer. Then, when writing the report they need to start by telling what the topic is about and what the report will try to do by using topic sentence that communicates the overall main idea. This beginning part must be interesting so as to arouse audience's curiosity for more information about the topic. In the middle, researchers should expand on the topic sentence by providing the information that they have found, using a separate paragraph for each main idea, making sure that the details in each paragraph are directly related to its main idea. Thus, they should use any reference form and include a bibliography to acknowledge information sources. The research report should end by restating the overall idea or by summarizing the information in the report.

This kind of reporting is generally directed to people who want or need specific information about a topic. It may be used in foreign language classrooms when dealing with reporting. But it acquires special significance in foreign language teaching to university students because they need to be skillful in research for their professional development; although the sections described below may slightly differ from those used in research reports like term and major papers in the Cuban context.

Weissberg & Buker (1990) state that the typical sections of the research report are: abstract, introduction, method, result, and discussion. They illustrate these sections in an experimental research report.

The *abstract*[57] is the first section of a research report coming after the title and before the introduction. It is also called a summary, précis or synopsis. It is a brief notation or condensation of the essential points in a speech or in some piece of writing such as books, articles or reports. The abstract provides the reader with a brief preview of the study based on information from other sections of the report, and is often the last part of the report to be written.

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[57] For more information on *abstract* writing see Antich, R. & Villar, C. (1981). *English Composition.* p. 116

There are descriptive and informative abstracts. The descriptive abstract names the subject, notes the main points that the original covers, but does not reveal any finding whereas the informative abstract is a highly condensed version of the original, that names the subject, notes its main parts, and presents the most important findings of the original, including any decision, recommendations and conclusions.

The *introduction* serves as an orientation for readers of the report, giving them the perspective they need in order to understand the detailed information coming in later sections. It can be divided into five parts or stages:

> Part 1 (setting) establishes a context, or frame of reference to help readers understand how the research fits into a wider field of study. General statements about a field of research are offered to provide the reader with a setting for the problem to be reported.
>
> Part 2 provides more specific statements about the aspects of the problem already studied by other researchers are presented.
>
> Part 3 makes a statement that indicates the need for more research.
>
> Part 4 makes very specific statements revealing the objectives of the study.
>
> Part 5 offers optional statements that give a value or justification for carrying out the study.

The section identified as *method* describes the steps followed in conducting the study and the materials used at each step. It also includes the population and the sample, the overview of the experiment, the restrictions or limiting conditions, the variables, the statistical treatment as well as the sampling techniques.

The section known as *result* presents the findings of the study as well as some comments on them by using both, figures and written text. Figures (graphs, tables, and diagrams) present the complete findings in numerical terms, while the accompanying text helps the reader to focus on the most important aspects of the results in order to interpret them. The text consists of three main information elements: a statement that locates the figures where the result can be found; statements that present the most important findings; and statements that comment on the results.

The *discussion* is the last major section of the report, followed by the list of references. In the discussion section, you step back and take a broad look at your findings and your study as a whole. This section is also called *conclusions* instead of *discussion*.

The information included in the *discussion section* depends greatly on the findings of the study. This means that the kinds of information to be included in the discussion are not fixed. The first elements are typically those that refer most directly to the study and its findings. They include a reference to the main purpose or hypothesis of the study, a review of the most important findings, whether or not they support the original hypothesis, and whether they agree with the findings of other researchers, possible explanations for or speculations about the findings and limitations of the study that restrict the extent to which the findings can be generalized.

If the writer wants to focus the reader's attention more generally on the importance that the study may have for other workers in the field, she/he should present the implications of the study (a generalization from the results), and recommendations for future research and practical applications.

In the discussion section, the researcher may also take a position with respect to the explanations, implications, limitations or application of the findings.

3. Student research papers

"Research, as a student activity, is a systematic investigation of a topic chosen by the student, at the suggestion or under the guidance of a teacher, and the presentation of the results in a properly documented manner" (Antich & Villar, 1981, p. 120).

In teacher education, students present the results of their investigations in research papers: term and major papers. These papers are structured into the title page, the abstract, the table of contents, the introduction, discussion, conclusions, bibliography, suggestions and appendix or appendices.

1. The title page, correctly spaced and centered, should contain the following:
   - The name of the institution at which the paper is written;
   - The kind of student research paper (term paper or major papers);

- The title of the paper in capital letters (the title should give some idea of the contents);
- The full name/s of the author/s;
- The full name of the adviser;
- The date expressed in terms of month and year

2. The abstract (an informative one) should summarize the contents of the paper. It should provide a highly condensed version of the original that names the subject, notes its main parts, and presents the most important findings of the original, including any decision, recommendations and conclusions.

- The table of contents should list the title of each part of the paper, followed by each important subdivision and the page for each part, except the appendix or appendices.

3. The introduction constitutes the beginning of a report. It should deal briefly with the subject and its treatment. It should refer to the context of the theme with respect to a wider field, its importance, statements about the aspects of the theme already studied by other researchers, the need for investigating on this topic, the value or justification for carrying out the research, the aim of the paper and the methodological design of the research. In this part, hypotheses and proposals should be clearly stated because they help to understand the writer's purpose.
4. The discussion should provide the rationale on the topic, the findings in terms of the diagnosis of the reality under study, the proposal for solving the problem, and the final results. It should be set out in appropriate divisions and subdivisions.
5. The conclusions should generalize the most important points of the research and state the deductions or inferences the author has made. It may include a reference to the aim or hypothesis, a review of the most important theoretical and practical findings, the validity of the proposal and its impact.
6. The bibliography should contain all sources used during the research, including those which were read, but not quoted. The list should be

presented according to a specific norm, which should be kept along the paper.

7. The suggestions should present recommendations for future research and practical applications.

8. The appendix is sometimes necessary as it has direct bearing on the research process. It is appropriate for presenting detailed information or statistical data without distracting the attention of the reader from the argument of the report. If there are several appendices, each should be headed clearly; for example Appendix A, Appendix B, etc.

Student research papers may include *references* which, unlike bibliography, include only those sources that are cited throughout the paper. This kind of papers may also include *footnotes*, which should be indicated by an asterisk or a number in the body of the text and placed at the bottom of the page so that they do not interrupt the continuity of the report.

Scientific articles

The scientific article is a primary publication which contains enough information. This information permits to proceed with observations, to reproduce experiments and to evaluate intellectual processes.

There are some important elements which should be considered at the time of writing a scientific article. They are the following:

- The language should be clear and precise;
- Abbreviations and acronyms should be explained before being used;
- Verbal tense should be correctly used;
- Unnecessary repetitions should be avoided.

The scientific article has three main parts or sections: the opening or presentation, the developmental section, and the ending or final section.

1. The opening or presentation includes the title, the author(s) and the institution they belong to, the abstract and the key words.

   a) The *title* should concisely describe the content of the article. This means that the writer should offer as much information as possible making use of a minimum of words.

b) The *author(s)* is/are presented taking into account that the principal author is determined by the responsibility and the content provided (more than 50%), and that in the profile of authors, full names, academic and scientific titles as well as relevant academic activities should be presented.

c) The *abstract* should be written according to these requisites: it should be understood without reading the article as such; it should include the purpose of the investigation, its contribution, methods, results, discussions and main conclusions and suggestions; it should contain no more than 250 words; and it should not include information which does not appear in the article.

d) *Key words* are the words most widely used throughout the paper, which help to classify the article and to look for the information about specific topics. They may coincide or not with the words contained in the title.

2. The developmental section contains introduction, methods, results, and discussions.

a) The *introduction* includes the purpose of the article as well as the logical support of the investigation under analysis. A page or two are enough for this part. It should motivate the reader and should refer to updated works regarding the topic under investigation. At the end of the introduction it is important to announce the hypothesis of the work and the methodology used all along the investigation.

b) The *methods and materials part* should include technical words, specific terminology and scientific terms as well as the statistic procedures.

c) The *results* must be clear and exact. This part should give new evidence for the investigation and the most significant results. Tables and graphics are used to support the investigation, but they should not repeat data already stated in the text.

d) The *discussion or conclusions* is the concluding part of the work where there must be a relationship between the conclusions and the objective of the investigation. New hypotheses may be proposed or aspects that could be object of investigation for further works. Conclusions may

appear within the body of the work or independently, it all depends on the type of publication used.

3. The ending or final section includes acknowledgment, references, and consulted bibliography, including web sites, blogs and other digital versions.

   a) *Acknowledgment* is an expression of courtesy to thank other specialists in the field or relatives and friends for the support given to the investigation. They should appear at the end of the article, before the bibliographical references.

   b) *Bibliographical references* should be closely related to the content of the article; that is why it is recommended that writers do a final revision to check them up. Norms and requirements of the publishing press should be considered.

Tables and graphs are independent and clearly indicated within the developmental section. In some cases, depending on the publishing requirements, they are considered to be presented in the attachments.

Good examples of scientific articles, like the one entitled "Applications in applied linguistics, modes and domains" by Knapp, K. (2013), may be found in *AILA Review*, http://www.jbe-platform.com/content/journals/10.1075/aila.26.01kna

Essays

"The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface … [It] is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter" (Galperin, 1981, p. 293). But essays on moral and philosophical topics are not so popular in modern times. Nowadays, essays are often biographical, with people, facts, and events taken from real life and one of its most distinctive properties is personality in the treatment of theme and naturalness of expression.

The term essay may be defined as a prose expression of a writer's views and ideas on any subject. (Villar, Melián & Wilson, 1984, p.131) It is regarded as a short piece of writing that discusses, describes or analyzes one topic -directly or

indirectly, seriously or humorously. It can describe personal opinions, or just report information (Camacho, 2015). The essay is one of the most popular academic assignments' forms, and is widely used language teaching.

Essays are rather short and easy-to-read; in other words, they are characterized by its brevity of expression. They can be written from any perspective, but essays are most commonly written in the first person singular in order to give a personal approach to the issue. They are also characterized by an expanded use of connectives, an abundant use of emotive words and by the use of expressive means and stylistic devices such as similes and metaphors.

The structure of an essay or composition

Essays or compositions, like any other piece of writing, have three main parts: the introduction, the body and the ending. As Antich & Villar (1981, p. 106) point out: "The beginning is, for most writers, the hardest part of a theme because at the beginning one has to decide what method of development to use, and how to attract the reader…, the first sentence is always the hardest to write."

They state that although there is no limit to the variety of opening sentences, one of the following ways is used for most openings:

- Stating a problem to be examined.
- Directly stating the controlling idea or thesis of the theme.
- Suggesting the thesis or some aspect of it, by using some important fact or idea.
- Indicating the division of the subject.
- Suggesting the thesis by image or an analogy.
- Making use of an apt quotation or anecdote.

Each of these opening is meant to bring attention to the topic. The rest of the introductory paragraph should develop the opening topic, making the semantic macrostructure (global idea) more definite.

The semantic macrostructure (global idea) determines the nature of the body of the theme; that is the form or format of the essay to obtain preciseness, clarity and effectiveness. The idea may be developed in different ways according to its nature: by adding details, by examples, comparison and contrast, definition,

process analysis, or by any other method of paragraph development. The explanations about genres (Chapter 12) and types of paragraph development (Chapter 9) should be born in mind in the process of analyzing the structure of an essay. Learning to recognize them and to produce them may help learners develop their essays.

The ending must be a reminder of the several points made along the paper. "Readers sometimes need to be shown how each point has reinforced every other point and produced some special result" (Antich & Villar, 1981, p. 107). Such reminder is obtained by a concluding paragraph or paragraphs.

Finally, the writer should give a title to the essay or compositions, which should engage interest and must fit the subject matter. The title may be close to the subject, but need not be direct and obvious.

Example of an essay written by a Cuban university student:

I Like Being a Teacher of English

I like being a teacher of English. It is hard going at times, but it has countless compensations. As an English teacher I have to cope with great difficulties, but the joy of being an educator is greater than any obstacle.

I like being a teacher of English because I open the doors to the mastery of a new set of communication habits in my students. I hold the key that unlocks the fascinating world of words and ideas for them. I develop their fluency in the language arts. I uncover for them the wealth that lies hidden in books. I reveal roads to knowledge and lead them into a deeper understanding of the language. I get them to appreciate what is fine and beautiful in the teaching profession. I know that as a teacher of English I have an important and challenging task to perform –the speech habits I transmit to my students constitute a communication instrument of great value in the field of teaching.

It is a pleasure to be a teacher of English. One day with a class is never the same as another; there is always something new. Some interesting surprise is always in store for me. It may be a remark that reveals some kind of subtle change taking place in behavior or attitude

in the students. It may be the realization of a successful utterance or the enjoyment of beauty or sublime though in a line of poetry. It may simply be a rose plucked out from a neighboring garden, and given as a symbol of the esteem in which the donor regards his English teacher.

I enjoy being a teacher of English in spite of all the assignments I have to correct, because I like young, growing people. It is a pleasure and an inspiration to watch a personality unfold, more so when I perceive in an indefinable way a reflection of my own ideals. I am growing older, but I always feel young.

I am proud of being a teacher of English. I feel I am compensated. If I were given the opportunity to choose another profession, from the bottom of my heart I would reply, "I'll be a teacher of English all my life!"

(Taken from Antich, R. & Villar, C. (1981). *English Composition*. La Habana: Editorial de Libros para la Educación. p. 112)

Notes, postcards and e-mails

A *note* is defined as a short informal letter, as a condensed or informal record, as a brief comment or explanation, and as a short piece of writing specifically made when listening or reading. (Webster, 1975; Mc Arthur, 1981)

When writing notes, people only need to write important words. They do not need to write full sentences. They can omit some articles, pronouns, verbs, and prepositions. (Enriquez, I. et al., 2010)

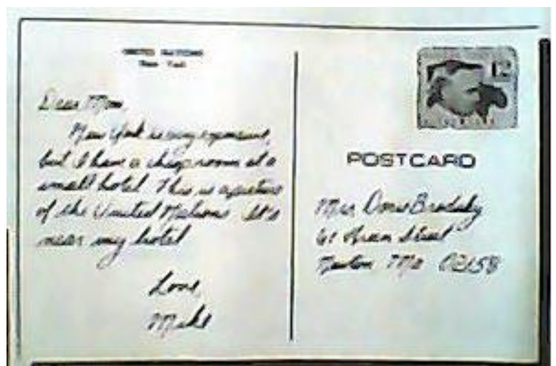
Example

Eugene O'Neil -writer-lived in Provincetown.
Worcester, Springfield, and Boston –have important museums- everyone should visit them.
Boston –historic city- has many beautiful old neighborhoods.

(Taken from *Spectrum 3. A Communicative Course in English*. Workbook. 1996, p. 56)

A *postcard* is defined as a card on which a message may be written for mailing without an envelope. (Webster, 1975) it is also regarded as a card, usually with a picture on one side, that may be sent through the mail when a stamp is affixed. (Webster, 2007) *Postcards* are used to send short messages.

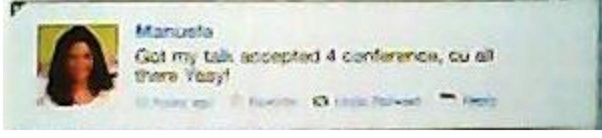
Example:



(Taken from O'Neil, R., Anger, L. & Davy, K. (1981) *American Kernel Lessons: beginning Student's book.* p. 27)

An *e-mail* (electronic mail) is a system for sending messages, as by telephone line, from one computer or terminal to a receiving computer or terminal and for storing such messages. A message or messages stored in such a system. (Webster, 2007)

A *tweet* is a kind of digital informal writing in which people uses speaking-like features such as ellipsis and abbreviations such *gr8* meaning *great*, *cu* meaning *see you* and *4* meaning *Fourth*.



(Taken from Harmer. J. (2015) *Essential Teacher Knowledge*. Pearson Education Limited. p. 75)

Pedagogical implications

The text types described in this chapter are quite significant for foreign language teaching. When foreign language students look at different texts and

look for the similarities or differences they have, this may lead to more sensitivity to how language works at different contexts. These students need to develop their analytical skills for fuller understanding and production of texts in context. To do that, certain questions should be raised; questions about the lexical, grammatical, rhetorical, social and cultural dimensions that appear in a text.

For example, teaching students to write or tell news is quite important in contemporary world, to guarantee students awareness of what is happening around them. Reporting, conversations, oral presentations, note and letter are included in most language courses. Knowledge on scientific prose style or the language of science is particularly significant for university students. In foreign language teacher education, it turns out to be quite meaningful as students have to write term and major papers. Dealing with text messaging in foreign language teaching is quite necessary, as Harmer (2012) states: “When young people started sending text-messages in the 1990’s, many people were very worried. They say that the language would be damaged and that nobody would write well anymore. In fact, this has not happened. Text messaging was (and is) just a different language register… However, there would be something to worry about if students started to use abbreviations like r (for are) and gr8 (for great) in more formal writing because it would not be appropriate.” (p. 77) In sum, learners should be taught to recognize and use different registers and genres.

Learning tasks

1. Tick the text types that appear in your classroom materials:

   Conversations
   Speeches
   Interviews
   Letters
   Stories
   Reports
   Scientific articles
   Essays
   Notes
   e-mails

2. Do some small scale research

    a) Collect storytelling episodes in English which have an equivalent in your native language.
    b) Do the stories contain all the structural components of the narrative pattern?
    c) Have you ever used folktales in your foreign language classroom? Give reasons why this should be a good approach. Give reasons why this approach might not be successful.

3. Change the following poem into a letter to a person you love very much.
4. From your classroom materials, choose a dialogue and change it into an e-mail.
5. Are you a good conversationalist? How do you rate as a conversationalist?
    a) Are you interested in what others have to say?
    b) Do you really listen when they speak or can hardly wait until it's your turn to talk?
    c) Do you frequently interrupt just to make sure that you have your say?
    d) Are you so shy that you always let other people do most of the talking?
    e) Are you guilty of bragging too much, of criticizing too much?
    f) Are you natural and sincere no matter to whom you are speaking?
    g) Does your voice reflect how you feel and think?
    h) Have you ever been accused of sounding angry or disappointed when you didn't intend to sound that way?

Chapter 14: Some procedures for implementing text analysis in foreign language teaching

This chapter provides two procedures which focus on the text as a product and may be useful for helping foreign language students process and produce texts. The first procedure is the one described by Feez and Joyce (1998) and the second is proposed by Galperin (1981).

The first procedure is known as a genre-based approach or text-based approach and sees communicative competence as involving the mastery of different types of texts. Feez and Joyce (1998, cited in Richards, 2006, pp. 39-41) give the following description of how this approach is implemented:

Phase 1: Building the Context

In this stage, students:

- Are introduced to the social context of an authentic model of the text type being studied;
- Are asked to explore features of the general cultural context in which the text type is used and the social purposes the text type achieves;
- Are asked to explore the immediate context of situation by investigating the register of a model text which has been selected on the basis of the course objectives and of their needs. An exploration of register involves:
    - Building knowledge of the topic of the model text and knowledge of the social activity in which the text is used, e.g., job seeking;
    - Understanding the roles and relationships of the people using the text and how these are established and maintained, e.g., the relationship between a job seeker and a prospective employer; and
    - Understanding the channel of communication being used, e.g., using the telephone, speaking face-to-face with members of an interview panel.

Context-building activities include:

- Presenting the context through pictures, audiovisual materials, realia, excursions, field-trips, guest speakers, etc.;
- Establishing the social purpose through discussions or surveys, etc.;

- Cross-cultural activities, such as comparing differences in the use of the text in two cultures;
- Comparing the model text with other texts of the same or a contrasting type, e.g., comparing a job interview with a complex spoken exchange involving close friends, a work colleague or a stranger in a service encounter.

Phase 2: Modeling and Deconstructing the Text

In this stage, students:

- Investigate the structural pattern and language features of the model;
- Compare the model with other examples of the same text type.

According to Feez and Joyce (1998) modeling and deconstruction are undertaken at both the whole text, clause, and expression levels and it is at this stage that many traditional ESL language teaching activities come into their own.

Phase 3: Joint Construction of the Text

In this stage:

- Students begin to contribute to the construction of whole examples of the text type;
- The teacher gradually reduces the contribution to text construction, as the students move closer to being able to control text type independently.

Joint-construction activities include:

- Teacher questioning, discussing and editing whole class;
- Construction, then scribing onto board or overhead transparency;
- Skeleton texts;
- Jigsaw and information-gap activities;
- Small-group construction of tests;
- Dictogloss;
- Self-assessment and peer-assessment activities.

Phase 4: Independent Construction of the Text

In this stage:

- Students work independently with the text;
- Learners' performances are used for achievement assessment.

Independent construction activities include:

- Listening tasks, e.g., comprehension activities in response to live or recorded material, such as performing a task, sequencing pictures, numbering, ticking or underlining material on a worksheet, answering questions;
- Listening and speaking tasks, e.g., role plays, simulated or authentic dialogs;
- Speaking tasks, e.g., spoken presentation to class, community organization, or workplace;
- Reading tasks, e.g., comprehension activities in response to written material such as performing a task, sequencing pictures, numbering, ticking or underlining material on a worksheet, answering questions;
- Writing tasks which demand that students draft and present whole texts.

Phase 5: Linking to Related Texts

In this stage, students investigate how what they have learned in this teaching/learning cycle can be related to:

- Other texts in the same or similar context;
- Future or past cycles of teaching and learning.

Activities which link the text type to related texts include:

- Comparing the use of the text type across different fields;
- Researching other text types used in the same field;
- Role-playing what happens if the same text type is used by people with different roles and relationships;
- Comparing spoken and written modes of the same text type;
- Researching how a key language feature used in this text type is used in other text types

Some problems with implementing a Text-Based Approach (TBI) are explained by Richards (2006). "… a text-based approach focuses on the products of learning rather than the processes involved. Critics have pointed out that an emphasis on individual creativity and personal expression is missing from the TBI model, which is heavily wedded to a methodology based on the study of model texts and the creation of texts based on models. Likewise, critics point out that there is a danger that the approach becomes repetitive and boring

over time since the five-phase cycle described above is applied to the teaching of all four skills" (p.41).

The second procedure presented in this book is suggested by Galperin (1981), and it comprises five stages: the taxonomic, the content grasping, the semantic, the stylistic and the functional stages.

1. The taxonomic stage: In this first stage, it is necessary to determine the functional style to which the text belongs, and sometimes the type of text or discourse it is (e.g. a letter, a poem, etc.), in order to have a clear picture of the structure or scheme of the given text in a given style.
2. The content grasping stage: In this stage, an approximate understanding of the content of the given text must be attained, which does not imply a complete and exhaustive penetration into the hidden purport of the author, but a superficial grasping of the general content.
3. The semantic stage: This third stage entails a close observation of the meaning of words and word combinations in order to grasp information more deeply by knowing the meanings of words, and the signification of sentences and supra phrasal units. It is advisable that the students consult dictionaries, which will show the polysemy of the words, thus enabling them to distinguish meanings in the sentences of the given text.
4. The stylistic stage: In this stage, it is important to find out the additional information conveyed by the author's use of stylistic devices, and by expressive means.
5. The functional stage: The analysis in this stage requires that students go back to the second stage in order to relate the general content with all the procedures previously described in order to explore the conceptual information contained in the whole of the text.

Pedagogical implications

Foreign language teachers should develop strategies to help students process and produce texts in and out of the classroom. Therefore, they should provide the students with procedures for text analysis for them to be able to grasp all that is needed for a thorough understanding of texts; and consequently for effective production and successful communication.

Learning tasks

1. Choose a text from your classroom materials and implement the two procedures discussed above to its analysis. Which of the two proved to be more effective? Back up your answer.
2. Have you implemented any of the two approaches as a foreign language student or as a foreign language teacher? Talk about your experience.
3. Plan a reading lesson in which you use one of the two procedures discussed in this chapter.
4. Choose one or two activities from your classroom materials and list the range of discourse skills you and your students practice.

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Appendix 1: List of communicative functions taken from the book *Function in English,* by Jon Blundell, Jonathan Higgens, Nidle Middlemiss, 1982

Functions	Examples
SECTION 1. ABOUT INFORMATION, ATTITUDE, AND ACTION	
About information	
1. Asking for information	Could you tell me …, (please)?
2. Asking if someone knows about something	(Can you help me?) D'you know about…?
3. Saying you know about something	(Yes,) I know …, (thanks).
4. Saying you do not know	(I'm sorry,) I don't know ….
5. Reminding	(Please,) Don't forget….
6. Asking about remembering	Do you remember …?
7. Saying you remember	I remember ….
8. Saying you have forgotten	I've forgotten …, (I'm afraid).
9. Asking if someone is correct	Is … right, (please)?
10. Saying something is correct	Yes, that's right.
11. Saying something is not correct	(Sorry,) …'s not right.
12. Correcting someone	(Well,) in fact ….
About attitudes	
13. Asking if someone is sure about something	Are you sure about …?
14. Saying you are sure	I'm sure ….
15. Saying what you think is possible or probable	… is going to …
16. Saying you are not sure	(Sorry,) I'm not sure …
17. Saying what you think is improbable or impossible	I don't think ….
18. Talking about what might happen	If….
19. Asking how someone feels before	Are you all right …?

something happens	
20. Saying you are curious	I wonder …
21. Saying you hope will happen	I hope ….
22. Saying what you want	I'd like ….
23. Saying you are looking forward to something	I'm looking forward to ….
24. Saying you are optimistic	…'ll …. (with optimistic words) as in *I'm sure it'll stop soon*
25. Saying you are pessimistic	I´m not so sure ….
26. Saying you are worried or afraid	I´m worried about ….
27. Asking how someone feels after something happens	How do you feel?
28. Expressing surprise	(Well,) that's very surprising.
29. Saying you are pleased	I'm very pleased with …
30. Saying you are displeased or angry	I'm very annoyed ….
31. Saying you are relieved	(Oh,) that's a relief.
32. Saying you are disappointed	(Oh,) I'm disappointed ….
33. Saying you are excited	…'s very exciting.
34. Saying you are bored	I don't find … very interesting, (actually).
35. Calming or reassuring someone	(Please) don't worry.
36. Asking about likes	Do you like …?
37. Expressing likes	I like/love ….
38. Expressing likes	(I'm afraid) I don't like ….
39. Asking about preference	Do you prefer … or …?
40. Saying what you prefer	I'd prefer …, (if possible).
41. Asking if someone approves	Do you think they are all right?
42. Saying you approve	…'s very good.
43. Saying you do not approve	I don't think …'s very good.
44. Comparing	… than ….
45. Saying something is not important	… doesn't matter.
46. Asking for someone's opinion	What do you think about …?

47. Giving your opinion	… think ….
48. Saying you have no opinion	I really don't have any opinion about ….
49. Avoiding giving an opinion	I'd rather not say anything about ….
50. Trying to change someone's opinion	But you don't think ….?
51. Asking if someone is interested	Are you interested in …?
52. Saying you are interested	I'm interested in ….
53. Saying you are not interested	I'm not very interested in ….
54. Giving reasons	(Well,) because ….
55. Asking if someone agrees	Don't you agree?
56. Agreeing	Yes, I agree ….
57. Disagreeing	(Oh,) I don't agree.
58. Saying you partly agree	I don't entirely agree with ….
59. Saying you are wrong and someone else is right	(Yes,) sorry. You're (quite) right.
60. Saying you have reached agreement	Right, we agree.
About action	
61. Offering to do something for someone	Can I help?
62. Accepting an offer of help	Thank you.
63. Refusing an offer of help	No, thank you.
64. Saying what you think you ought to do	I must ….
65. Saying what you think you ought not to do	I mustn't ….
66. Saying you intend to do something	I'm going to ….
67. Saying you do not intend to do something	I'm not going to ….
68. Asking if someone is able to do something	Can you …?

69. Saying you are able to do something	I can ….
70. Saying you are not able to do something	I can't ….
71. Asking for permission	Can I …, please?
72. Giving permission	(Yes,) certainly ….
73. Refusing permission	(Sorry,) I'm afraid ….
74. Asking if you are obliged to do something	Do I (really) have to …?
75. Saying someone is obliged to do something	I think you have to ….
76. Saying someone must not do something	I don't really think you should ….
77. Telling someone to do something	…, please.
78. Saying someone need not do something	You needn't ….
79. Telling someone how to do something	(First) you … (then you …).
80. Asking for advice	Do you think I should …?
81. Advising someone to do something	I think you should ….
82. Advising someone not to do something	I don't think you should ….
83. Warning someone	Look out! ; Watch out!
84. Suggesting	Shall we …? ; We might …
85. Requesting	Could you …, please?
86. Encouraging	Well done! Now …!
87. Persuading	Won't you …, please? ; Why don't you …?
88. Complaining	I want to complain about …
89. Threatening	If …, I'll ….
90. Saying you are willing to do something	Certainly.

91. Saying you are willing to do something under certain conditions	Yes, if ….
92. Saying you are unwilling to do something	I didn't really want to ….
93. Refusing to do something	I'm sorry, I can't …
SECTION 2. SOCIAL FORMULAS	
94. Starting a conversation with a stranger	Excuse me, ...?
95. Introduce yourself	How do you do? My name's Peter Reynolds.
96. Introducing someone	This is John Davis.
97. Answering an introduction	How do you do?
98. Attracting someone's attention	Excuse me!
99. Greeting someone	Morning!
100. Asking how someone is	How are you?
101. Saying how you are	Very well, (hank you).
102. Giving someone your general good wishes	All the best!
103. Responding to general good wishes	Thank you.
104. Giving someone good wishes on a special occasion	(A) merry Christmas (to you)!
105. Responding to good wishes on a special occasion	(Thank you, And) the same to you!
106. Proposing a toast	Here's to ….
107. Inviting someone	Would you like to …?
108. Accepting an invitation	(Thank you,) I'd like to … (very much).
109. Declining an invitation	Thank you (very much), but ….
110. Offering something	Will you have …?
111. Accepting an offer of something	Thank you.

112. Declining an offer of something	No, thank you.
113. Giving something to someone	I'd like to give you …./ Here you are.
114. Thanking	Thank you.
115. Responding to thanks	Not at all.
116. Complimenting	What a ….!
117. Congratulating	Congratulations!
118. Responding to compliments or congratulations	Thank you.
119. Saying sorry	(Oh,) I'm sorry …!
120. Accepting an apology	That's quite all right.
121. Showing sympathy	I'm (very) sorry to hear ….
122. Leaving someone politely for some time	Excuse me.
123. Ending a conversation	(Well,) I'm afraid I must go now.
124. Saying goodbye	Goodbye!
SECTION 3. MAKING COMMUNICATION WORK	
125. Asking someone to say something again	Pardon?
126. Checking that you have understood	Does that mean …?
127. Checking that someone has understood you	Do you see what I mean?
128. Saying something again	I said, ….
129. Saying something in another way	What I meant is ….
130. Giving an example	…, for example.
131. Showing you are listening	Really! / Really?
132. Taking up a point	It's interesting that you say so, because ….
133. Giving yourself time to think	(Er,) let me see,….
134. Changing the subject	(Just) to change the subject (for a moment), …./(Oh), before I forget …

135. Summing up	In other words, ….
SECTION 4. FINDING ABOUT LANGUAGE	
136. Finding out about pronunciation	How do you pronounce this word?
137. Finding out about spelling	How do you spell ‘accommodation’?
138. Finding out about correctness	Is it correct to say, ‘I have has lunch with her yesterday’?
139. Finding out about meaning	What does ‘sale’ mean?
140. Finding out about appropriateness	Is it appropriate to say ‘How d’you do’ if I meet someone for the first time?

Appendix 2. Original version of the paragraph entitled *Putting on Our Play*

Last weekend we put on our annual drama club play. It was a great success, but it was also hard work. We began planning two months ago. First, we selected the play. Next, a director was chosen. After that, we began casting the play. The next step was to find people to design and make the costumes and sets. All this while, we were rehearsing. Finally, two weeks ago, we held a dress rehearsal, and, at last, we felt we were ready for opening night. Because of all our hard work and careful preparations, the play was a big hit.