

Textuality in EFL Textbooks:

A Case Study

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TIIVISTELMÄ

Tutkielman lähtökohtana on havainto siitä, että yläasteen englannin kielen oppikirjojen tekstit, jotka tuntuivat joitakin kymmeniä vuosia sitten hyvin teennäisiltä lausejonoilta ilman sidoksisuutta, ovat viime vuosikymmeneltä lähtien koko ajan muuttuneet parempaan, luettavampaan suuntaan. Tutkielman tarkoitus on selvittää, mihin tämä muutos perustuu, eli mitä tekstuaalisia muutoksia teksteissä on tapahtunut.

Tutkimusongelmaa lähestytään aluksi tekstin tutkimuksen peruskäsitteiden – tekstuaalisuuden, tekstuurin ja interaktiivisuuden – kautta. Todetaan, että *teksti* on tarkoituksellista kommunikaatiota, joka on jäsenneiltyä ja noudattaa tiettyjä säännönmukaisuuksia. Sen vuoksi *teksti* (kommunikaatio) on pitkälti ennustettavaa, mikä helpottaa ja nopeuttaa lukemista. *Tekstin* interaktiivinen luonne ilmenee toisaalta kirjoittajan pyrkimyksenä ennakoida lukijan odotukset ja vastata niihin, ja toisaalta lukijan pyrkimyksenä muodostaa käsitys kirjoittajan sanomasta ja tarkoitusperästä, sekä lukijan jatkuvana pyrkimyksenä ennustaa, mitä tekstissä seuraavaksi tapahtuu. Kirjoittaja voi helpottaa tätä lukijan prosessia erilaisten signaalien ja sidosteiden avulla.

Tutkielmassa analysoidaan kahden eri vuosikymmeneltä peräisin olevan oppikirjan samanaiheista tekstiä, joista uudempi vaikutti intuitiivisesti paremmalta tekstinä: loogisemmin jäsenneiltyä, sidoksisemmalta ja miellyttävämmältä lukea. Analyysin tulokset vahvistavat, että tekstien jäsentelyssä, signaalien käytössä ja sidoksisuudessa on merkittäviä eroja, jotka selittävät intuitiivisia havaintoja. Myös virkkeiden pituuksissa ja erilaisten rakenteiden käytössä on eroavuuksia. Johtopäätöksenä voidaan todeta, että tekstistä ei välttämättä saada helposti ymmärrettävää käyttämällä lyhyitä, yksinkertaisia virkkeitä ja välttämällä kompleksisempia rakenteita. Sen sijaan tekstuaalisuuteen liitettävät ominaisuudet, kuten tekstityypin mukainen jäsentely, signaalien käyttö ja koheesio ovat merkittäviä luettavuuden ja ymmärrettävyyden kannalta.

Vieraan kielen oppikirjatekstien tuottamisen kannalta tutkimuksen johtopäätös on, että intuitio ja kokemus opetustyöstä eivät riitä ohjenuoraksi tekstien kirjoittamiseen. Tueksi tarvitaan lisää tutkimusta selvittämään, miten tekstin vaikeustaso saadaan pidettyä sopivalla tasolla ilman että tekstuaalisuus kärsii. Kielen opetuksen kannalta voidaan todeta, että sanaston ja kieliopin opettamisen ohella oppilaille olisi hyödyllistä opettaa ”tekstiä”. Eri tekstityyppien ominaispiirteiden tuntemus sekä signaalien tunnistaminen tekstistä olisivat avuksi niin luetun ymmärtämisessä kuin oman tekstin tuottamisessakin.

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1. INTRODUCTION

English is learned as the first foreign language in most Finnish schools which means seven years of language learning in the comprehensive school. All the way through, textbooks play a very central role in the classroom and in the learning process. Therefore, the contents of these books is of major significance and teachers and publishers constantly work together trying to produce better textbooks along with other teaching material.

Written text is a versatile tool for a language learner. Besides giving examples of language use or presenting vocabulary and grammatical structures in a context, text is a source of cultural knowledge and various sorts of information. It may be read with varying focus in order to get the type of information needed, thus training reading skills like skimming and scanning. Furthermore, written texts can be read and reread innumerable times which means that one text can serve multiple purposes. Written texts are an important exemplar of language use for the foreign language learner. Textbooks, then, being the main source of texts for the school-aged learner, play an important role in how we learn to read and write the foreign language.

As the texts in textbooks represent the norm, that is, the learner regards the texts as examples of authentic language use, one would think that using authentic texts only would lead to good learning results. At advanced levels this is possible because advanced students can handle with authentic texts, but finding authentic texts suitable for students at basic levels is more problematic. Therefore, textbooks used in comprehensive schools mainly consist of texts designed and written for the textbook along the guidelines of the curriculum. When authentic texts are used, they are usually simplified texts extracted from e.g. literary texts.

My main concern here is what happens to the textual features when a text is simplified or designed to be simple. What happens when one tries to write 'simple'? How does it affect the readability and comprehensibility of the text?

There has been an enormous change in textbook texts during the past thirty years. In the textbooks of 1970's one may see that the texts were designed to teach a certain grammatical structure, for instance. Consequently, they also were very boring to read and probably they did not give much training in reading skills. Since the 1970's, textbook texts have become longer, more interesting, more colourful, more demanding and, I claim, more readable.

This thesis is a text analysis of two textbook texts from different decades. To start with, the concept of text is defined in terms of some basic notions in text analysis. Next, I will deal with some essential properties of text: predictability, organisation of text and cohesion. Then, I will discuss the role of textbook texts in language teaching and bring up some problems in the selection of texts for EFL. And finally, I will analyse the two texts to see how they differ from each other textually.

2. THE CONCEPT OF TEXT

This thesis is about written texts and to establish what is meant by *a text*, first the notions of *texture* and *textuality* are brought up. Then I will discuss the interactive nature of text – the interactivity being one of the starting points in modern text analysis.

2.1. TEXTURE

A text is normally easily and intuitively distinguishable from a random string of sentences. It is very seldom that one even needs to think about the essence of text. But there are certain characteristics of text which make it different from a disconnected set of sentences. To refer to these characteristics, M.A.K. Halliday and Ruqaiya Hasan use the term *texture*.

According to Halliday there are three factors that provide texture in the language. These factors are: generic structure, textual structure (thematic and informational) and cohesion. By generic structure Halliday means “the form that a text has as a property of its genre” (1977, 192). Thematic and informational systems, then, are structural texture-providing features. Thematic structure is the structure of *theme* and *rheme* in a clause; and by information structure Halliday means that a text consists of units of information that are either *given* or *new*, an aspect that is expressed in English by intonation so that each information unit is expressed as one *tone group* (1976, 27). And finally, cohesion is closely related to the information structure but it is a non-structural feature. Cohesion is a means of expressing semantic relations between elements of text. In Halliday and Hasan’s words: “Where the interpretation of any item in the discourse requires making reference to some other item in the discourse, there is cohesion” (1976, 11). For a closer discussion on cohesion, see section 2.3.

2.2. TEXTUALITY

Another linguist in the field, Robert de Beaugrande, states that text should be viewed as a “communicative event wherein linguistic, cognitive and social actions converge” (1997, 10). Instead of *texture*, he uses the concept of *textuality* which means, in his words, “both the essential quality of all texts and a human achievement whenever a text is textualized [whenever something is produced or received as a text]” (p. 13). De Beaugrande defines textuality by the following seven “modes of connectedness” or “principles of textuality”: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality, which are given but a short and rough explanation here. The difference between the first two is that cohesion connects forms and patterns in the text, coherence connects meanings¹. Intentionality refers to text producer’s intentions, and acceptability refers to how the receiver accepts the text. Informativity, then, is the extent to which the content or message of the text is new or surprising to the receiver. By situationality de Beaugrande means how the text-event is connected to the situation where it occurs. And finally, intertextuality is the way of connecting the producing or receiving of a text to your prior experience with other texts (p. 13-15). According to de Beaugrande the seven principles of textuality “demonstrate how richly every text is connected to your knowledge of the world and society” (p. 15).

Textuality and texture are basically equivalent concepts although *texture* is more a technical term for ‘being a text’ whereas *textuality* might be seen as describing the qualities of text. Both terms express the most important characteristics of text: text is purposeful communication and a site for interaction containing a multi-level network of connections.

¹ De Beaugrande has also referred to these by terms *sequential connectivity* and *conceptual connectivity* (1980).

2.3. INTERACTIVITY

A definition of text that stresses the interactive nature of it is provided by Michael Hoey who states that text is “the visible evidence of a purposeful interaction between writers and readers (2001, 11). This means that the writer writes his text for some purpose and having the intended reader(s) in mind. Hoey suggests that “writers and readers engage in a kind of dance whereby the writer seeks to anticipate the questions that a reader will want to be answered and the reader seeks to predict the questions that the writer will try to answer” (p. 187). This interaction is also affected by earlier interactions, i.e. our expectations are to a large extent affected by what we know of the genre.

The interaction between the writer and the reader works at more than one level. There is the moment-by-moment interaction whereby the reader’s expectations are immediately supported or refuted (p. 23). But at the same time the reader may have expectations that are carried forward to be met later in the text, by a chunk of the text instead of a sentence. The relationships between the chunks of the text are similar to those between sentences. While the text is constructed linearly as a result of the moment-by-moment interaction, it is also capable of being hierarchically organised, the chunks of the text being the units of this organisation (p. 57-58). The hierarchical organisation of text means that chunks of text may be, for instance, in a sequential or contrastive relation to each other. This potential for hierarchicity in text and the interactivity of text Hoey claims as universals of text (p. 122-123).

3. *PROPERTIES OF TEXT*

This chapter deals with the main properties of text which were already mentioned in the definitions of text: interactivity which is realised in predictability; the hierarchical organisation of text, and cohesion which is an explicit feature of texture or textuality.

3.1. *PREDICTABILITY*

Our environment is to a large extent structured and so are the natural languages. This means that a lot of the things that happen and also a lot of the linguistic communication that occurs is partially determined by rules or patterns. Therefore we don't come across surprises all the time. On the contrary, we can easily predict what is going to happen or what is going to be said next. In fact we make predictions or expectations all the time, although mostly unconsciously.

Predictability is very important in textual communication. If the predictability of a text was very low, its informativity would be very high and it would be hard for the reader/hearer to process the text. On the other hand, if the predictability of a text was maximally high and the informativity respectively low, the reader/hearer would lose all motivation and interest, and consequently the communication would fail. Thus, effective textual communication contains a lot of redundancy and clues to the reader of what is going to follow in the text to make it predictable and easily comprehensible, but it also contains enough new elements to keep the reader/hearer interested and motivated (Tommola 1978, 49-50).

The terminology used by linguists cited in this paper varies a little, so some clarification is needed at this point. *Predictability* (some linguists prefer *expectancy*), as

presented above, refers to how predictable a text is. In the process of reading, the reader forms hypotheses about the text – these are called *expectations*. The writer's part in this interactive process is that he guides the reader by means of *signalling*. *Prediction*, then, can be seen as a synonym for expectation but it may also have a more specific meaning as is shown later on in section 2.1.3.

3.1.1. EXPECTATIONS

When we start reading or listening, we immediately start forming expectations, at first about the meaning and purpose of the whole text. During the reading/listening we naturally test these expectations and change them when needed. All the time we also predict what is coming next in the text: we form hypotheses and later either confirm or reject them (Hoey 2001, 22-23).

Expectations work both ways: we can anticipate what is going to be said next but we can also reconstruct what probably was said previously. This ability we need e.g. when the communication is disturbed by noise or distraction. As Tommola has put it: "Expectancy is best thought of as bi-directional message completion" (1978, 53).

Where do these expectations then come from? What are they based on? De Beaugrande (1980, 111-113) has suggested a hierarchy of expectations starting with expectations based on the notion of REAL WORLD. This means expectations that are based on what we think is true or what we have socially agreed to be a fact. According to de Beaugrande, we have socially shared belief systems which fundamentally determine how we organize knowledge and experience. Most of the expectations in this category are universal,

e.g. fish don't walk, but some of them are culture-specific, e.g. there is no darkness in Lapland in Midsummer.

Next in de Beaugrande's hierarchy are expectations about LANGUAGE, which naturally are language-specific. We form these expectations according to the rules of our own language. If a text does not follow our grammar, we use our expectations in order to make the message intelligible and correct, i.e. we interpret the message as we think it probably was meant to be interpreted. Minor mistakes, like misprints, we often do not notice at all, but strong violations of the rules of our language, of course, lead to unsuccessful communication.

The third category of expectations, according to de Beaugrande, arises from the TEXT TYPE. Both the form and the contents of the text are very different in e.g. a scientific report or a piece of poetry. Our expectations, then, are based on our knowledge of what is typical of the text type.

"The final type of expectations", in Beaugrande's hierarchy, "are those arising in the IMMEDIATE CONTEXT where the text occurs or is utilized" (1980, 113). Beaugrande suggests that "these expectations can override more general ones in a manner analogous to the adaptation of a learning system to its environment" (P. 113). He names style as an example of this type of expectations.

3.1.2. SIGNALLING

The reader tries to understand the message of a text: he tries to find out what the writer is saying and why he is saying so - what is the point or significance of the text? Whether the message is delivered or not, and how easily or accurately it is delivered naturally depends on

both the reader and the writer. But the writer can make the decoding of the message a great deal easier by using signalling.

Signals tell the reader what to expect. There are various kinds of signals such as repetition and conjunction which are also known as cohesive ties or cohesive elements. There are also "specialised nouns (e.g. *consequence*), verbs (e.g. *differs*), adjectives (*contrasting*) and adverbs" that work as signals (Hoey 2001, 27). Expectations may be seen as questions that the reader expects to be answered in the text. Signals, then, may be *prospective*, signalling what question is going to be answered, or *retrospective*, signalling what question has been answered (p. 27-28). Hoey's suggestion that expectations could be presented as questions will be employed in text analysis in the latter part of this thesis.

Some text types, such as academic texts, contain a great deal of signalling. An illuminating example of how abundant signalling works is given by Hoey (2001, 42-43). He made an experiment in which he gave two sentences of an article to two informants and asked them to list the questions they would expect to be answered in the rest of the article. All except one of their questions were answered and the answers to their questions accounted for 67% of the sentences to follow in one case and 78% in the other. By contrast, simple narrative texts use little signalling. In such a text, it is mostly the question 'What happened next?' that the reader expects to be answered so not much signalling is needed.

What signals actually are needed for is to reduce the amount of inference necessary for the reader to be able to connect the sentences and blocks of text together (p. 30). According to Hoey, Winter (1974) recognises two kinds of relation between clauses or sentences: Sequence relations and Matching relations. In Sequence relations, one sentence answers e.g. a question 'What happened next?'

Typical sequence relations are time sequence, cause-sequence, means-sequence, and premise-deduction. They are signalled by a variety of means, a fair number of subordinators and sentence conjunctions are dedicated to telling the reader that there is a sequence relation and what its nature is, e.g. because, if, after, before, when, as, (amongst the subordinators) and then, therefore, thus, thereby, afterwards, later, previously, consequently, as a result ... (amongst the sentence conjunctions) (Hoey 2001, 30-31).

Matching relations involve matching and comparing.

Matching relations include relations such as contrast, similarity, exemplification, preview-detail, and exception. They also may be signalled by subordinators (e.g. while, whereas, although) and sentence conjunctions (e.g. however, moreover, nevertheless, furthermore, too, also). However, a major signal is repetition and parallelism... (p. 32).

3.1.3. *SIGNALLING AND PREDICTION*

Generally speaking, *prediction* is used in textlinguistics to refer to the activity of guessing what comes next in the text. Angela Tadros goes further than that and emphasizes the interactive nature of text. Her definition is that prediction refers to “a commitment made by the writer to the reader, the breaking of which will shake the credibility of the text” and it is overtly signalled in the text (Coulthard ed., 1994, 70). This means that if the writer, for instance, says in the beginning of a text that he is going to give four reasons for street violence, he cannot give three or five reasons – he has made a commitment, a promise to the reader. Tadros also makes a distinction between *prediction* and a related notion called *anticipation*. Her point is that “if there is a signal the reader can predict what the writer will do; if there is no signal the reader may anticipate what the writer will do making use of his own common sense, knowledge of the world, etc....” (1985, 6).

Angela Tadros has studied expository texts and found six categories of prediction:

¹Enumeration; ²Advance Labelling; ³Reporting; ⁴Recapitulation; ⁵Hypotheticality; ⁶Question (Coulthard ed. 1994, 70). These predictive elements organize the text and help the reader to link up pieces of information. Especially important is the signalling of authorial detachment (examples 3a and 3b below): the reader must be able to make a difference between what the writer thinks and what he says others think. The following examples of each Category are from Tadros:

1a) The term ‘question of law’ is used in *three distinct though related senses* (1994, 72).

1b) In addition to insurance, there are *a number of ways* by which risks can be reduced (p. 72).

2a) This analysis leads us *to make the important distinction* between real income and money income (p.73).

2b) *We can show* this in a simple *diagram* as follows (p. 74):

3a) *Those who support the Bargaining Theory of Wages assert* that ..., so that, *they say*, differences in wages... (1985, 29).

3b) *In their view*, labour was an active factor... (p. 29).

4a) *As mentioned earlier*, there are three types of goods (p.36).

4b) It was pointed out *in the preceding section* that (p. 36)

5a) *Suppose* that Dombey receives a cheque from Nickelby, and that both of them have accounts with... (p. 42).

5b) *Consider the case of a small firm* that has decided to build a new factory in order to double its output (p. 44).

6. *Can this statement* be reconciled with a theory of scarcity (1994, 79)?

In these examples, only the predictive item is shown. The predicted item may consist of several sentences. It is important to note that these items are predictive, they predict what will follow in the text, even if they also refer to something that was said previously. According to Tadros, “Recapitulation [as in 4(a) and 4(b)] predicts that there will be new information... –

the predicted information may take the form of contrastive particulars, further elaboration or explanation” (1994, 76).

The categories of prediction presented by Tadros certainly prove to be useful in the teaching of reading and writing at advanced levels as this kind of signalling is most common in academic texts. However, expository texts cannot be found in secondary school English books where most of the texts are dialogues or narratives. So, these categories of prediction will not be found in the sample texts analysed in this thesis.

3.2. THE ORGANISATION OF TEXTS

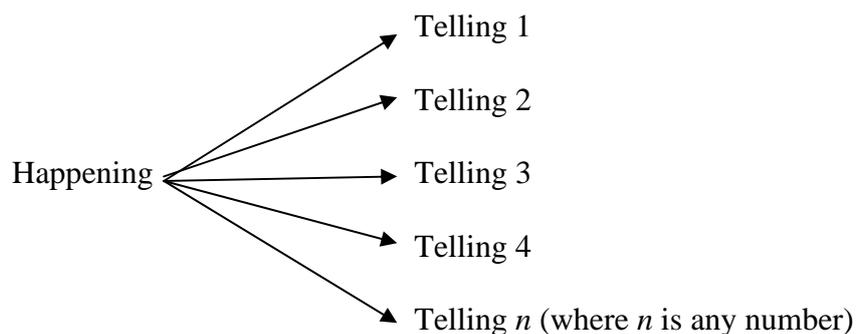
As was already noted in the first section, texts are hierarchically organised: there are *Sequence relations* and *Matching relations* at multiple levels. How we organise text depends, first of all, on culture, language and genre, and secondly on situational and personal factors. While hierarchicality is a universal feature of text (as was stated by Hoey above), there is also patterning in texts which may be culture-specific and which may be determined by genre. This section deals with some attempts to describe the organisation of texts.

3.2.1. MATRIX

In *Textual Interaction*, Michael Hoey demonstrates different ways of describing the organisation of texts. For this purpose he introduces Kenneth Pike’s (1981) method of representing a *happening* by means of a matrix. A crucial assumption behind Pike’s method is that a *happening* (i.e. something that happened in the real world) has a structure and if we can describe this structure and the structure of different *tellings* (i.e. a report of the happening), we

might be able to compare different ways of reporting a *happening* (Hoey 2001, 93). Figure 1 is Hoey's representation of this idea (p. 93).

Figure 1 The relationship of *happening* and possible *telling* according to Pike (1981)



In Pike's matrix the participants form one parameter and time bands form the other. The matrix is a description of the structure of a *happening* and any *telling* of this *happening* is a path through the matrix, any path being possible.

Figure 2 An example of the form of the matrix (adaptation from Hoey 2001, p. 95)

	Participant A	Participant B	Participant C	Participant D
Time band 1	A1	B1	C1	D1
Time band 2	A2	B2	C2	D2
Time band 3	A3	B3	C3	D3
Time band 4	A4	B4	C4	D4

Hoey rejects the idea of ‘the structure of a happening’ as questionable but he sees the matrix itself useful as an analysis of a *telling*. In his reformulated version the matrix derived from a *telling* represents the assumed *happening* that the *telling* reports. The matrix can then be used to generate other possible *tellings* or to compare alternative *tellings* (Hoey 2001, 93-99).

A matrix can be created for various types of narratives and non-narratives as well. The matrix analysis reveals the structure of a text, but several different matrices can be created for a text. How effective or useful they prove depends on how relevant the chosen parameters are to that particular text. A typical matrix would have the participants of the text as one parameter and time band as the other, but sometimes a better description is achieved by leaving the time band out. Instead of the time sequence, different types of relations may reflect the structure and the purpose of the text better, such as problem-solution or comparison.

What is the point of creating matrices then? The matrix is a description of the structure of a text and the structure is the result of the choices made by the writer. Consider, for instance, a story told by Mr X about something that happened in the neighbourhood. If we create a matrix for the story and, with the help of the matrix, write other versions of it, what would determine the choices of order we make? One of the determinants is genre. If we were to write a detective story, an entry to the diary or a newspaper article, our path through the matrix would typically be different. As Hoey points out, newspaper articles contain a lot of redundancy – one possible use for the matrix would be to study the patterns of this repetition (p. 104). Even more important than the genre, though, is the purpose of the writer. There might be several possible *tellings* that were equally coherent and intelligible but the writer chooses which one serves his/her purposes best (p. 115). Hoey also sees several applications

of the matrix principle to language teaching, especially to the teaching of writing (p. 117-118).

3.2.2. OTHER PATTERNS OF ORGANISATION

In the interaction between the writer and reader, the writer seeks to answer the questions s/he thinks the reader will want answered, and the reader seeks to anticipate the questions that the writer is going to answer. Hoey suggests that

To make the reader's task easier, writers normally adopt one or more of three strategies. First, they may attempt to anticipate accurately the questions that their readers want answered in the order that they want them answered. Second, they may spell out the questions that they are answering as they answer them. ... The third strategy that a writer can adopt, however, is to answer an agreed sequence of questions, to operate in effect with a template of questions that both writer and reader know about and can refer to (2001, 119).

By the *template of questions* Hoey means "a ... generalised set of expectations that are shared across a range of texts" (p. 122). Hoey exemplifies this with the following sentence:

John knew the gill net would be expensive.

The word *expensive* triggers a *generalised script* of a problem which will be followed by an attempt at solution (p. 122). In other words, the word *expensive* makes the reader see the situation as a problematic one and ask: *What did he do about it?* Then, of course, the reader expects an answer to the question, a solution. This Problem-Solution pattern is the most common one of the patterns which Hoey calls *culturally popular patterns of text organisation*.

Hoey illustrates the basic Problem-Solution pattern with a short fabricated text:

(1) I was once a teacher of English Language. (2) One day some students came to me unable to write their names. (3) I taught them text analysis. (4) Now they all write novels.

In this stretch of text, sentence 1 is the Situation, sentence 2 presents the Problem, sentence 3 is the Response and sentence 4 reports the Positive Result (p. 123). More complicated texts naturally show more complicated patterns, but the basic principle comes clear enough in this simple example.

The Problem-Solution pattern, as well as other patterns of text organisation, is lexically signalled and one or more of these signals serve as triggers for the pattern. The signals may be evaluative, such as *terrible*, *unable*; *unfortunately*, or pattern-referring, e.g. *solution*, or they may be lexical items referring to matters that are normally regarded as problematic, such as *poverty*, *disease*, *burglary* (p. 126).

Hoey (2001) recognises several other patterns of text organisation, such as Goal-Achievement pattern, Opportunity-Taking pattern, Desire Arousal-Fulfilment pattern and Gap in Knowledge-Filling pattern. The importance of the patterns, for the reader, is in that finding the signals and recognising the pattern helps him/her to decode the message and understand it. The writer, then, may use the patterns as tools for organising their thoughts into a text.

3.3. COHESION

As was stated in Chapter I, cohesion is considered to be one means of linking the elements of text together, a means of creating text actually. Thus it is an important aspect of textuality, but since it is not the only aspect dealt with in this paper it will not get the most detailed treatment here. The discussion in this thesis is based on Halliday and Hasan's *Cohesion in English* which is an essential framework for the study of cohesion. This discussion consists of the

main principles and a rough version of the classification in that work. The analysis of cohesion in the empirical part of this thesis will be based on this classification.

According to Halliday and Hasan, cohesion is “a necessary though not a sufficient condition for the creation of text” (1976, 298-299). Texture is also generated by text-organising features, such as thematic patterns, but cohesion has a special role of expressing the continuity between one part of a text and another. Basically, every sentence in a text, except the very first one, is connected to a previous one by some form of cohesion.

The connection, the cohesive relation between the cohesive element and the presupposed element is called a tie. Thus, every sentence contains at least one *anaphoric* tie connecting it with what has been said before in the text. One sentence may have several ties, of course, and the presupposed item may consist of more than one sentence. There are also *cataphoric* ties which create connections with what follows, e.g. *this* and *here* can point forward, but Halliday and Hasan claim that these are not so common and they are not vital for the creation of text (p. 293).²

Usually the cohesive relation is with the immediately preceding sentence, but it may as well be with a sentence that is more distant in the past. In the first case, the tie is called an *immediate* tie; in the latter it is either a *mediated* or a *remote* tie. To illustrate these, let us consider a passage from *Alice in Wonderland* cited by Halliday and Hasan (1976, 330):

The last word ended in a long bleat, so like a sheep that Alice quite started (1). She looked at the Queen, who seemed to have suddenly wrapped herself up in wool (2). Alice rubbed her eyes, and looked again (3). She couldn't make out what had happened at all (4). Was she in a shop (5)? And was that really – was it really a *sheep* that was sitting on the other side of the counter (6)? Rub as she would, she could make nothing more of it (7).

² Cf. Tadros' predictive elements, discussed in section 2.1.3., which are explicitly cataphoric by nature.

A typical example of an immediate tie is seen between the *she* in sentence (2) and *Alice* in sentence (1). The *she* in sentence (5), then, has another instance of *she* as its presupposed item in (4). Therefore, we have to go back to (3) for the interpretation: *Alice*. This is then a mediated tie. Sometimes there is a whole chain of presuppositions before the item for interpretation is reached.

At the end of the passage, in (7), the clause *Rub as she would* is an instance of lexical cohesion. For interpretation of this clause, we will have to go back to sentence (3) to find *Alice rubbed her eyes*. In this case, there are no intermediate references, so this is a case of a remote tie.

Halliday and Hasan (1976) have divided the cohesive ties into five categories: reference, substitution, ellipsis, conjunction and lexical cohesion. These categories may be used for describing and analysing texts. As they say, “Each of these categories is represented in the text by particular features – repetitions, omissions, occurrences of certain words and constructions – which have in common the property of signalling that the interpretation of the passage in question depends on something else” (p. 13).

In this chapter, a short description will be given of these five categories of cohesion. For a more detailed account, see Halliday and Hasan (1976).

3.3.1. REFERENCE

Reference is a semantic relation between the referring item which can not be interpreted on its own, and the referred item which contains the specific information for the interpretation.

Consider the following example:

I had this big suitcase, pretty much the biggest ever made. Even Gary had a hard time carrying *it*.

As it is obvious, the pronoun *it* refers to a suitcase, but it is not just a suitcase – it is the specific suitcase that the specific persons had with them on that specific occasion.

Sometimes the information is not retrievable from the text but from the situation where the text occurs. For an example, Halliday and Hasan cite the congratulatory song: “For he’s a jolly good fellow; and so say all of us” (1976, 32). Here, the text does not make explicit who *he* is, although those who are present in the situation have no doubt about it. This is an instant of *exophoric*, situational, reference. In written text, more common is the *endophoric*, textual, reference. This reference within the text may then be anaphoric or cataphoric. There is reference within a sentence, too, but this is structural and therefore not cohesive. It is the textual reference that brings cohesion to the text (p. 78).

There are three types of reference: *personal*, *demonstrative* and *comparative*. Each will be given a short description with the focus on the information needed for the recognition of cohesive elements in text.

3.3.1.1. *Personal reference*

The personal reference comprises personal pronouns, possessive determiners (or ‘possessive adjectives’) and possessive pronouns. As participants in the text, personal pronouns in the role of the Subject are: *I, you, we, he, she, it, they, one*. If the personal pronoun is anything other than the Subject, it takes the form: *me, you, us, him, her, it, them, one*. Possessors, then, are

either determiners (*my, your, our, his, her, its, their, one's*) or possessive pronouns (*mine, yours, ours, his, hers, theirs*). Personal reference is anaphoric by nature³ and especially the third person forms tend to be cumulatively anaphoric thus creating a chain of references (p. 45-56).

3.3.1.2. *Demonstrative reference*

Demonstrative reference is a way of referring to the location of a process or a thing in space or time. There are two kinds of demonstratives: adverbial demonstratives (*here, there, now, then*) and nominal demonstratives (*this, these, that, those, the*). Demonstratives may occur as a Modifier (e.g. This train is the one we want.) or Head (e.g. This is our train.). Especially *this, that, here* and *there* often refer to an extended passage of text. To illustrate this, consider the following examples given by Halliday and Hasan. The second one is a quotation from *Alice in Wonderland*.

1. They broke a Chinese vase.
 - a) That was valuable.
 - b) That was careless. (1976, 66)
2. “Of course it would be all the better,” said Alice:
“but it wouldn’t be all the better his being punished.”
“You’re wrong *there*, at any rate,” said the Queen. (1976, 75)

Extended reference is very common with demonstratives and as Halliday and Hasan point out, “this, together with the related use of *it*, is one of the major cohesive devices of the English language” (p. 67). What comes to the direction of reference, Halliday and Hasan

³ Personals are cataphoric only within a sentence, i.e. in a way that does not contribute to the cohesion of the text. An example is given by Halliday and Hasan: “He who hesitates is lost” (p. 56).

claim that the demonstratives *this*, *these* and *here* provide almost the only sources of cataphoric cohesion (p. 75).

In spoken English the demonstrative reference is typically exophoric, but the endophoric, the textual reference is the main interest here. There is one type of exophoric reference, though, that needs to be brought up: the *homophoric* reference. The demonstrative *the* is homophoric when there exists only one member of the class referred to, e.g. ‘the sun’ or one assumed member, e.g. ‘the president’ (of our country) or ‘the baby’ (our baby). Homophoric reference also occurs when the reference is the whole class, e.g. ‘the stars’, or when the individual is considered as a representative of the whole class, e.g. ‘the snail’ in “The snail is considered a great delicacy in this region” (H&H 1976, 71).

3.3.1.3. *Comparative reference*

There are adjectives and adverbs that may be used for comparison in a cohesive manner. The adjectives of comparison are: *same*, *identical*, *equal*, *similar*, *additional* (expressing identity or similarity); *other*, *different*, *else* (expressing difference); and *better*, *more* etc (comparative adjectives and quantifiers). The adverbs of comparison are: *identically*, *similarly*, *likewise*, *so*, *such* (expressing identity or similarity); *differently*, *otherwise* (expressing difference); and *so*, *as*, *more*, *less*, *equally* (as submodifier).

Comparison is called *general* when it simply expresses likeness between things, without respect to any particular property. *Particular* comparison, then, expresses comparability in terms of quantity or quality (H&H 1976, 77-80). A few examples of these will clarify the difference:

- a) They were very angry and disappointed. My feelings were *similar*. (general)
- b) I managed to open this yesterday. Today it seems *more* difficult. (particular, in terms of quality)

Comparatives are typically anaphoric but they may, as the other forms of reference, be cataphoric and exophoric as well. Here is an example of a cohesive cataphora, given by Halliday and Hasan (1976, 78):

The other squirrels hunted up and down the nut bushes; but Nutkin gathered robin's pincushions off a briar bush, and stuck them full of pine-needle pins.

Here *other* refers cataphorically to Nutkin and although the two sentences are separated only by a semicolon, the relation is considered cohesive, as they are not structurally related.

3.3.2. *SUBSTITUTION*

While reference is a relation between meanings, i.e. it is a relation on semantic level, substitution (and ellipsis) is a relation on the lexico-grammatical level. Accordingly reference, be it anaphoric or exophoric, is based on the recoverability of meanings from the environment. But substitution is a relation within the text. It is used in place of the repetition of a particular item (H&H 1976, 89). Substitution may be *nominal*, *verbal* or *clausal*.

3.3.2.1. *Nominal substitution*

The nominal substitutes are: *one/ones* and *same*. The substitute *one/ones* can substitute only for an item that is Head of a nominal group, but it does not need to equal in number (the

presupposed item has to be a countable noun, though). Here are some examples offered by Halliday and Hasan (1976, 91-93):

- a) Cherry ripe, cherry ripe, ripe I cry.
Full and fair ones – come and buy.
- b) We have no coal fires; only wood ones.

In personal or demonstrative reference there is a total referential identity between the reference item and the item that it presupposes. In nominal substitution, by contrast, there is always at least some new specification, new feature or new aspect, to be added to the item. For this purpose the substitute has to be accompanied by some defining Modifier, and “the new definition is contrastive with respect to the original one” (H&H 1976, 95). Therefore, *one* can never substitute a proper name which is defined as unique.

Not all occurrences of *one* are substitutes and it is not always easy to distinguish the cohesive *one* from the others which are: the personal pronoun *one*, cardinal number *one*, determiner *one* (alternative form of the indefinite article) and a fourth *one* which is related to the category of general nouns.⁴ A detailed discussion of these is found in Halliday and Hasan 1976, p. 98-105. For the purposes of this thesis it seems sufficient to note that if the instance of *one* appears to be a substitute but it does not have a Modifier, then it cannot be a substitute.

The other nominal substitute *same* is usually accompanied by *the*. It differs from the item *one* in that it presupposes an entire nominal group with any modifying elements, whereas *one* presupposes only the noun Head. Here is an example, again from Halliday and Hasan (p. 106):

⁴ As general noun *one* refers to definite human nouns, while *thing* refers to non-human nouns and indefinite nouns. E.g. “The ones she really loves are her grandparents”. Here *ones* means ‘people’ (H&H 1976, 102-103).

A: I'll have two poached eggs on toast, please.
B: I'll have the same.

It is possible to add a reservation to this, such as: 'the same but boiled' or 'the same but without the toast'. The presupposed item may also be an Attribute, as in the following example (H&H 1976, 107).

A: John sounded rather regretful.
B: Yes, Mary sounded the same.

The substitute *same* often occurs combined with certain verbs, still being a case of nominal substitution: say the same, do the same, be the same. For example (H&H 1976, 107):

- a) We can trust Smith. I wish I could say the same of his partner.
- b) They all started shouting. So I did the same.
- c) Charles is now an actor. Given half a chance I would have been the same.

3.3.2.2. *Verbal substitution*

The word *do* has several functions in English. Halliday and Hasan have illustrated the several uses of *do* with the following passage:

What's John doing these days? (1) John's doing a full-time job at the works. (2) That'll do him good. (3) I'm glad he's doing something. (4) Does he like it there? (5) He likes it more than I would ever do.

"Here (1) contains the lexical verb *do*, (2) the general verb, (3) the pro-verb, which is also present in the original question, (4) the operator [auxiliary] and (5) the substitute" (1976, 128). In this case of substitution the presupposed item is in the same sentence, so the substitution is not cohesive. To illustrate the cohesive use of verbal substitution, here is another example:

He never really succeeded in his ambitions. He might have done, one felt, had it not been for the restlessness of his nature.

“Here *done* substitutes for *succeeded in his ambitions*, and so serves to link the two sentences by anaphora, exactly the same way as the nominal substitute *one*” (H&H 1976, 113). The verbal substitution is in many ways parallel to the nominal substitute *one*, for instance in that it is typically associated with contrast. The main difference between the two is in the extent of the items they can presuppose. While *one* can substitute for a noun only, *do* may substitute for the whole verbal group as in the example above.

The distinction between the substitute *do* and the auxiliary *do* is normally clear because the first is always in the final position in the group, whereas the other is always the first word in the verbal group. However, ellipsis may sometimes cause confusion. In the example

Does he smoke? a) Yes, he does.
 b) No, but Tom does.

a) is elliptical: *smoke* or substitute *do* could be added after the auxiliary *does*. b) is a substitute form: *smoke* could not be added after *does* but it could replace it.

The substitute *do* may be replaced by zero in most cases. Ellipsis can, in fact, be seen as one form of substitution: substitution with zero. In addition, the substitute *do* may often be replaced by *do so*, with only a slight difference in meaning. Under some conditions one or the other form is obligatory, but otherwise they are optional (for details see H&H 1976, 116). The choice between these two forms may depend on whether the speaker is British or American and even dialectal variation occurs.

3.3.2.3. Clausal substitution

In clausal substitution, words *so* and *not* are used as substitutes. The entire clause is being presupposed, so the contrasting element is outside the clause. Three types of clauses may be substituted: *reported*, *conditional* and *modalized* clauses. The substitution may be in positive (substitute *so*) or negative form (substitute *not*).

The clausal substitute for a reported clause often is: *I think / believe / suppose / imagine so*. With these verbs the negation is usually transferred to the reporting clause, *I don't think*. With other verbs both *so* and *not* are in final position, as in:

Are they coming soon? – I hope *so*. (substitutes for: they are coming soon)
Have they done that before? – I hope *not*. (substitutes for: they haven't done that before)

Substitution occurs frequently also with impersonal type of report, e.g. *they say so/not, it says so /not, it seems/appears so /not*. (H&H 1976, 133)

Substitution of conditional clauses is best illustrated by examples from Halliday and Hasan (134):

- a) Everyone seems to think he's guilty. If *so*, no doubt he'll offer to resign.
- b) We should recognize the place when we come to it. – Yes, but supposing *not*: then what do we do?

In (a) *so* substitutes for *he is guilty*, in (b) *not* substitutes for *we don't recognize the place when we come to it*.

Finally, clausal substitution may occur in clauses expressing modality. Modality is expressed by either verbs (*will, would, can, could, may, might, must, should, is to* and *ought to*) or modal adverbs such as *perhaps, possibly, probably, certainly, surely* (H&H 1976, 135).

An example of this type of substitution: ‘Would you walk 10 miles in this weather?’ – ‘Certainly not.’

3.3.3. ELLIPSIS

As was already mentioned above, ellipsis can be regarded simply as substitution by zero. Although mechanically different, ellipsis and substitution have a lot in common, indeed. In both of them lexicogrammatical items are presupposed and most likely the presupposed item is to be found in the preceding text. Basically, “ellipsis occurs when something that is structurally necessary is left unsaid; there is a sense of incompleteness associated with it” (H&H 1976, 144). As Halliday and Hasan point out, this is an over-simplification but works as a general guide.

Like substitution, ellipsis is divided into three groups: *nominal*, *verbal* and *clausal* ellipsis. Each of them will be given a short description with a few examples.

3.3.3.1. Nominal ellipsis

Normally the nominal group has a common noun, proper noun or pronoun as its Head. Of these three it is the common noun that may under certain conditions be omitted. When the Head is omitted the function of Head is taken by one of its Modifiers (H&H 1976, 147). For example,

- a) I ordered ten plates. They sent me six and two were broken!
- b) The girls found the house in the end. Both were relieved.
- c) You should fill the boxes with apples. Put thirty in each.

3.3.3.2. *Verbal ellipsis*

The verbal group in English expresses multiple choices that have been made by the speaker, i.e. the choices of finiteness, polarity, voice and tense. In verbal ellipsis one or more words of the verbal group are omitted which means that it does not fully express all the systemic features, the choices that have been made, any more. Consequently, these features need to be taken over from the preceding text. This is what creates cohesion in the text. (H&H 1976, 167)

There are two types of verbal ellipsis: *lexical ellipsis* and *operator ellipsis*. The latter, as a cohesive force, occurs mainly in sequences like question and answer, such as: “Has she been crying? – No, laughing” (p. 175). Lexical ellipsis, then, is much more frequent. “Lexical ellipsis is ellipsis ‘from the right’: it always involves omission of the last word, which is the lexical verb, and may extend ‘leftward’, to leave only the first word intact” (p. 173). The following examples of lexical ellipsis are from Halliday and Hasan:

- a) Who’ll put down five pounds? – I will. (p. 180)
- b) He must have destroyed them. – He may have, I suppose. (p. 182)
- c) Will he give in to them? – He doesn’t seem to be going to. (p. 190)

As the examples (a) and (c) show, it is not only the verb that is omitted but it carries some related clause elements with it, leaving only the contrastive elements. Thus, verbal ellipsis comes very close to clausal ellipsis.

3.3.3.3. Clausal ellipsis

As the examples above show, the verbal ellipsis often becomes very close to clausal ellipsis because there are so many structure-related elements that have to be omitted with the verbal group. It is in fact a general rule that in clausal ellipsis the verbal group will also be elliptical.

The English clause consists of two elements: Modal element and Propositional element. In clausal ellipsis either of these can be omitted. In the following, (a) shows a *Modal ellipsis* in the answer, (b) is an example of *Propositional ellipsis* (H&H 1976, 197-8).

The Duke was | going to plant a row of poplars in the park.
(Modal element) (Propositional element)

- a) What was the Duke going to do? – Plant a row of poplars in the park.
- b) Who was going to plant a row of poplars in the park? – The Duke was.

This is a very typical case of clausal ellipsis as it mainly occurs in answers to questions or commentary statements, made by someone other than the speaker (p. 198).

3.3.4. CONJUNCTION

“With conjunction ... we move into a different type of semantic relation, one which is no longer any kind of a search instruction, but a specification of the way in which what is to follow is systematically connected to what has gone before” (1976, 227). With ‘search instruction’ Halliday and Hasan refer here to the previous three types of cohesion – reference, substitution and ellipsis – which signal that the missing piece of information (word, words or referential meaning) is to be found elsewhere. This does not happen with conjunction which basically links two sentences together by expressing the semantic relation between them. The linking element is called conjunctive, conjunctive adjunct or discourse adjunct (H&H 1976, 228).

There are three kinds of conjunctive adjuncts: adverbs (e.g. *but, so, accordingly, therefore*); other compound adverbs and prepositional phrases (*furthermore, nevertheless, instead, on the contrary, in addition*); and prepositional expressions with *that* or other reference item (*as a result of that, in spite of that*) (p. 231). A conjunctive adjunct normally is in sentence-initial position and its meaning extends over the whole sentence.

Following the classification by Halliday and Hasan the types of conjunctive relation are: *additive, adversative, causal* and *temporal*. The examples below are theirs (p. 238):

For the whole day he climbed up the steep mountainside, almost without stopping.

- a) And in all this time he met no one. (additive)
- b) Yet he was hardly aware of being tired. (adversative)
- c) So by night time the valley was far below him. (causal)
- d) Then, as dusk fell, he sat down to rest. (temporal)

There is long list of conjunctive adjuncts in each category and they could be divided in several subcategories, but the categorization above seems detailed enough for the purposes of this paper. In addition, there are some words and phrases that do not fall into these categories. Still, they are very frequent in English and therefore deserve to be mentioned here. These items are: *now, of course, well, anyway, surely* and *after all*. They work cohesively as conjunctives in their ‘reduced’ forms, i.e. when they are non-prominent in intonation and accent, which is in fact the tendency with all cohesive items (p. 268). So it is in for example: “You find these properties expensive? Of course prices have increased lately, you know” (p. 269).

3.3.5. LEXICAL COHESION

The cohesive items dealt with so far all presuppose some other element in the text: they call for essential information that is to be searched elsewhere. Lexical cohesion is different in that

the cohesive items do not presuppose anything: they do not necessarily need another element for the correct interpretation. There are no particular lexical items that have a cohesive function, but any lexical item may work cohesively (H&H 1976, 288).

The framework suggested by Halliday and Hasan for the description of lexical cohesion is as follows (p. 288):

Type of lexical cohesion:	Referential relation:
1. Reiteration	
a) same word (repetition)	(i) same referent
b) synonym (or near-synonym)	(ii) inclusive
c) superordinate	(iii) exclusive
d) general word	(iv) unrelated
2. Collocation	

In repetition the lexical item, unless it is a proper noun, is usually accompanied by the anaphoric reference item *the*. This might suggest that no separate category of lexical cohesion is needed, that this is just a matter of reference. The following examples might bring light on this:

1. There's a boy climbing that tree.
 - a) The boy's going to fall if he doesn't take care.
 - b) Those lads are always getting into mischief.
 - c) And there's another child standing underneath.
 - d) Most guys love climbing trees. (p. 283, slightly modified)

The first example follows the categories of reiteration above. The word *boy* might as well be used in all the sentences but only *the boy* in (a) has the same referent as *a boy* in the first sentence. In the other cases, be it the same or related word, the lexical items are used cohesively without identity of reference. The second example shows even more clearly that, to be cohesive, lexical occurrences do not need to have the same referent.

2. Why does this little boy have to wriggle all the time?
 - a) Other boys don't wriggle.
 - b) Boys always wriggle.
 - c) Good boys don't wriggle.
 - d) Boys should be kept out of here. (p. 282)

According to Halliday and Hasan's framework, all lexical cohesion that is not reiteration goes under the heading *collocation* which in their words is "cohesion that is achieved through the association of lexical items that regularly co-occur" (p. 284). This means simply that depending on the topic some words are more likely to occur than others. Related words tend to occur in same contexts, and the cohesive force between a pair of lexical items depends, first of all, on how closely related they are in the linguistic system (e.g. *sunset* and *sundown* are very closely related) and secondly, on the distance between them in the text. Also, the cohesive force depends on the overall frequency of the words in the language. Thus words such as *go*, *man* or *way* which may occur in any kinds of texts are not likely to play an important role in lexical cohesion in texts (p. 290).

Collocation includes all kinds of relationships between lexical items. A pair of words may be, for instance, complementaries (boy – girl), antonyms (like – hate), from the same ordered series (Monday – Thursday; north – south), from an unordered series (red – blue), related as part to whole (car – brake) or part to part (mouth – nose), or they may be members of the same more general class (chair – table), and so forth (p. 285).

3.4. SUMMARY OF PROPERTIES OF TEXT

Summarizing what has been said about text so far, we might try to formulate a suggestion as to what constitutes *a good text*. First of all, the writer/author has a purpose for writing the text to the intended reader(s). How he chooses to formulate his meaning into a text depends on several factors such as situation, genre, the writer's goals, the writer's image of the reader(s) and the writer's knowledge of the language and other texts. When the writer makes his/her selections s/he needs to aim at text that the intended reader(s) will find relevant, interesting and easy to comprehend.

How is the writer to succeed in this task? The writer has a few strategies to choose from: s/he may anticipate the reader's questions and seek to answer them in the expected order, or s/he may spell out the question as s/he answers them, or s/he may answer an agreed sequence of questions according to a generalised script. By organising the text the writer makes the reader's task easier. Another means of guiding the reader is signalling. The type of text organisation and the amount of signalling are largely dependent on the genre: narrative texts tend to be organised around participants and time-sequence and not much explicit signalling is needed, whereas expository texts typically favour patterns that involve matching, comparing or seeking causalities and a great deal of signalling is used. There is yet another way of guiding the reader through the network of relations and that is to make these relations explicit to the reader by using cohesive ties.

Thus, the suggested properties for *a good text* are that it is purposeful communication, relevant to the intended audience, interesting and easy to read and comprehend – the readability and comprehensibility being achieved by appropriate text organisation and by using appropriate signalling to forewarn the reader of what is going to follow in the text, and by using appropriate means of cohesion to help the reader to connect the present information

to what was said previously in the text. As regards signalling and cohesion this is, however, a generalisation since both of them work prospectively as well as retrospectively. In fact, these notions are overlapping and signalling might even be considered the superordinate of cohesion.

So far, the discussion has been on text in general. The next section, then, will be about a specific type of text, or a specific usage of text: text in language teaching. The following discussion on the demands of textbook texts and the problems with generating them provides the context for the sample texts that are then to be analysed.

4. TEXT IN FOREIGN LANGUAGE TEACHING

A typical English lesson in Finnish Secondary school goes as follows: we listen to a textbook text; we read the text aloud and translate it or go through the main points of the text in Finnish; we do exercises that are based on the text, i.e. based on the vocabulary and grammatical structures presented in the text; and we may discuss the topic of the text or write about it. Thus, the textbook being in such a central role in language learning, it is important that the texts should give the best possible support for teaching and learning the language.

There is no reason to presume that the properties of *a good text*, as suggested above, would not apply to textbook texts as well. As any other texts, textbook texts need to be relevant, interesting, cohesive, coherent, and easy to read and comprehend. However, any *good text* is not a good textbook text. With textbook texts, special attention has to be paid both to the level of knowledge the text demands of the reader/learner and to the level of linguistic proficiency expected.

In this section I will discuss what types of texts are used or could be used in foreign language teaching, considering also the use of authentic or simplified texts.

4.1. TYPES OF TEXTS IN TEXTBOOKS

According to Evelyn Hatch, traditionally the most frequent text types in foreign language textbooks are the same as in the classical literature on rhetoric: narrative, descriptive, procedural, and argumentative text genres, along with comparison and contrast (1992, 164). Glancing through English textbooks used in Finnish secondary school in the last few decades

one can basically agree with Hatch, although in some of the books there is a wide range of different texts all of which do not seem to fit in the classical genres. For instance, *The News Headlines* which includes one of the texts that is analysed in this thesis reminds, as its name implies, of a newspaper or a magazine which is full of different, short pieces of text such as: headlines, newspaper clippings, interviews, excerpts from encyclopaedia and other sorts of “info”, illustrated accounts (pictures with captions), instructions, games, quizzes and cartoons. It does contain some more traditional material as well, such as letters, diary entries, songs, poems and stories, but they get buried under the perplexing layout, excessive amount of pictures, and exercises and instructions for activities both in English and Finnish.

What types of texts should, then, be included in a textbook for foreign language learners? Language learners read for the same purposes as anyone else, i.e. basically, either to gain information or for pleasure. In addition, however, they want to learn the language, to achieve fluency in the foreign language. Therefore, the texts should represent all the genres mentioned above but they have to be adjusted to the right level of proficiency so that they build up a ladder for the learner to climb to constantly increase his/her fluency. The problem is how to find suitable texts or how to create them.

4.2. AUTHENTIC OR SIMPLIFIED TEXTS

The demand for authentic texts may get close to fanaticism. According to David Hill, it is a widespread practice in the Far East that “L1 literature is often preferred and beginner/elementary learners of all ages are given baby books” (2008, 186). If one adopts an extreme definition of authenticity and only wants to use authentic material, children’s books are obviously the only ones that can be offered to beginners. The options are that we either

adopt a broader interpretation of authenticity or accept inauthentic material as well. A rather narrow definition of an authentic document is provided by Abé et al.:

...it is one which has been produced (as a message) in a real communication situation. This means that written or spoken texts which have been produced or modified for language-teaching purposes are not authentic (1985, 322).

But the authenticity of the texts we use may not be the most crucial concern. Pauli Kaikkonen (2000) stresses that authenticity is not primarily a feature of texts – texts are only one means of experiencing the foreign culture. Furthermore, although authentic texts offer a possibility for an authentic experience it is the way they are received and treated that determine their ultimate value (p. 56-57).

No matter how important authentic texts are considered, it is a fact that at primary and secondary school levels, at least, we also need material that is produced or reproduced using restricted language. But how is the level of complexity changed or controlled without affecting other features of the text?

Michael Lucas (1991) follows Widdowson's (1978) distinction between *simplified versions* and *simple accounts*. Lucas defines them as follows:

The starting point of the writer of a simple account is a restricted code: before he starts writing he predetermines his code -- in other words, he restricts his thought processes to simple terms. A simplifier, on the other hand, starts with a complex code, that of the original text, and translates into another code, which is simpler (1991).

According to Lucas, simplified readers usually are a mixture of simplified text and simple account, especially because the simplifiers do not have clear instructions for simplifying – their work is based on experience (in language teaching) and intuition. Lucas calls for a *systematic approach* to grammatical simplification which involves the whole grammar,

basing on fundamental syntactic relationships: syntagmatic, paradigmatic and functional relations. He claims that “These syntactic relationships provide a sound motivation for the three simplification processes, replacement, omission and addition” (1991). Grammatical simplification is not the only type of simplification, though. In addition, Lucas lists lexico-semantic, cultural, dialectal and textual simplification (1991).

If the systematic approach helps the simplifiers to make simplifications in a justified and consistent manner, would it help those who write simple accounts, too? Some kind of criteria for the restricted code would be necessary to avoid oversimplification and clumsiness in textbook texts. As de Beaugrande says: “... it is surely an error to demand that the easiest patterns must always be used in order to make the text optimally readable. On the contrary: the constant use of easy patterns was shown (...) to yield an egregiously *unreadable* story” (1980, 284). It seems possible that our conception of what is difficult for L₂ learners of English is based too much on intuition or on old assumptions that should be retested in the light of what we presently know about producing and receiving texts.

4.3. SOME POINTS OF CRITICISM AND PROSPECTS OF TEXTBOOK TEXTS

David Hill has criticized the communicative approach which has dominated language teaching since the 1970s for concentrating too much on speaking and listening at the expense of reading and writing. He argues that “The syllabus of functions and notions is intended to enable learners to converse in defined contexts. This further discourages learners from reading even though most have no opportunity to practice speaking outside the classroom” (2008, 188).

But has the communicative approach succeeded in its task of *enabling learners to converse in defined contexts*? Apparently, some improvement is needed in that area as well. Jean Wong (2002) has studied the openings of telephone conversations in English textbooks and found that they were not designed in an authentic fashion. His study revealed that it is common in textbook conversations that the opening sequences of a telephone conversation are “incomplete, taken-for-granted, or even omitted entirely” (p. 54). These sequences are: summons-answer, identification-recognition, greeting and “how are you” (p. 40). He also claims that his “(...) study has shown that native-speaker intuitions about the language are not necessarily sufficient for the development of naturalistic textbook materials” (p. 54). Wong means that even native-speaker authors of textbooks need to inspect recorded data of spoken language to discover the features of real interaction. He is worried about the models the textbooks give, or should we say do not give, to the learners of English who appear to find it difficult to talk on the phone. As he says: “our learner’s may not be receiving instruction in two major generic components of social interaction: entry into and exit from ordinary telephone talk” (p. 54).

I will not attempt to rank the English textbooks used in our country, but in general, I believe, there has been a lot of improvement in these books in the last few decades. At least, there is much more variety in text types and topics and the topics are more interesting than they were twenty years back. Also, the texts feel more readable and natural. However, *the syllabus of functions and notions*, as noted by Hill above, appears to have had an overwhelming effect on *The News Headlines* with the consequence that its eventual textual credits are interfered with the functional hustle and bustle and the layout filled to overflowing. *The News Headlines* is now giving way to new series, *Key English* and *Smart Moves*, which seem in many respects a great deal better than their predecessors.

Besides producing better textbooks and more readable texts, hopefully some progress will be made in the teaching of reading and writing as well. One possible direction to take is *genre-based pedagogy* which, according to Firkins et al., has been introduced in Australia. As they say, “In order to provide students with the ability to recognize textual and linguistic features that are used to construct and shape whole texts, there has been a move towards explicit teaching of genres in many contexts (Firkins et al. 2007, 341).

5. ANALYSIS OF TWO SAMPLE TEXTS

In this chapter I will apply several forms of analysis to two sample texts to discover some factors that make the texts feel different to read. The texts in question are taken from English textbooks for secondary school in Finland: *Say it in English* (SIIE), published in 1981 and *The News Headlines*, published in 1995 (the same text is also in *News Flash*, 1998). The latter of the books may still be used in some schools although three series of textbooks have been published after it. These books were chosen because they represent two different decades and I wanted to see if textbook texts have improved within that period. The reason why I chose these particular texts is that they tell the same story, which makes them easily comparable.

The texts are narratives dealing with the same historical event – the race for the South Pole. The origin or the writer of the first text, under the heading ‘The Thrill of the Unknown’, could not be traced anymore, but the writer of the latter, ‘Heroes of the Antarctic’, says that he used several sources, one of them being the text in *SIIE*. As no data of sources is given in *SIIE*, I presume that this text was written likewise. So this is not a case of an original version and two variations from it, but two independent narratives about the same historical episode.

My first impression of these texts, expressed in informal terms, was that ‘Heroes of the Antarctic’ (from now on called Text B) is easier and more pleasant to read, it has a clearer structure and it holds better together as a text and a story. ‘The Thrill of the Unknown’ (Text A), then, seemed more clumsy, fragmentary and incoherent and having a monotonous beat from the beginning to the end. My personal impression also is that both of the writers aimed at a good story which is easy to follow and comprehend but what they did not share is the notion of readability. It seems that the author of ‘The Thrill of the Unknown’ believed that

avoiding complex grammatical structures and keeping the sentences short will do the trick, whereas the other one relied more on cohesive elements.

My hypothesis, then, is that though Text B has longer (and thus also syntactically more complicated) sentences it is still easier to read and understand in that it is better organised and contains more signalling and cohesive ties which reduce the amount of inferences the reader needs to make to be able to connect the sentences. Another way of saying this is that Text B is presumed to be more predictable, i.e. the interaction between the writer and the reader works better as the reader is given moment-by-moment guidance in forming expectations which are then met in due course.

The two texts are tested in several ways. First of all, as sentence length is often considered to be an indicator of difficulty, the words and sentences of the two texts are counted. Secondly, the texts are presented in form of a matrix to display the structure of the texts and to see how the reader is guided when there is a change in the topic. The idea of presenting the texts in a matrix is inspired by Pike and Hoey. Signalling is studied by presenting potential reader expectations using Hoey's (2001) presentations as a model. Finally, the cohesion of the texts is analysed using Halliday and Hasan's *Cohesion in English* as a framework.

In all forms of analyses, the introductory paragraph of both texts is excluded, as well as all headings. For full texts see Appendices 1 and 2.

5.1. SENTENCE LENGTH

All words and sentences of the sample texts were counted to find out the average amount of words per sentence. The results are listed in Table 1 below.

Table 1

	Words, total	Sentences, total	Words/sentence, average
A. 'The Thrill of the Unknown'	532	52	10,23
B. 'Heroes of the Antarctic'	842	61	13,80

The figures in Table 1 show that there is indeed a difference in the sentence length of the two texts, but the difference is not as striking as expected. However, a closer look at the texts reveals a significant difference: in Text A there is not a single sentence over 20 words long, whereas in Text B there are 10 sentences over 20 words. In other words there is much more variation in sentence length in Text B. This is very clearly seen in Tables 2 and 3 below.

The lack of variation in sentence length certainly is one of the factors creating monotony in Text A. Another factor can probably be found at sentence level, too. The majority of sentences in Text A seem to be simple clauses (Subject Verb Object) with little thematic variation or subordination. Sentence level, however, is not the main interest of this study and therefore I leave this matter unverified and continue the comparison at text level.

Table 2 Sentence Length in Text A: *The Thrill of the unknown*

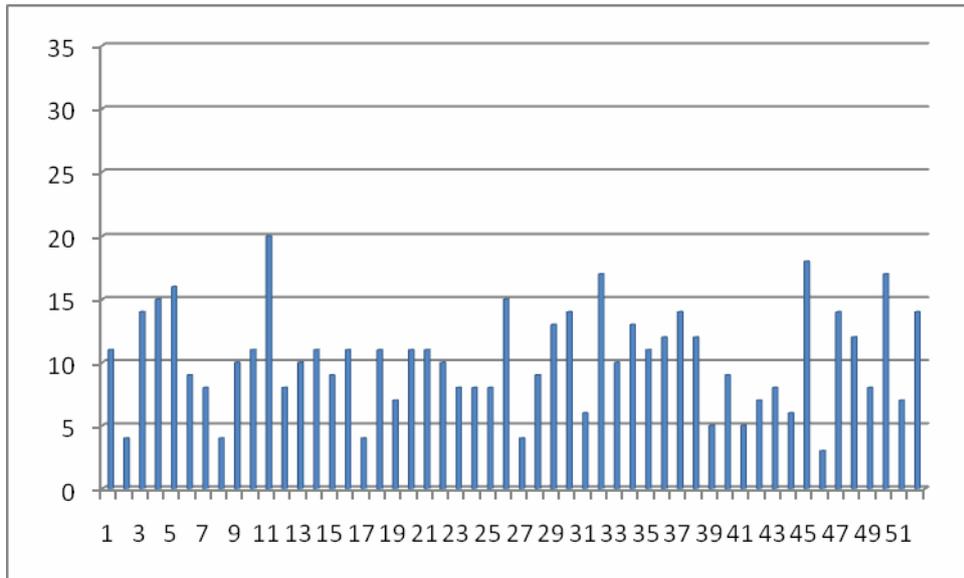
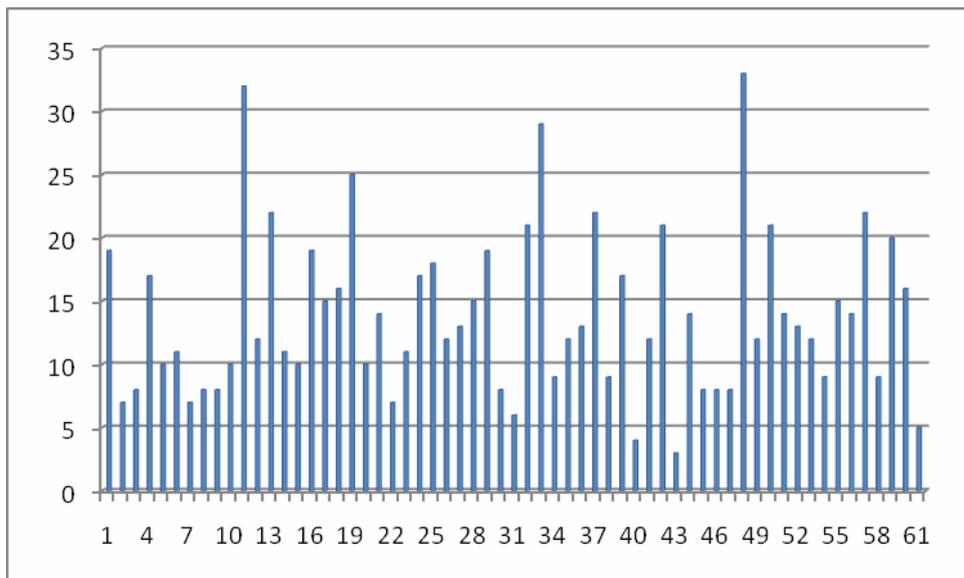


Table 3 Sentence Length in Text B: *The Heroes of the Antarctic*



5.2. TEXTS IN MATRICES

The type of matrix presented in section 2.2.1. is a very interesting way of describing the structure of a text. I will not, however, use it in this thesis as such. First of all, the texts are long enough to make creating matrices quite a laborious task. Secondly, if we want to compare the two texts, should we try to create one matrix of what happened and then see how these happenings are reported in the texts? I think that it would not be possible to create such a matrix objectively unless we know exactly what happened and can make sure that the writers had access to precisely the same facts. Furthermore, the focus of my interest is not in which kind of path the writer takes through a matrix of a happening, i.e. in which order he chooses to report the events. My focus is on how well each text hangs together as a text and how readable the text is.

To serve my purposes, I have chosen to present the two texts in matrices in a straightforward way, still revealing the structure of the text. These texts are about a race between two men, and apart from some details they tell the same story. By presenting them in matrices I hope to be able to see how the building blocks of the text are woven together; how the story alternates between the two participants and what kind of clues or signals the reader is given when the focus changes. The texts are written in the matrices sentence by sentence following the original texts, the vertical parameter being, then, the order of appearance in the text and the horizontal being the two main characters. There are some minor characters, members of the expeditions, which are not given a column of their own but are treated as members of the respective group. The matrices are found in Appendices 3 and 4. In Table 4 below, they are presented in an abstract form in one sheet to make the comparison easier.

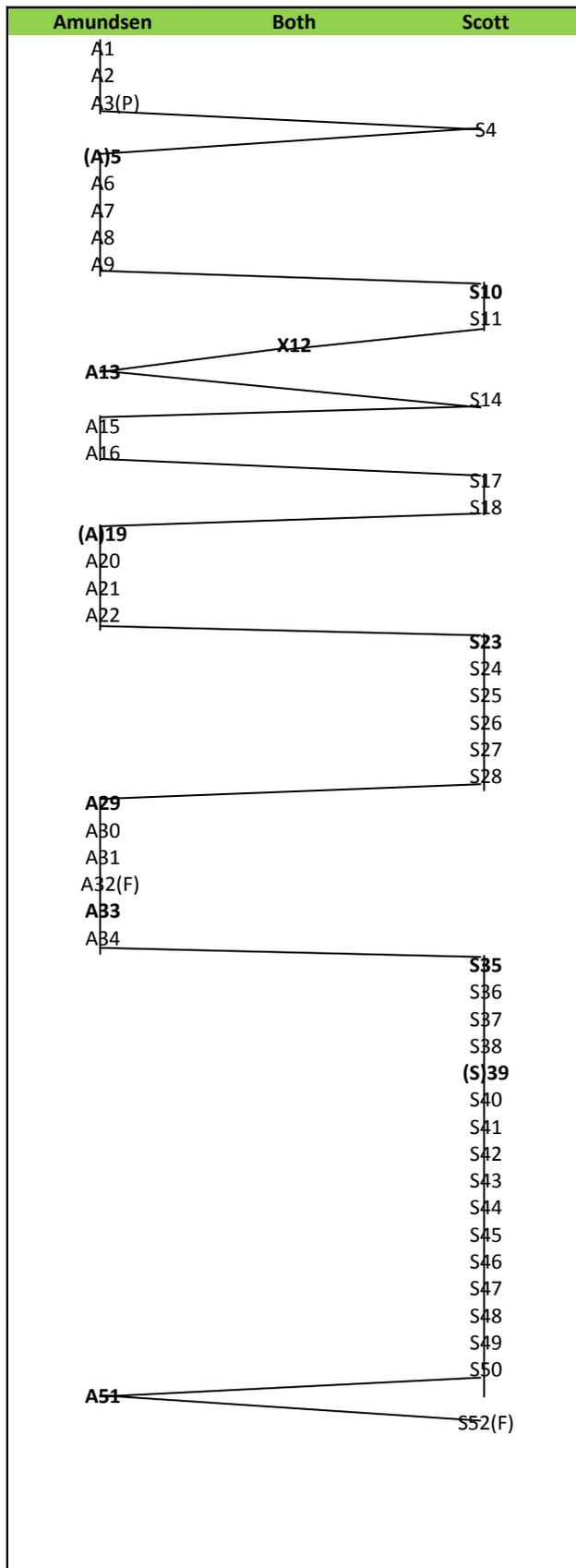
The story of the two explorers could be told simply by writing about one explorer after the other, leaving out any comparison between them. Or it could be written *as* a comparison

between the two of them, taking turns in dealing with them. These two texts take turns in telling about the explorers and they do compare the explorers but not systematically. In the matrix I added the column 'both' in the centre for sentences or passages where both of the participants are referred to. 'S' stands for Scott, 'A' stands for Amundsen and 'X' stands for both. When the letter is in parenthesis, it means that the character is not actually a topic of the sentence but the topic may be related to him.

Both texts alternate between the participants throughout the text, concentrating more on Scott in the end for he is the main character at that point. The main difference is that Text B makes more use of the centre column which brings balance to the text and brings the two separate stories together. In addition, Text B has an "extra" paragraph in the end which gives a later history of the survivor Amundsen.

Table 4

A. THE THRILL OF THE UNKNOWN



P=happened earlier

F=happened later on

B. HEROES OF THE ANTARCTIC

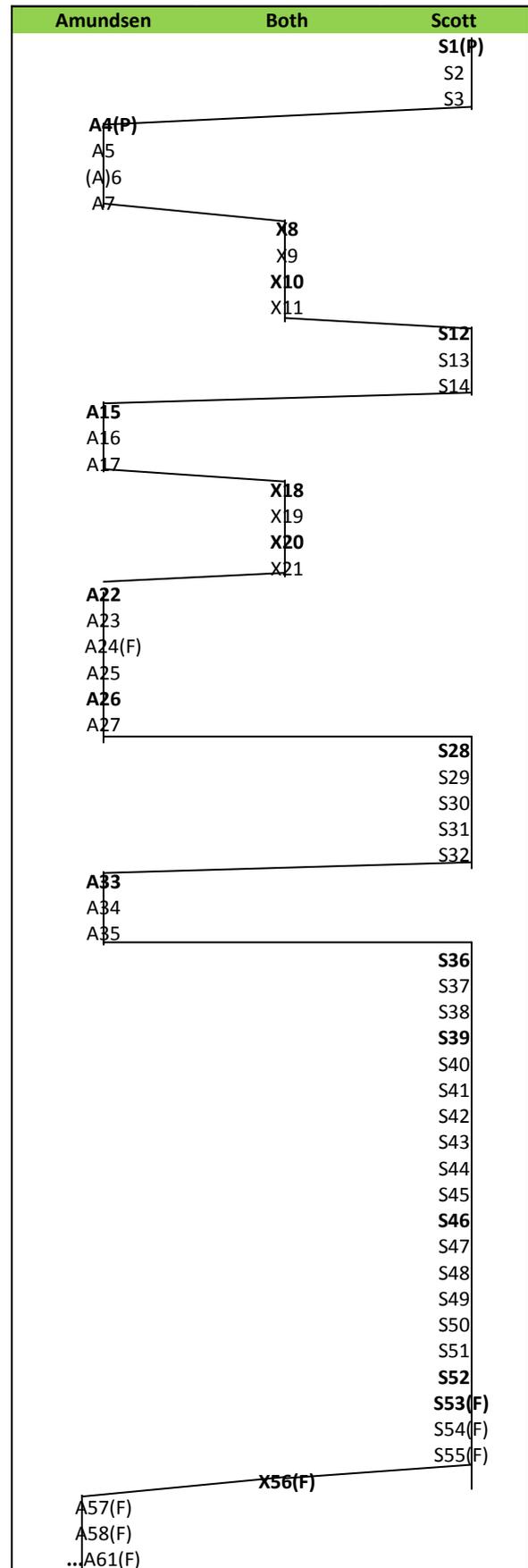


Table 4 shows that in the beginning, Text A alternates more between the participants giving a very short account, only one or two sentences, on one before shifting to the other. This may be confusing for the reader, and at least it does not give the reader any time to relax. On the contrary, in Text B the shifts between the two participants occur at regular intervals and so do the passages concerning both participants. These passages are very important because they reset the scene on the basis of what has been said previously.

How is the change in focus signalled in the texts, then? An important way of indicating some kind of change in a text is the division in paragraphs. A new paragraph makes the reader expect a new topic or a change in e.g. time, place or perspective. Sometimes the reader is even given a clue of the new topic at the end of the preceding paragraph.

In the matrices of the texts under discussion, the beginning of a new paragraph is marked with bold letters. The total of paragraphs in Text B is 18 whereas in Text A it is 11. If we look at Text B, a focus change is always also a beginning of a new paragraph but not vice versa. There are other kinds of changes in the story, too, that give reason to a new paragraph, e.g. change in time or place. Interestingly, Text A does not follow the same rule. Out of fifteen shifts of participant only nine are marked with a new paragraph. Only the name of the participant in a sentence initial position indicates that the topic is changed within a paragraph.

5.3. SIGNALLING

Let us take a closer look at the texts to see how the reader is given guidance by the writers. The potential reader expectations are presented as questions. The most common expectation in narratives ‘What happened next?’ has been left out for convenience.

The beginning of Text A:

In the early 20th century there were still two great prizes for explorers: the two Poles. Several men took up the challenge.

→ Expectation 1: Which men? Expectation 2: Which Pole did they choose?

		AMUNDSEN	SCOTT
1	Meeting of E1 → Meeting of E2 →	Roald Amundsen, <u>the</u> Norwegian, made the North Pole his special goal.	
2		He was already famous. →	E3: Why was he famous?
3	Meeting of E3 →	In 1905 he had become the first man to sail through the North- west passage. →	E4: More on this? <u>or</u> Other reasons for being famous?
4	Meeting of E1 → Meeting of E2 →		In England Captain Robert Falcon Scott had decided to try to reach the South Pole.
5		In September 1909 the world learnt that <u>the</u> American, Robert E. Peary, had reached the North Pole.	E5: Was he famous for something? E6: What was the effect of this?
6		Amundsen had been planning his journey for two years.	
7		What was the point of going north now?	
8		He would be second.	
9	Meeting of E6 →	It was then that he decided to go south instead.	
10			In 1910 Scott and his party were on their way south.
11		E7: Did this have any effect on Scott's plans? ←	When Scott's ship, the Terra Nova, arrived at Melbourne, there was a telegram waiting for Scott: AM GOING SOUTH. AMUNDSEN
12		The race for the South Pole had begun.	

Sentence 1 answers the first two questions straight away. One might be slightly puzzled, though, by the definite article before 'Norwegian' which might make one ask: "Should I know him? Was he mentioned earlier but I missed it?" Sentence 2 goes rather unexpectedly in the past and makes the reader expect a list of Amundsen's achievements.

This expectation is at least partly met in the next sentence although there is no signal to show the reader which question is to be answered here. Sentence 3 still leaves one to expect more on Amundsen’s fame.

Sentence 4 meets the first two expectations again. One might expect then that, analogous with the first three sentences, a report on Scott’s achievements would follow. But instead, the writer rejects Scott and reports that the North Pole had been reached by another person (with definite article again – Did I miss this history lesson?) Now, if the reader remembers that the North Pole was Amundsen’s goal, too, he might expect this piece of news to have some kind of effect on Amundsen. This indeed is the case and it is confirmed in sentence 9 with the retrospective signals ‘it was then that’ and ‘instead’.

Sentence 11 may trigger an expectation that next we would be able to read how the telegram affected Scott’s plans. However, the author simply announces that the race has begun, from which the reader can, of course, infer that at least Scott did not decide to back off.

The story goes on as follows:

13		Amundsen chose a route that no one had ever tried. →	E8: Which route / why?
14		E9: Which route / why? ← E10: Who chose the best route? ←	Scott was going along a route that earlier explorers had used.
15		Amundsen had Eskimo dogs — little more than half-tamed wolves. ↘	E11: Were they useful?
16	Meeting of 11 →	But they were excellent sledge dogs in the terrible Antarctic conditions.	
17		E12: Were they useful? ←	Scott had Siberian huskies.
18	Meeting of 12 (implied) →		He also tried using ponies and motor sledges but without success.

19		The weather was unusually bad that year. →	E13: How bad?
20	Meeting of 13	When Amundsen first set out the temperature was down to -50°C.	
21		All the compasses froze and the party had to turn back.	
22		But they tried again and this time with better luck.	

Sentences 13 and 14 may trigger expectations that will not be met, but there is no ambiguity; the writer just chose not to give any more information about the routes. Sentence 15, which is about Amundsen’s dogs, may arouse a question of the usefulness of the dogs which is indeed answered in sentence 16. Conjunction ‘but’ is, however, slightly confusing here because one would expect it to refer to the whole preceding sentence, while it only is meant to refer to the latter part of it. Sentence 17 is about Scott’s dogs and the same question arises but no answer is given.

Sentence 13 seems to start a parallelism comparing Amundsen and Scott in different respects. However, this parallelism is broken in sentence 18 where, instead of answering the question of the usefulness of the dogs, the writer lists other “means of transportation” that Scott tried to use. The additive ‘also’ and the phrase ‘without success’ imply that he did not have success with the dogs either. Sentences 19-22 are coherent and this time the signal ‘but’ works as it should.

Having analysed less than half of the text, one feels already entitled to say that this text is not organised very well, there are not many signals to the reader and some of the signals used are misleading. Let us now consider Tex B for comparison.

The beginning of Text B:

In the early years of the 20th century there were two major blanks on the map of the world: the Poles. Several explorers were preparing to conquer them.

→ Expectation 1: Who were the explorers? Expectation 2: Which Pole did they choose?

		AMUNDSEN	SCOTT
1		Meeting of E1 → E3: Was he heading there again? ←	An officer in the Royal Navy, Captain Robert Falcon Scott, had already led a British expedition to the Antarctic.
2		Meeting of E2 & E3 →	He was busy organising a second expedition.
3			Its aim was to reach the South Pole.
4	Meeting of E1 →	Roald Amundsen, a Norwegian, had become famous as the first man to sail through the Northwest Passage.	
5	Meeting of E2 →	He had chosen the North Pole as his next goal.	
6		But in September 1909, American Robert Peary reached the North Pole.	E4: Did this change A's plans?
7	Meeting of E4 →	Disappointed, Amundsen decided to go south instead.	
8		Who would be the first – Scott or Amundsen?	
9		The race for the South Pole had begun.	

The first expectation is met in the first sentence, which also contains a signal ‘already’ that leads the reader to expect that Scott might be heading to the Antarctic again. This expectation along with expectation 2 is met in sentences 2 and 3. The signal ‘second’ already confirms that he is going to the Antarctic again; sentence 3 gives the exact goal.

The first expectation is met again in sentence 4, where the other explorer is introduced and respectively, expectation 2 is met in sentence 5. Sentence 6 starts with signal ‘but’, which

gives rise to the reader's expectation that there is a change in plan. This change is confirmed in sentence 7 which also contains a retrospective clue, 'instead'.

Sentences 8 and 9 rearrange the setting and confirm that, as reader already must have anticipated, the text is from now on about a race between the two explorers. The text goes on as follows.

10		Both Scott and Amundsen arrived in Antarctica in January 1911.
11	E5: What kind of depots? ←	The expeditions spent the rest of the summer and the dark Antarctic winter at work laying depots in a line southward towards the Pole, in preparation for their journeys the following spring.
12		E6: How did they work? ← Scott's party had motor tractors and ponies to help pull their sledges.
13		Meeting of E6 → But the tractors soon broke down and the ponies suffered so badly from the freezing cold that they had to be shot.
14		And although the men had skis, they weren't very good skiers.
15		Amundsen's party, on the other hand, were very well trained. → E7: What were they trained in?
16	Meeting of E7 →	They were all expert skiers and dog drivers and had a hundred excellent Eskimo dogs to pull their sledges.
17	Meeting of E5 →	They also had lots of food and fuel in the depots they had laid out.

Sentences 10 and 11 continue with the setting. Sentence 12 starts giving particulars of the preparations, first on Scott's side. Sentence 12 brings up a question whether Scott's tactics were successful which is then answered in sentence 13 with the contrastive 'but'. Signal 'and' in the beginning of sentence 14 tells the reader that there are more misfortunes coming.

'On the other hand' in sentence 15 reveals to the reader that Amundsen was in a better situation than Scott. Expectation 7 is met in sentence 16 which gives more detailed information about the situation. The signal 'also' in sentence 17 promises more advantages for Amundsen. Sentence 17 also answers the earlier question about depots.

The analysis is ended here as the rest of the text is unlikely to make any difference to the picture. It appears that the writer of Text B has succeeded in anticipating the reader

expectations and consequently, the text has a neat, logical organisation which is easy to follow. In addition, Text B offers the reader sufficiently of signals to make the decoding easy and relaxed.

5.4. ANALYSIS OF COHESION IN THE TWO SAMPLE TEXTS

The cohesive ties in the two sample texts were searched and divided into the five categories of cohesion: reference, substitution, ellipsis, conjunction and lexical cohesion. Then they were counted sentence by sentence to find out how they were situated within the text. The results are presented in Table 5 below. For the sake of comparison, Text B is cut slightly shorter (from 61 to 55 sentences) and all figures are presented in relation to the number of sentences in each text. For a full presentation see Appendices 3, 4 and 5.

Table 5

	TEXT A	TEXT B
Percentage of sentences containing one or more References	50 %	64 %
Percentage of sentences containing one or more cases of Ellipsis	0 %	4 %
Percentage of sentences containing one or more Conjunctions	29 %	35 %
Percentage of sentences containing one or more Lexical ties	69 %	76 %
Percentage of sentences with Lexical tie(s) only	35 %	22 %
Percentage of sentences with no ties	4 %	0 %
Ties per sentence, average	2,19	2,71
Other than Lexical ties per sentence, average	0,91	1,31

It is not always easy to specify what type of cohesion is involved because they overlap. There are some borderline cases such as *the South Pole* or *the Pole* where *the* could be either

exophoric (homophoric) or endophoric (demonstrative, i.e. cohesive). In my calculations it is exophoric when it refers to the Pole in a general manner, as a geographical area, and endophoric when it refers to it as the goal Scott and Amundsen are heading to. Another matter of convention is the counting of Lexical ties which I chose to treat as nominal groups and verbal groups so that e.g. *Amundsen's experienced dog teams* is one lexical tie and *pull their sledges* is also one tie. Further problems will be discussed in the next section. Even though some of my interpretations might be questioned, the main point of this analysis was to find out if the two texts differ from each other with respect to cohesion, and some differences emerged, indeed.

The first observation is that Text A contains less cohesive ties than Text B, regardless of the type of cohesion. Secondly, the texts differ most with regard to Reference. A closer look reveals that Personal reference is used almost equally in the texts, but where the big difference lies is the use of Demonstrative reference i.e. the definite article *the*. Text A makes clearly less use of the Demonstrative *the*, and one reason for this might be found in the topical development of the text. Most sentences in Text A are simple sentences where the subject of the main clause is a *topical subject* (referring to a discourse topic) and it is the initial element of the sentence. Sentences 17 and 18 are good examples:

Scott had Siberian huskies. He also tried using ponies and motor sledges but without success.

These two sentences also represent the *parallel type of topical progression* where the topical subjects have the same referent (Lautamatti 1987, 88-89). Compare these to sentences 12 and 13 from Text B:

Scott's party had motor tractors and ponies to help pull their sledges. But the tractors soon broke down and the ponies suffered so badly...

The two sub-topics which are the subjects of the latter sentence are first introduced in the rhematic part of the first sentence. This is called the *sequential type of progression* (p. 89). In this type of progression The Demonstrative reference is naturally frequent, as the subtopics are already 'known'.

Thus, the topical progression might offer one explanation for the low frequency of Demonstratives, but it is not quite satisfactory. Another explanation may be found in lexical variation. Whereas Text A refers to the main participants of the text mostly with names or personal pronouns, Text B makes more use of different lexical choices such as *the two parties, the expeditions, the Norwegians*. In addition, among the Demonstratives there are several remote ties in Text B, but hardly any in Text A.

Another significant difference between the cohesion of the two texts is that Text A relies much more on Lexical cohesion. More than every third sentence contains no other than Lexical ties. The Lexical cohesion is by no means unimportant, but six sentences in a row without any other type of tie inevitably create a feeling that the sentences are items in a list. Thus, the lack of other types of cohesion might provide one explanation to the air of monotony that can be felt in the text.

Looking at Table 5, there may also be seen a striking paradox in the use of Lexical ties. While Text B contains more sentences with Lexical ties (Text A: 69%, Text B: 76%), Text A contains much more sentences that have Lexical tie(s) only. This might indicate that Lexical ties really contribute to the cohesion of the text only when they occur together with other types of cohesion. Otherwise they resemble items in a shopping list (e.g. pears, oranges, bananas) where the items are lexically related - with the distinction that this relation is not cohesive but coherent.

Finally, there is also something in the cohesive relations that two texts share: no cases of Substitution were found in either of them. Ellipsis is rare, too, with only two instances in Text B and none in Text A. Apparently, these types of ties are not very common in this text type; they are more frequent in dialogue. As regards conjunctions, Text B is richer both in frequency and diversity, but the differences between the texts are not dramatic in this respect.

5.5. SOME PROBLEMS IN THE ANALYSIS OF COHESION

Defining a *sentence* is not a straightforward task. Problems occur, for instance, in connection with direct speech and with sentences that do not end in a full stop. Consider the following which are exactly as printed in the originals:

A: Scott wrote in his diary: “We knew that Oates was walking to his death...it was the act of a brave man and an English gentleman.”

B: Scott wrote in his diary: “We knew that Oates was walking to his death... It was the act of a brave man...”

My interpretation is that each of these is a set of two sentences with the sentence boundary after the three periods, even though in Text A the first letter of the latter sentence is not capitalized. The first two clauses are treated as one sentence on the grounds that the occurrence of one without the other would be more than awkward.

Perhaps the most problematic cases are clauses separated by comma and the conjunction *but* as sentence 50 in Text B:

We shall stick it out to the end, but we are getting weaker of course and the end cannot be far.

I treated this as one sentence so this case of *but* is not included in the cohesive elements. But it would be totally acceptable to use full stop instead of comma here, and then *but* would start a new sentence and would thus be regarded as a cohesive item. Whichever the written form, *but* seems to have cohesive force here. There are several cases of co-ordination with *but* or *and* in Text B but hardly any in Text A, so if these were included in the calculations, the difference between the texts would be bigger with regard to Conjunctions as well.

The word *already* is an interesting one with regard to cohesion. It is not included in the list of conjunctions by Halliday and Hasan (not that they ever claimed their list to be exhaustive) though one would expect it to be there. It actually seems to have a strong cohesive force. Consider the first sentence (in the analysis, not the whole text) of Text B:

An officer in the Royal Navy, Captain Robert Falcon Scott, had already led a British expedition to the Antarctic.

If *already* was left out, this would be a neutral statement that could well be the first sentence in a text, but since it is there this could not be the first sentence (in literary style it might, though). Not knowing what was said previously in the text, one would expect there to be something about explorers, expeditions or the Antarctic. But *already* points forwards as well, raising the question: what exciting did he do then? So interestingly, it seems to be both anaphoric and cataphoric at the same time.

Now, if we compare this to the instance of *already* in Text A, the picture is slightly different. Sentence number two is: “He was already famous”. This works anaphorically as well but it is very unspecific. The previous sentence might as well be something like: “He didn’t really need the publicity”. Here the cataphoric relation is stronger: “What was he famous for?” All in all, though *already* does have a weaker cohesive force in this particular case it deserves to be considered a cohesive item.

There is one more element which clearly is cohesive but does not fit in the given categories. That is *disappointed* in Text B, sentence 7: “Disappointed, Amundsen decided to go south instead”. This *-ed* participial clause is semantically related to the preceding passage; it means that ‘because Amundsen was disappointed’ (that someone had ruined his dream of being the first one to reach the North Pole) he changed his plan. Thus it explains and complements the meaning of the conjunction *instead* or vice versa. Although it cannot be included in the categories of cohesion it unquestionably is an important link between the sentences.

6. DISCUSSION AND CONCLUSION

The results of all analyses I made support my hypothesis that Text B is more readable. First of all, the longer sentences and more variation in sentence length indicate not that the text would be more difficult to read but that it is more pleasant and interesting to read than Text A which is monotonous in sentence length. Second, the division in paragraphs is more logical in Text B as every shift from one participant to another is marked by beginning a new paragraph. Third, passages concerning each participant are of similar size and there are several intermediate passages which rearrange the setting helping the reader to keep on track. Fourth, the reader expectations that are triggered are also met and the sufficient signalling helps the reader to make and confirm the expectations. And finally, Text B is clearly more cohesive containing not only more ties in number but also a wider selection, especially in ties other than lexical.

Since only two texts were analysed it is not possible to draw any general conclusions about the state of textbook texts for EFL-learners in Finland. At best, it may be stated that this analysis shows the necessity of guidelines on writing texts for language learners. Intuition is not always the best guide in telling what is difficult for the learner, and wrong assumptions about the difficulties may lead to an unwanted result: text which is unnatural, boring, laborious to read, and which does not improve the reading skills of the learner at all. In the future, research on text organisation, predictability and signalling together with research on reading and writing strategies hopefully contribute to language learning by providing guidance to textbook writers.

As regards language teaching, the implication of this analysis is that we need to “teach text”. Language learners need to learn how texts are organised and how the elements of text

are related to each other. This knowledge helps them both in reading comprehension and writing. A learner with good knowledge of textual strategies finds it easier to guess word meanings in the context, too. By contrast, a good vocabulary as such does not lead to better reading skills. The last pages of every textbook consist of vocabulary and a section on grammar – I suggest we add a section on Text.

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APPENDIX 1

THE THRILL OF THE UNKNOWN

To be the first. To fill in blanks on a map. That is to be an explorer. The age of the great explorers has passed. There are very few blanks to fill in today. But the stories of the men who explored the unknown still thrill us.

In the early 20th century there were still two great prizes for explorers: the two Poles. Several men took up the challenge. Royald Amundsen, the Norwegian, made the North Pole his special goal. He was already famous. In 1905 he had become the first man to sail through the North-west passage. In England Captain Robert Falcon Scott had decided to try to reach the South Pole.

The Race for the Pole

In September 1909 the world learnt that the American, Robert E. Peary, had reached the North Pole. Amundsen had been planning his journey for two years. What was the point of going north now? He would be second. It was then that he decided to go south instead.

In 1910 Scott and his party were on their way south. When Scott's ship, the Terra Nova, arrived at Melbourne, there was a telegram waiting for Scott:

AM GOING SOUTH. AMUNDSEN

The race for the South Pole had begun.

Through Ice and Snow

Amundsen chose a route that no one had ever tried. Scott was going along a route that earlier explorers had used. Amundsen had Eskimo dogs — little more than half-tamed wolves. But they were excellent sledge dogs in the terrible Antarctic conditions. Scott had Siberian huskies. He also tried using ponies and motor sledges but without success.

The weather was unusually bad that year. When Amundsen first set out the temperature was down to -50°C. All the compasses froze and the party had to turn back. But they tried again and this time with better luck.

Scott had bad luck right from the beginning. The dogs could not stand the Antarctic conditions. Scott sent them back with a returning party. So Scott and his four companions had

to pull their sledges themselves under dreadful conditions. Scott kept a diary. On its pages we can follow the exhausting journey.

Two Flags on the Pole

After reaching the Axel Heiberg glacier Amundsen's party shot 24 of their dogs. In this way they got some fresh meat both for the dogs and themselves. All this had been carefully planned. Later the world was horrified to learn that the Norwegians had eaten some of their faithful companions.

On December 14th, 1911 Amundsen's party reached the South Pole. They left a tent with the Norwegian flag and a message to Scott.

Thirty-five days later Scott and his men reached the same goal. They were bitterly disappointed to find that Amundsen had got there first. They planted the Union Jack in the snow and took a photograph of themselves. Tired and with hardly enough food they started their long return journey.

The Tragedy

The temperature continued to drop. Gradually the daily marches of Scott's party became shorter. The men suffered from frostbite. In the middle of February Evans died. Captain Oates was in a very bad condition. He was holding the others back. On March 17th he walked into a snowstorm saying, "I am going outside and may be some time." He never returned. Scott wrote in his diary: "We knew that Oates was walking to his death...it was the act of a brave man and an English gentleman." On March 21st they made their last camp. They died of hunger and cold only eleven miles from their next supply of food and fuel.

Amundsen won the race for the Pole. But the man he beat, Captain Scott, became the real hero of the Antarctic.

APPENDIX 2

HEROES OF THE ANTARCTIC

The South Pole, January 17, 1912. Five men, exhausted, hungry and freezing, are taking a photograph of themselves. In dreadful weather, they have covered 1,300 kilometres in 78 days of skiing, walking and pulling heavy sledges through ice and snow. They have finally reached the South Pole, but they are bitterly disappointed...

Blanks on the Map

In the early years of the 20th century there were two major blanks on the map of the world: the Poles. Several explorers were preparing to conquer them.

An officer in the Royal Navy, Captain Robert Falcon Scott, had already led a British expedition to the Antarctic. He was busy organising a second expedition. Its aim was to reach the South Pole.

Roald Amundsen, a Norwegian, had become famous as the first man to sail through the Northwest Passage. He had chosen the North Pole as his next goal. But in September 1909, American Robert Peary reached the North Pole. Disappointed, Amundsen decided to go south instead.

Who would be the first – Scott or Amundsen? The race for the South Pole had begun.

Dog Teams or Motor Tractors?

Both Scott and Amundsen arrived in Antarctica in January 1911. The expeditions spent the rest of the summer and the dark Antarctic winter at work laying depots in a line southward towards the Pole, in preparation for their journeys the following spring.

Scott's party had motor tractors and ponies to help pull their sledges. But the tractors soon broke down and the ponies suffered so badly from the freezing cold that they had to be shot. And although the men had skis, they weren't very good skiers.

Amundsen's party, on the other hand, were very well trained. They were all expert skiers and dog drivers and had a hundred excellent Eskimo dogs to pull their sledges. They also had lots of food and fuel in the depots they had laid out.

At the Pole

Through blinding snowstorms and intense cold the two parties were fighting their way towards the Pole. It soon became clear that Amundsen's experienced dogteams were much faster than Scott's men, who had to pull their sledges themselves under dreadful conditions.

Amundsen wrote in his diary: "The dogs are pulling superbly. I can't understand why Scott thinks that you can't use dogs in the Antarctic."

The Norwegians had planned their journey carefully. At one point they shot all but 18 of their dogs. In this way they got lots of fresh meat for the rest of their dogs and themselves. Later, many people were horrified to learn that the Norwegians had actually eaten some of their faithful companions.

Amundsen and his men reached the South Pole on December 14, 1911. They planted a Norwegian flag in the snow, and started their return journey.

Five weeks later, Scott's party arrived at the Pole and saw the Norwegian flag there. Scott wrote in his diary: "It is a terrible disappointment and I am very sorry for my loyal companions... Tomorrow we must start our march back home... It will be a wearisome return..." Then they raised a Union Jack at the Pole, took a photograph of themselves, and started the long journey back home.

The Long Way Home

Thanks to the excellent planning, Amundsen and his men could travel fast, following a line of depots and flags they had put up on the way to the Pole. The men and the dogs had plenty of food. They reached their base camp on 26 January and sailed for home.

For Scott's party, the way back from the Pole meant suffering and torture. They were exhausted and starving, for they had miscalculated the amount of food and fuel they would need for the return journey. The temperatures were dropping and there were continuous snowstorms.

The first to die was Evans, the tallest and heaviest man in the party, on 16 February. Oates was the next. He was in a very bad condition and holding the others back. On 17 March he walked out of their tent into a snowstorm saying: "I'm going outside and may be some time." He never returned. Scott wrote in his diary: "We knew that Oates was walking to his death... It was the act of a brave man..."

Scott's Diaries

On 21 March they made their last camp. There they ran out of food and fuel. On 29 March Scott wrote in his diary: "Every day we have been ready to start for our depot 11 miles away, but outside our tent it remains a scene of whirling snow. I do not think we can hope for any better things now. We shall stick it out to the

end, but we are getting weaker of course and the end cannot be far. It seems a pity but I do not think I can write more. – R. Scott."

Then he added the last entry: "For God's sake look after our people".

Eight months later, in November 1912, a search party found Scott's tent. Inside were the bodies of Bowers, Wilson and Scott. Scott's diary and the films they had taken during the journey were in perfect shape.

Aftermath

The heroic death of Scott and his companions took the edge off Amundsen's achievement. However, he became a legend in his own time – an explorer of both polar regions who had lived to tell his tale. He continued exploring the Arctic with boats and aircraft. In 1928 he joined the search for an Italian explorer, Umberto Nobile, whose airship had been lost in the Arctic. This was Amundsen's last exploration: on June 17, 1928 his plane crashed into the Arctic Sea. His body was never found.

APPENDIX 3: THE THRILL OF THE UNKNOWN

In the early 20th century there were still two great prizes for explorers: the two Poles.

Several men took up the challenge.

		AMUNDSEN	SCOTT
1	L-2	<i>Roald Amundsen</i> , the Norwegian, made the North <i>Pole</i> his special goal.	
2	R-1	He was already famous.	
3	R-1	In 1905 he had become the first man to sail through the North-west passage.	
4	L-2		In England Captain <i>Robert Falcon Scott</i> had decided to try to reach <i>the South Pole</i> .
5	L-3	In September 1909 the world learnt that the American, <i>Robert E. Peary</i> , had <i>reached the North Pole</i> .	
6	L-2	<i>Amundsen</i> had been planning his <i>journey</i> for two years.	
7	L-1C-1	What was the point of going <i>north now</i> ?	
8	R-1; C-1	He would be second .	
9	R-1; L-1; C-2	It was then that he decided to go <i>south instead</i> .	
10	L-2		In 1910 <i>Scott</i> and his party were on their way <i>south</i> .
11	L-4		When <i>Scott's</i> ship, the <i>Terra Nova</i> , arrived at Melbourne, there was a telegram waiting for <i>Scott</i> : AM GOING SOUTH. AMUNDSEN
12	L-1	The race for <i>the South Pole</i> had begun.	
13	L-1	<i>Amundsen</i> chose a route that no one had ever tried.	
14	L-3		<i>Scott</i> was going along a <i>route</i> that earlier <i>explorers</i> had used.
15	L-1	<i>Amundsen</i> had Eskimo dogs — little more than half-tamed wolves.	
	R-1	But they were excellent sledge <i>dogs</i> in the terrible <i>Antarctic</i> conditions.	

16	L-2;C-1		
17	L-2		<i>Scott had Siberian huskies.</i>
18	R-1 C-1		He also tried using ponies and motor sledges but without success.
19	C-1	The weather was unusually bad that year .	
20	L-2 C-1	When <i>Amundsen</i> first set out the <i>temperature</i> was down to -50°C.	
21	R-1	All the compasses froze and the party had to turn back.	
22	R-1; C-2	But they tried again and this time with better luck.	
23	L-2		<i>Scott had bad luck</i> right from the beginning.
24	R-1; L-1		The dogs could not stand the <i>Antarctic conditions</i> .
25	R-1; L-2		<i>Scott sent them</i> back with a returning party.
26	L-4 C-1		So <i>Scott</i> and his four <i>companions</i> had to pull their <i>sledges</i> themselves under <i>dreadful conditions</i> .
27	L-1		<i>Scott</i> kept a diary.
28	R-1; L-1		On its pages we can follow the <i>exhausting journey</i> .
29	L-2	After reaching the Axel Heiberg glacier <i>Amundsen's party</i> shot 24 of their <i>dogs</i> .	
30	R-2 L-1; C-1	In this way they got some fresh meat both for the dogs and themselves.	
31	R-1	All this had been carefully planned.	
32	R-1 L-3; C-1	Later the world was horrified to learn that the Norwegians had <i>eaten</i> some of their <i>faithful companions</i> .	
33	L-2	On December 14 th , 1911 <i>Amundsen's party</i> reached <i>the South Pole</i> .	
	R-1	They left a tent with the <i>Norwegian</i> flag and a message to <i>Scott</i> .	

34	L-2		
35	R-1 L-2; C-1		Thirty-five days later <i>Scott and his men reached the same goal.</i>
36	R-2 L-1		They were bitterly disappointed to find that <i>Amundsen</i> had got there first.
37	R-1 L-1		They planted <i>the Union Jack</i> in the snow and took a photograph of themselves.
38	R-1 L-1		Tired and with hardly enough food they started their long return <i>journey</i> .
39	L-1		<i>The temperature</i> continued to drop.
40	L-1		Gradually the daily marches of <i>Scott's party</i> became shorter.
41	R-1		The men suffered from frostbite.
42			In the middle of February Evans died.
43			Captain Oates was in a very bad condition.
44	R-1		He was holding the others back.
45	R-1		On March 17 th he walked into a snowstorm saying, "I am going outside and may be some time."
46	R-1		He never returned.
47	L-3 _____		<i>Scott</i> wrote in his <i>diary</i> : "We knew that <i>Oates</i> was walking to his death... it was the act of a brave man and an English gentleman."
48	R-1		
49	R-1		On March 21 st they made their last camp.
50	R-1 L-4		They <i>died</i> of <i>hunger</i> and <i>cold</i> only eleven miles from their next supply of <i>food</i> and <i>fuel</i> .
51	R-2; L-1	<i>Amundsen</i> won the <i>race</i> for the <i>Pole</i> .	
52	R-2 L-2; C-1		But the man he beat, <i>Captain Scott</i> , became the real hero of <i>the Antarctic</i> .

APPENDIX 4: HEROES OF THE ANTARCTIC

In the early years of the 20th century there were two major blanks on the map of the world: the Poles. Several explorers were preparing to conquer them.

		AMUNDSEN	SCOTT
1	L-3		An officer in the Royal Navy, Captain <i>Robert Falcon Scott</i> , had <u>already</u> led a British expedition to the Antarctic.
2	R-1; L-1 C-1		He was busy organising a <u>second</u> expedition.
3	R-1; L-1		Its aim was to reach <i>the South Pole</i> .
4	L-1	<i>Roald Amundsen</i> , a Norwegian, had become famous as the first man to sail through the Northwest Passage.	
5	R-1; L-1 C-1	He had chosen <i>the North Pole</i> as his <u>next</u> goal.	
6	L-2 C-1	But in September 1909, American <i>Robert Peary</i> reached <i>the North Pole</i> .	
7	L-2 C-1	<u>Disappointed</u> , <i>Amundsen</i> decided to go south <u>instead</u> .	
8	L-2	Who would be the first – <i>Scott</i> or <i>Amundsen</i> ?	
9	R-1; L-1	The race for <i>the South Pole</i> had begun.	
10	L-3	Both <i>Scott</i> and <i>Amundsen</i> arrived in <i>Antarctica</i> in January 1911.	
11	R-2 L-3	The expeditions spent the rest of the summer and the dark <i>Antarctic</i> winter at work laying depots in a line southward towards the Pole, in preparation for their <i>journeys</i> the following spring.	
12	L-1		<i>Scott's</i> party had motor tractors and ponies to help pull their sledges.
13	R-2 C-1		But the tractors soon broke down and the ponies suffered so badly from the freezing cold that they had to be shot.
14	R-1 C-1		And although the men had skis, they weren't very good skiers.
15	L-2; C-1	<i>Amundsen's</i> party, <u>on the other hand</u> , were very well trained.	

16	R-1 L-2	They were all <i>expert skiers</i> and dog drivers and had a hundred excellent Eskimo dogs to <i>pull their sledges</i> .	
17	R-2 C-1	They also had lots of food and fuel in the depots they had laid out.	
18	R-2	Through blinding snowstorms and intense cold the two parties were fighting their way towards the Pole .	
19	L-4 C-1	It soon became clear that <i>Amundsen's experienced dog teams</i> were much faster than <i>Scott's men</i> , who had to <i>pull their sledges</i> themselves under <i>dreadful conditions</i> .	
20	R-1	<i>Amundsen</i> wrote in his diary: " The dogs are <i>pulling</i> superbly.	
21	L-5	I can't understand why <i>Scott</i> thinks that you can't use <i>dogs in the Antarctic</i> ."	
22	R-1; L-1	The Norwegians had planned their <i>journey</i> carefully.	
23	R-1; L-1; C-1	At one point they shot all but 18 of their <i>dogs</i> .	
24	R-1 L-1; C-1	In this way they got lots of fresh meat for the rest of their <i>dogs</i> and themselves.	
25	R-1 L-2; C-2	Later , many people were horrified to learn that the Norwegians had actually <i>eaten</i> some of their <i>faithful companions</i> .	
26	R-1 L-1	<i>Amundsen and his men</i> reached the South Pole on December 14, 1911.	
27	R-1 L-1	They planted a <i>Norwegian</i> flag in the snow, and started their return journey.	
28	R-2 L-2; C-1		Five weeks later , <i>Scott's party</i> arrived at the Pole and saw the Norwegian flag there.
29	L-2 -----		<i>Scott</i> wrote in his diary: "It is a terrible disappointment and I am very sorry for my loyal companions..."
30	L-1 -----		Tomorrow we must start our <i>march back</i> home...
31	R-1; L-1		It will be a wearisome <i>return</i> ..."
32	R-2 L-2; C-1		Then they raised a <i>Union Jack</i> at the Pole , took a photograph of themselves, and started the long <i>journey back home</i> .

33	R-2 L-2	Thanks to the excellent planning, <i>Amundsen and his men</i> could travel fast, following a line of <i>depots</i> and flags they had put up on the way to the Pole .	
34	R-2 L-1	The men and the dogs had plenty of <i>food</i> .	
35	R-1	They reached their base camp on 26 January and sailed for home.	
36	R-2; L-1		For <i>Scott's party</i> , the way back from the Pole meant suffering and torture.
37	R-2 L-3		They were <i>exhausted</i> and starving, for they had miscalculated the amount of <i>food</i> and fuel they would need for the return journey .
38	L-1		The temperatures were dropping and there were continuous <i>snowstorms</i> .
39	R-1 C-1		The first to die was Evans, the tallest and heaviest man in the party , on 16 February.
40	E-1		Oates was the next ○ .
41	R-2		He was in a very bad condition and holding the others back.
42	R-2 L-1		On 17 March he walked out of their tent into a <i>snowstorm</i> saying: "I'm going outside and may be some time."
43	R-1		He never returned.
44	L-4 -----		<i>Scott wrote in his diary</i> : "We knew that <i>Oates</i> was walking to his <i>death</i> ... It was the act of a brave man..."
45	R-1		
46	R-1; L-1		On 21 March they made their last <i>camp</i> .
47	R-2; L-2		There they ran out of <i>food and fuel</i> .
48	L-5 (C-1)		On 29 March <i>Scott wrote in his diary</i> : "Every day we have been ready to start for our <i>depot</i> 11 miles away, but outside our <i>tent</i> it remains a scene of <i>whirling snow</i> ."
49	C-1		I do not think we can hope for any better things now .
	R-1		We shall stick it out to the end, but we

50	C-1 (+1)		are getting weaker of course and the end cannot be far.
51	L-2		It seems a pity but I do not think I can <i>write</i> more. – <i>R. Scott.</i> ”
52	R-2 L-1; C-1		Then he added the last <i>entry</i> : “For God’s sake look after our people”.
53	L-1 C-1		Eight months later , in November 1912, a search party found <i>Scott’s tent</i> .
54	L-1 E-1		Inside  were the bodies of <i>Bowers, Wilson and Scott</i> .
55	R-2 L-2		<i>Scott’s diary</i> and <i>the films</i> they had taken during the journey were in perfect shape.
56	R-1 L-3	The heroic <i>death</i> of <i>Scott and his companions</i> took the edge off <i>Amundsen’s achievement</i> .	THESE
57	R-1 L-2C-1	However , he became a legend in his own time – an <i>explorer</i> of both <i>polar regions</i> who had lived to tell his tale.	ARE NOT
58	R-1 L-2	He continued <i>exploring the Arctic</i> with boats and aircraft.	INCLUDED IN
59	R-1 L-2	In 1928 he joined the search for an Italian <i>explorer</i> , Umberto Nobile, whose airship had been lost in <i>the Arctic</i> .	THE CALCULATIONS
60	R-1 L-3	This was <i>Amundsen’s last exploration</i> : on June 17, 1928 his plane crashed into the <i>Arctic Sea</i> .	
61	R-1	His <i>body</i> was never found.	

KEY TO SYMBOLS

R= Reference **in bold letters**

C= Conjunction **highlighted**

L= Lexical cohesion *in italics*

E= Ellipsis 

(Substitution – no cases found)

Underlined items - to be discussed

APPENDIX 5

RESULTS OF THE ANALYSIS OF COHESION

TEXT A: 'THE THRILL OF THE UNKNOWN'

	REFERENCE	ELLIPSIS	CONJUNCTION	LEXICAL COHESION	ALL TIES
TOTAL	30	0	17	67	114
The only type of tie	26	0	15	36	
	50 %		29 %	69 %	
		Sentences with lexical tie only:	18	35 %	
		Sentences with no ties:	2		
		Ties per sentence, average:	2,19		
		Number of ties other than lexical:	47	0,91 per sentence	

TEXT B: 'HEROES OF THE ANTARCTIC'

	REFERENCE	ELLIPSIS	CONJUNCTION	LEXICAL COHESION	ALL TIES
TOTAL	50	2	20	77	149
The only type of tie	35	2	19	42	
	64 %	4 %	35 %	76 %	
		Sentences with lexical tie only:	12	22 %	
		Sentences with no ties:	0		
		Ties per sentence, average:	2,71		
		Number of ties other than lexical:	72	1,31 per sentence	