

A DESCRIPTIVE STRUCTURAL APPROACH
TO THE
TEACHING OF WRITTEN ENGLISH
TO FOREIGN STUDENTS

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APPENDIX

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A P P E N D I X

I

VARIETIES OF WRITTEN ENGLISH

Questionnaires 1 & 2

- i -

The research underlying the two questionnaires reported on here attempts to define three textual functions - "discussion", "narration", "description" - to facilitate the teaching of these varieties of written English to advanced foreign students, who are frequently faced with essay or exam questions, for example, which require them to discuss or describe the subject set (1)

The fact that the terms above are used and accepted unreflectingly by laymen and "professionals" indicates that, intuitively at least, the existence of these three varieties is undeniable. What might be questioned, however, is whether a more formal distinction to aid production of them by the foreign learner is possible. The questionnaires investigate this possibility from two points of view - situational and linguistic. The latter is ultimately of more importance to the research, since the main difficulty for foreign learners will be in this area, while the cultural conventions underlying the use of such varieties will, in Europe at least, vary little from one language community to another. To define the varieties in linguistic terms alone would lead to circularity of argument.

(1) As regards English as a Foreign Language in particular, the following comment appeared in the "General Report on the Work of Candidates in the English Language Paper of the Cambridge Certificate of Proficiency in English, 1969 :

"The choice of topics (in Part II - Essay) encourages considerable freedom of treatment, and the work submitted is discursive, descriptive or argumentative, with some narrative elements and even dialogue." (p.10)

Another question to be asked is whether there exist textual entities which can be classified as "discussion", "narration" and "description". It is not unusual, for example, to adduce an anecdote as an illustration during a discussion, and more usually, narrative contains description of setting, characters, etc.; a purely descriptive text will be one that fits the parameters of that variety with none of the features peculiar to the other two, but until such parameters have been discovered, the above question cannot be answered (2). The problem facing the researcher was how to select representative texts for analysis without applying those very criteria he wished to confirm. A questionnaire approach was decided upon, since a corpus of texts whose functions are agreed upon by native speakers (readers) provides a basis for statements about the nature of these varieties.

- ii -

In Questionnaires Ia and Ib, aimed at providing some corpus texts and exploring possible "topic" differences between the varieties, native speakers were asked to classify 24 texts under the four headings, "discussion", "narration", "description" and "instruction". Although the texts appeared to the investigator to be representative of only the first three varieties (ie. those being studied), an extra "decoy" function was included so that informants would not feel constrained to choose one of

(2) The word "text" leaves length indeterminate although it is a fundamental factor in considering the existence of "pure" varieties; this research is concerned with texts equivalent in length to student language essays, ie. 300 - 500 words.

the principal ones. They were also permitted to leave an entry blank or enter more than one function when they felt that this was the case. It was thought that "instruction" was sufficiently distinct from the other functions to avoid any possibility of confusion. Such a belief was grossly misguided, as demonstrated below.

Information about "topic" aspects of the three varieties under investigation was elicited by the following instructions:

"Before reading the texts, you are asked to complete the following sentence as if it were the opening sentence of a descriptive passage (dotted line a), as if it were the opening sentence of a piece of discussion writing (dotted line b), and if it were the first sentence of a narrative (line c):

The house had a)
 b)
 c)

A selection of answers from each section shows significantly varying responses:

- a) : blue window-frames and a straw roof.
 : latticed-windows and a thatched roof.
 : two reception-rooms, a living-room and
 : a slate roof.
- b) : four rooms & therefore sufficient space for six families (sic).
 : historical value & should have been preserved.
 : little value in the eyes of the ... community.
 : generally been believed to be disused, however...
 : a right to be there, even if the Ministry of Transport thought differently.
 : several advantages, but living in the country has many disadvantages also.
- c) : been built for the Jones Family 100 years ago.
 : been built by John's great-grandfather.
 : been the seat of regal banquets for many.
 : been empty for a long time.

In these answers informants seemed to equate description with nominal complements of the verb "have" which enumerate features of the object being described, whereas in the narrative sentences

a chronological element is involved. Discussion, however, shows two possible sentence-completions; the first three examples quoted represent evaluation by the writer ("sufficient", "value.....should", "value"); the next two show contrasting points of view ("generally believed.....however", "...even ifthought differently"); the final example conflates these two topic types (".....advantages, but.....disadvantages"). This can therefore be regarded as a successful exploration of topic differences in the varieties.

The classificatory section of the questionnaire, however, which aimed at collecting a corpus of representative texts through native-speaker consensus, was largely invalidated precisely by the "safeguard" of introducing a fourth variety of "instruction" since many more texts were regarded as fulfilling this function than had been foreseen by the investigator. For him instruction is discourse which prepares the receiver for some specific task; for some of the informants, asked why they had chosen this classification, it means new knowledge, new information for the receiver, regardless of whether it has to be acted on; this seems to be a confusion between the "informative" function and the "instructive".

- iii -

If readers classify the same text under different functional headings, this suggests that a number of variables influence their judgement. What these variables are might be deduced from the communicative function of language in general:

The concept of message would seem to suffice as a starting point for any conception (of communication).....the concept of message implies the sharing (real or imputed) of (1) code or codes in terms of which the message is intelligible to (2) participants, minimally an addressor and addressee (who may be the same person), in (3) an event constituted by its transmission and characterised by (4) a channel or channels, (5) a setting or context, (6) a definite form or shape to the message, and (7) a topic and comment." (Hymes 1964: 15)

Apart from the paper from which the above quotation is taken, a number of accounts of the interactional process have appeared in the literature (Blom & Gumperz 1972; Fishman 1965; Frake 1969; Hymes 1972, etc.), most of them relevant to the spoken mode. Considering only those variables which might be useful in distinguishing written varieties, we arrive at the following selection:

Participants (Sender/Receiver)
 Act Sequences (shape of the message)
 Topic
 Relationship between participants
 Relationship of participants to topic (3)

(3) Apart from letter-writing and other specific genres a relationship cannot always be said to exist between the participants in written discourse, but since the writer's acknowledgement of the reader, the writer's attitude towards the reader (see, for example the polarities of "non-personal presenting" and "inner sharing" described by Watson & Potter 1962) may produce valuable variety distinctions in the present case, we shall include "relationship between participants" as a separate situational factor. Aspects showing differing relationship between the participants and the topic should also be included, since differences of "knowledge status" are implicit in our varieties.

A second questionnaire was drawn up with the following objectives:

- a) to enquire in interactional terms into what factors might account for reader judgement on textual function.
- b) to discover the "emes" (ie. the variety-sensitive subdivisions) of the five "etic" situational factors, thus incidentally proving the validity of such a model.
- c) to obtain, for further (predominantly linguistic) analysis, a corpus of texts representative of the three functions.
- d) to provide indications of what might be a suitable linguistic model for such analysis.
- e) to discover possible situational-linguistic correlates within each function.

Before analysing the responses in detail some of the more general criticism made in correspondence and in the space provided at the end of the questionnaire will be discussed.

The word "questionnaire" was the first terminological problem. One informant felt that a questionnaire was, "something I can do without exercise of specialist skills", and that the work required more closely resembled "test-papers in linguistic description." This probably referred to the linguistic analyses of Section C which are treated later in this report but became largely redundant (see amendment of Jan.1974) once a linguistic model for describing the varieties had been decided upon.

The length of the task may have created a methodological problem; one informant observed: "it was just too long to stop certain sets of judgements simplifying themselves halfway through". Such seeming simplification may arise from the fact

that, by half way through, the informant has established the criteria of judgement and is therefore able to answer more spontaneously but not necessarily less accurately. "The more I went on the more I felt that there are no clear correlates distinguishable from author style" is an indication of one respondent forming his criteria as he worked.

It was the importance of spontaneous reader judgements that led to a certain inexplicitness in the instructions of the questionnaire ("Pity I don't know the relevance of a lot of this questioning") since it was not intended that informants should realise that the investigation was seeking common situational features between texts of the same function, but rather that they should treat each text individually, allowing common features to emerge. Only in Section D was some allusion made to common features.

The comment of one informant that, "answers must be highly speculative and therefore incapable of statistical analysis" only serves to illustrate the generally speculative state of linguistic research as regards the text; indeed, answers must be highly speculative, but this does not invalidate research if it moves some way towards clarifying intuitions. The respondent who felt that the questionnaire was "rigged" presumably meant that the questions asked were the ones that would produce the right answers, that the questionnaire wasn't too vague but too restricting. Any investigator asks questions to confirm hypotheses (see, for example, objective b), above p.5) - he knows what he wishes to know and naturally frames his questions accordingly. There is nothing dishonest in this, the point of

importance being that the answers should not be "rigged", hence the vagueness already alluded to.

We shall now examine the answers, discussing any points that were raised about individual sections of the questionnaire where necessary. The questions considered first are those to which full answers were required, such as the opening page seeking informal definitions of the varieties, and Question A : "State briefly your reasons for classifying the text as you have done."

These two questions in particular allowed informants the opportunity to express what they thought were the essential features of each variety, and to establish to some extent their criteria before embarking on the analysis.. In general, the statements on the opening page were impressionistic and non-committal:

"...whose probable function is to allow the reader to locate visually or more abstractly the relative spatial position of objects etc."
(description)

"At its best this is the most intellectual of the three forms under discussion." (discussion)

although one was particularly pithy and provided criteria which proved valid throughout that informant's analysis:

- a) "Descriptive writing: essentially synchronic
- b) Narrative writing: essentially diachronic; may subsume a), not necessarily chronologically.
- c) Discussion writing: essentially consisting of elements of a) and/or b) with value judgement stated or implied."

The technique employed in the analysis of these and other full answers was to note the recurrence of descriptive terms and synonyms as indicative of agreement between informants. Thus,

the responses to Question A produced the following (grouped in synonyms and under word-class headings):

I. Recurrent and synonymous NOUNS in informant answers:

<u>Discussion</u>	<u>Narration</u>	<u>Description</u>
Evaluation	People	Facts
Judgement		
Opinion	Scenes	Picture
Point of view	Sequences (of events)	State
Contradictions	Movement	Qualities
Pros & cons		Characteristics
Problem		
Dilemma		Processes

II. Recurrent and synonymous VERBS in informant answers:

Put forth		Present
Present		Evoke
Propose		
Elaborate		
Expound		
Meet possible objections		
defend	} an argument	
uphold		

The number of verbs used to describe discussion would seem to indicate a greater awareness of sender activity by the reader, while the nouns for narrative and description refer more to the content of the text itself. The nouns referring to narrative are predictably more dynamic (or indeed, "diachronic") than their descriptive counterparts.

B.1. ("Is there anything in the text which indicates the writer's (a) maturity/ (b) social background; Specify") was an open ended question about one of the participants. The first part was based on statements by Peel (1971) about the different types of thought processes and writing activities that various age-groups are able to perform; the enquiry into social background originated from research by the London University Institute of Education Sociology Group (especially Lawton 1968) which has

demonstrated that working-class school-boys, for example, are less capable of abstract thought and statement than their middle-class colleagues, a characteristic which is also found in adults (Henderson 1970). No specific allusion was made to the findings in the question, it was simply an enquiry into any sort of maturity or social background implicit in the texts. The further specification section was added to the question to discover what such knowledge about the sender might be attributed to. In the replies to the latter all principal textual areas - discourse structure, language, content - were mentioned, but "maturity" was attributed to discussion writers on the grounds of their "attitude" (ie. content) more frequently than in the other varieties, where structure, form and content all figured as "maturity-markers" in roughly equal proportions.

As regards B1 (a) and (b) themselves, 26 of the 28 texts classified as discussion were thought to contain indications of at least one of these aspects, showing (as in the above table) that informants knew more about the writer in this variety than in the 13 narrative texts (only 8 showed one or both), or the 11 descriptive ones (7 with indications of one and/or the other) where the author is more anonymous behind his topic. The maturity of the author was manifested in a higher proportion of discussion texts than narrative or descriptive texts. Maturity is not as essential to the production of these latter varieties ("could be of any age" observed one informant) as it is to discussion.

Question B.4. ("a. State what you consider to be the subject of the text. b. Now frame a question to which the text might be imagined as a reply.") aimed at confirming the aspectual, chronological and judgemental distinction between topics found in Questionnaire I (see above, p.3) by asking respondents simply to state what they considered to be the subject of the text under consideration. The movement of narrative through time was clearly supported by the use of such words as "history" or "episode", or reference to actions of some duration such as "escape", "retreating" etc. The qualitative, judgemental topics of discussion are shown by the occurrence of adjectives and adverbials in the answers:

"Today's writers need better appreciation..."

"The true facts about male and female differences..."

"The undesirability (nominalisation) of industrial concentration." etc.

Descriptions had the following topics:

"Biographical information on Kennedy."

"A Sea-scape."

"The topography of Northern Ireland."

etc.

Description has nominal topics such as "Kennedy" or "Northern Ireland", while narrative is verbal, discussion adjectival.

For texts classified by informants as narrative a cause and effect notion (see Todorov 1969) was suggested by some of the questions formed in response to section (b):

"What happened when Philip entered the square?"

"How and why did Philip escape?"

"What was the result of de Cerisay's investigation?"

The "anthropomorphic" nature of narrative (Brémond 1973) is also evident in the recurrence of proper nouns in the responses.

The aim of the question form required in section b) was to investigate a hypothesis that discussion topics could be imagined to originate in disjunctive or simple questions asked by the reader (interlocutor), while description answers demands for explanation, enumeration, originating in wh- type questions (narrative tells "what happened next and why"). Disjunctive and simple questions did indeed occur for discussion topics to a greater extent than in the other varieties:

"Did the newspapers responsible for the scandal obtain their answers ethically or non-ethically?"

"Are you really correct in being anti-TV?"

"Is censorship desirable?"

while descriptive texts answered such imaginary questions as:

"What was Kennedy's attitude towards the Democrats?"

"What are the important physical features of N. Ireland?"

"Why has the sea such a fascinating, mysterious appearance?"

The distinction was not shown as consistently, however, as the test questionnaire suggested. Such a result at least justified the questionnaire approach, since the author's own judgement was counterbalanced by those of his informants.

The preamble to the questionnaire suggested that the function of a text cannot be expressed merely in terms of the author's intentions as interpreted by the reader, and for that reason "Purpose" ("Ends" in Hymes 1972) was not included in the five variables listed on page 5. above. B2, however, enquired into

this aspect of creative writing the question: "What, would you say, stimulated the writer to write?"

A number of descriptive texts were felt to be motivated by admiration:

"Admiration for Kennedy's style of politics."

"Admiration for a remarkable man....."

"Love of the sea."

"Zeal to popularise science."

etc.

Such enthusiasm behind descriptive texts (mentioned in 7 of the 11 replies) contrasts with the fear, anxiety, exasperation and irritation of discussion:

"Anger at the misuse of power by the media."

"Exasperation with the reading public and state of the novel"

"A dislike of the increasing number of mergers."

etc.

One narrative text evoked the response, "Probably a £20 fee from Woman's Own"! a factor which was felt to be true of 5 of the 8 texts in the questionnaire of that particular informant: monetary gain, it seems, may motivate any function, and though amusing in themselves, such answers are symptomatic of the impossibility of establishing "ends" as a variety-marker, despite the importance of this aspect to Pike's emic analysis (1967). Purpose is probably best determined by other variables dealt with in the course of this report, notably relationship of the author with his topic (B2, B3, B7).

The relationship of the narrator with his topic and/or his readers is certainly more complex than in the other two varieties, and has led to a number of advanced studies such as those of Kristeva (1969) and van Dijk (1972) who treat in particular the problem of the first person. Although no clearly unified purpose emerged where question B2 applied to narrative texts, a selection of the responses shows how the narrator has liberty to shape his material and control his readers:

"Wanted to show less desirable side of childhood."

"Sympathy for the boy and his desire to make the reader appreciate what is happening to him."

"The wish to tell a good yarn and keep his readers turning to pages."

We now turn to the multiple choice questions, answers to which are summarised in the charts and commented on in the following pages, each section explaining the variable being investigated, the sources on which the questions are based, and the findings. Specific criticism will also be discussed where necessary.

B3 is concerned with the factor "topic" and precedes the particularisation of section B4 discussed above. In allowing informants to select more than one answer, responses also indicate possibilities of co-occurrence of different varieties within one text (see p.2 above). The possible answers were: a) an experience b) specialised knowledge; c) appraisal of the thoughts or views of others, in answer to the question, "What is the writer conveying to the reader?". Texts agreed on by informants as representative of discussion showed more dual answers (8) than did the other varieties, and in 18 of the total 23 answers for this variety option c) was chosen. Although the narrative texts fully confirmed predictions, all 12 texts showing a), 6 of the descriptive texts showed the predicted answer b) while 5 showed a).

B5 "Who is the text directed at? a) a known group of experts; b) a known group of laymen; c) an individual expert; d) an individual layman; e) an unknown expert audience; f) an unknown audience of laymen; g) the writer himself; h) other possibilities."

This question examining an aspect of the relationship between participants (and the relationship of the receiver to the topic as "expert" or "layman") originated from a distinction made in the report of an enquiry by the University of London Institute of Education Writing Research Unit into the writing of 11-18 year olds (1966) where relationships of the pupil to himself, to the teacher and to a wider audience were considered. In our case, one informant commented that his answers to B5 were invariably (f), "which made the question somewhat redundant"

as far as he was concerned. The chart for discussion texts indicates that this was not quite so consistently true for that variety, where a) and b) - the "expert" and "known" factors - account for some of the answers.

B6 pursued the same line of enquiry, offering the following possible answers to a question about the writer's relationship with the reader: a) intimate; b) friendly; c) critical; d) formal; e) ceremonial; f) consultative; g) indifferent; h) other possibilities. In other words, the question offered 7 possibilities instead of the 5 (clocks!) suggested by Joos(1962) considering the same relationship. Divisions of this type are necessarily an oversimplification, but like many of the questions in the document it enquires into no more than a tendency, and was aimed at refining the "traditional" informal (responses a), b), c)) versus formal (responses d), e), f)) classification. The texts qualified as discussion were allotted, in the majority, to d) - ie. simply formal - though "friendly" discussion also figured. Texts regarded as narrative showed the aspect, "intimate" rather than the expected b), perhaps reminiscent of the "dear reader" interjection in nineteenth century novels.

The possibilities offered in B7 were taken directly from the report of the "Writing Research Unit" mentioned above. "Does the text a) recreate an experience not now going on? (ie. reliving the past for present pleasure); b) form part of an ongoing affair? (eg. a hard luck story to raise a bank-loan, a description of how one feels given in a doctor's surgery.); c) have no relevance outside itself?" This was further investigation of "ends" (see p.12 above) from the point of view of how

far texts could be regarded as ends in themselves or subordinate to wider purposes. The results confirm the prediction that discussion is most likely to be part of a wider concern, (b). Some informants found (c) obscure, but this could apply to narrative fiction, told for its own sake and read for pleasure. A small majority of descriptive texts showed (a), but in general responses to this question reflected the difficulty of examining, or making any satisfactory statement about, the specific author purpose underlying a written texts.

B8 investigates the structure of the discourse in relation to the topic: "Does the text keep close to facts and events or does it move away from them? ie. Is the development of the passage a) dictated by the subject? (e.g. chronological); b) a list of generalisations?; c) logical in structure? (eg. deductive or inductive reasoning); d) none of these?" B8a, as the predominant response for narrative, makes it clear that one reason why the sender of narrative "could be of any age" (above p.9) is that the form of this variety is generally dictated by the subject (only one dissenting answer). Its underlying temporal linearity (demonstrated in the research of Propp (1928) and others, and by our first questionnaire) matches the consciousness of experience.

"Logical in structure" was, predictably, the usual qualification for discussion texts. The informant who felt that 'logical' "is an overworked word and is better kept for actual logical arguments," was possibly right, although such arguments are rare outside the disciplines of logic and mathematics. The specifications in parentheses after the question

indicated what was required here. Discussion was the only variety which showed a (d) answer, one text being regarded by one informant as "a rather incoherent outpouring of feelings"; this is reminiscent of the "anger", "fear" etc. referred to in answers to B2. The informant's remark itself is illustrative of the type of evaluative assessment which this research seeks to restate in more formal terms (see above, p.1).

B9. "Could the content of the text be determined as a) true or false? b) simply "in agreement with our own views" or "misguided"?; c) neither of these? (In which case, specify the nature of the information.)" This question borrows a distinction which Austin (1962) applied to varieties of "illocutionary acts". The narrative results show an equal distribution between a) and c), those with a) referring generally to "factual" narrative, reports of events that actually occurred. Narrative is rarely concerned with opinions, judgements, points of view beyond the text. Either a) or c) were applied to descriptive texts, the former when it was a description conveying factual knowledge, the latter if the topic was imaginative (eg. "A Seascape") or "subjectively interpreted facts", as, for example, in the appraisal of a character. b) was the majority factor for discussion, as expected. A glance at the charts will show how the last two factors investigated indicate areas of similarity between description and narration.

B10 was a summary question asking for a summary description of the text using descriptive phrases again suggested by Austin (op.cit.) with one or two additions: a) exercising judgement;

b) using influence; c) declaring intention; d) adopting an attitude; e) clarifying reasons; f) sharing an experience; g) enumerating aspects of a topic; h) analysing a problem; j) creating an experience; k) none of these (specify).

All five situational variables are covered by the various possibilities offered; "sharing an experience," for example, refers to the nature of the topic (experience) and a participant relationship (sharing). Allowing respondents to tick any number of choices would, it was hoped, allow synthetic statements about each variety to emerge, to counterbalance or confirm the analysis of the other B questions. For discussion texts, sections a), d), h) predominated, which indicates that the topic will be a problem on which the writer will make some judgement according to his own attitudes, thus revealing something of himself to the reader. Narrative texts showed the highest agreement on answers f) and j) with the imaginative and "conative" (Jakobson, 1960) processes more to the fore than the "expressive" notions of "exercising", "declaring", "adopting" mentioned in the other possibilities. Description shows f) and g), the first indicating its close similarity to narrative function, the second suggesting that its arrangement of "experience", its act sequence, might be different from that variety, though answers to B8 had not shown this to be so.

The situational differences indicated, or rather, confirmed by the questionnaire are set out in tabular form. This type of presentation in no way suggests that we have established a taxonomy of varieties; repetition of certain features is inevitable owing to the interdependence and non-discreteness of the variables. The table is to be read as nothing more than a matrix of probabilities.

TABLE IV Reader assessment of variety differences based on five situational variables.

	NARRATION	DESCRIPTION	ARGUMENT
1. NATURE OF TOPIC			
Text refers to:	Scenes, people, actions (B4,A.)	location of (B4,A) features of object (B4)	qualitative aspect of facts, people, opinions (B4)
Text responds to:	creative stimuli (B10)	feeling of admiration, enthusiasm or the contrary towards the object (B2) leading to the communication of what it is (like)(B4)	anger or annoyance with facts, people opinions (B2). Stimulus of possible opinions of probable reader (B3)
2. TOPIC DEVELOPMENT			
Text makes use of:	events (A) acts (B4), actors (B4)	characteristics of object(A,B8)	writer's judgments (A)
Text develops by sequence of:	experiences(B8) and events linked chronologically (B4) and/or by cause-effect (B4)	enumeration (B10)	reasoned arguments (B8)
3. PARTICIPANTS			
Text will show writers's:	creativity (B10) and maturity relative to the demands of the topic (B1, B8)	privileged knowledge (B3) and experience (A)	maturity (B1) by his attitudes (B1) and ability to reason (B8) *

* The Council of Europe Report (1973) separates as distinct communication functions, "evaluation", "argument", "suasion", "rational enquiry". As far as these can be identified as functions of individual sentences, this is probably a valid division; at the level of the text, however, all such sentence types combine to form "Argument"

	No clear answer on the reader was forthcoming; topics chosen will likewise indicate maturity	conversely, interested reader with wish to be informed. (B4)	reader will require similar ability (B4)
Writer will have:	his own personal or created experience (B3)	information (B3)	an evaluation * of facts and opinions (B4, B5)

4. NATURE OF PARTICIPATION			
Sender treats receiver as:	a confidant, (B6) willing to share author's own or created experience (B10) informal	possibly a specialist (B3) wishing to learn from the analysis (B10) of an experience.	a potential opponent. (B3) on whom he must use influence * (B10)
Receiver's knowledge of sender is:	negligible (B1)	negligible	appreciable (B1)
due to latter's:	presentation of experience or what he has created.	presentation of object under analysis.	presentation of his own attitude (B1)

5. RELATION OF PARTICIPANTS TO TOPIC			
Writing and reading motivated by	wish to share (B10) a sequence of created (Sender) and (Receiver) events	wish to communicate (sender) and learn (receiver) about (B10) object of which sender has knowledge and/or regard	interest in a dilemma (B4) which S and R wish to see resolved (A, B4)

Table IV represents the conclusion of a reasonably successful analysis of the situational differences between our varieties, though it is not, of course, exhaustive; that emic distinctions have emerged vindicates the choice of descriptive model and thus fulfils objective b) on page 5. We now turn to a consideration of objectives c) and d).

Like Questionnaire I, the second questionnaire was also directed towards the collection of a corpus of acceptable representative texts for linguistic analysis. Such texts could only be those on which there had been "inter-subjective agreement" (Quine 1959) between the various informants and the investigator as to their function. There were fewer texts meeting this requirement than anticipated, particularly as the researcher let himself be guided by the final question on the question sheet (C11):

" Do you consider the text to be:

- a) representative of good modern (1945 - present day) prose? (4)
- b) a good representative of its function category? "

The first requirement was not concerned with literary value as one correspondent thought, but rather with "textual competence", since a small number of the texts were written by non-native speakers of English

The texts for further analysis not only had to show "competence", but be good representatives of the function

(4) The time qualification in this question (as with that in the general enquiry on the opening page of the document) was of no special significance, but to indicate that there was a time constant underlying the selection of the texts, in the same way as no "dialect texts" were used (code constant); all texts were originally written (channel constant - ie. none written to be read as if spoken etc.: see Crystal & Davy 1969)

categories we wished to describe. Thus question C11b) again has no literary connotations; the noun group in the question is a nominalisation of "represents well". What the investigator had in mind as good representative texts were those closest to "pure" description, narration and discussion, that is, where it was least necessary to make the "predominance" qualification mentioned in the preamble to the questionnaire and discussed on pp 1-2 above. An example of "pure narration", for example, would, in the investigator's opinion, be the text beginning: "June Stoker had paid the taxi.....etc." The informant who replied to C11b) in the negative for this text, probably did so because he felt it was:

"An utterly banal cliché-ridden romance aimed at lonely-hearted readers of "Woman's Own." (!)

He allowed literary value judgements to influence his answer.

We have not space here to go into the question of stereotypes (see Crystal 1969), nor is it the aim of this research to devise a methodology to teach non-native speakers to produce dull, formulaic narratives, " cliché-ridden" descriptions, etc., but the stereotype, which is what this questionnaire unashamedly seeks to define, is where empirical science must begin its analysis. Any artificiality has been avoided by choosing only "bona-fide" texts, not especially produced or adapted to illustrate a particular point, but chosen simply because the researcher intuitively felt they were members of one of the three variety classifications. The text referred to above may not be of any literary merit, the present writer would be the first to agree, but written by a non-native university student of English it would represent a fair achievement in narrative prose. This, therefore, was one of the texts chosen for further analysis as representative of the

narrative variety. The other texts so chosen are marked with an asterisk on Tables I, II and III (pp. 15, 16, 17 above).

- iv -

The present research is based on the assumption that the textual functions under consideration, recognised intuitively and defineable situationally manifest dependent linguistic variables at all levels of analysis - lexis, syntax, discourse. The "C" questions of Questionnaire 2 (apart from C11 already discussed above) attempted to do nothing more than discover which of these levels (lexis - questions C3, C5, C8; syntax - questions C2b, C9, C10; "beyond the sentence" - questions 2a, C6) was the most likely to produce variety sensitive statements, this time in linguistic terms and applicable in the teaching of these varieties. Although certain questions were related to the same level in the hierarchy (see the numbers given above and the use of the words "language", "sentence" and "word" on the question sheet) their eclectic nature and consequent independence favoured a mixed order of presentation. Nevertheless, the response will be tabulated according to the hierarchy (Table V) to give an indication of the variety-sensitive level that emerged. It must be admitted, however, that the findings of this section are neither convincing nor very helpful.

The vertical column on the left-hand side of these tables used for the analysis of each text (eg. Table VI) shows the function of that particular text, while the horizontal sections (which intersect with the vertical to indicate assumed dependence) correspond to a hierarchy of levels descending from "context of

TABLE V - Tabular form used for analysis of responses to C section of the Questionnaire, with the horizontal sections representing levels in a hierarchy which are assumed to correlate (ie. intersect with the vertical column of) function.

	C7 Is the language of the passage topic orientated? reader orientated? writer orientated? language orientated?		
C1. Language features typical of assigned function category.	C 2a Do you find the writer's aim in any way reflected in paragraph structure?		
	C 2b Do you find the writer's aim in any way reflected in sentence structure?		
	C9 Do you find that the writer seems concerned with one particular sentence element?	C10 Were you struck by neglect or careless choice of any sentence element?	
	C3 Vocabulary within expected set?	C5 Modifiers intellectual or affective?	C8 Power of words denotative?/persuasive?/imaginative?

TABLE VI - Features found by one informant in a discussion text, tabulated according to the divisions of TABLE V.

	C 7 Writer orientated	
	C 2a Logical succession of paragraphs	
C1 Conjunctions	C 2b No	
	C 9 Nouns & Pronouns	C 10 "it" repeated too often
	C 3 Yes, but repetitive	C 5 Affective
		C 8 Persuasive

situation" through paragraph and sentence to lexis. Ideally we require a concentration of information in one section over all three varieties, while the features mentioned in that section should differ from one variety to another.

The answers to Question C1 ("Are there any language features in the text which you consider to be typical of the function category to which you have assigned it?"), which starts from the assumption mentioned at the opening of Section iv above and forms a preliminary enquiry into what we wish to discover, are entered within the relevant horizontal section but also in the left-hand column, since the relationship between form and textual function is made explicit in this question (see model answer, Table VI).

The topmost horizontal division contains answers to Question C7 ("Is the language of the text (a) topic orientated? (b) reader orientated? (c) writer orientated) (ie. demands from outside are at a minimum) (d) language orientated", which was designed to discover whether one of the three principal situational variables (topic, sender, receiver) could be considered to be of greater importance within each variety than the other two.

"The diversity lies not in a monopoly of some one of these several functions (conative, referential etc.) but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function." (Jakobson, op. cit. 353)

A fourth possibility (language) was added to account for creative acts in which the language itself is considered to be of prime importance (Jakobson's "poetic" function in op. cit.).

TABLE VII - Synthesised diagram of all features found in those texts considered to be discussion, set out according to the divisions of Table V. (Figures in parentheses indicate the number of informants noting each feature.)

C 1	C 7 Topic (12), Reader (7), Writer (4), Language (0) No response (5)		
Each para- graph makes one relevant point General para. then personal then general.	Some informants referred to structure of discourse in such terms as: logical succession of paragraphs; each paragraph deals with a new aspect of the question. Others dealt with internal structure of the paragraphs and its relation to the opening sentence, eg: "expands", "justifies", "develops", "reiterates", "answers" opening sentence.		
Question forms (11) Opining vbs+ clause compl. (6) Compound & complex sentences (6) Negatives	C 2b Rhetorical questions: "Do we want this?" "But why are politicians...?" "They may argue....."; "Some people believe....." Conditionals; simple embedding but heavy in phrase structure; sentences short or medium in length are forceful; Ciceronian balance.		
Connectives (6)	C 9 connectives (3) adjectives (8) verbs (3) nouns & pronouns adverbs (1) no (11) no response (2)	C 10 Nouns & Pronouns (3) adverbs (2) verbs (1) adjectives (1) no (16) no response (3)	
antithesis (1) interjection (3)	C 3 Yes (19) No (6) No response (3)	C 5 50/50 (2) Affective (10) Intellectual (12) No response (4)	C8 Persuasive 16 Denotative 8 Imaginative 1 No response 3

NB Answers to C1 are entered opposite the relevant linguistic level.

In sections with open-ended responses (eg. C 2b) a selection of responses are given verbatim

TABLE VIII -

<u>Discussion</u>	<u>Narration</u>	<u>Description</u>
Topic (12)	Topic (3)	Topic (6)
Reader (7)	Reader (4)	Reader (2)
Writer (4)	Writer (4)	Writer (17)
Language (0)	Language (1)	Language (0)
No response (5)	No response (3)	No response (2)
Each paragraph makes one point relevant to theme	Text built up of clauses punctuated by colons & semi-colons (1)	-
General paragraph, personal, then general	chronological order	
question forms (11)	Reported speech (1)	
opining verbs + clause complements (6)	Short simple sentences (3)	NP + be + (NP Adj) (2)
compound & complex sentences (8)	Past forms (3)	habitual past forms (1)
negatives (-nor) (3)		
connectives (6)	nouns & pronouns (1)	3rd person neuter pronoun (2)
modal verbs (2)	adverbs (1)	
antithesis (1)		"vivid vocabulary"
interjection (3)		+ metaphor (2)

Table VII is a diagram synthesising informant responses to all texts classified as discussion. It will be seen that features at the sentence level (the horizontal sections representing Questions 2b & 9) are most frequently mentioned in responses. One has only to look at the more general answers to Question C1 to observe that a concentration of answers appears at sentence level for the other two varieties as well. Table VIII illustrates this in its juxtaposition of the three left-hand columns from the synthesised diagrams (eg. Table VII for discussion) for each variety; Table IX limits itself to the sentence level features observed in each variety, setting them out one above the other, starting with discussion already analysed in Table VII. Such sentence level features also meet the second requirement of being distinctive for each variety.

TABLE IX - Features found in the three varieties in answer to Questions C2b and C9 of the Questionnaire, with answers to the preliminary question - C1 - shown in the left-hand column.

<p><u>Discussion</u> C1</p> <p>Question forms(11)</p> <p>Opining vbs. † clause complement(6)</p> <p>Compound & complex sentences (6)</p> <p>Negatives (3)</p>	<p>C2b</p> <p>Rhetorical questions: "Do we want this?" "But why are politicians...?"</p> <p>"They may argue..."; "Some people believe"</p> <p>Conditionals; simple embedding but heavy in phrase structure; sentences short or medium in length are forceful; Ciceronian balance.</p>
<p>Connectives (6)</p> <p>Modal verbs (2)</p>	<p>C9</p> <p>connectives (3)</p> <p>adjectives (8)</p> <p>verbs (3)</p> <p>nouns & pronouns(4)</p> <p>adverbs (1)</p> <p>no (11)</p> <p>no response (2)</p>
<p><u>Narration</u> C1</p> <p>Short Simple sentence (3)</p> <p>Past forms (3)</p> <p>Reported speech (1)</p>	<p>C2b</p> <p>crisp, short sentences revealing action; pseudo-stream-of-consciousness in incomplete sentences; simplicity of style; use of semi-colons creates illusion of movement; lack of subordinating conjunctions, eg.: "when", "after", "although".</p> <p>"It might have been...." & "It seemed to him" extend action beyond the setting.</p> <p>Apposition</p>
<p>Nouns & pronouns(1)</p> <p>Adverbs (1)</p>	<p>C9</p> <p>nouns (3)</p> <p>adjectives (2)</p> <p>verbs (2)</p> <p>no (2)</p> <p>no response(4)</p>
<p><u>Description</u> C1</p> <p>Habitual past forms(1)</p> <p>NP † be † (NP (adj) (2)</p>	<p>C2b</p> <p>"he was a.....") "he had been.....") enumerating attributes</p> <p>passive and oppositional constructions.</p> <p>participial or prepositional phrases in initial position; variation of sentence length</p>
<p>3rd. person neuter pronoun (2)</p>	<p>C9</p> <p>nouns and pronouns(3)</p> <p>verbs (3)</p> <p>adjectives (1)</p> <p>adverbs (2)</p> <p>determiners (1)</p> <p>no (6)</p>

It cannot be too much emphasised that the tables above merely reproduce informant observations on texts intuitively assigned to function categories. The tables may show contradictions, truism or obvious omissions, but any empirical investigation of this type is limited to the material in hand. One deliberate omission is the exclusion of responses to C4 and C6. Answers to C4 have been discarded for the purposes of this report, but were included in the Questionnaire since the research as a whole investigates functional varieties of written English.(5)

C6 sought to investigate the concepts of "given" and "new" and the information structures of the varieties (see Halliday 1970, "theme/rheme" in Firbas 1966, "topic/comment", van Dijk 1972 and others) but the question was not accurately enough expressed, to judge by the answers received. The investigator assumed that information structure (Halliday op. cit.) operated over the clause, whence the form of the question: "Underline those words or phrases or clauses which you consider to be giving essential new information." The intention behind the question was to discover how far the decoding informants considered the texts to be encoded in a manner parallel to the unmarked information structure (Halliday) of spoken discourse, ie. how often did clauses show "essential new information" occurring in final position? Another point of interest was whether the frequency of such a distribution could be considered to be a variety-marker. On occasions the work of informants was based

(5) The question was: "Are there any instances in the text of language that you consider to be entirely characteristic of the written mode rather than the spoken, ie. that reflect the opportunities for thought and control that precede the writing process."

on clause (tone group) information structure, but others interpreted it as a discourse level phenomenon, in much the same way, it seems, as stress can operate in the word (syllable stress) or sentence (tonic stress), the former being a potential carrier of the latter. This type of discourse information structure took the form of no more than four or five incidences of new information being indicated in the whole text; in the majority of cases such elements appear "quintessential" - that is to say that, considering them alone, one is left in little doubt as to which of the three functions the text in question represents. The situational and some of the linguistic variables seem to be crystalised there. The problem of predominance raised on p.2 above may perhaps be solved in terms of the function that emerges in areas of essential information.

However, we must not speculate further; one of the failings of the C section of the Questionnaire was that it attempted to solve too many problems. On the other hand, questionnaires that are no more than, "something I can do without a great deal of cogitation or exercise of specialist skills" (comment of one linguist who would not undertake the task) merely enable an interested party to collect and analyse information readily available to disinterested parties; the questionnaire investigating varieties of written English attempted to resolve a lack of information both on the part of the enquirer and the informants through a synthesis of views. Thus, it was a general lack of information in all quarters that gave rise to the document in the first instance, and it was also that lack of information that demanded so much time and thought by the informants. Unaware of this useful contribution towards such a synthesis,

the individual informant sometimes felt that the effort was not worthwhile. Something like an act of faith was required.

Unlike Riffaterre (1959) who attempts to identify by a questionnaire,

".....what is left of the written chain after eliminating every element which we can describe as.....normal"

we were attempting to establish only those situational and linguistic elements which are necessary (but not sufficient) in the production of the three varieties. Paradoxically our terms of reference were such that informants could not be Riffaterre's "average reader" (op. cit.) but only native speakers who are professionally concerned with language. However, even on the most objective question and the one with the most detailed explanation ("modifiers - words that come before a noun but would follow numerals if there were any") there was vast disagreement as to how many modifiers there were in a particular text. Perhaps, as regards this question and the questionnaire as a whole, one can be consoled by Pike's observation (1967, Ch.5:3) that:

"...the indeterminacy in the theory is reflecting some of the ambiguity that exists, in fact, in the activity of the community itself."

Or perhaps it was wrong to appeal to individuals whose responses are trammled by subtle distinctions non-existent in the layman's intuition - and who already have too little time.

Having said that, my sincere thanks are due to you for your help in the project, about which I shall be only too pleased to receive correspondence in the light of this report.

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Situational and linguistic variables
related to the function of a text

The function of a text is determined, not only by what the writer intended the text to do, but by a synthesis of linguistic (the language substance on the page) and extra-linguistic features. The purpose of this questionnaire is to determine:

- a) What function the enclosed texts fulfil.
- b) What socio-situational factors are implicit in the texts.
- c) How these factors and linguistic features may have contributed to your judgement of function.

You are asked, therefore, to state above each text if you consider it to be a DESCRIPTION, a DISCUSSION or NARRATION, and then to answer the questions in the space provided opposite each text. Following this first section you will find a few further questions on features the texts may have in common.

In answering any of the questions try to avoid using the names of the function categories (and their derivatives); to say a text is descriptive because it describes is not helpful. Obviously, when talking about language and experience, we are unlikely, except in certain cases, to be able to give a definite "yes" or "no" answer; this questionnaire is attempting to establish nothing more than tendencies or predominant features. If, however, you are in doubt about the function of a text, do not attempt to classify it or answer the questions. Some of the questions overlap in their coverage, so it does not matter if, on occasions, you find you are repeating yourself.

Before reading the texts, or indeed even looking at them, state briefly below what you expect to find in modern (1945-present day)

a) descriptive writing:

b) narrative writing:

c) discussion writing:

Answer the following questions on the pages opposite each text.

A State briefly your reasons for classifying the text as you have done.

B 1. Is there anything in the passage which indicates the writer's
a) maturity?
b) social background?

Specify.

B 2. What, would you say, stimulated the writer to write?

B 3. What is the writer conveying to the reader?

- a) experience (personal or otherwise)
- b) specialised knowledge
- c) appraisal of the thoughts or views of others.

B 4. a) State what you consider to be the subject of the passage.
b) Now frame a question to which the passage might be imagined as a reply.

B 5. Who is the passage aimed at?

- a) a known group of experts
- b) a known group of laymen
- c) an individual expert
- d) an individual layman
- e) an unknown group of experts
- f) an unknown group of laymen
- g) the writer himself
- h) other possibilities (specify)

Specify why you have chosen the answer you have.

B 6 What is the writer's relationship with the reader? (Think, for example, of the difference between "I can....." & "Can I.....?" as an indication of different roles.)

- a) intimate
- b) friendly
- c) critical
- d) formal
- e) ceremonial
- f) consultative
- g) indifferent
- h) other possibilities (specify)

B 7 Does the passage
a) recreate an experience not now going on?
(ie. reliving the past for pleasure)
b) form part of an ongoing affair?
(eg. a hard luck story to raise a bank-loan, description of a feeling in a surgery.)
c) have no relevance outside itself?

- B 8 Does the passage keep close to facts and events or does it move away from them?
 ie. Is the development of the passage a) dictated by the subject? (eg. chronological) b) a list of generalizations? c) of a logical structure? (eg. deductive or inductive reasoning). d) None of these?
- B 9 Could the information of the passage be determined as
 a) true or false?
 b) merely "in agreement with our own views" or "misguided"?
 c) Neither of these? (In which case, specify the nature of the information.)
- B10 Which of the following describe(s) the text?
 a) exercising judgement b) using influence
 c) declaring intention d) adopting an attitude
 e) clarifying reasons f) sharing an experience
 g) enumerating aspects of a topic h) analysing a problem
 j) creating an experience k) none of these (specify)
- C 1 Are there any language features in the text which you consider to be typical of the category to which you have assigned the text? Specify.
- C 2 Do you find the writer's aim in any way reflected in
 a) paragraph structure? (eg. topic sentence followed by development, question followed by answer etc.)
 b) sentence structure?
- C 3 Do you find the vocabulary within the expected range or "set" for the topic of the passage?
 (Specify where it is not.)
- C 4 Are there any instances in the passage of language that you consider to be more typical of the written mode than the spoken, ie. that reflect the opportunities for thought and control that precede the writing process? Specify.

Attributive

- C 5 Modifiers (adjectives, participles, noun modifiers such as "adventure story" and other words that come before a noun but would follow numerals if there were any) may be classified as "intellectual" or "affective", the first being logical, factual in their reference (eg. colours) not indicating attitude as much as the second. Thus "old people" - intellectual, neutral - contrasts with the more affective, "elderly people", or with the same adjective in a more affective context, "good old John". While noting, then, that the decision is somewhat relative, state how many modifiers there are in the passage and whether they are predominantly intellectual, or affective.
- C 6 Underline those words or phrases or clauses which you consider to be giving essential new information. It may help you to imagine that you are taking the passage down in note form, or even preparing notes as if you were going to write the passage yourself.
- C 7 Is the language of the passage a) topic orientated?
 b) reader orientated?
 c) writer orientated? - demands from outside are at a minimum. d) language orientated?
- C 8 Does the language of the passage exploit
 a) the denotative use of words?
 b) the imaginative power of words?
 c) the persuasive power of words?
- C 9 Do you find that the writer seems particularly concerned with one particular sentence element (ie. determiners, (the, some, that, all etc.) modifiers (see C 5), verbs, adverbs, etc.) throughout the passage as regards selection of "le mot juste"? Specify.
- C 10 Were you, on the other hand, struck by neglect or careless choice of any of the above elements? Specify.
- C 11 Do you consider the passage a good piece of writing
 a) as representative of good modern (1945 - present day) prose?
 b) as representative of its function category?

Although the passages are generally extracts from longer texts, your answers to the questionnaire must refer only to the passage given.

An example is given below with the answers on the facing page:

.....Discussion.....

There then is the dilemma for the Christian who seeks to be guided as a citizen by his faith. If he benefits from his membership of this or that trade, profession, or state, he cannot contract out of its liabilities. Is he to accept as inevitable the glaring contradiction between the motives which are to influence him in private and personal relationships, and those which govern the behaviour of the body corporate, economic or political, to which he belongs, telling himself that the contradiction can only be removed when all men have become perfect as their Father in heaven is perfect? Or is he, instead of shrinking from positions in which his responsibility will involve him in active commitment rather than passive consent, to take all opportunities for throwing his weight (however small) on the right side, for checking (however slightly) the bias to self-assertion in the group? The more vigorously he pursues such a policy, the sooner he is likely to be relieved of his responsibilities. Yet, after all, the cause of social justice which can inspire such ardent devotion in men of different religious faiths or of none, is not an unworthy one. We have seen the ancient definition of justice as "rendering to every man his due" made more specific in the modern form: "from each according to his ability, to each according to his need". But it is easier to recognize flagrant departures from such an ideal than to know how much nearer to the ideal it is possible to come in any given circumstances. The trouble is that the most powerful support for the cause of justice must come nowadays from those to whom it means the aggrandisement of themselves; and support for the cause has to be enlisted by appealing really if not professedly to the covetousness against which Jesus uttered his warning when he refused to arbitrate in a dispute over property.²⁵

I cannot pretend to point the way out of this impasse,

Text

A There is a dilemma which the writer attempts to resolve by considering both sides of the question.....

B 1 a) Yes.. The ease with which he expresses and manipulates abstract ideas.. b) Yes.. His Christian conviction may indicate Middle-class + universal rather than local abstractions

B 2 .. An attempt to solve a problem which he feels the addressee has encountered and wants resolved.....

B 3 Tick any that apply: a) b) c)

B 4 a) The Christian's social dilemma..... b) Should the Christian compromise or act on his convictions?

B 5 Tick one: a) b) ✓ c) d) e) f) g) h).....

Questions more typical of direct address language non-technical (a dispute over "property", not the)

B 6 Tick one: a) b) c) d) ✓ e) f) g) h).....

B 7 Tick one: a) b) ✓ c)

B 8 Tick one: a) b) c) ✓ d)

B 9 Tick one: a) b) ✓ c)

B 10 Tick any that apply: a) ✓ b) c) d) ✓ e) ✓ f) g) h) ✓ j) k).....

C 1 'yet' 'but' 'or' 'after all' etc. - qualifying conjunctions showing contrasting views + Comparatives, Superlatives

C 2 a) No.....

b) Is he to... "it is easier to... than to..." I can't pretend to... "The trouble is that..." = appraisal of action.....

C 3 Yes.. though understandably a mixture of terminologies - Sociological, psychological, religious

C 4 The dependent clause structure of sentence 3, particularly "to which" and what follows, parentheses.....

C 5 20... intellectual.....

C 7 Tick one: a) ✓ b) c) d)

C 8 Tick one: a) b) c) ✓

C 9 nouns, and modifier + noun combinations

B 10 No.....

B 11 a) Yes...

b) Yes...

Text

A
.....
.....

B 1 a).....
.....
b).....
.....

B 2
.....

B 3 Tick any that apply: a) b) c)

B 4 a).....
b).....

B 5 Tick one: a) b) c) d) e) f) g)
h).....
.....

B 6 Tick one: a) b) c) d) e) f) g)
h).....

B 7 Tick one: a) b) c)

B 8 Tick one: a) b) c) d)

B 9 Tick one: a) b) c)

B10 Tick any that apply: a) b) c) d) e) f) g)
h) j) k).....

C 1
.....

C 2 a).....
.....
b).....
.....

C 3
.....

C 4
.....

C 5
.....

C 7 Tick one: a) b) c) d)

C 8 Tick one: a) b) c)

C 9
.....

C10
.....

C11 a).....
b).....

.....

 June Stoker had paid the taxi and shut herself into the lift. She would have to ring Julian to tell him to pick her up at home, instead of at the Thomases'. She wondered what the dinner party with his parents would be like. Full of awfully clever and interesting people to whom she would not be able to think of anything to say. She sighed, and felt for her latch-key.

Angus, her Aberdeen, yapped mechanically round her feet, and of course her mother called her into the drawing-room. She was having tea with her old school friend, Jocelyn Spellforth-Jones. June first submitted to being told by her mother that she was late, that she looked hot, and that she never shut doors behind her, and then to a general and very unappetizing invitation from Jocelyn Spellforth-Jones to "tell her all about it". Nobody told Jocelyn anything, except Mummy: perhaps that is why she always wants to know so badly, thought June, the inevitable blush searing her face and neck, as she protested weakly that there was nothing much to tell, really. Mrs. Stoker looked with mock despair at her best friend. Murmuring something about a headache, June rose to her feet. Immediately, her mother began bombarding her with questions. Had she found a pair of shoes? Did she remember the Thomases? What had Marshalls said about her nighties? Well, what ~~HAD~~ she been doing all the afternoon, and why did she suddenly have a headache? June blushed and lied and eventually fled to her bedroom feeling cross and tired.

Everything in her bedroom was pale peach coloured. She liked this; but when she had suggested repeating the colour in their flat, Julian had said that cream was more suitable. It was more neutral, he had said, and she expected that he was right.

If she had not spent most of the afternoon in tears, June would certainly have cried now. Just when everything ought to be marvellous, it somehow actually wasn't. Of course it was largely that awful woman sitting there and talking to Mummy with a deathly mixture of silliness and nastiness - and Mummy (although of course she wasn't really like that) at least putting up with it.

Text

A
.....
.....

B 1 a)
.....
b)
.....

B 2
.....

B 3 Tick any that apply: a) b) c)

B 4 a)
b)

B 5 Tick one: a) b) c) d) e) f) g)
h)

Specify

B 6 Tick one: a) b) c) d) e) f) g)
h)

B 7 Tick one: a) b) c)

B 8 Tick one: a) b) c) d)

B 9 Tick one: a) b) c)

B 10 Tick any that apply: a) b) c) d) e) f) g) h) j)
k)

C 1
.....

C 2 a)
.....
b)

C 3
.....

C 4
.....

C 5

C 7 Tick one: a) b) c) d)

C 8 Tick one: a) b) c)

C 9

C 10

C 11 a)
b)

.....

He was wearing pyjamas and bedroom slippers when he came up into the square, but there was no one to see him. It was that hour of the evening in a residential district when everyone is at the theatre or at home. He climbed over the iron railings into the little garden; the plane-trees spread their large pale palms between him and the sky. It might have been an illimitable forest into which he had escaped. He crouched behind a trunk and the wolves retreated; it seemed to him between the little iron seat and the tree-trunk that no one would ever find him again. A kind of embittered happiness and self-pity made him cry; he was lost; there wouldn't be any more secrets to keep; he surrendered responsibility once and for all. Let grown-up people keep to their world and he would keep to his, safe in the small garden between the plane-trees. "In the lost childhood of Judas Christ was betrayed."; you could almost see the small unformed face hardening into the deep dilettante selfishness of age.

Presently the door of 48 opened and Baines looked this way and that; then he signalled with his hand and Emmy came; it was as if they were only just in time for a train, they hadn't a chance of saying good-bye; she went quickly by, like a face at the window swept past the platform, pale and unhappy and not wanting to go. Baines went in again and shut the door; the light was lit in the basement, and a policeman walked round the square, looking into the areas. You could tell how many families were at home by the lights behind the first-floor curtains.

Philip explored the garden: it didn't take long: a twenty-yard square of bushes and plane-trees, two iron seats and a gravel path, a padlocked gate at either end, a scuffle of old leaves. But he couldn't stay: something stirred in the bushes and two illuminated eyes peered out at him like a Siberian wolf, and he thought how terrible it would be if Mrs. Baines found him there. He'd have no time to climb the railings; she'd seize him from behind.

Northern Ireland has an area about the same size as Yorkshire. Climate is mild and humid, not unlike that of Western Scotland, with about 45 inches of rain in the west and 32 inches in the east.

One third of the area is over 500 feet high, but few points exceed 2,000 feet. A glance at the map (Fig. 84) reveals a belt of hilly country grouped round Lough Neagh. In the north-east is the Antrim Plateau, 600 square miles of lonely mountainous country, broken by the Glens of Antrim, narrow valleys which open north-eastwards to the North Channel. In the south-east are the mountains of Armagh and Down, best known of which are the Mourne Mountains, a group of conical hills, with Slieve Donagh rising from near the sea to a height of 2,700 feet. The north-eastern corner is occupied by the Sperrin Mountains, a bleak upland of north-east to south-west ridges separated by long deep narrow valleys. Reference may also be made to the Belfast Hills, 1,000 to 1,600 feet high, the presence of which, on the northern side of the Lagan Valley, has prevented the expansion of the city of Belfast in that direction.

The largest river basin is that of the Bann. The river rises in the Mourne Mountains, drains Lough Neagh, the largest lake in the British Isles, and flows northwards, between the Sperrin Mountains and the Antrim Plateau. The Lagan, a much smaller river, rises in the hilly country of County Down, and after a circuitous course drains north-eastwards to Belfast Lough through the city of Belfast. Of the other rivers, the largest are the Foyle draining north-eastwards to the lake-like expanse of Lough Foyle, and the Erne which collects its water from the low-lying lands of Fermanagh, and expands along its course to form Upper and Lower Loughs Erne, before emptying into Donegal Bay.

WE WERE AT A DINNER PARTY when I innocently asked if anyone had seen a fascinating programme on cancer research the evening before. My hostess, with the slightest smile of conscious superiority, said: "Oh no. We don't *have* television." And immediately everyone else at the table hurried to excuse themselves for possessing the monster by saying that they only bought it for the children, or they only watched the occasional programme on BBC2.

Now, if I had mentioned a newspaper article they hadn't read, they would have been apologetic, even embarrassed that something had escaped their busy idea-harvesting minds. But because it came with pictures they were *proud* of having missed it.

It may be that some people still honestly believe television is so mesmeric it can never be more than moving wallpaper. Or that the spun-sugar of light entertainment stickies and clogs the wheels of the brain so that they gradually slow down.

But a mind-expanding volume of new and interesting thoughts can be planted by an evening's judicious programme-changing. Viewing is not such a passive thing as my anti-box friends seem to believe; it puts the mind into gear. Of course, it doesn't work if you don't *think*. But I think, you think, so why should we arrogantly assume that other people don't?

Perhaps if television could magically be turned into a keeper of conscience, impartial interpreter and educator extraordinary instead of mainly (say it in hushed, shamed whispers) entertainment, the non-owners no longer would chalk up an automatic intellectual plus. Somehow, I rather doubt it. After all, they could be selecting the best of television and leaving the rest. Their stand is more extreme than that; they must cut it out of their lives altogether.

Dare I guess they see it as a threat, not to standards, but to the safe little world they are trying to preserve within their own four walls: a place where you can make up your mind with no one to confuse you with facts? Books, newspapers and records all can be carefully chosen to fit in with a narrow, blinkered view of life. Not so television, which may bullet things you don't like to think about right into your own home and throw out uncomfortably plausible views that challenge your preconceived ideas, like those cold winds whistling around the ivory tower.

It is difficult to find much excuse for those mass-circulation Sunday papers which have elevated a whore and her pimps into something approaching heroic figures. The Daily Express, in a sensible editorial on Monday, rightly argued that there are a number of questions to be asked about who actually took the photographs of Lord Lambton in bed with his call-girls. If the News of the World took them, or assisted in it, that paper should justify its conduct. There are questions for the Sunday People as well. And how much did either of them pay Mrs Norma Levy for her curiously similar allegations to the two of them that a third and perhaps even a fourth minister were among her clientele?

These papers are habitual peddlars of scandal; and to be fair to them their muckraking is often in the public interest. They have merely acted in the manner which has come to be expected of them. What should be of much wider concern is why practically every daily newspaper so readily picked up that prostitute's allegation, even though it was corroborated by no evidence other than the word of her husband-pimp. The fact that no name was printed, although many were bandied around in private, is no mitigation; on the contrary, the number of ministers who might conceivably be supposed to have an interest in a rentawhore service is not very large, and to smear two anonymously is to cast suspicion on all. That cannot have been other than intentional. It is very unlikely, for example, that most papers would give such prominence to such an allegation if it were made about two members of any other similar-sized, and readily identifiable, body of men. So why are politicians regarded as such easy, and legitimate, targets?

Some Tories argue that it is not politicians as a whole but only Mr Heath's Government which is the target for so general a newspaper smear. Mr Wilson would probably have rather greater justification if he cared to claim that if any of his ministers had been involved in a similar scandal the mud would have been flung around with even greater abandon. Nor can a very convincing argument be made out for the proposition that by giving credence to all the unfounded rumours and allegations of the last week or so the press has been fulfilling its proper function of being the public watchdog over our political masters. The attitude of most of the national press towards politicians generally goes far beyond the scepticism, or even hostility, which is necessary to fulfil that function; and, although the national newspapers can largely be exempted from blame for this, in the one area where there is real corruption in British public life—at local authority level—the press has been slow to do its duty.

If you now wish to change or add to your original statement of what you expect to find in description, discussion and narrative writing, you may do so below.

Any comments on this questionnaire are welcome!

VARIETIES OF WRITTEN ENGLISH

QUESTIONNAIRE 2

Amendment

With the return of the first completed questionnaires and following further discussion with informants, two main points of criticism have emerged. The following comments and amendments may help informants still working on questionnaires who find themselves faced with similar difficulties.

Some informants have been reluctant to spend the quantity of time required for such an exercise without some further information as to its purpose. Although the questionnaire is self-explanatory as regards the instructions, justification is admittedly lacking. This can only be given to a limited extent, otherwise the spontaneity of the answers and the correlations I hope to find may be affected. The best solution, therefore, seems to be to outline the research programme and the place of the questionnaire in it, finally suggesting some modifications.

The aim of the enquiry (work for the degree of M.Phil. at the University of Aston) is to establish how (or indeed, if) the function varieties mentioned in the preamble to the questionnaire can be defined in terms of linguistic differences, and, on the basis of such findings to develop a teaching programme enabling advanced foreign students of English to achieve greater proficiency in these types of writing.

The need to establish a definition of these types of writing in non-linguistic terms in order to avoid circularity of argument and to produce a more valid result led to two strategies being decided on; the first was to consider as eligible for linguistic analysis only those texts whose functions were consistently agreed upon by a number of native speakers ("professionally concerned with language") - entries on the dotted line above each

text will provide this information; section B represents an enquiry into the situational context implicit in each text, in the hope that some definition of each variety in terms of "dimensions of situational constraint" might emerge.

When the questionnaire was first devised no decision had been made as to which linguistic model might be most suitable in the analytical section, once the varieties had been established. Section C attempts to discover whether one linguistic level - lexis (questions C3, C5, C8), grammar (questions C2b, C9, C10), discourse (C2a, C6) - might prove more variety-sensitive than the others. Now that a model has been decided upon, much of section C and the penultimate page of the questionnaire may be regarded as optional - though I hasten to add, not without interest. Section C, questions 5, 7 and 11 should still be answered.

A report on the findings of the questionnaires will be distributed to informants later this year; meanwhile it is hoped that the above comments and amendments have to some extent clarified why your time and co-operation have been sought. May I in anticipation thank you for both.

Anthony F. Deyes

January 1974

A P P E N D I X I I

Analytical Charts of
Communicative Fields (Section 2.5.)

TABLE I, Text 1 : NARRATIVE

Tr.	Th.10	Th.11	Tr. (TIME)	Tr. (MODALS) (EQUATIVES) (INTENSIVES)	Tr. (NOTIONS)	Rh.30	Rh.31
CF1	so	11. André M.					31. (working over his map at the bare table)
CF2	he		past	be			32. (with the raw light of the unshaded electric light bulb over his head)
CF3		11. he 12. in his mind	past (be +ing)				33. (the overwide beret pulled forward to shade his eyes)
							34. (referring to the mimeographed copy of the orders for the attack)
							35. (and slowly and carefully and laboriously working them out on the maps (as a young officer might work a problem at a staff college))
							31. command
							32. troops

* CF4	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.3+
		he		past	have	the right to interfere		
CF5	and		11. he	past	believe	(to constitute command)		
CF6	so		12. this					31. sit
			11. he	past				32. with J.R.'s dispatch to Golz in his pocket
CF7	and	G & A	12. there	past	wait	in the guard-room		
CF8	and	R.J.		past	lie	in the woods above the bridge		
* CF9		it		pres.				31. doubtful (if the outcome of A's mission would have been any different)
								32. (if he and G. had been allowed to continue without A.M.'s hindrance)
CF10		there		past		no one at the front with sufficient authority (to cancel the attack)		
* CF11		the machinery		past perfect	set			31. in motion
								32. much too long (for it to be stopped suddenly now)

Rh.3+

Rh.30

a great inertia
about all
military operat-
ions of any size

almost as hard
(to arrest as
(to initiate))

Tr.

Tr.

be

Tr.

pres.

be

pres.

Th.1+

- 11. They
- 12. (once this
inertia has been
overcome
(and movement
is under way))

Th.10

there

Tr.

but

* CF12

CF13

TABLE II, Text 2 : NARRATIVE

	Th.10	Th.11+	Tr.	Tr. (T)	Tr. (M.E.I.)	Tr. (N)	Rh.30	Rh.3+
* CF1	J.S.		past perfect	pay			the taxi	
CF2	herself		past perfect	shut			into the lift	
* CF3	she		condit.	have to ring				31. Julian
* CF4	she		past	wonder				32. (to tell him (to pick her up at home instead of at the T's))
* CF5	she		past				sigh	31. (what the dinner party with his parents would be like)
* CF6	&		past	feel			for her latch- key	32. full of awfully clever and interest- ing people (to whom she would not be able (to think of anything (to say)))

	Tr.	Th.10	Th.11+	Tr. (T) past	Tr. (M.E.I.I.)	Tr. (N)	Rh.30	Rh.3+
* CF7		A, her Aberdeen						31. yap 32. mechanically 33. round her feet
CF8	&		11. her 12. her mother 13. of course	past		call	into the drawing- room	
* CF9		she		past (being)		have		31. tea 32. with her old school friend J.S-J
* CF10			11. June 12. first	past		submit		31. to (being told by her m. (that she was late) (that she never shut doors behind her)(that she looked hot)) 32. and then to a general & very un- appetizing invit- ation from J.S-J (to tell her all about it)
* CF11		nobody except M		past		tell		31. Jocelyn 32. anything

CF12	Tr.	Th.10 June	Th.1+	Tr. past	Tr.	Tr. think	Rh.30	Rh.3+
								31. perhaps (that is (why she always wants (to know so badly)))
								32. (the inevitable blush searing her face & neck)
								33. (as she protested weakly (that there was nothing much (to tell really)))
* CF13		Mrs. S.		past		look		31. with mock despair
								32. at her best friend
CF14			11. June 12. (murmuring something about a headache)	past ;		rise		
CF15			11. her mother 12. immediately	past		start		
CF16		she		past perfect				31. find ?
								32. a pair of shoes
CF17		she		past				31. remember ?
								32. the Thomases ⁶⁴ .

	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Tr.	Rh.30	Rh.3+
CF18		Marshalls		past perfect		say			31. what? 32. about her nighties
CF19		Well, what (do) all afternoon?						past perfect	
CF20	&		11. she 12. suddenly	past		have			31. why? 32. a headache
* CF21		J.		past					31. blush 32. & lie
* CF22	&	eventually		past		flee			31. to her bedroom 32. (feeling cross & tired)
* CF23		everything in her bedroom.		past	be			pale peach coloured	
CF24			11. she 12. this	past				like	
CF25	but		11. Julian 12. (when she had suggested (repeating the colour in their flat))	past perfect		say		(that cream would be more suitable)	

* CF26	Tr.	Th.10	Th.11	Tr.	Tr.	Tr.	Rh.30	Rh.31
		he		past perfect	Tr.	say	(it was more neutral)	
* CF27	&	she		past		expect	(that he was right)	
CF28			11. June 12. certainly 13.(if she had not spent most of the afternoon in tears)	past condit.				31. cry 32. now
CF29			11. it 12. somehow 13. actually 14. just(when evt. ought to be marvellous)					
CF30			11. it	past		be		31. that awful woman (sitting there and (talking to M. with a deathly mixture of s. and nastiness)) 32. and Mummy ((al- though of course she wasn't really like that) at least putting up with it.)

TABLE III - 3. NARRATIVE TEXTS

	Tr.	Th.10	Th.11+	Tr. (T)	Tr. (M.E.I.)	Tr. (N.)	Rh.30	Rh.31+
CF1			11. he	past (being)		wear	pyjamas & bedroom slippers	
* CF2	but	there	12. when he came up into the square	past	be		no one (to see him)	
* CF3		it		past	be		that hour of the evening in a res. district (when ev.o. is at the theatre or at home)	
* CF4		he		past ;		climb		31. over the iron railings 32. into the little garden
* CF5		the p.trees		past		spread		31. their large palms 32. between him and the sky
* CF6		it		past perfective	may be		an illimitable forest (into wh. he had escaped)	

* CF7	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.3+
		he	11. it	past		crouch	behind a tree-trunk	
* CF8	&	the wolves	12. to him	past		seem	retreat	
CF9			13. between the little iron seat & the tree-trunk				(that no one would ever find him again)	
CF10			11. him	past	make		cry	
* CF11			12. a kind of happiness & self-pity					
* CF12		there	he	past	be		lost	
* CF13		he		condit.	be		not. any more secrets (to keep)	
CF14		grown up people		past	surrender			31. responsibility 32. once and for all
* CF15	&	he		condit.	let		to their world	
						keep		31. to his
						keep		32. safe in the small garden between the trees

CF16	Tr.	Th.10	Th.14 11. Christ 12. in the lost childhood of J.	Tr. past	Tr. be	Tr.	Rh.30 betrayed	Rh.34
CF17			11. you 12. almost	past	can	see	the small unformed face(hardening into the deep dilletante self- ishness of age)	
* CF18			11. Presently 12. the door of 48	past			open	
* CF19		Baines		past		look	this way and that	
CF20			11. he 12. then	past		signal	with his hand	
CF21		come		past			Emmy	
* CF22		it		past	be		(as if they were only just in time for a train)	
CF23		they		past		have	not a chance (of saying goodbye)	
CF24			11. she 12. quickly	past				31. go by 32. Like a face at the window (swept past the platform)

	Tr.	Th.10	Th.11	Tr.	Tr.	Tr.	Rh.30	Rh.31
CF25			11. Baines	past			go in	33. pale and unhappy
* CF26	&		12. again	past		shut	the door	34. and(not wanting to go)
CF27		in the basement		past	be	lit	the light	
CF28	&	round the square		past		walk		31. a policeman
* CF29		you		past	can	tell		32.(looking into the areas)
* CF30		Philip		past				31.(how many families were at home)
		it		past				32. by the lights behind the 1st floor curtains
								31. explore
								32. the garden
								31. not long
								32. a twenty yard square of bushes..... leaves

* CF32	Tr.	but	Th.10	he	Tr.	past	Tr.	can	Tr.	Rh.30	Rh.3+
* CF33		something		something		past					31. stir
CF34		at him		at him		past			peer out	two illuminated eyes like a Siberian wolf	32. in the bushes
* CF35		he		he		past			think	(how terrible it would be (if Mrs. B found him there))	
* CF36		he		he		condit.			have	no time (to climb the railings)	
CF37				11. she 12. him		condit.					31. seize 32. from behind

TABLE IV, Text 4 : DESCRIPTIVE

T.	Th.10	Th.11+	Tr. (T)	Tr. (M.E.I.)	Tr. (N)	Rh.30	Rh.3+
*	N.I.		pres.		have	an area about the same size as Y.	
*	Climate		pres.	be		mild and humid, not unlike....east.	
*	one third of the area		pres.	be		over 500 feet high	
but	few points		pres.		exceed	2,000 feet	
*	a glance at the map		pres.		reveal	a belt of hilly country grouped round L.N.	
*	in the N.E.		pres.	be		the Antrim Pl., 600 sq miles of lonely mts. country (broken by... (which open n-eastwards to N.C.))	

*	CF7	Tr.	Th.10	Th.1+	Tr.	Tr.	Tr.	Rh.30	Rh.3+
*	CF8		in the S.E. best-known		pres. pres.	be be		the mts. of A. & D. the M.Mts., a group of conical hills with (S.D. rising from near the sea to 2,700 ft.)	
*	CF9		the N.E. corner		pres.	be	occupi- ed	by the Sp. Mts., a bleak upland of N.E. to S.W. ridges (separated by valleys)	
*	CF10			11. reference 12. also	pres. ;	may be		to the B. Hills, x ft., high	
*	CF11		the pre- sence of wh. on the N. side of the L.V.		pres. (perfect)				31. prevent 32. the expansion of the city of B. in that direction

* CF12	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.31+
		the largest river basin		pres.	be	rise	that of the Bann.	
* CF13		the river		pres.		drain	in the M. Mts.	
* CF14				pres.		flow	LN, the largest lake in the B.I.	31. northwards
* CF15	&			pres.		rise		32. between the Sp. Mts. and the Antrim Pl.
* CF16		the Lagan, a much smaller river		pres.		drain	in the hilly country of C.D.	
* CF17	&	after a circuitous course		pres.				31. north-e to B.L.
* CF18		of the other rivers the largest		pres.	be			32. through the city of B.
								31. the F. (draining N.E. to the lake-like expanse of L.F.)
								32. and the Erne (which collects its waters from the low-lying lands of F.) (and expands along its course to form upper & lower Lough Erne before emptying into the sea)

TABLE V, Text 5 : DESCRIPTIVE

	Th.10	Th.11+	Tr. (T) past	Tr. (M.E.I.I.) be	Tr. (N)	Rh.30	Rh.31+
* CF1	The Tudor period		past	be		not one of church building	
* CF2	the lead & stones of abbeys		past	be			31. requisitioned 32. for the gentleman's seats (that took their place) 33. or the yeoman's farms of the new age
* CF3		11. in the manor houses (now e. where being built) 12. spacious roomsloopholes	past	-	pro-claim	the Tudor peace & comfort	
CF4		11. now 12. the commonest form of large m.h.	past	be		an enclosed court (entered through a turreted gateway..... of bridge)	
CF5		11. it 12. a generation later under E. 13. (when the need for.....minds)	past		became	usual (to build an open ct.-yard with 3 sides only) or (to adopt the E. form)	

* CF6	Tr.	Th.10 every m-h of any pre- tensions	Th.11+	Tr. past	Tr.	Tr. have	Rh.30 a deer park (dot- ted with clumps of fine trees... .growth (the whole enclosed by a high wooden pale))	Rh.31+
* CF7		11. sometimes 12. two parks, one for fallow ...red	11. on hunting mornings 12. the chime of hounds (matched in...bells)	past		chase		31. diminish 32. the arable land of the demesne 33. and sometimes (it is to be feared) the common lands of the village 31. the deer 32. round & round the enclosure 33. (while the gentl men & ladies...horse back 34. (and L.J.G. stayed indoors & rea Plato))
* CF8				past				

TABLE VI, Text 6 : DESCRIPTIVE

	Tr.	Th.10	Th.1+	Tr. (T) pres.	Tr. (M.E.I.)	Tr. (N) start	Rh.30	Rh.3+
* CF1		The R.					with a moral question: (what is the meaning of Justice or Right?)	
* CF2		the Gk. word		pres.	be		a wide one	
* CF3	&			pres.		cover	both individual righteousness & s. morality	
CF4	there- fore		11. the enquiry 12. from the start	pres.	be	concern- ed		31. with both individual & comm-unity 32. both morals & politics
* CF5			11. it 12. soon	pres.		become		31. clear 32. (that the question (that is being asked) is (what is the basis of...obligation?))

CF6	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.3+
		I		pres.	should be			31. why? 32. either law-abiding or good 33. (if I don't feel like it)
			11. I 12. more simply still	pres.	should be			31. why? 32. good
* CF8		the problem		pres.	be	stated	in three stages	
CF9			11. Socrates 12. first	pres.		show	(that the conv. view (that justice is giving due) is inadequate.)	
CF10			11. Trasymachus 12. then	pres.		come in	with (what is a flat denial of theview)	
CF11			11. he 12. as we have seen	pres.	be		a typical Sophist	
* CF12				pres.	be	meant	(to stand as a rep. of a line of thought..... century (which	

CF13	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.31+
* CF14		in the section headings	11. G & A (who remain the chief... dialogue)	pres.	be	said	rejected morality as a sham (& substituted self-interest))	
* CF15		its purpose	12. (After T. has been...silence)	pres.	be	say	(to advance the arg. a stage (by showing (that though morality may be muddled & inadequate) it is unsatisfactory (to reject it as a sham)))	31. (that they are still unsatisfied)
* CF16	&	(what they ask S. (to do))		pres.	be		(to show them (that morality is more than... self-interest))	32. and (that they are going to restate his case for h.)

* CF17	Tr.	Th.10	Glaucou	Th.11+	Tr.	pres.	Tr.	Tr.	put forward	Rh.30	Rh.31+
CF18				11. him						(by stressing the....motives (normally advanced for good be- haviour))	
* CF19			the problem (they put to Soc.)	12. Adeimantus		pres.				to show (that quite apart frommorality is preferable to immorality (right to wrong))	

31. a form of (what was later (to be known as the S.C. theory))

32. arguing (that we are only moral (because (it pays us (or we have to be)) and (that(given the chance) we should all behave badly))

TABLE VII, Text 7 : DISCUSSION

	Tr.	Th.10	Th.11+	Tr. (T) Fut.	Tr. (M.E.I.)	Tr. (N) try	Rh.30	Rh.31+
* CF1		I					(to forestall a misgiving(which may arise in the mind of a reader (who thinks of modern....linguistics in the other)))	
CF2			11. to such a mind 12. the analytical approach...	pres.	might	appear		31. objective & clinical 32. (bent on (destroying the sublime.... of poetry) and (on reducing the study of lit...procedures)
CF3			11. I 12. firstly 13. to allay that fear	pres.	would	suggest	(that the division between arts & sc.is (to be fought rather than accepted))	
* CF4			11. secondly 12. objectivity for its own sake	pres.	be		by no means a goal of science	
CF5			11. in fact (cont'd over)	pres.	can	rely	so much on his own intuition... (that his method	

Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30 of investigation ...lit. comment- ator)	Rh.3+
* CF6	statements of objective fact(eg that ...Queene)	12. a scientist particularly in ling.(if that is... a science) 13.(though object- ivity may be...of science) 11. ling. & lit. crit. 12. to the extent (that they are both concerned with (how a poem communicates)) 11. thirdly 12. insight & understanding	pres.	pres.	pres.	perform	31. much the same task 32. but at a rather different level of abstraction
CF7			be	be		as inane in the domain of style as anywhere else	31. in any human endeavour 32. a much more important goal than (being objective)
* CF8			can be	can be			31. untroubled 32. by the thought (that I may be criticised for (being unobjective..... unlinguistic))
CF9		11. I 12. fairly	pres.	pres.			

Tr.

but

CF10

Th.10

Th.10

11. it

12. (if this book fails (to enlighten and thereby (to sharpen..poetry)))

Tr.

future

Tr.

Tr.

Rh.30

Rh.3+

31. fail

32. utterly

TABLE VIII, Text 8 : DISCUSSION

	Tr.	Th.10	Th.1+	Tr. (T)	Tr. (ME.I.)	Tr. (N)	Rh.30	Rh.3+
* CF1		we		past	be			31. at a dinner part. 32. (when I innocently asked (if anyone had seen a.....the evening before))
* CF2			11. my hostess 12. with the slightest...superiority	past		say		31. oh no 32. (we don't have television)
* CF3	&		11. immediately 12. ev.o. else at the table	past		hurry	(to excuse themselves (for possessing the m.) (by saying (that they only...children) or (they only watched...BBC2)))	
CF4			11. they 12. now 13. (if I had mentioned a newspaper article (they had not read))	past condit. be				31. apologetic 32. even embarrassed (that s.t. had escaped their..minds)

CF5	Tr.	Th.10	Th.1+	Tr.	Tr.	Tr.	Rh.30	Rh.3+
	but	it	11. they 12.(because it came with pictures)	past	be	may be	proud of (having missed it)	
* CF6				can be				31. (that some p. still honestly believe (T.V. is so mesmeric (it can never be more than. wallpaper))) 32. or (that the spun-sugar...clogs the wheels of the brain (so that they ...slow down))
* CF7	but	a mind.... thoughts		can be	can be			31. planted 32. by an evening'sprogramme- changing
* CF8		viewing		pres.	be		not such a pass- ive thing (as my anti-box friends seem to believe)	
* CF9		it		pres.				31. the mind 32. into gear

	Tr.	Th.10	Th.14	Tr.	Tr.	Tr.	Rh.30	Rh.34
CF10			11. it 12. of course	pres.				31. not work 32. (if you don't think)
* CF11	but	I		pres.			think	
* CF12		you		pres.			think	
CF13	so		11. we 12. arrogantly	pres.	should	assume		31. why? 32. (that other people don't)
CF14			11. Perhaps 12. the non-owners 13. (if T.V. could magically be turned into...entertainment 11. I 12. it 13. somehow 14. rather	condit.		chalk up		31. no longer 32. an automatic... plus
CF15			11. they	pres.			doubt	
CF16				past progr.	can be			31. (select the best of T.V.) 32. & (leave the res

*	CF17	Tr.	Th.10	their stand	Th.11+	Tr.	pres.	Tr.	be	Tr.	more extreme than that	Rh.30	Rh.3+
					11. they		pres.		must				31. out of their lives
					12. it								32. altogether
			I				pres.		dare		guess?	(they see it as a threat... but to the safe little world(they are trying(to preserve within...four walls, a place (where you can... no one(to confuse you with facts))))))	31. chosen
				all			pres.		can be				32. carefully
													33. books, newspapers records
													34.(to fit in with a narrow view of life)
													35. not so T.V.(which max...things(you don't like...home) & (throw out...views (that challenge your ...ideas, like those winds(whistling around the...tower))))))

TABLE IX, Text 9 : DISCUSSION

	Tr.	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.31+
* CF1		it		pres.	be		difficult (to find an excuse for those...papers (which have elevated a whore...into s.t.(approaching heroic figures)))	
* CF2			11. The D.E. 12. in a sensible editorial on Mon. 13. rightly	past		argue	(that there are a no. of questions (to be asked about (who actually took the photographs..)))	
CF3			11. that paper 12. (if the N.W. took them (or assisted in it))	pres.	should			31. justify 32. its conduct
CF4			11. there 12. as well	pres.	be		questions for the S.P.	
CF5	&	either of them		past		pay		31. how much? 32. Mrs. N.L. 33. for her curiously similar allegations (that a third.....her clientele?)
* CF6		these papers		pres.	be		habitual peddlars of scandal	

CF7	Tr. &	Th.10	Th.11+	Tr.	Tr.	Tr.	Rh.30	Rh.31+
CF8		(what should be of...concern)	11. their muck-raking 12.(to be fair to them) 13. often -	pres. perfect			in the public interest	31. act
CF9		the fact (that no name was printed (although... in private.))	11. they 12. merely	pres.	be		(why practically every paper.... (even though.... pimp))	32. in the manner (which has come (to be expected of them))
* CF10				pres.	be		no mitigation	
* CF11			11. on the contrary 12. the no. of mins.-(who might conceivably be supposed (to have an interest... service))	pres.	be		not very large	

	Th.10	Th.1+	Tr.	Tr.	Tr.	Tr.	Rh.30	Rh.3+
* CF12			&	pres.	be		(to cast suspicion on all)	
CF13				pres. perfect	can be		not other than intentional	
CF14				pres.	be		very unlikely (that most papers ...such an allegation (if it were made about... ..men))	
CF15				pres.	be			31. why? 32. as such easy & legitimate targets
* CF16				pres.			(that it is not politicians..but ..gov't (which is the target for... smear))	
CF17				condit.				31. rather greater justification 32.(if he cared to claim (that(if any of his ministers... scandal) the mud... greater abandon))

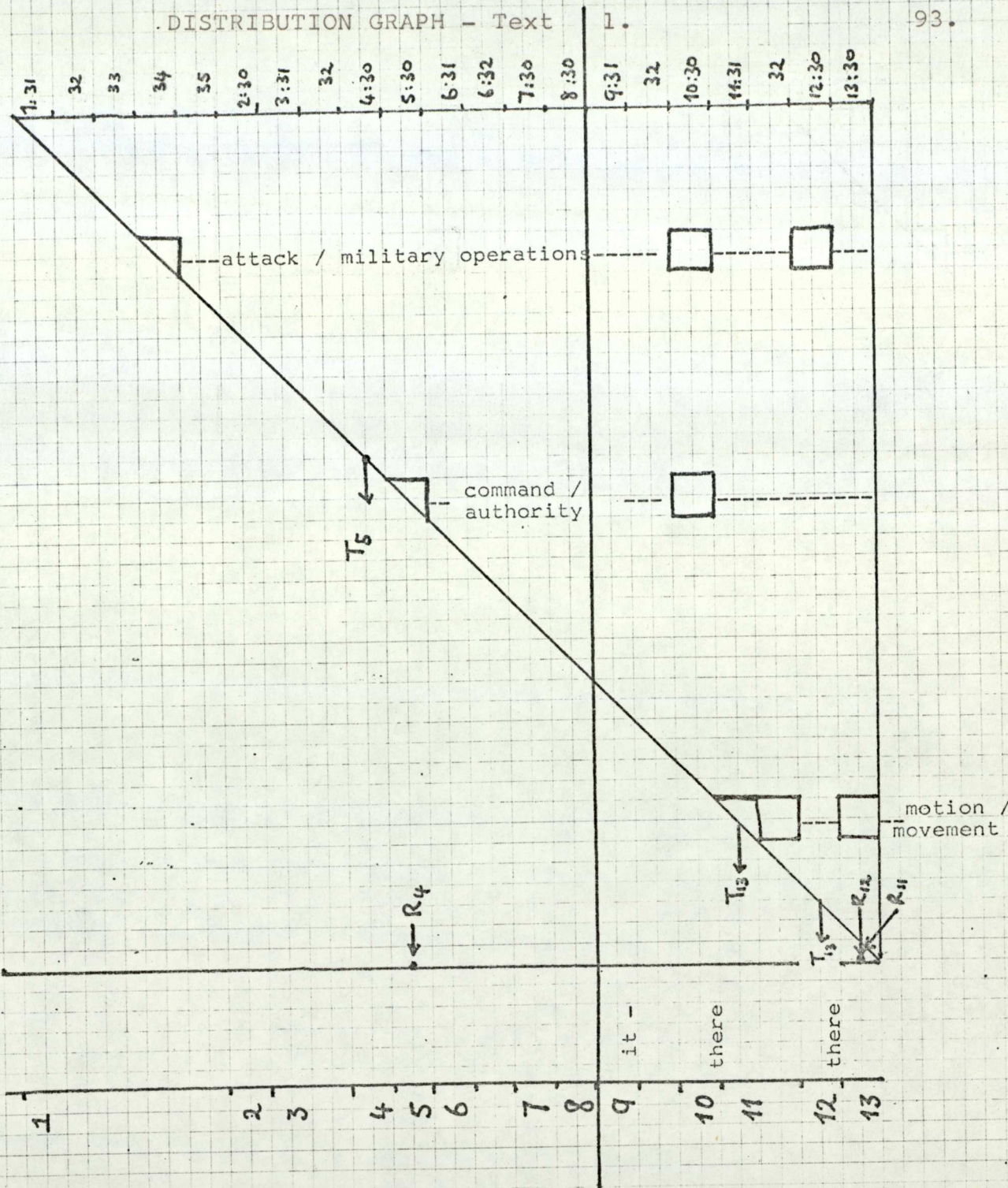
CF18	Tr. nor	Th.10 a very convincing argument	Th.11+	Tr. pres.	Tr. can be	Tr. made out	Rh.30	Rh.31+
CF19			11. the attitude of most...towards pol's 12. generally	pres.		go	for the proposition (that (by giving credence...the last week or so) the press has... its proper function (of being the public... masters)) far beyond the scepticism (which is nec. (to fulfil that function))	
CF20	&		11. the press 12. (altho' the nat. newsp's...for this) 13. in the one area (where there is...life - at local auth'ty level)	pres. perfect	be		slow (to do its duty)	

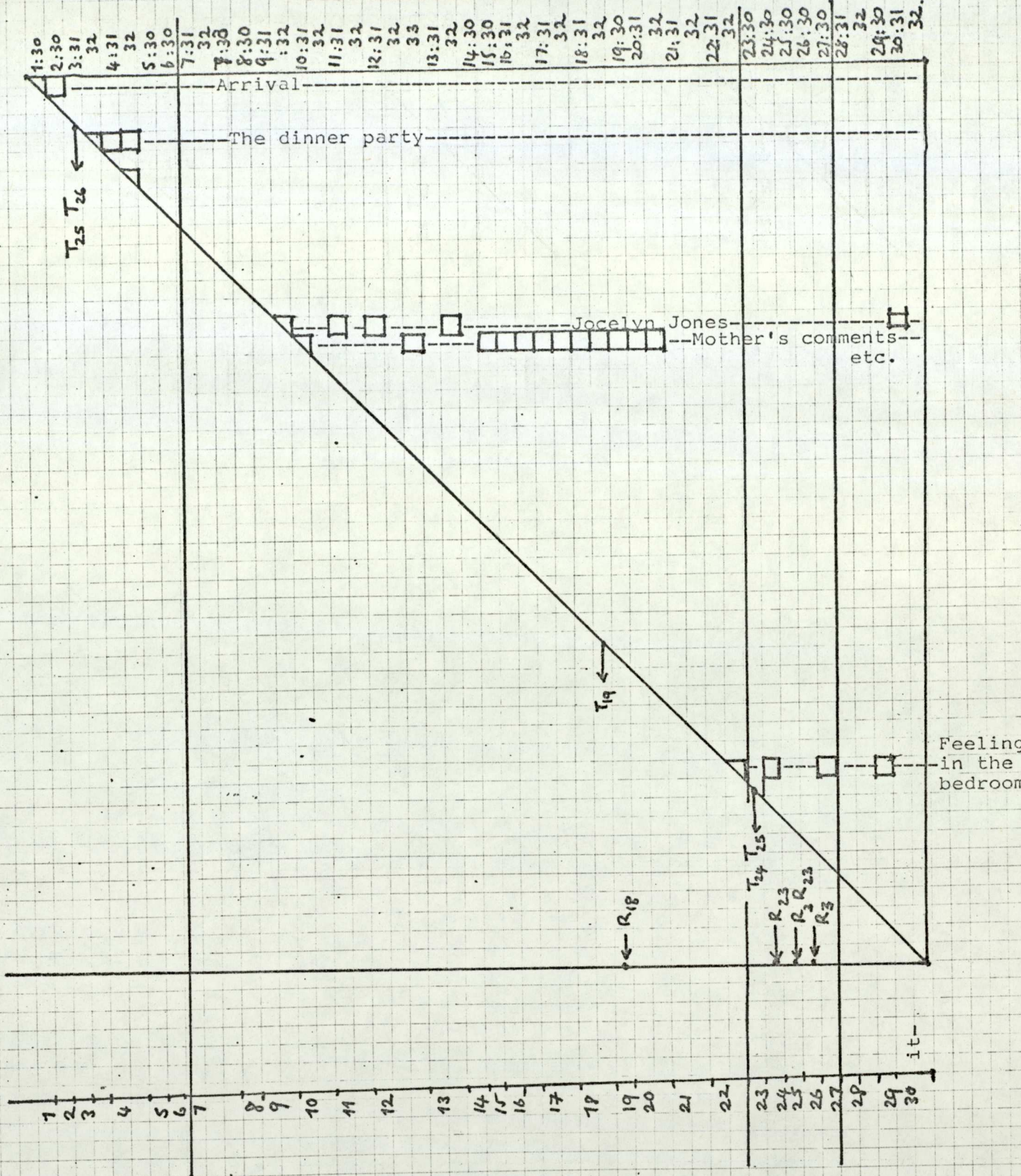
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A P P E N D I X III

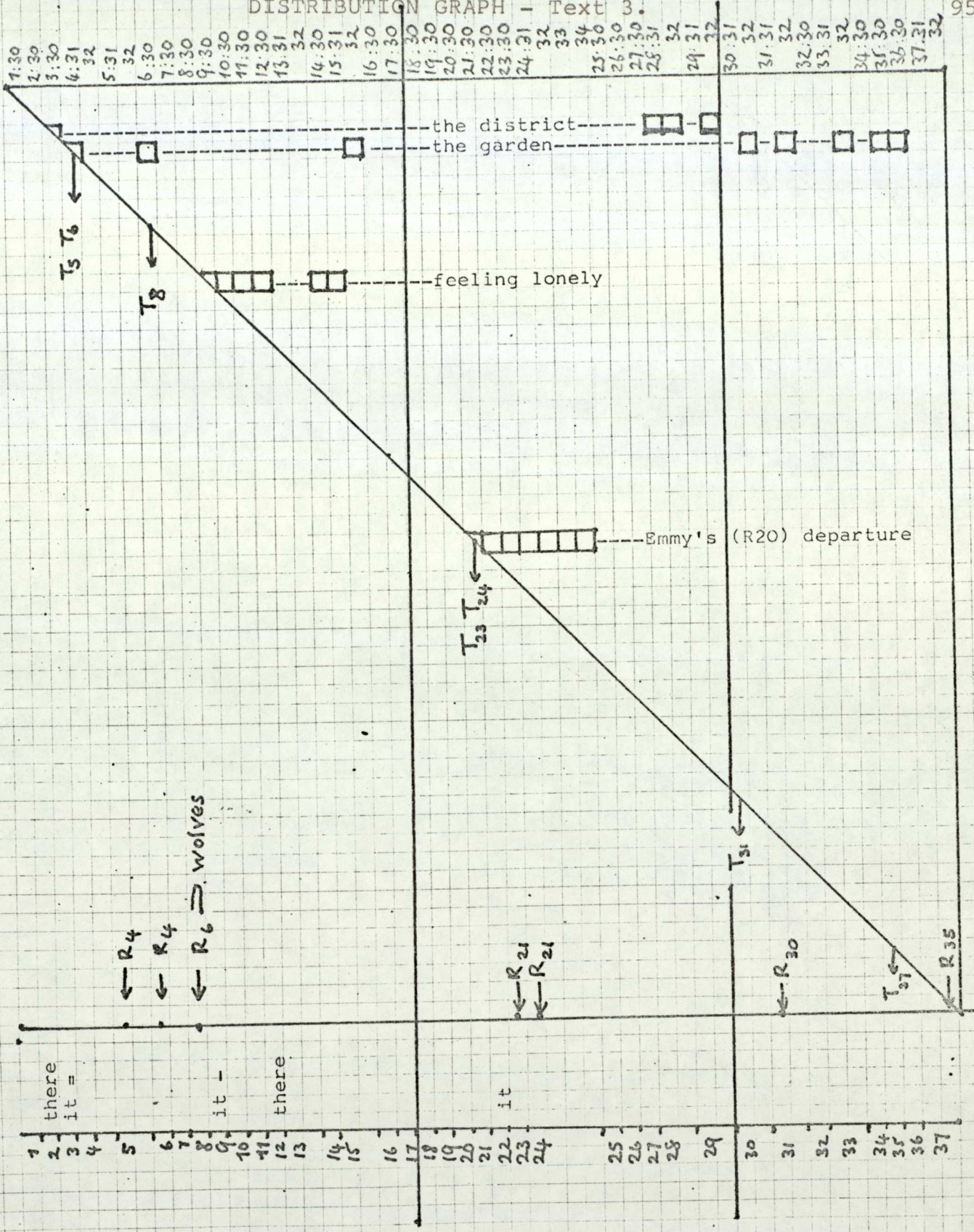
Distribution Graphs of
Variety Texts (Section 2.5.4.)

DISTRIBUTION GRAPH - Text 1.

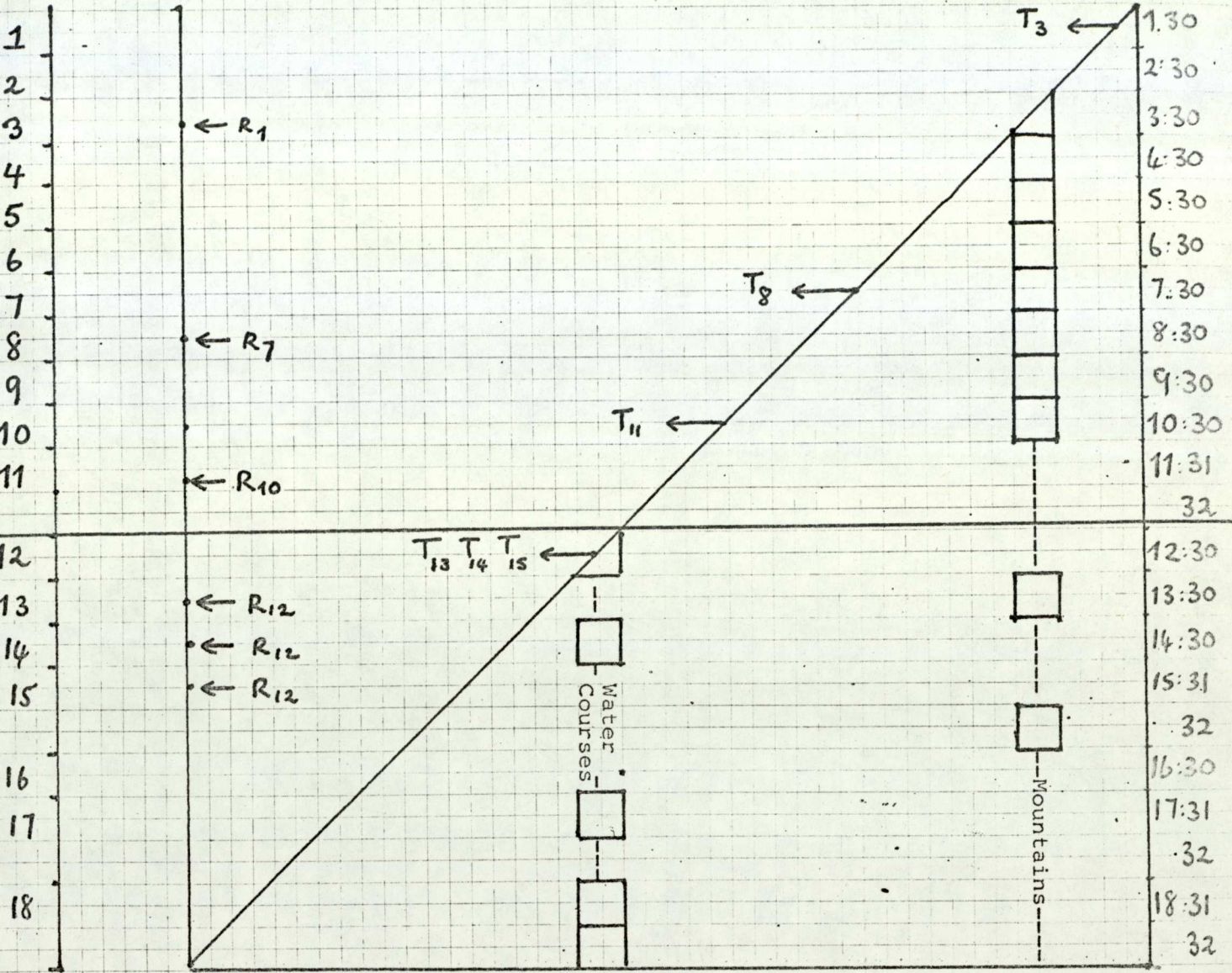




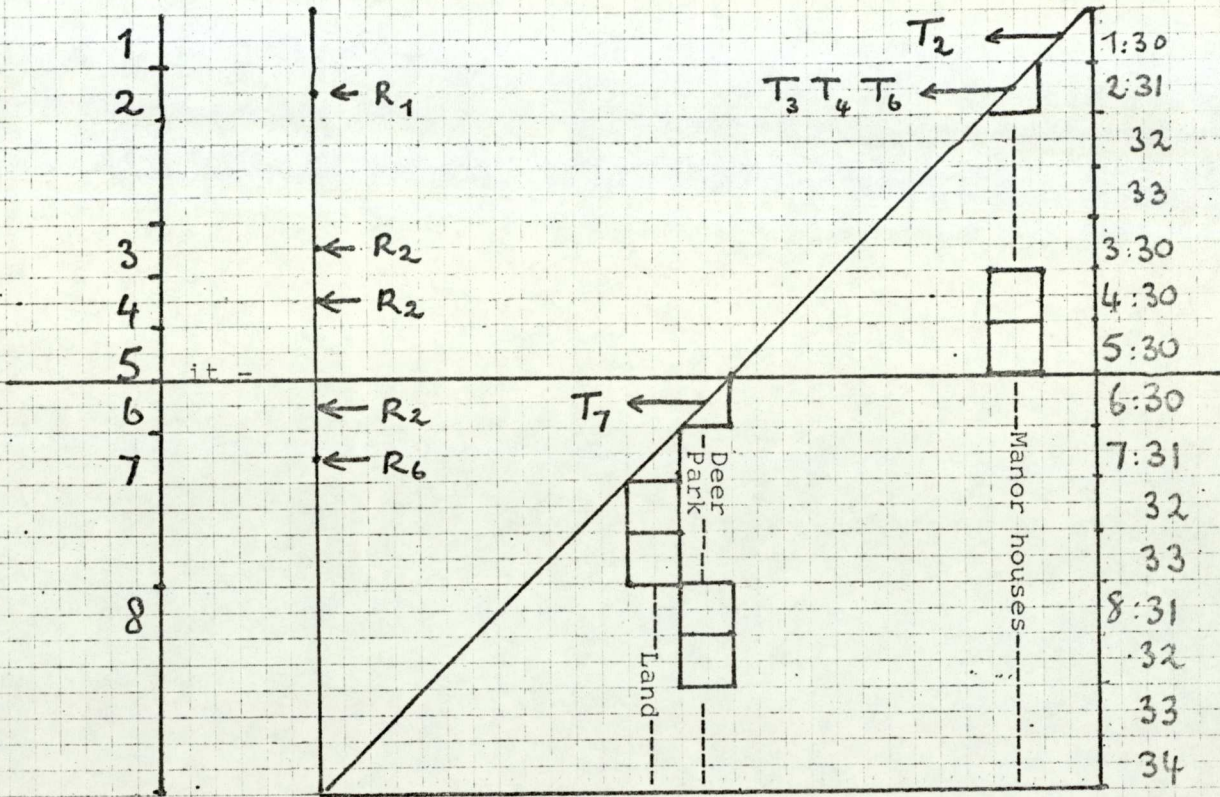
DISTRIBUTION GRAPH - Text 3.



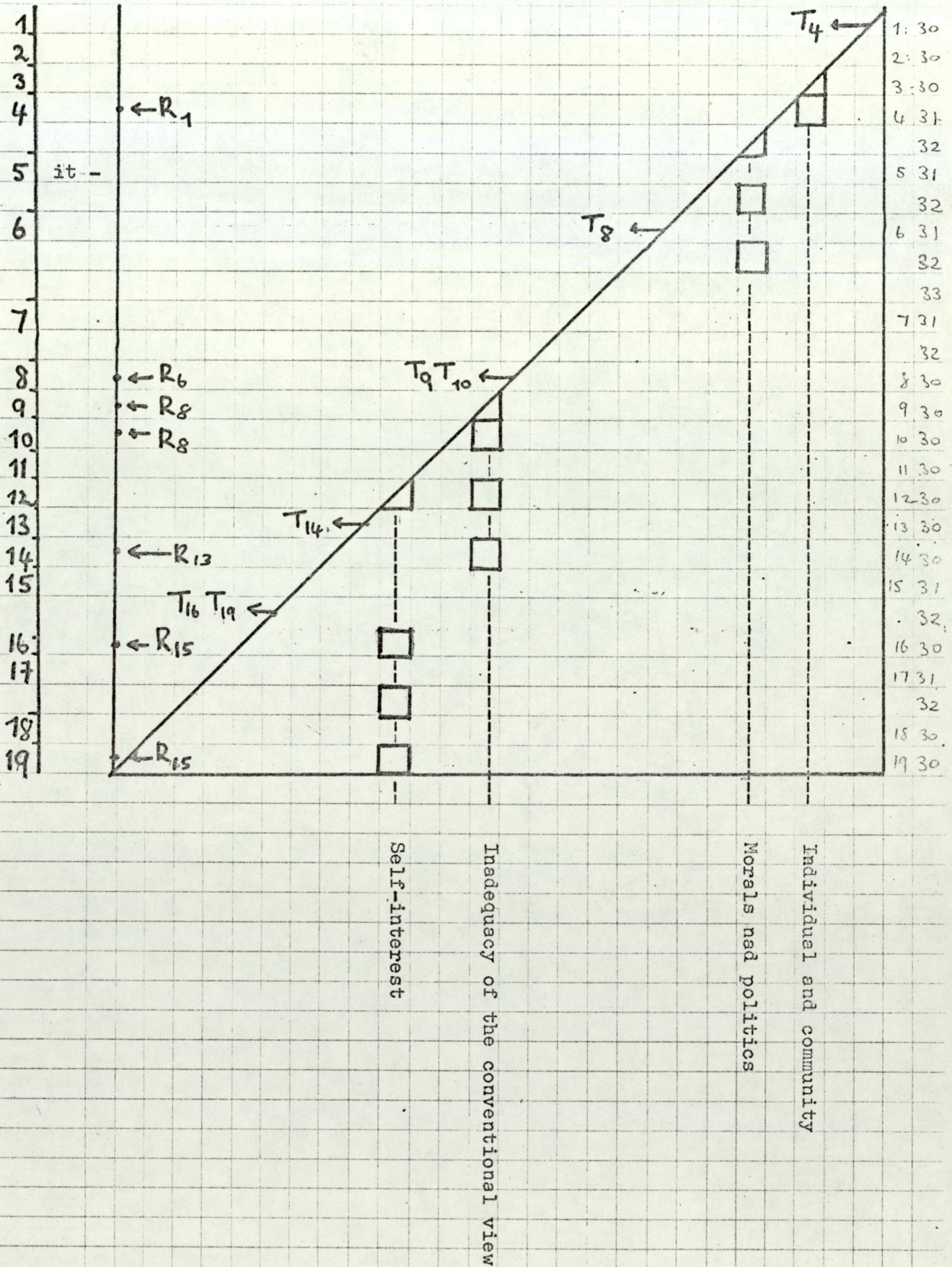
DISTRIBUTION GRAPH - Text 4.

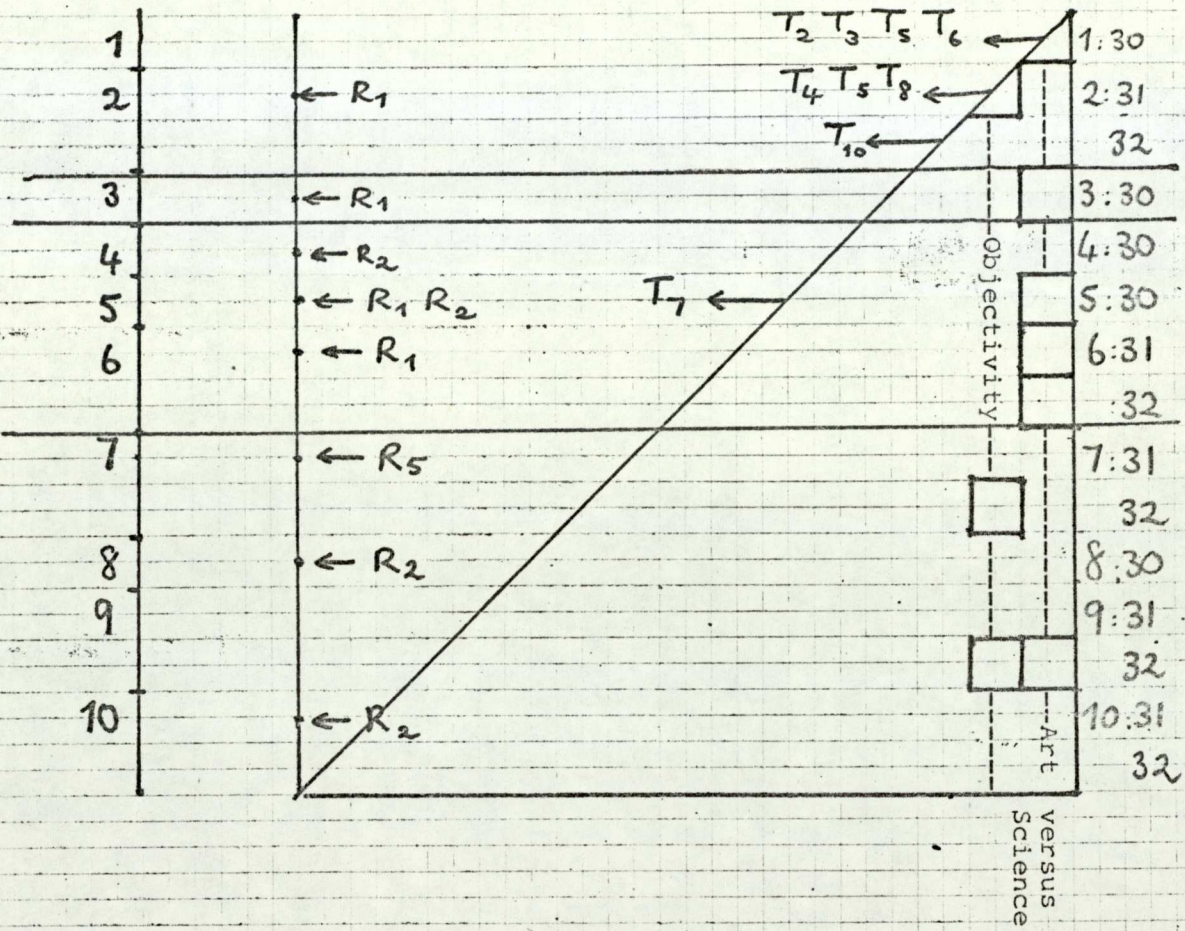


DISTRIBUTION GRAPH - Text 5.

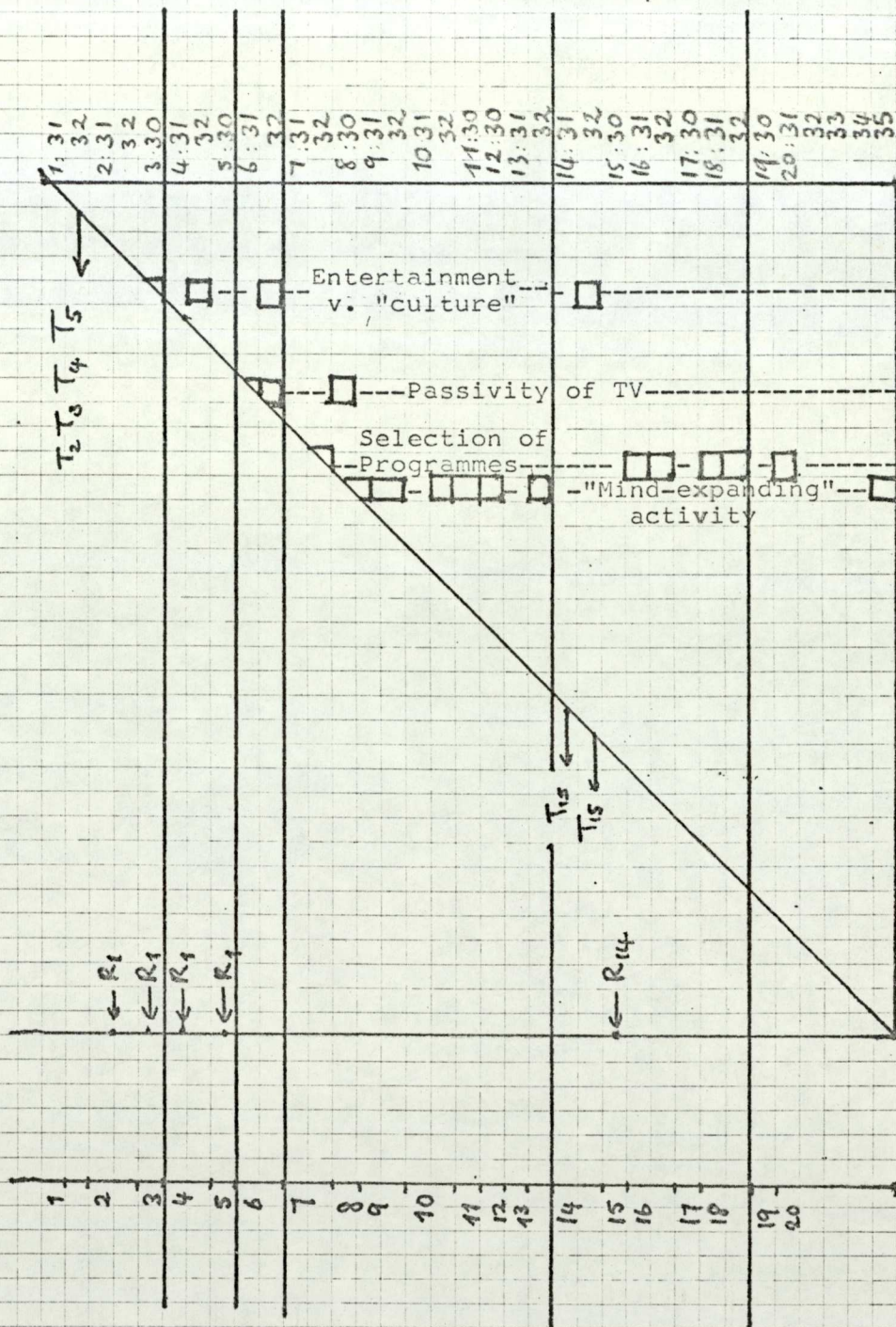


DISTRIBUTION GRAPH - Text 6.

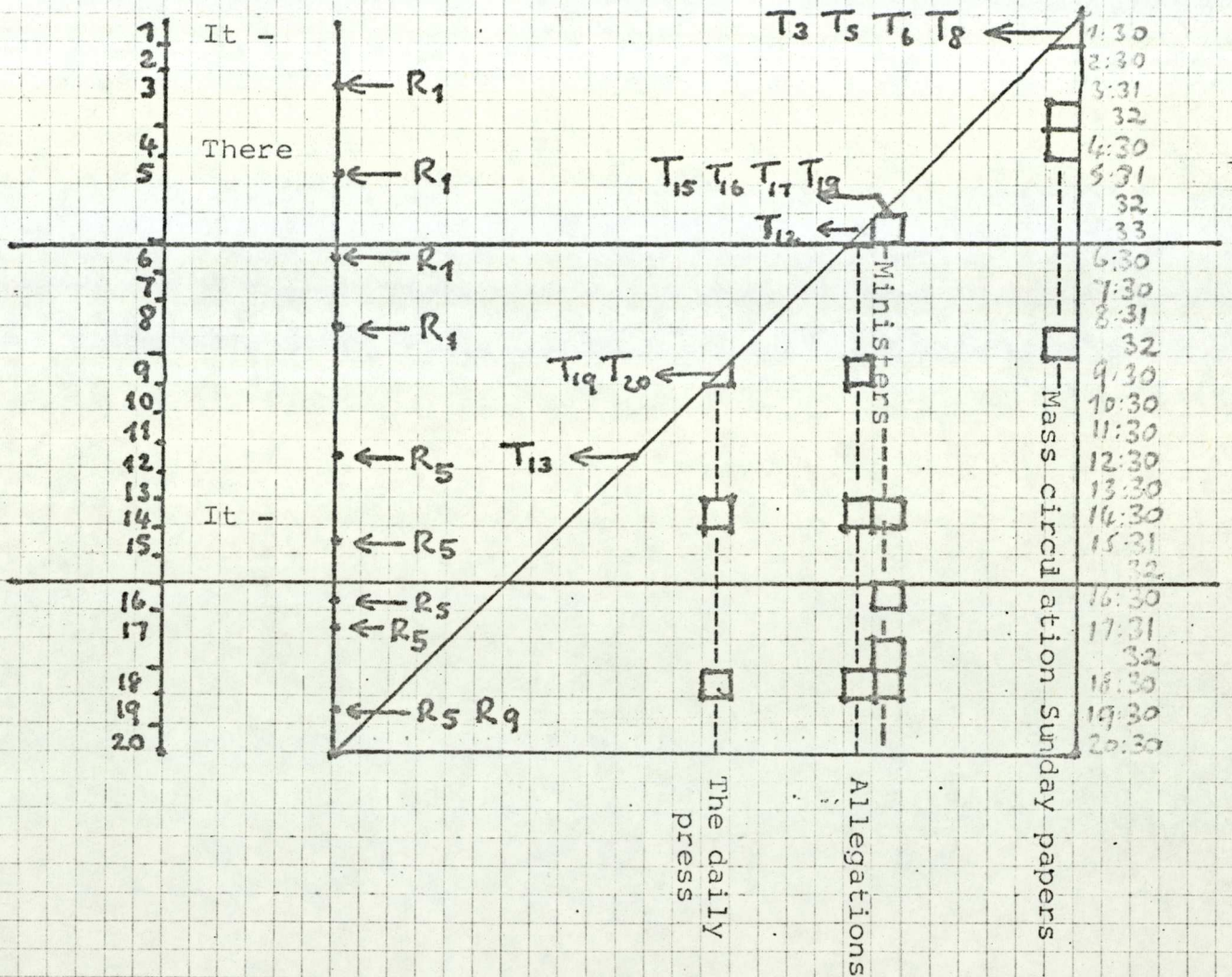




DISTRIBUTION GRAPH - Text 8.



DISTRIBUTION GRAPH - Text 9.



A P P E N D I X I V

Supplementary Exercises in the
Teaching Strategy (Section 3.5.)

The supplementary exercises listed below concentrate attention on certain F.S.P. phenomena in the target language which, in a text for translation, may occur only once or twice. The instructions for each exercise form the basis of this final appendix, though in some cases, comments and examples are added. It will be noticed that the exercises pass from a type focusing on native language phenomena to those requiring use of the foreign language alone. They may thus be employed at appropriate moments of the learning programme mentioned in 3.5. above.

Exercise 1. Change the word- order of the following sentences so that the rhematic position is filled by that element which answers the "contextual" question.

contextual question

- | | |
|---|--|
| 1. What exists? | Una afinidad grande existe entre nuestros espíritus. |
| 2. Who told you that? | Pedro me lo ha dicho. |
| 3. What did the subject do to the object? | Compró el castillo de Pedraza por catorce mil pesetas. |
| 4. What did he do? | Puso los muebles del comedor en el hall. |

Daneš (1970b, p.11) has observed that, "it is possible to assign to any sentence a set of wh- questions, representing all possible types of context in which the given sentence is applicable, and consequently revealing all possible F.S.P. structures which it can acquire." Such F.S.P. structures are, in Spanish, reflected in varieties of word order, hence the above exercise.

Exercise 2. Draw 12 columns on a sheet of paper and number them thus: 30, 31, 32, 33, 10, 11, 12, 13, 14, 20, 21, 22. Columns beginning with the digit 3- are for rheme entries, 30 being for those instances when there is only one rheme in the sentence, 31, 32, 33, when there is more than one present, the highest figure representing rheme proper. The same applies to the thematic entries in columns 10, 11, 12 etc. Columns with 2- are for verbal elements where these are not considered rhematic, eg. time and modal auxiliaries, copulas, verbs of appearance on the scene, etc.

Now look at the following short paragraph and:

- a) establish the communicative fields.
- b) show in the columns the communicative dynamism of each element of the fields:

"La pared donde cuelga la obra Regoyos no tiene más de seis metros. El cuadro desplaza una mínima parte de ella, y sin embargo, me presenta un amplio trozo de la región.....etc.

When you have thus analysed the paragraph, circle those linguistic features which you consider typical of thematic or rhematic elements

Exercise 3. The following Spanish questions show instances of OV word order. What semantic feature do you find in common a) to the objects?
b) to the verbs?

"Tengo capilla, tengo altar, tengo flores,
hasta velas tengo."

"Con mujeres no se puede viajar. ¡Nueve maletas
traemos!"

"¿Qué catarrazo tengo!, cuatro pañuelos llevo
desde esta mañana."

"Material para el museo había suficiente."

"Peseta y media he sacado hoy. Vamos a cenar."
etc.

Now translate the above sentences into English
marking the rhemes in as many different ways as
possible.

Exercise 4. The following Spanish sentences give an indication
of the variability of Spanish word-order compared
with predominant SVO in English. Translate them
into English using SVO in every communicative field
but maintaining the communicative dynamism of the
elements:

1. "Dirige las maniobras el General Hoge"
2. "Más serio está el toro"
3. "No habrá en cada calle un mancebo tocando la
guitarra"
4. "Pero tendrán, sí, esos imaginativos viajeros
un panorama de montañas."

etc.

You will notice that the above sentences are
quotations taken out of context. They must now
be provided with a context of your own invention
(written in English) that justifies the above order
and the devices you have used in your translation.

The examples in the above two sections, as in section Exercise 1., are taken from Anna Granville Hatcher's "Theme and Underlying Question; Two studies in Spanish Word-Order", which appeared in Word X11, 1956 (Supplement) and where many more - "Hundreds of them", to use her own words - are to be found. Sample answers received to part one of Exercise 4. as follows:

1. The manoeuvres are directed by General Hoge.
2. The more serious of the two is the bull.
3. You will not find a young man playing the guitar in every street.
There will not be in every street a young man playing the guitar.
4. What these imaginative travellers will have is a fine view of the mountains.

The following contexts were provided for part two:

"This month, the Spanish navy is making (sic.) manoeuvres in Cartagena in which three thousand people and a great number of ships are taking part. The manoeuvres are directed by General Hoge."

The tourist will find in Spain many typical things; flamenco, bullfights, sombreros, though he won't see young guitar players in every street.

Exercise 5. This exercise uses the same text (or texts) as were presented for analysis in Ex..2. The instructions now given are:

Translate the following passage into English and then perform the same type of analysis on your English version as you have already done on the Spanish original. Such an analysis should demonstrate that the texts have the same relative F.S.P.

The qualifying word "relative" in the above instructions is necessary, since, as Firbas has pointed out in his study of "The Communicative Value of the Modern English Finite Verb" (Brno Studies in English, Vol 3, pp. 79-104:1967) the translator must bear in mind the normality of the chosen patterns in the target language, even though this may require a completely different syntactic pattern from that of the original. At the same time it will be noticed that the communicative dynamism of the individual sentence elements relative to each other is maintained in both texts, so that the "thematic progression" is identical.

Exercise 6. This exercise is a variant of the traditional sentence joining exercise, and proceeds as follows:

"The ten sentences below have been written in a disordered sequence and you have to reconstruct the paragraph. Before doing so, however, perform the following operations:

- i) Underline the rhemes of each sentence as they now stand.
- ii) Arrange the sentences in what to you appears to be correct order.
- iii) Underline the thematic elements in each sentence.
- iv) Combine the sentences into a fluent paragraph.
- v) What cohesive features have you used to replace which themes?
- vi) Have you retained all the original rhemes?

1. The hawk thrives in hot, dry climates and is found mostly in plains regions.
2. The falcon, however, lives in the higher, colder regions of the world.

- 3. They differ also in their predatory methods.
- 4. The hawk and the falcon are both birds of prey, but they have very little else in common.

etc.

Exercise 7, Draw diagrams illustrating the T-R nexi in the following paragraph.

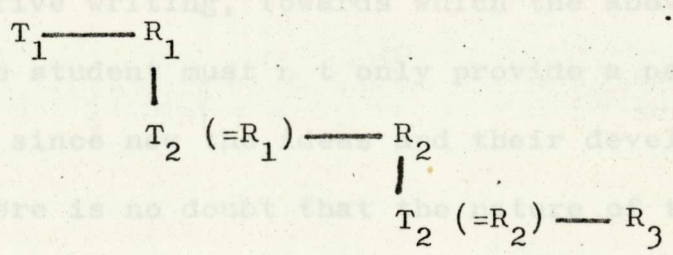
"Horses we born to live in open spaces, and these they have in abundance on Mr. Morton's reserve. Here, not a fence is to be found. The many different races of horses live without problems...."

etc.

Write a text of your own with the same T-R pattern beginning:

".....(book title).... has proved to be a best-seller, and this....."

Discussion of T-R nexi appears in Danes's already mentioned work, "F.S.P. and the Organization of the Text" The diagram required would be of a type already explained in classes previous to the exercise constructed in the following way: (after Danes)



Exercise 8. Listen to the following sentences in spoken English where the intonation pattern indicates an unusual ("marked") positioning of the rheme. Devise methods of writing these sentences (without using