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DISCOURSE ANALYSIS

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Аннотация

Мазкур ўқув қўлланма олий таълим муассасалари бакалавриат босқичининг 2-курс талабалари учун тавсия этилади. Қўлланмада берилган материаллар аутентик характерга эга.

Аннотация

Данное учебное пособие предназначено для студентов вторых курсов бакалавриатуры вузов под руководством учителя. Материал, включенный в сборник, носит аутентичный характер.

Annotation

The present manual "Discourse analysis" addresses to sophomore students with the English language specialty. The manual's material aims at development of the EFL learners' competence in the context of the given topics. Materials in this manual are authentic.

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PREFACE

Mastering a foreign language, especially, the English language is the key to access the new period of globalization in education. Education is becoming global and both learners and teachers are now able to pursue their further education and academic careers throughout the world.

In Uzbekistan, the attention to the education system is increasing rapidly and it has demanded creation of the qualified teaching materials with knowledge of foreign languages.

The present handbook in teaching discourse analysis (DA) has been prepared for teachers and students in the linguistic universities and it will be useful for them to study frequently the materials on discourse analysis. Moreover, the handbook is intended for a wide range of students of the English language faculties and to all those who are interested in the trends of the ELT as specialty.

The handbook contains terms of discourse analysis (DA) and one can see Uzbek and English comparisons in the given contexts.

The author is grateful for reviewers who provided their comments and suggestions on earlier versions of this handbook.

I hope you will find that this small handbook was welcomed by many teachers and students and will be useful for them.

What is DISCOURSE?

Dear students,

This year you are going to study "Discourse Analysis" (DA). You may know that words in dictionaries sometimes have different meaning from what they have in a context, and you may discuss how to predict their meanings from the context, how to learn them through the context.

The term "Discourse" can be completely new, unknown to your mind; however, it is all about language, and you will find that it has been already familiar to you just from the first day you learn the language.

Discourse Analysis is closely connected with Grammar, Vocabulary and Phonology. During lessons, we will focus on different language issues such as, simple and complex sentences. Our aim in this handbook is to come to an understanding what is discourse, and why learners as well as teachers need discourse analysis.

DA (discourse analysis) deals with language awareness and through it you may develop language competence. Language awareness is considered to be one of the important areas in learning the language, it helps learner to understand how the real language works and how "real people use real language".

The phrase "how language works" stands for different ideas, e.g. Did you ever come across with the questions why English people speak differently, why the language which we use in the classroom is different from what we hear in movies or from native speakers? Does it mean that in order to learn English we have to go abroad or have real native speaker as a teacher?

When we read a newspaper in the English language, it may not be clear for us and sometimes students may utter, "I don't get anything from reading it". If you have such concerns, DA will help you to be informed about genres and their specific features.

If you want to produce a good piece of writing in English, e.g. composition, you must be familiar with English writing style. It is obviously different what we have in our native language.

The language, which we have in our texbooks, is different from the one we have in newspaper and magazines. Undoubtedly, it is a question of authenticity. Let's take the first as an artificial and second usage real.

According to McCarthy, the author of the book Discourse Analysis for Language Teachers, artificial can be useful for teaching purpose, to simplify complex language. Thus, textbooks contain semi-authentic or adapted version of real English, to help learners to understand it. Good learner of English knows how the natives use their language in order to achieve communicative competence.

At the University, you are not just learning the language you will be a teacher of English or specialist in ELT. In order to get prepared different questions of your learners about English language you need to develop ideas about how the language works; e.g., Why English people say "I have breakfast but not I eat breakfast".

To be a good language teacher, we have to be familiar with forms and functions as well. As you may be already familiar with the term "form" from courses of Linguistics,

it means the form in which language appear (sounds, words, written symbols etc.) Why do we have different forms in order to communicate effectively?

We say "bola" and "bolacha", the first shows the neutral (oddiy) way of addressing but the second one shows the diminutives (erkalash). Thus, to become good user of the language we need to learn the links between form and function, i.e. how to use the proper word in appropriate context.

"How can I help you" British people say, we understand it as somebody's willingness to help, because we know the key word "help". However, in real English it is natural way of exchanges and in Uzbek "tinchlikmi?", "nima ishingiz bor?" might be the exact translation of that utterance.

Is learning a foreign language difficult? Yes and No. Yes, because we are not clearly aware about its discourse (language in use). No, because it is not memorizing of great amount of new words and grammar rules, which most of the learners proceed while their studies, it is simply we have to observe (real language), compare (with our mothertongue - Language 1) and practice (use the language for communication).

§ 1. TEXT AND COHESION

Think back over your day. How many **texts** have you engaged with? And what kind of texts have you engaged with?

Some of the texts are **Receptive** - because you made them listen (**e.g.** while having breakfast on a radio or television.)

Some of the texts are **Productive** - because you produce them (**e.g.** speak with your parents, sibling or friend on a phone.)

Just to give you an idea, here is how our day started*:*

- radio news (spoken, deceptive);
- two pages of a novel (written, receptive);
- reading and responding to e-mails (written, interactive);
- listening to programme details on radio (spoken, receptive);
- making shopping list (written, productive);
- consulting reference books on discourse analysis (written, receptive);
- writing this paragraph (written, productive).

Well, probably so many that impossible either to recall them or to list them, especially if you include spoken text.

ACTIVITY 1. TEXTS or **NON-TEXTS?** Work in groups:

I. Look at the following extracts. Which of them do you consider as texts?
A.
1. For the perfect cup, use one tea bag per person and add freshly drawn boiling water.

Leave standing for three to five minutes before stirring gently. Can be served with or without milk and sugar.

2. Umid thanks for sending me discs.
3. The university has got a park.
   It has got a modern tram system.
   He has got a swimming pool.
   I have got tickets for the theatre.
   Italy has got some beautiful beaches.
   She has got a good view from the window.

B.

1. Dilnoza gets up late and has a shower. She doesn't have breakfast. She goes to work by car. She gets to work at five to nine. She uses the lift. At eleven o'clock she has a black coffee. Dilnoza has lunch at half past one. She finishes work at six o'clock. Then she goes to an English class. She gets home late. After that she watches TV. She has dinner at eleven o'clock. She goes to bed very late. Dilnoza is very stressed. Do you live like Dilnoza?
2. I like a pumpkin.
   Go towards the 21st century.
3. You are now entering the human heart.

II. Discuss within your groups. Are they **Text** or **Language Events**? Analyse the extract from the following criteria. Which of them:

   - are self-contained;
   - are well-formed;
   - hang together (i.e. they are cohesive);
   - make sense (i.e. they are coherent);
   - have a clear communicative purpose;
   - are recognizable text types;
   - were appropriate to their contexts of use.

   Through your writing lesson you already build up your own interpretation of the word **COHESION**. Let's look at the **extract A** again.

   1. The university has got a park.
   2. It has got a modern tram system.
   3. He has got a swimming pool.
   4. I have got tickets for the theatre.
   5. Italy has got some beautiful beaches.
   6. She has got a good view from the window.

   Initially, it looks as if this is setting out to be a connected piece of text - The **it** of **Sentence 2**, looks as if it refers to **the university** of **Sentence 1**. These expectations are

dashed, however, by the mention of a **tram system**, universities seldom, if ever, have their own tram systems, modern or otherwise.

And by **Sentence 3**, we are in no doubt that what we are reading is series of isolated sentences, whose only common element is the grammar structure **have got.** The fact that the sentences are numbered is, of course, a dead give-away. In fact, they could be re-arranged in any order without disturbing the integrity of the exercise.

Thus, we can not say that **extract A** is **a text** because there is no **cohesion.**

ACTIVITY 2.

A. Read the note, consider that it is pinned on a professor's door: "Sorry I missed you. I am in my other office. Back in an hour."

What do you think who is adressee? What time was the note written?
Where is the location of the other office?

B. Discuss with your patner and share your guessing with the whole class. Speak about why it was difficult to interpret.

It is clear that on their own many sentences and utterances hard to interpret.

Take this example: **That's his.** As a sentence it is grammatically well formed but you can't make much sense of it without reference either to what preceded it, or to relevant features of the immediate context (or both) on their own the pronoun **that** and **his** lack referents:

That what? His what? As it happens, the sentence that immediately precedes - **That's his** (in the text from which the text is taken) doesn't help us much either – **No man does**.

Here the verb **does** tells us nothing since it is clearly standing in (or substituting) for some previously mentionned clause. Let's look at the sentence that procedes - **No man does. That is their tragedy.**

Once again it is not clear what the word **that** and **their** refer to. These sentences even in combination, fail to deliver a satisfactory meaning. It is only when we add the first sentence of this sequence that we are able to make sence of the sequence as a whole. (It comes from **The Importance of Beeing Earnest,** By Oscar Wild.)

All women become like their mothers. That is their tragedy.
No men does. That's his.

Refering expressions like **that, their, his**, and substituting words like **does**, make connection across sentence boundaries and in this waythey help make a text **COHESIVE**. A text is **cohesive** (or it has **cohesion**) if its sentences are linked, and one

aspects of **Discourses Analysis**, therefore, is the identification and the description of **cohesive devices**. These are the ways that words and grammar are used in order to link sentences. There are a number of ways that texts are made cohesive, and these cohesive devices (also called linking devices) are traditionally classified at the level of lexis, grammar and discourse (or rhetoric). These include:

A. Lexical cohesion
   - repetition of words, or words from the same word family (**e.g. coherent, cohesive, cohesion**) or use of synonyms;
  - use of general words (like **the place, the girl, the facility**) to refer to something more specific that is mentioned elswhere;
   - use of words from the same thematic field (e.g. **text, readers, written**);
   - substitution of previously mentioned words with (**one / ones**);
   - ellipsis or previously mentioned words (i.e. leaving a word out of because it can be recovered from the previous text, as in **That's his**).

B. Grammatical cohesion
   - reference device especially **pronoun** (**it**) and **some determiners**;
   - substitution of previously mentioned clause elements with **do /does** or **so /not**;
   - ellipsis of clause elements;
   - linker, such as **therefore, what's more, then and etc.**;
   - parallelism, sentences that "echo" structure of previous sentence.
In conclusion, identifying a text is quite challenging. However, with the help of the cohesion, it is an easy process.

§ 2. COHERENCE

In the last lessons we looked at the way a text hangs together - how it is "made cohesive". But a text needs to do more than simply hang together. It also needs to make sense. In this lesson we will look at the relation between this sense-making quality (a text's **coherence**) and its internal cohesion.

To do this may help to unravel a text in order to demonstrate that its coherence is more than simply a function of its cohesive ties.

ACTIVITY 1. Individual work

A. Read short text from a children's encyclopedia. The sentences have been rearranged. Can you sort them into their correct order?

1. Two years later his father took him to play at concerts in the great cities of Europe.
2. Mozart wrote music, opera and nearly 50 symphonies.
3. The Austrian composer Mozart was a musical genius.
4. He worked hard but earned little money and died very poor at the age of 35.

5. He began writing music at the age of five.

B. What **linguistic** (and **non-linguistic**) clues did you use to help you do the task? Justify why you think this is correct order. e.g. chronological info.

ACTIVITY 2. Group work

A. The following **text** is a notice in a London underground station. Find the function of the text. What the writer seems to be saying it?

Going to Covent Garden

Covent Garden station gets very busy at weekends and in the evening, but you can avoid the crowds by walking there from Holborn or Leicester Square. The short walk is clearly signposted above ground and maps are on display at both stations.

B. Read the following definition of **COHERENCE.** Find the differences between **COHERENCE** and **COHESION**.

www.educba.com
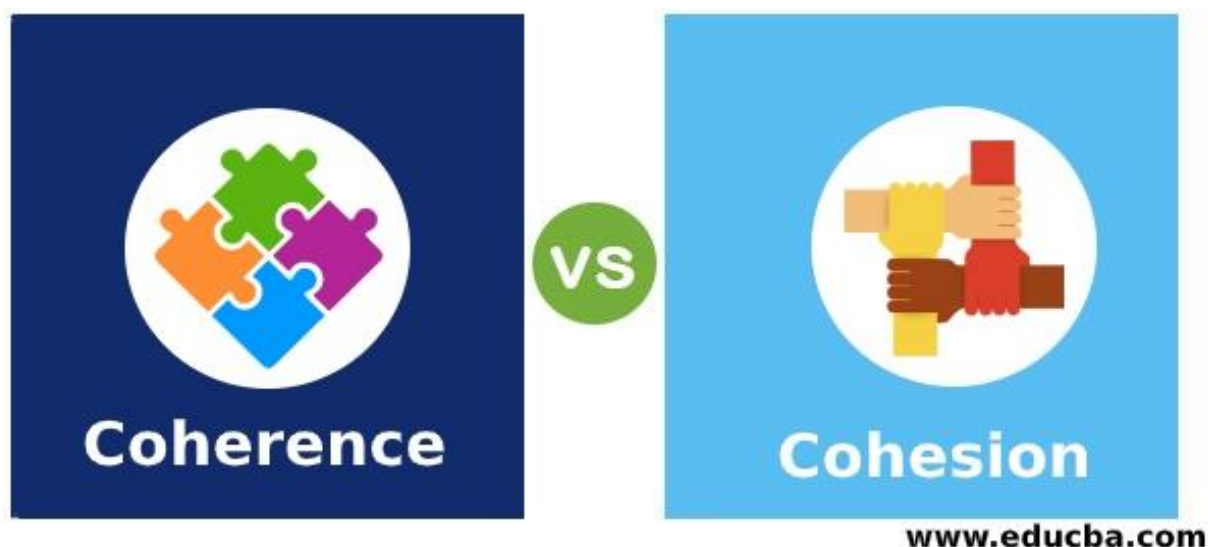
Cohesion, as we have seen, is a surface feature of texts. A text can be **cohesive** but it may not be **coherent**. Coherence results from the interaction of the reader and the text. A good writer will, of course, use **cohesive device** to make the text easier to follow, i.e. to make the text more **coherent**. But if the text is basically nonsense, no amount of **cohesive devices** will make it **coherent.**

Readers have certain expectations of a text, and of how meaning is likely to be developed from one sentence to another. When these expectations are met, then the text will seem coherent. **Coherence** is thus achieved when the reader can easily understand

what the text about, when the text is organized in a way that answers the reader's questions, and when the text is organized in a way that is familiar to the reader.

Coherence is a quality that the reader derives from the text: it is not simply a function of its cohesion. Even quite cohesive texts can be nonsense, as in above invented example. (see. **ACTIVITY 1**)

Cohesion, then, is a surface feature of texts, independent of the reader. **Coherence**, on the other hand, results from the interaction between the reader and the text. This is not to say that cohesion and coherence function independently.

Writers intentionally use cohesive devices with the aim of making their texts easier to follow, i.e. more coherent. But if the text is basically nonsense, no amount of linkers will make it coherent. Unfortunately, a lot of student writing reflects an over-dependence on the **cohesive "trees"** at the expense of the **coherent "wood"**.

First, though, we need to consider what exactly makes a text coherent - or, rather, what **helps** make a text coherent.

ACTIVITY 3. Work in small groups

A. Match the two halves of these short authentic texts. What is the logical relation between the two parts of each text?

1. Shares in Safia, the Uzbek bakery group, fell by more than 50% after a three-day suspension.	**A.** Pool, brook, stunning views, lush groves, comfort, privacy.
2. Doctor went to Samarkand in a shower of rain.	**B.** They may be recovered via the lodge on payment of the current fee.
3. Magical Muynak: modernized farm house in medieval village.	**C.** Add spice paste and stir well.
4. Bicycles parked other than in the racks provided are liable to be impounded.	**D.** The company had been plagued by apparent balance sheet discrepancies.
5. Boil water in a saucepan.	**E.** We are blocking the pavement. Thank you.
6. To all smokers: Please cross the road to smoke.	**G.** He stepped in a puddle right up to his middle and never went there again.

B. Then identify the relations in the texts according to the following definitions:

- **additive,** the second sentence gives details about, or **specifies**, the statement in the first sentence. This movement, from general to specific.
- **adversative,** the second sentence, in claiming to solve the problem stated in the first, makes a contrast that could have been signaled with **however**.
- **causal,** the second sentence provides a reason for the situation or request mentioned in the first.

- temporal, the chronological order of events (**and then** ...) is implied, rather than explicitly stated. Note that when two past tense sentences are placed together, and in the absence of any other evidence, we assume that the first happened before the second, as in **Aziz sang a song**. **Aziza told a joke**.

THE MICRO-LEVEL and THE MACRO-LEVEL

The issue of coherence is usually approached from two perspectives: the **micro-level** and the **macro-level**. At the micro-level, readers have certain expectations of how the proposition (i.e. the meaning) of a sentence is likely to be developed in the sentence or sentences that follow it.

When these expectations are met, the immediate text will seem coherent. At the macro-level, coherence is enhanced if

a) the reader can easily discern what the text is about;
b) the text is organized in a way that answers the reader's likely questions and;
c) the text is organized in a way that is familiar to the reader.

HOMETASK:

The following text lacks unity because some sentences do not contribute to the main idea or they are not coherent. Cross out any sentences that do not contribute to the unity:

Many parents fear the time when their children reach adolescence. When that time does come, some parents are afraid to give their children freedom to make choice. These same parents do not admit that their children have any ideas or feeling that is valid. Many adults like to look back on their own childhoods. Pets are often remembered fondly. Conflicts between parents and children are bound to develop. Some conflicts of course are a sign of healthy development within the family.

Psychologists say that the parents shouldn't be fearful when teenagers challenge authority. Challenging authority is a normal part of the maturing process. Adults without children have none of these concerns. The need for privacy is also normal during adolescence and should be respected and not feared.

On the other hand, when the right moment comes along and a teenager wants to talk, parents should not miss the chance. Sometime teenager and their young brothers and sisters fight continually over the most trivial things. Most important of all is the need for parents to be sensitive to the feeling of their teenagers.

Remember adolescence does not last for a lifetime, but a good relationship between parents and child can!

§ 3. CHARACTERISTICS OF GENRES IN WRITTEN DISCOURSE

The type of discourse, which is dependent on a particular setting, which has distinctive and recognizable patterns, and norms of organization and structure is identified as genre.

Genre	Purpose	Genetic structure	Dominant Language features
Narrative	to amuse / entertain the readers and to tell a story	1. Orientation 2. Complication 3. Resolution 4. Reorientation	1. Using Past Tense 2. Using action verbs 3. Chronologically arranged
Recount	to retell something that happened in the past and to tell a series of past event	1. Orientation 2. Event (s) 3. Reorientation	1. Using Past Tense 2. Using action verbs 3. Using adjectives
Descriptive	to describe a particular person, place or thing in detail.	1. Identification 2. Description	1. Using Simple Present Tense 2. Using action verb 3. Using adverb 4. Using special technical terms
Report	to present information about something, as it is	1. General classification 2. Description	1. Introducing group or general aspect 2. Using conditional logical connection 3. Using Simple Present Tense
Explanation	to explain the processes involved in the formation or working of natural or socio-cultural phenomena.	1. General statement 2. Explanation 3. Closing	1. Using Simple Present Tense 2. Using action verbs 3. Using passive voice 4. Using noun phrases 5. Using adverbial phrases 6. Using technical terms 7. Using general and abstract noun 8. Using conjunction of time and cause-effect.
Analytical exposition	to reveal the readers that something is the important case	1. Thesis 2. Arguments 3. Reiteration / Conclusion (repetition)	1. Using modals 2. Using action verbs 3. Using thinking verbs 4. Using adverbs 5. Using adjectives 6. Using technical terms

			7. Using general and abstract noun 8. Using connectives / transitions
Hortatory exposition (recommen-ding)	to persuade the readers that something should or should not be the case or be done	1. Thesis 2. Arguments 3. Recommen-dation	1. Using Simple Present Tense 2. Using modals 3. Using action verbs 4. Using thinking verbs 5. Using adverbs 6. Using adjectives 7. Using technical terms 8. Using general and abstract nouns 9. Using connectives/transition
Procedure	to help readers how to do or make something completely	1. Goal / Aim 2. Materials / Equipments 3. Steps / Methods	1. Using Simple Present Tense 2. Using Imperatives 3. Using adverbs 4. Using technical term
Discussion	to present information and opinions about issues in more one side of an issue ("For / Pros" and "Against / Cons")	1. Issue 2. Arguments for and against 3. Conclusion	1. Using Simple Present Tense 2. Use of relating verb/to be 3. Using thinking verbs 4. Using general and abstract noun 5. Using conjunction/transition 6. Using modality 7. Using adverb of manner
Review	to critique or evaluate an art work or event for a public audience	1. Orientation 2. Evaluation 3. Interpretative Recount 4. Evaluation 5. Evaluative Summation	1. Focus on specific participants 2. Using adjectives 3. Using long and complex clauses 4. Using metaphor
Anecdote	to share with others an account of an unusual or amusing	1. Abstract 2. Orientation 3. Crisis 4. Reaction 5. Coda.	1. Using exclamations, rhetorical question or intensifiers 2. Using material process

	incident		3. Using temporal conjunctions as, after, as soon as, at first, at once, before, finally, just, meanwhile, next, now, now that, since, then
Spoof	to tell an event with a humorous twist and entertain the readers	1. Orientation 2. Event (s) 3. Twist	1. Using Past Tense 2. Using action verb 3. Using adverb 4. Chronologically arranged
News item	to inform readers about events of the day which are considered newsworthy or important	1. Newsworthy event (s) 2. Background event (s) 3. Sources	1. Short, telegraphic information about story captured in headline 2. Using action verbs 3. Using saying verbs 4. Using adverbs: time, place and manner

TASK 1. Read the texts and identify their genres.

   A. The Biggest Insect was found
   An explorer has found the biggest insect ever on record – so large it can scoff a carrot. The insect is called a Weta Bug and has a huge wing span of seven inches and weighs as much as three mice.
   An entomologist Mark Moffett, 55, discovered the cricket-like creature up a tree on New Zealand's Little Barrier Island. He spent two days searching for the creepy crawly which were thought to be extinct after Europeans brought rats to the island many years ago. "This became all the more amazing when we realised that this was the largest insect recorded." Mark said.

   B. One day there was a man named Pak Tibah. He was asked by his father in law to sell a goat in traditional market named Pasar Sattoan. The goat is priced at Rp. 300.000. He did not have an expert to sell anything.
   The best thing that he had was honesty. In the next morning, Pak Tibah took the goat to the traditional market on foot. He did not go there by a public transportation which usually took some kinds of animals.
   One of his reasons was the location was not really far from his house to the market. After getting there, many people offered the goat with different prices but none offered it with exact price. He waited for the buyers till he spent the opening hours.

After that he decided to go home without bringing amount of money because the goat was unsold. The father-in-law waited for him for many hours at home and hoped the goat was sold. An amount of money was really needed by him at the time.

After Pak Tibah got home, the father in law asked "Why the goat is still with you? Was the goat unsold?" "It was unsold with the hoped price" "The price was less and even more than the hoped price" replied the man.

Some of them offered it Rp.350.000 and even more than that. He did not allow them because it was not based on the hope of father in law. Oh my god. I never think that you will be stupid. I asked you to sell the goat Rp.300.000 but if it was more than the price why did not you sell it? Will not it be an advantage? The father in law said.

C. Mr. Richard's family was on vacation. They are Mr. and Mrs. Richard with two sons. They went to London. They saw their travel agent and booked their tickets. They went to the British Embassy to get visas to enter Britain.

They had booked fourteen days tour. This includes travel and accommodation. They also included tours around London.They boarded a large Boeing flight. The flight was nearly fourteen hours.

On the plane the cabin crews were very friendly. They gave them newspaper and magazine to read. They gave them food and drink. There was a film for their entertainment. They had a very pleasant flight. They slept part of the way. On arrival at Heathrow Airport, they had to go to Customs and Immigration.

The officers were pleasant. They checked the document carefully but their manners were very polite. Mr. Richard and his family collected their bags and went to London Welcome Desk. They arranged the transfer to a hotel.

The hotel was a well-known four-star hotel. The room had perfect view of the park. The room had its own bathroom and toilet. Instead of keys for the room, they inserted a key-card to open the door.

On the third floor, there was a restaurant. The two week in London went by fast. At the end of the 14-day, they were quite tired but they felt very happy.

D. Nature Republic Aloe Vera 92% Soothing Gel is a product of a famous skin care brand from South Korea. The texture of the gel is thick and the color is clear green. This product can be applied on your skin for various purposes such as moisturizing sleeping pack, a base for your Makeup, aftershave remedy, hair gel/hair treatment, eye mask, sunburn treatment, nail essence, and also a lotion for your whole body.

This product contains extract from aloe vera leaf, alcohol and spearmint extract. It can easily be found in many online shops, and also a market place on the internet with the price of around 100 to 150 thousand rupiah.

The initial package of the product is a round bowl made of thick plastic with a tight cap on top of it. The color of the package is green. There are two large round stickers containing the name of the product and also the elements or ingredients of the product on the cap and on the bottom of the package. The initial package contains 300 ml of the

aloe vera gel. Currently, this product is also available in the form of a tube, which contains 250 ml of the gel.

The original package of the product is too large to be brought on a trip, but we can solve it by having the tube version instead of the bowl version. The description of the product on the sticker is in Korean, so it may not be friendly for users from other countries such as Indonesia.

The texture of the gel allows us to use just a few of it every time we want to apply it to our skin, so it is very economical. The combination of alcohol and also spearmint extract has made the fragrance of aloe vera from the gel to be strong, it may be relaxing and fresh for some users but may also be uncomfortable for others.

This product is very good for our skin, it can help us to nourish our skin so we can have beautiful, glowing and healthy skin. The price may seem expensive, but as we only need to take a small amount of it when we use it, it is going to be worth it.

E. Cellphone is a modern communication device, which connects one to the others by voice, written message and data. However this device can not work until the SIM card is inserted. When inserting the SIM Card to cellphone, make sure that the cellphone has been switched off and follow the direction bellow: First of all, press the locking catch and slide the cover then lift it off the phone.

After that, push two catches in the opposite directions and remove the battery. Next, slide the SIM card carefully into the slot and make sure that the golden connect arson are facing to the connector of the phone. Then, put the battery and align it until snaps into its place.

Finally, insert the two catches of the back cover corresponding slot in the phone and slide the cover forward button of the phone until locks into place. Don't forget to switch on the cellphone. Wait until it is ready to use.

F. Once upon time, a man had a wonderful parrot. There was no other parrot like it. The parrot could say every word, except one word. The parrot would not say the name of the place where it was born. The name of the place was Catano.

The man felt excited having the smartest parrot but he could not understand why the parrot would not say Catano. The man tried to teach the bird to say Catano.

At the first, the man was very nice to the bird but then he got very angry. "You stupid bird!" pointed the man to the parrot. "Why can't you say the word? Say Catano! Or I will kill you" the man said angrily.

Although he tried hard to teach, the parrot would not say it. Then the man got so angry and shouted to the bird over and over: "Say Catano or I'll kill you". The bird kept not to say the word of Catano. One day after he had been trying so many times to make the bird say Catano, the man really got very angry. He could not bear it. He picked the parrot and threw it into the chicken house.

There were four old chickens for next dinner "You are as stupid as the chickens. Just stay with them" Said the man angrily. Then he continued to humble: "You know, I will

cut the chicken for my meal. Next it will be your turn, I will eat you too, stupid parrot". After that he left the chicken house.

The next day, the man came back to the chicken house. He opened the door and was very surprised. He could not believe what he saw at the chicken house. There were three death chickens on the floor. At the moment, the parrot was standing proudly and screaming at the last old chicken: "Say Catano or I'll kill you".

G. A lot of people, especially young people, go through the day without having breakfast. Many people believe that it is not necessary, or they say that they don't have time for that, and begin their day with no meal. I believe that everyone should eat breakfast before going to their activities.

The purpose of this paper is to show the importance of breakfast, especially for students. The first reason why you should eat breakfast before going to school is for your health. When you skip breakfast and go to school, you are looking for a disease because it's not healthy to have an empty stomach all day long.

It's very important to have a meal and not let your stomach work empty. All you are going to get is gastritis and a lot of problems with your health if you don't eat breakfast.

Another reason for eating breakfast is because you need food for to do well in your classes. You body and your brain are not going to function as good as they could because you have no energy and no strength. When you try to learn something and have nothing in your stomach, you are going to have a lot of trouble succeeding.

A lot of people think that they should not eat because they are going to feel tired, but that's not true. Breakfast is not a very big meal, and on the contrary, you're going to feel tired if you don't have breakfast because you have spent the entire previous night without food.

The last reason to have breakfast every day is because you can avoid diseases if you eat some breakfast in the morning. If you don't eat, you are going to get sick, and these diseases will have a stronger effect on you because you're going to get sick easier than people who have breakfast every day.

You have to realize that breakfast is the most important meal of the day, and you cannot skip it without consequences for your health, your school and your defense mechanism. It is better to wake up earlier and have a good breakfast that run to school without eating anything. It is time for you to do something for your health, and eating breakfast is the better way to start your day.

## § 4. COHESIVE DEVICES. REFERENCES

Cohesive resources was organized as:

- reference;
- ellipsis;
- substitution;
- conjunction;

- lexical cohesion.

We have noted the way that elements in a text refer to other elements (**their referents**) both **inside** and **outside** the text and how this cross-referencing serves to bind the text together, connecting sentences with other sentences and connecting the text to its context.

Reference is such an important aspect of cohesion - and one that causes trouble to learners. Reference refers to resources for referring to a participant or circumstantial element whose identity is recoverable.
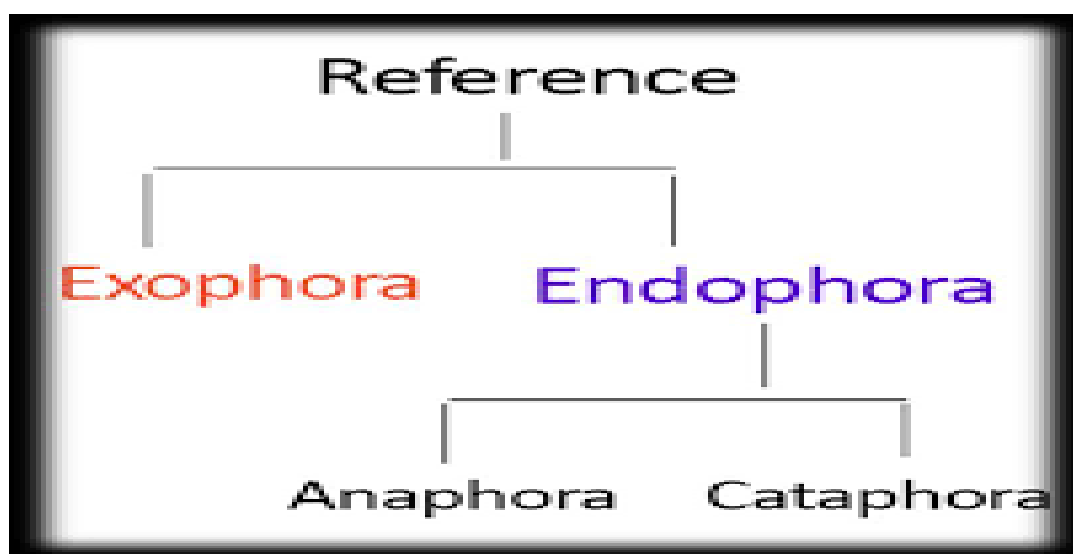
In English the relevant resources include **demonstratives, the definite article, pronouns, comparatives, and the adverbs - here, there, now, then.**

Reference, as we have seen, is commonly achieved through the use of pronouns (**he, we, it, this** and **that, these** and **those**) and articles. We'll look at each of these in turn. We have seen how pronouns refer back to previously mentioned referents. Here's another example, from a folk tale:

> One day a dog left his home and went out into the wide world to get a job.
> He worked long and hard and finally took his wages and bought a lovely
> new pair of boots ... .

The pronoun **he** and the possessive determiner **his** have back-reference to the **dog**. Back-reference is technically called **anaphoric** reference. The words **he** and **his** act like little index fingers, directing us back in the text to these first mentions.

Reference is an act by which a speaker (or writer) uses language to enable a listener (or reader) to identify something. The idea of reference is that of having to look for the

full meaning somewhere else. We can look for the information elsewhere in the text (anaphoric or cataphoric reference) or outside the text (exophoric reference).

Anaphoric reference

This is the most common cohesive device in texts which means the backward reference to something that has been mentioned before. **Anaphoric reference** can be expressed by use of a pronoun, the definite article or substitution:

- My sister's on the phone. She says she needs the drill that she lent us.
- When I looked out of the window yesterday I saw a man and a woman standing by the gate. The man was wearing a hooded jacket and the woman was carrying a clutch bag.
- There was so much delicious food on display, but I'm on a diet so I had to stick to the salad.

Cataphoric reference

Another common cohesive device is forward reference or cataphora. Here is an example of cataphoric reference:

- Perhaps I shouldn't tell you this, but when I was young I had hair down to my waist!

Consider these opening lines of a **news article**:

She claims Leo Tolstoy as a distant cousin. Her grandfather was Alexei Tolstoy - the famous "Red Count". Now, Tatyana Tolstaya has put pen to paper, in her case to demonstrate that someone from the family can write compactly. In her stories of ten to twelve typewritten pages, "I somehow try to show the whole life of a person from birth to death," she says. (Newsweek)

We do not establish who **she** is until the second sentence. Forward-looking or cataphoric reference of this kind often involves pronouns. This example of cataphoric reference above underlines the most characteristic function of cataphoric reference: to engage and hold the reader's attention with a "read on and find out" message.

In news, stories and in literature, examples of cataphoric reference are often found in the opening sentences of the text.

Cataphoric reference is the reverse of anaphoric reference and is relatively straightforward, but language learners may lack awareness or confidence to put it into use in constructing texts, and may need to have the feature explicitly taught or exercised. There is, too, the danger of its overuse or its use in unnatural contexts.

As always, it is a question of training the learner to observe features of language above sentence level where these might not necessarily be automatically transferred

from LI, especially since, in English reference often involves the definite article and demonstratives, which do not translate easily into many other languages.

Exophoric reference

References to the "shared world" outside discourse are called **exophoric** references. Outward, or exophoric reference often directs us to the immediate context, as when someone says "leave it on the table please" about a parcel you have for them.

Sometimes, the referent is not in the immediate context but is assumed by the speaker / writer to be part of a shared world, either in terms of knowledge or experience. The same sort of exophoric reference is seen in phrases such as the army etc.

Exophoric reference (especially in the press) is often to a **"world of discourse"** connected with the discourse of the moment, but not directly.

Native speakers often have difficulties with such references even if they have only been away from the papers and radio or television for a week or two; the foreign learner may experience even greater disorientation.

Exophoric references will often be to a world shared by **sender** and **receiver** of the linguistic message, regardless of cultural background, but equally often, references will be culture-bound and outside the experiences of the language learner (e.g. Uzbek references to the Makhalla**,** the Tashkent city and so on).

In these cases the learner will need to consult some source of encyclopedic information or ask an informant. This aspect of language learning is a gradual familiarization with the cultural context of L2.

Language teachers and materials writers will need to monitor the degree of cultural exophoric references in texts chosen for teaching to ensure that the referential burden is not too great.

Exophoric reference directs the receiver 'out of' the text and into an assumed shared world. This idea of **a shared world** overlaps with the idea of **a shared world built up by sender** and **receiver** as any discourse unfolds, and for this reason, some linguists see no real distinction between **anaphoric** and **exophoric** reference (e.g. Brown and Yule, 1983: 201), since both proceed on the basis of an assumption by the sender that the receiver is, at any point in time, availed of all the knowledge necessary to decode any reference items.

But for practical purposes the distinction may be a useful one to retain as it enables us to evaluate to what extent any discourse is self-contained, supplying its referents internally, or to what extent it depends heavily on external, culture-specific real-world referents.

ACTIVITY 1.

In groups of four choose one of the texts, find **the reference** and discuss **the type of the reference** and to what they refer to.

TEXT 1.

He's coming. Our champion. Our hero. It seems Shakhram Giyasov can do anything he wants.

TEXT 2 . Sound   ,   ,

When the sound wave strikes our ears, it causes our eardrums to vibrate and nerves send signals to the brain. This is how we hear. If there were no air, there would be nothing to carry the sound. That is why there is no sound in space.

ACTIVITY 2.

Look through two texts. Underline the references and explain how nouns are expressed in both texts, e.g. **boy** (1), **dog** (2).

TEXT 1.

A Beduin once had business in the cattle market of a town. He took his young son with him, but in the confusion of the place he lost track of his boy and the child was stolen. The father hired a crier to shout through the streets that a reward of one thousand piasters was offered for the return of the child.

Although the man who held the boy heard the crier, greed had opened his belly and he hoped to earn an even larger sum. So he waited and said nothing. On the following day the crier was sent through the streets again …

TEXT 2. Why Dogs Chase Rabbits

One day a dog left his home and went out into the wide world to get a job. He worked long and hard and finally took his wages and bought a lovely new pair of boots. On his way home he met up with a rabbit, who said, those are beautiful boots, indeed. May I try them on, please?

The dog was so proud of the boots that he agreed and he sat down to take them off. The rabbit sat down next to the dog, pulled on the boots and admired himself. Suddenly he jumped up and ran away. And that is why dogs still chase rabbits. They are trying to get their boots back.

HOMETASK:
Find an article or use texts from other courses bring to the classroom and prepare on activity with it. The list of suggested tasks:

- dictate a short text and allow other students to compare and correct their texts, before asking them to;
- count how many words there are and how many words are repeated;
- identify the word classes (noun, adjective, etc.);
- say how many countable nouns there are;
- say how many uncountable nouns there are;
- say how many adjectives, determiners, adverbs, etc., there are;
- underline all the verbs;

- identify the tense, aspect and voice of each verb phrase;
- find any collocations, i.e. words that you think might co-occur frequently;
- check their intuitions against a good learners' dictionary);
- find any figurative or idiomatic use of language, including phrasal verbs;
- identify any cohesive devices;
- find any pronouns and identify their referents (i.e. the words they refer to).

§ 5. ELLIPSIS (1)

ACTIVITY 1. Work in groups of four

TASK 1.

   Choose **one extract** from conversation for each group. Mark places where you feel words may be missing, write a fuller version of the sentences you have marked, and compare the **two** versions. Predict the possible context, e.g. **in the classroom** or ... .

A.
Jasur: And I came over by Chorvoq, by the reservoirs.
Komila: Oh, by Chorvoq, over the top, nice route.
Jasur: Colours are pleasant, aren't they?
Komila: Yes.
Jasur: Nice run, that.

B.
Mansur: Are you late?
Rustam: Yes, really late.
Mansur: What time's the film start?
Rustam: Seven-thirty.
Mansur: You've got half-an-hour.
Rustam: Any chances of a lift in your car?

C.
Zilola: Didn't know you used boiling water.
Davron: They reckon it's quicker.

D.
A. Want another coffee?
B. Yes, thanks.
A. Like some more cake as well?
B. Yes, please. But it'll make me fat.

TASK 2.

Discuss your finding with other groups, if possible send messenger for other groups and share your reproduced dialogue.

TASK 3. Speak about context of using ellipses: **formal** or **informal**?

TASK 4. Give the definition to Ellipsis. **Ellipses are … .**

WHAT IS ELLIPSIS?

In speaking and writing, we generally try to provide only as much information as is necessary to convey what we want to express, and this involves leaving out words and phrases that we think form part of the complete grammatical unit.

This **"leaving out"** of words and phrases is "**ELLIPSIS**". For example, when the subject of the verb in two co-ordinated clauses is the same, it may be omitted to avoid repetition:

> The man went to the door and **(he)** opened it. **(subject ellipsis)**
> Laziza ate an apple and Samira **(ate)** a pear. **(verb ellipsis)**

Ellipsis has two distinct kinds: **situational** and **textual**. **Situational** ellipsis occurs mainly in speaking. In the example which follows, the **pronoun** is left out. This is an example of situational ellipsis because only the context makes it clear what is missing:

> A: What time is it?
> B: Don't know. ([I] Don't know.)

The clearest and simplest examples of situational ellipsis are found in the answers to questions, where one word (or a few words) stands for a whole phrase:

> A: Could you help me?

B: Possibly. ([I could] possibly [help you].)
A: When are you coming back?
B: Tuesday. ([We are coming back on] Tuesday.)

In informal conversation, we often leave out grammatical words such as articles, pronouns, prepositions, auxiliary verbs and forms of the verb **be** used as a complement verb. We leave these out at the beginning of sentences in particular:

[Are] You OK now?
[I] Can't grumble. [I'm] Better [I was] than this time last year.
[Was the problem] Your leg? [I was] Stuck here with my leg.
[I] Missed all the parties, [That is, the] birthday parties.

A: You OK now?
B: Can't grumble. Better than this time last year.
A: Your leg?
B: Stuck here with my leg.
A: Missed all the parties.
B: Birthday parties.

The more informal the conversation and the more we refer to the immediate environment in which the conversation is taking place, the more use we make of situational ellipsis.

Textual ellipsis occurs in both speaking and writing. Words are missed out in grammatically predictable sentence positions. Textual ellipsis occurs most frequently after **and** and **but**, when we leave out subjects, verbs, articles and nouns if these are already specified in the previous clause:

(Zufar wanted a strawberry ice cream **and** Saida [wanted] a chocolate [ice cream].)
(I ordered a dozen crates **but** they only brought ten [crates).

ADVERBIAL and RELATIVE CLAUSES

We sometimes leave out **the subject** and a form of the verb **be** as an auxiliary verb after conjunctions such as - **when, while, after** and **before** in adverbial clauses:

When matching colours, you should take both items out of the shop and compare them in natural light. (When **[you are]** matching colours ...)

In defining relative clauses we sometimes leave out the **relative pronoun** and, again, a form of the verb **be** as an auxiliary:

The police are interviewing a man seen just after the robbery. (… a man **[who**

was] seen ...)

We usually refer to these forms as "reduced" forms of adverbial and relative clauses respectively. Although grammars don't always consider them as examples of ellipsis, for teaching it is useful to do so.

Unlike situational ellipsis, which tends to make language use more informal, these are mainly a feature of formal, written English and can seem stilted in informal conversation.

ACTIVITY 2.

A. Read the **extract** from the crime story

An unsavoury character named Rashid is speaking to his late wife's solicitor (Mr. Mahkamov). Rashid claims that his late wife (Manzura) not only robbed him but boasted of doing so in her diaries. Look at how the auther has used situational ellipsis in the dialogue**.**

B. Identify instances of situational ellipsis.

C. In this context, how does this **situational ellipsis** contribute to the characterisation of the two participants in the conversation? "Read her diaries!", he growled.

They'll prove she stole them off me. Couldn't resist boasting to herself, that was Manzura's trouble. Put every damn thing on those miserable pages, then read them over and over again to remind herself how clever she was. Wouldn't have left out a triumph like this.

Read the diaries! The younger man kept his face deliberately impassive. "I will. As a matter of interest, do you know where she kept them? It'll save me the trouble of looking for them." Top shelf of the library. He took a card from his wallet. "You're a solicitor, Mr. Mahkamov, so I'm trusting you to be honest. That's where I'm staying. Expect to hear from you on this in a couple of days or so grateful if you would treat it as a matter of urgency."

Summary:

- Ellipsis is used in informal situations, especially in conversations in which the speakers know each other well and in conversation which are relaxed and friendly. Very often the meaning is clear from the context, and speakers do not need to be very explicit.

- As a grammatical subject is frequently left out at the beginning of what we say. This is especially common with mental verbs like hope, think, expect, believe. In replies these verbs are followed by **so** (e.g. hope **so**, think **so**).

- Ellipsis occurs at the beginning of common evaluative expressions or comments or comments such as (I) don't know, (it) sounds nice, (I'll) be seeing you, (it's a) pity we've missed it.

- Subjects and main verbs can be left out, especially in questions and answers (e.g. Are you) Ready yet. Yes, (I am) ready; (Would you) like another coffee? Ellipsis frequently occurs in replies and responses.

- As a conversation develops, ellipsis is more likely to occur, when people know what the topic is, and who is speaking, it is not always necessary to repeat things unless a word needs to be stressed for some reason.

HOMETASK: Identify examples of ellipsis in these extracts:
A.
"You like watching children ... ?", her tone seemed to say: "You're like a child yourself."

"Yes. Don't you?" She didn't answer; only looked at the swings with anxiety.

"I sometimes wish", he said, trying hard to empty his mouth, "I could join in myself."
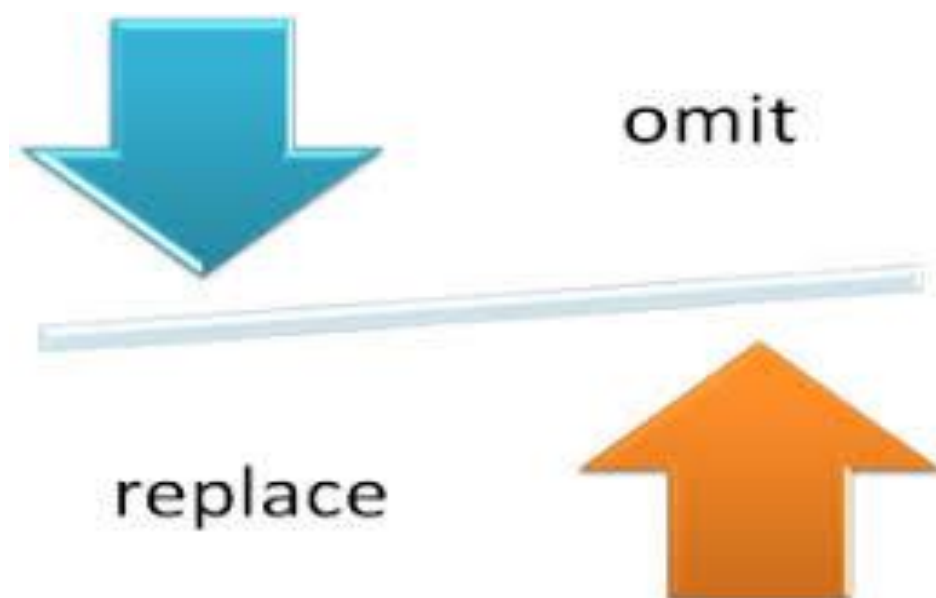
"But you wouldn't?"

"Why not?'

He saw the sudden challenge in her eyes.

"Well, if you feel that way ... ?"
" — why **don't** you?"
"Why don't I?"

§ 6. ELLIPSIS AND SUBSTITUTION

Why learners should study ellipsis? Complete the short text where you will persuade students to study ellipses: Students need to learn ellipses … .

Share your text with your partner: Will you repeat the word ellipse all the time or is there any other word which may replace the word ellipses?

ACTIVITY 1. Look at these sentences and find the ellipsis and rewrite the full sentence:

> A: Have you ever thought of trying to get a job abroad?
> B: No.

ACTIVITY 2. Work in groups of four. Choose one of the topics, discuss within your group and make examples.

Group 1. Replacing adverbials of place and time

We use words and expressions like **here, there** and **over there** to replace precise details of place, and words and expressions like **then** and **at that time** to replace details of time:

> She invited me to her house but I wouldn't go there if you paid me.
> (i.e. ... go to her house.)

She invited me round last night but I just couldn't spare the time then.
(i.e. ... spare the time last night.)

Group 2. Replacing longer stretches of text

We use **this** and **that** to refer to ideas or information expressed over several clauses or which can't be precisely related to a specific part of the sentence.
We've had a few unexpected problems. This! That is why I've called another meeting.
When we point to or indicate real objects (**This is where I live**), we use **this** for things near to us and **that** for things further away.
When we use **this** and **that** as substitute forms, they are often interchangeable, but we may also choose **this** for new, key information: **This** is what I really want to achieve.
This - to show sympathy or "ownership" towards something: **This** is all I can suggest. **That -** to disassociate ourselves from something: **That** is rubbish.

Group 3. Ellipsis and substitution combined replacing predicates. A predicate is everything in a clause that follows the subject.

Subject	Predicate
The cat	set on the mat
A stitch in time	saves nine
He	laughed

Ellipsis and substitution are closely related, and in this section we look at cases where it makes sense to consider them together rather than separately.
We use auxiliary verbs (including modal verbs), combinations of auxiliary verbs and forms of the verb **be** to replace predicates.
When we replace a predicate with a modal verb or "tense" auxiliary verb, we don't add anything extra to indicate what is missing:

- She'd like to take a few days off work but just **can't**.
   (… can't [take a few days off work])

- She walked all the way here in the snow but she really **shouldn't have**.
   (... shouldn't have [walked all the way here in the snow])
Where more than one auxiliary verb is involved, we can sometimes choose how many of them use in replacing the predicate:

A: Have you been drinking*?*
B: No, I haven't. / I haven't been.

However, if we replace a predicate including a verb in the present or past simple tense we use **do**, **does** or **did**. Since this involves adding an extra word, it is an example of substitution:

Sue didn't notice anything unusual but everyone else **did**. [notice sth unusual]

Group 4. Replacing **Infinitive clauses**, **That noun clauses** and **Noun clauses** derived from questions.

We use **to** or **not** to replace infinitive clauses, **so** or **not** to replace **that** noun clauses after **think** and **hope**, and the question word itself to replace noun clauses derived from questions:

I invited them all to come but they didn't want **to** [come].
Why did you give me a present when I told you **not to** [give me a present]?

A: Is she coming round?
B: I think so / I don't think so / I hope **not.**
   (I think / hope [that she is (n't) coming round]).

They said they'd ring but I've no idea **when** [they'll ring]

Each group takes a chance to present their ideas to other groups and provide examples.

ACTIVITY 3.

TASK 1. Look at the conversation, some words have been left out which really should be present, and which are not normal example of ellipsis. Put in necessary words:

A. Have you heard from Aziz lately?
B. Yeah. I got a letter other day.
A. Really? What he say?
B. He wants me to come to Uzbekistan.
A. Great! You going?
B. Am thinking about it. I'd like but it cost a fortune.
A. Well better start saving. Go for it. I would.

TASK 2. Replying correctly using of ellipsis:

Question / remark	Wrong reply	Right reply
Is she French	She may	She may be

May be he's lost it	He might	He
Will you be ready?	I might	I might be

ACTIVITY 4.

In the following extracts, examples of ellipsis and substitution have been singled out. In each case explain and specify what information is left out or implied.

I. This extract is from an article written by a film critic.

Here's a useful rule of thumb: never trust thos… (1) usually comedians, entertainers and the like who say, "I love people." And here's another... (2) never trust film critics who say, "I love movies."…

What keeps a film critic going and enjoying his job is optimism. Each film, you fervently hope, will be the one … (3) that makes up for all the dross you saw last week. Usually it isn't … (4)

II. A character in a novel pretended to like the river that her father was passionate about in order to try to win his love:

She yearned for his love and approbation. She had listened dutifully… **(5)** asked the right questions, **(6)** … had instinctively known that this was an interest he assumed that she would share. But she realized now that the deception had only added guilt to her natural reserve and timidity, **(7)** … that the river had become the more terrifying because she could acknowledge its terrors and her relationship with her father … **(8)** more distant because it **(9)** … was founded on a lie.

III. A sport psychologist is quoted in an article about addiction to exercise:

"We're all under a tremendous amount of pressure, from the media and from everyone around us, to fit in with our society's idea of the body beautiful. Unfortunately for many people the only way they can possibly achieve this ideal is through sustained and rigorous exercise." This **(10)** … is especially true for those who live their lives in the public.

HOMETASK:
TASK 1. In the following extract, the examples of ellipsis and substitution have not been identified. Answer the questions about each extract:
1. On the tables of the café.
Every member of our food service team shares one common aim to ensure that your visit here today is an enjoyable one.

2. From an article about the effect of music.

After a study that showed that fast music led to shoppers moving around a supermarket more quickly than did slow music, a follow- up showed that fast music caused diners to eat more quickly.

Another study showed a similar effect with fast music in a bar- drinking was quicker than it was to slow music. In a cafeteria, diners took more bites per minute than they did to slow. Playing classical music and selection from the Top 40 in a wine cellar revealed that people buy more expensive bottles to classical, while sad music in a stationery shop led to a bigger purchase of greeting cards. Sad music also led to people being more helpful than did other types.

3. From the interview with ten-and eleven-year-old children:

Usually I forget some capital letters and pronunciation, but this time I knew it really mattered and I mustn't, and didn't.

4. From an article about the problem of providing a meal for both children and adults.

There are three ways dealing with problem. One is to find a bland menu that children eat happily and grown up grudgingly. The second is to cook whatever you feel like eating and let the children fend for themselves.
Questions:

1.Identify examples of ellipses and substitution ignore personal pronouns like **I** and **They** but include the use of impersonal pronouns like **one** and **it**.

2.Classify the example (e.g. situational ellipsis; substitution of a **that** clause with **so**)

§ 7. DISCOURSE MARKERS

What are discourse markers? What do they do? We use discourse markers:

- to signpost logical relationships and sequence;
- to point out how bits of what we say and write relate to other bits ("textual discourse markers");
- to manage conversation - to negotiate who speaks and when, to monitor and express involvement in the topic and the interaction ("conversation management discourse markers");
- to influence how our listeners or readers react ("preparatory discourse markers");
- to express our attitude to what we say and write ("attitude markers").

Although we can place many discourse markers within clauses, they usually refer to or comment on the whole clause, or even a whole sentence, paragraph or stretch of speech. What do they look like?

A lot of discourse markers are single words, which can also be classified as adverbs, (**e.g. anyway, finally, fortunately, furthermore, naturally, obviously, secondly.**) We also use a variety of phrases as discourse markers. These are often:

- **prepositional phrases:** in fact; on the whole, on the contrary;
- **short finite clauses:** what is more; I'm afraid.
- **adverbial phrases:** all the same.

There is no universally agreed way of classifying discourse markers; nor is there an exhaustive inventory of them. Inevitably, we have to oversimplify when we divide them into categories of meaning and use, and in reality the categories may overlap.

The term **"discourse marker"** itself is also used in different ways. Most grammars and materials intended for teachers and learners use it to cover a broad spectrum of kinds of words and expressions. In some grammar books, discourse markers are considered under the heading **"adjunts"** or **"linking signals"**.

ACTIVITY 1. Group work

The following sentences are all extracted from a transcript of teachers' discussing their students. Define the function of each of the discourse markers in italics:

It's not his best composition but I think we should display it **anyway** (1). She makes a lot of mistakes when she speaks. **Anyway**, her writing has been considerably better this term (2).

She's bit tearful today. I **mean** she's had some bad news from home (3). **Hmm. Year, I mean,** I don't, I don't think we should necessarily put her into a lower class … (4).

A: She is working as a consultant now.
B: **Right** (5).
A: … She's been doing it for a couple of month.
A: I think she should pass.
B: **Right** convince us (6).
A: **Right**. She expresses herself as well as any of the other students (7).
A: I don't think we need to say more about Malika.
B: **OK**. Murod. Now, what I want to discuss about Murod … (8).
A: My feeling is that she would be better in a slower group.
B: **OK**. I think she maybe feels a bit intimidated (9).

ACTIVITY 2. Discussion of difficulties for learners (group or individual work) Think about what difficulties discourse markers create for learners of English?

A. Individual work

First problem is **comprehension**. Discourse markers sometimes underline logical relations or attitudes that are already apparent in the conversation or text, in which case misunderstanding them or failing to notice them is not a significant problem.

However, we also sometimes use discourse markers in order to make these things clear. In this case it may be crucial that we notice and understand them.

Misunderstanding may also occur because learners are mistaken about the meanings of certain discourse markers. For example, they may associate **sorry** with apologizing, and they may misinterpret people using **sorry** to disagree or criticize.

In spoken English, it is often more difficult to put our finger on the cause of awkwardness in using discourse markers. Very advanced learners, for example, sometimes use **by the way** to introduce new topics into discussion when **you know** would be more appropriate (we generally use **by the way** to introduce topics we have been thinking about or have previously discussed, **you know** for sudden thoughts, recollections and realizations). We often find it difficult to give useful instant feedback to learners when they make mistakes of this kind.

Third problem is **style**. Learners may understand the meaning of a discourse marker, without realizing that it tends to be used only in particular contexts. It sounds very odd when someone consistently uses discourse markers where a simple conjunction (e.g. **and** or **but**) would do as well.

Equally, some of the more **colloquial expressions** can seem out of place in formal (e.g. academic) prose, and some of the more **formal markers** will seem out of place in casual conversation:

> Then, there was deep dissatisfaction among military personnel, many
> of whom had not been paid for **over a year**.
> **To top it all,** the sacking of the entire cabinet was more than anyone
> could bear. **To top it** all is inappropriate in this formal context.

Forth problem is **word order**. While the position of many discourse markers is very flexible, the position of others is more restricted. Learners may use these in inappropriate positions:

> I anyway wanted to speak to him before he left.
> I by the way wanted to speak to him before he left.

The other problem is **form.** Learners may forget the precise words and form of words in phrases:

> Thanks God I had backed up all the important files.
> I'm afraid but I have had enough.

HOMETASK:
I. Read the text**: a.** Identify the discourse markers.
           b. What functions are they performing?

Spanish is a syllable-timed language. In general, all syllables take about the same length of time to pronounce (though extra length may be used for emphasis); to an English ear, there is therefore not a great difference in prominence between stressed and unstressed syllables. In English, on the other hand, stressed syllables tend to be pronounced more slowly and distinctly, while unstressed syllables are reduced and often pronounced with a neutral vowel [ə] or [i].

Since content words (nouns, verbs, adjectives and adverbs) are stressed in English, they are therefore relatively prominent as compared with the unstressed grammatical words (articles, pronouns, prepositions, auxiliary verbs).

So the **stress** and **rhythm** of an English sentence give a lot of clues to structure and meaning. When Spanish speakers pronounce English sentences with even stress and rhythm, the clues are missing, and English listeners find them difficult to understand because they cannot so easily decode the structure. For example, in the sentence **Malika is older than Madina**, the words **is** and **than** may be prominent as old.

II. Read the extra unit about the **types of discourse markers.**

TYPES OF DISCOURSE MARKERS

We use discourse markers to highlight a range of textual functions. Below we list the main functions and the markers we most frequently use to express these:

Numbering and ordering points

We use a variety of words and expressions to number points we want to make:
General use: first; *firstly;* second (third, fourth etc.); *secondly* (thirdly, fourthly etc.); (and) finally; last; lastly
Mainly used in speaking: first of all; in the first place; last of all

We use numbering and ordering discourse markers in writing more than in speaking. This is because writing usually gives us more time to plan and monitor the number of points we are making. In both speaking and writing we often use a "beginning" word or expression like **firstly** or **first** without then numbering the points which follow.

Equally, we may use a word or expression like **lastly** or **last** when we haven't numbered any of the preceding points. We also use discourse markers to show the order in which things happened:

General use: then, next
Mainly used in speaking: afterwards
Adding something

We use a variety of discourse markers to indicate that we are adding something to what we have already said or written:

General use: also, moreover; furthermore; further; moreover;
in addition, additionally, alternatively, instead
Mainly used in speaking: besides; too; what is more; on top of this / that

The most common discourse markers we use to show we are "adding something" closely related to what has come before are *also* and *too*. We generally place *also* before the "additional point", and *too* after it.

Other discourse markers have a similar function but are used in more formal contexts. We use **moreover**, **furthermore** and **in addition** to introduce the last of two or more substantial stretches of text. These markers often begin a new paragraph.

We sometimes choose the more emphatic discourse markers **what is more** and **on top of this (that)** when we are "capping" what has been said before i.e. adding not just another point but adding the most telling point of all. We tend to use these expressions in speaking or when we want to lend a conversational feel to our writing.

Besides usually introduces information which adds weight to what we have already said or written, but which is a different kind of point. We often use **besides** when we are persuading, giving advice or arguing something.

We use **alternatively** or **instead** to mark that something is an alternative. We tend to place **instead** after the second of the two points, and often use it to reinforce the conjunction *or*.

Linking similar things together

Discourse markers can show that something is similar to what has gone before. They save us from having to repeat what we have said and written, e.g. similarly; equally; likewise.

Introducing something that contrasts with expectations

We use discourse markers to introduce information or points of view which contrast with what we have already said or written; what would normally be expected. We use them to draw attention to (apparent) inconsistency. We often use them in conjunction with *but* (e.g. but actually, but nevertheless):
General use: however; in fact; on the other hand; rather; in contrast; still;
on the contrary;
Mainly Used In Formal Context: nevertheless; nonetheless; yet
Mainly Used In Speaking: though; actually; all the same; anyway; as a matter of fact; at the same time.
The discourse marker we use most frequently and generally to express a contrast is **however**. We tend to use **nevertheless, nonetheless** and **yet** in more formal contexts. They usually refer immediately back to what has been said or written before.

We also use **though** to mark that something contrasts with what has gone before, usually at the end of the point we are making, and often use it in conjunction with **still.**

We use **actually, as a matter of fact** and **in fact** when we want to contrast what people may have imagined with the reality.

We use **on the other hand** to introduce a contrasting opinion or point of view.

Learners sometimes use **rather**, **in contrast** and **on the contrary** as though they were the same as **however**, but generally they have a more specific function.

We use **rather** and **in contrast** to explain or justify an alternative we have chosen.

On the contrary introduces something which is not so much unexpected as the opposite of what has gone before.

All the same and **anyway** have several functions and can appear at the beginning or end of the information they refer to. Placed at the end of this information, they mark that this information contrasts with what precedes it and they suggest that an element of choice is involved.

Causes and results

Discourse markers can draw attention to the fact that something is caused by or naturally follows on from something else:

> **General use:** so, then
> **Mainly Used In Formal Context:** consequently, therefore, hence, thus
> **Mainly Used In Speaking:** as a result; in that case

The most common discourse marker we use to identify causes and results is so, and it is also the most general in meaning.

We tend to use **therefore** and **consequently** in more formal contexts.

Thus is particularly formal and **hence** both more formal still, and also rarer.

We use **then** and **in that case** to introduce some kind of plan or intention based on the preceding information. This often marks a response to what someone else has said.

Generalizing

We use discourse markers to make it clear that something is generally true:

> **General use:** on the whole; in general; generally
> **Mainly Used In Speaking:** by and large

Examplifying and narrowing down

We use discourse markers to introduce examples and specific instances:

General use: notably; for example; for instance; e.g.;
Mainly used in speaking: say

Re-stating

We sometimes re-state or re-formulate what we, or others, say or write in order to make it clearer, and we use discourse markers to show that we are not actually expressing something new:

General use: in other words; in a sense; that is; i.e.
Mainly used in speaking: I mean

We use **that is**, **i.e.** and **I mean** before the reformulation or restatement.

Rounding off

Rounding off a discussion is something we generally do in formal contexts (e.g. meetings). We use a variety of expressions to introduce this:

in summary; to summarize; in conclusion; to conclude; to sum up.

We often round off what we have said or written with a summary of the main points. We also focus on action arising from the discussion.

Conversation management discourse markers

There is almost no context in which we speak without monitoring the attention of our audience, and in some way directing this. Even in formal lectures and speeches we look at the audience and modify what we say according to their responses. In conversation, we are constantly involved in a process of:

- negotiating which of us speaks and what we speak about;
- giving, asking for or responding to feedback on interest, understanding and reactions.

Much of this **"conversation management"** takes place without words:
- we make a variety of noises (intakes of breath, sighs and sounds like **mm** or **ah**);
- we vary the speed and pitch at which we speak;
- we use eye contact, facial expressions and gesture.
We also use words and expressions in managing conversation: **actually; anyway; by the way; I mean; OK; now; right; so; well; yes; you know; you see**.

Problems with meaning

Learners face a range of **problems** in understanding and using these words and expressions. One **word** or **expression** can have several meanings (we sometimes rely on context to make a particular meaning clear, and sometimes say the word in a particular way (e.g. we draw it out and / or use a particular intonation feature):

Er and erm

Er and **erm** are often used when you are trying to find the right word. English tries to avoid silence in speech turns; **er** and **erm** can be used to fill the silence that would otherwise exist while you search your memory for the word:

And then it become perhaps a troublsome **er** entity.

Similarly when you are not quite sure what you want to say, you can use **er** or **erm** to prevent silence. In these circumstances you may need to use **er** or **erm** more than once:

Couple of other points about the **erm er er** about the **er** fair assessment in general.

It is particularly common to use er at the beginning of a speaking turn, when after all you are most likely to be insure how to say what you want to say:

Speaker 1: How long ... how long have you been off school then?
Speaker 2: Er couple of weeks.

Because of this it tends to occur particularly with replies where the speaker is insure of how the information is going to be received:

Speaker 1: How did you know I was going?
Speaker 2: Er ... I don't know. I think Ashraf may have said something.

Some people frown on the use of **er** and **erm**, but they are found in the speech of most English speakers. It is perfectly acceptable to use them sometimes and it is much better than going silent in the middle of what you are saying.

Like

In American English, **like** is the normal way of introducing speech:

And my husband was **like**, I hope something is not wrong.

It is also used to focus the listener's attention on what follows, either because it is new information or because it is important:

I was so, **like**, stressed out.

You can also add like to a request to include that what you are saying might not be welcome to the person or people you are addressing:

> So if I if I if I phone you tomorrow after six so that
> we can **like** arrange a time, will that be OK?

It is also indicates that your wording is imprecise or an exaggeration:

> I think they order it **like** loads and loads in advance.

Oh

The discourse marker "**Oh**" is typically found at the beginning of replies where it is used to show that you have just been told something new:

> **Doctor:** I think, you've probably got what we call dry eyes.
> **Patient: Oh**.

Oh often combines with a word or phrase that confirms that you now understand, such as **Oh I see** or **Oh right**, or that evaluates the new information, for example **Oh good**, **Oh heavens**, **Oh dear**, or **Oh no**:

> **Travel agent:** Your flights are all confirmed.
> **Customer: Oh** wonderful.

If someone reminds you of something you had forgotten, you typically start your reply with **Oh**:

> **Speaker 1:** Remember he wanted to merge the groups. Don't you remember?
> **Speaker 2: Oh** yeah. **Oh** yes. Of course.

It is also used to accept someone's answer to your questions:

> **Speaker 1:** Is that too sweet?
> **Speaker 2:** Yes.
> **Speaker 1: Oh.**

Oh says that you accept the truth of the answer or statement that you have just heard. You can however combine it with really or with a question to show suprise, for example Oh did you? This passes the talk back to the other speaker who will usually confirm what they have just said. They will also often add to what they have just said:

> **Speaker 1:** I went up to London.

40

> **Speaker 2: Oh did you?**
> **Speaker 1:** Yeah ... saw the Queen.

In British English, **"oh"** is used to introduced quoted speech, either your own or someone else's:

> She says **oh** I've hardly been there, I've been at Ezoza's.

OK (pronounced and sometimes written **okay**)

A case could be made that **OK** is one of the most important and useful discourse markers available to speakers of English. It has a number of uses and the list of these that follows is not complete.

Perhaps the most basic use of **OK** (though not the most common) is to indicate that you accept a suggestion, request, offer, or information designed to help you achieve something:

> **Speaker 1:** You'll need to speak to Lobar Ibragimova in the administration
> office. She'll tell you.
> **Speaker 2:** OK.

A related use of **OK** is to indicate that someone has responded to your suggestion, request, offer, or question in a satisfactory manner:

> **Speaker 1**: I'll give you a ring on Sunday and then I can give you a ring.
> **Speaker 2:** Yeah.
> **Speaker 1: OK**.

Sometimes it serves to show that yoy accept to other person's response but you have something else to say that may affect the situation:

> **Speaker 1:** He must have been looking at the wrong columns, I think.
> **Speaker 2:** Well, he shouldn't do.
> **Speaker 1: OK** I'll. I'll nip up and see him again.

Another use for **OK** is to serve as a bridge between two topics or between two stages of the talk. Sometimes this takes the form of closing one topic and inviting another one:

> **Speaker 1:** Yeah, I wanted to point out to you, you know, we don't want
> it to happen.
> **Speaker 2:** Right, **OK**. Anything else.

Sometimes **OK** is used by lecturers and teachers to move on to the next stage of a lecture or lesson:

The upshot was that in 1830 Greece became an independent state. Her independence guaranteed by Britain, Russia, and France. OK erm I suppose in this context that I ought to mention as well er Belgium. I'll probably refer to it again later on. Er in Belgium of course in 1830 erm a nationalist revolt broke out in response really to the French revolution of what year.

It is also used by chairs of meetings to move on to the next item on an agenda or the next topic of discussion:

> Yes, and people should tell you if they take it. Mm, mm, **OK**, that's
> all from headquarters, right then we move on to "Any other business".

Because it is associated with rounding off a topic, OK has come to be used when a conversation is drawing to a close. You use it to indicate that you have accepted what the pther person has said and that you have nothing much left to say yourself:

> **Speaker 1:** Oh yes, I'll ring later to confirm it.
> **Speaker 2:** Great.
> **Speaker 1: OK.**
> **Speaker 2: OK.**
> **Speaker 1:** Thanks a lot.
> **Speaker 2:** Bye.
> **Speaker 1:** Bye.

Sometimes, as in the example above, OK stands on its own; sometimes it is put in front of something else, such as **bye** or **see you**:

> **Speaker 1: OK see you.**
> **Speaker 2:** Take care. Thanks for phoning.
> **Speaker 1:** See you soon.
> **Speaker 2: OK bye.**
> **Speaker 1:** Bye.

If you learn to recognize the discourse markers we have discussed here, you will be able to guess more accurately what the other person is trying to say.
And if you can use discourse markers correctly in your own speech, you will sound very natural in English and your conversations will flow more smoothly.

RIGHT and **OK**

The word **OK** can mean "I accept your objection" or can introduce a change of topic or direction in a conversation. Some "meanings" can be expressed by more than one word or expression. We can use both **RIGHT** and **OK** to mean "I accept your objection".

Many words and expressions we use to manage conversation can have completely separate meanings and uses. The word **right** can mean the opposite of **wrong** or **left**, by the way can describe **a means**, (e.g. I could tell he was ill **by the way** he was sweating.)

There is regional, social and individual variation in the use of conversation management discourse markers.

NOW

The word **now** is used particularly by teachers to indicate moving onto a conclusion, and it can seem inappropriately didactic if someone uses this in this way in informal conversation.

WELL

Well is another expression used to signal the start of reported speech. For example: So she said **well** I'll phone you tonight.

Well is also liked **oh** in that it too is used at the beginning of a speaking turn, but unlike **oh** it indicates that you think there is something slightly wrong with what has just been said. You start your reply with **well** when answering someone who has just said something factually incorrect or made a false assumption:

> **Speaker 1:** I mean it might take us another two months before we get out.
> Three months.
> **Speaker 2: Well** I would say six months.

You can also begin your answer with well if someone asked you a question which assumes something that is not in fact true:

> **Speaker 1:** What, she did the whole lot?
> **Speaker 2: Well** yeah, I think, **well** she didn't do everything.

Here the **first speaker** is expecting the answer "yes" and the **second speaker** is answering "no" in a roundabout way.

Another use for well is to round off a topic near the end of conversation:

> **Well** I'll let you get back to work.

§ 8. DISCOURSE MARKERS (2)

You have already learned from your previous discussions that **discourse markers** are "particular characteristic of spoken dialogue".

According to Grammar of Spoken and Written English, Longman, which says "They are words and expressions which are loosely attached to the clause and facilitate the ongoing interaction. Certainly they include inserts, such as interjections to express an emotional reaction of the speaker, please to appeal to the listener, or well to express hesitation, or qualified agreement." The items included as "Discourse Markers" are open to debate.

ACTIVITY 1. Work in groups

The text below looks at how private schools should fix course prices. Discourse markers have been removed from the text and are found in the box below.

a. Read the **text** and choose the appropriate discourse markers: further; therefore; however; similarly; moreover; naturally:

In advocating market-related pricing the point is correctly made that costs give you the bottom line only. They should NOT . . . (1) be used alone in determining prices. The market is a far more powerful instrument in deciding selling prices than the costs of production.

. . . (2), it is argued that schools should offer something unique which the competition cannot match.

. . . (3), schools ought to try to develop unique selling propositions (USPs) which the competition cannot offer, and then price them according to what the market will bear. This often implies selling at a higher price and if such USPs can be maintained and are viewed as valuable **by the customer**, then premium pricing should apply.

. .. (4), in practice it is difficult for schools to offer something quite unique. . . . (5), their costs are likely to be heavily dependent on staffing quality and levels. . . . (6), once an edge is achieved the competition will be swift to move on price.

b. What factors did you have to consider in making your choices? How sure were you about the general meaning the missing item should express?

c. What has this exercise taught about the amount of information contained in discourse markers of this type?

ACTIVITY 2.

Divided in group of four, choose one of the DM: **well; right; now; anyway.** Choose dialogues according to your DM, try to identify the meaning of DM in the texts.

GROUP 1. Well

He said, **well**, I'd like to read a little bit about it, first, I said, **well**, can you read my first volume, you'll see for yourself, you know, but he said, **wel**l, what about this, **well,** you know, **well**, you know, and he hems and haws and he won't come out and say yes or no.

GROUP 2. Right

A. No but it all adds up – I was sitting there the other day adding up your things.
B. **Right** now you can discuss with Wayne about the sheds (BE).
A. **Right**, Mathew have you, have you anything else? - **Right**, are we ready?
What am I standing on? Will you prop it up please?- Oh I forgot It's bin day I'll have harry back from school. - **Right**, troops forward march! Put the key in my pocket.
B. Rebecca's the colonel.
A. Rebecca's the colonel?
B. Yes.
A. **Right** colonel! Open the door please (BE).

GROUP 3. Now

A. Alan doesn't want anybody doing a sort of flaky jobs so you know they haven't gotten the students who would do it.
B. **Now** who is he, I don't know. (AE)
A. He won. Of course Willy and Ted didn't get a single point, I got a few, Michel got everything.
B. **Now** see what blew my mind about Michel, too, I realized that he was a closet brainiac (AE)

GROUP 4. Anyway

1. Even if the drug is banned a lot of people will go on using it a**nyway.**
2. No one expected houses prices to fall, but **anyway** that's exactly what happened.
3. Of course there is a lot more crime. **Anyway**, what do you expect with such high unemployment?

4. Allan told me to get to a doctor. So **anyway** I phoned Dr. Bentley

ACTIVITY 3.
A. Read the following sentences and find the meaning of **"I am afraid"** and **"Sorry"**:

> **I am afraid** I can't come round tonight after all.
> **I am afraid** you will have to take the examination all over again.
> **Sorry**, but I think that your attitude is unacceptable.

B. Choose one of the options, which might describe the meaning of **"I am afraid"** and **"Sorry"**:
> a. Show the person's attitude.
> b. Prepare for something unpleasant.
> c. Introducing strong points.

C. Could you name examples of DMs for others in the list?

MATERIALS FOR EXTRA READING

Word and meaning

The following list describes some of the more common **conversation management discourse markers** and some of their more common uses. It is intended to help you to notice and analyze how these are used when you listen to people speaking; it is not a direct teaching tool as examples need to be studied in real contexts.

Well
- to express reservation about what we or someone else has said;
- to show that we are considering what someone else has said, to indicate that we are thinking and don't want to be interrupted;
- to indicate that we are taking up the topic that is already under discussion.

OK
- to invite someone else to come into a conversation, to show that we are taking up an invitation to come into a conversation;
- to mark the end of a stage of discussion, to mark the beginning of a stage of discussion;
- to show that we accept an objection or reservation;
- to make a tentative gesture towards finishing a topic or conversation.

Right
- to show that we understand or agree;
- to check that people understand or agree;
- to show that someone's assumptions are correct;

- invite someone else to come into a conversation;
- to show that we are taking up an invitation to come into a conversation or are
  claiming our turn;
- to mark the end of a stage of discussion;
- to mark the beginning of a stage of discussion;
- to show that we accept an objection or reservation;
- to make a tentative gesture towards finishing a topic or conversation.

You know
- to create an atmosphere of intimacy or solidarity.
- to suggest that the listener is already familiar with the topic or opinion.
- to invite people to confirm that they understand or are in agreement.
- to initiate conversation after a period of silence.

I mean
- to indicate a high degree of personal involvement in what we are talking about;
- to show that we are expressing personal opinions or feelings;
- to express indignation and invite a sympathetic response;
- to prevent someone from interrupting.

So
- to show that we are getting back to the main topic after a digression;
- to claim a pause before beginning a new topic;
- to indicate that what we are going to say is related to what we (or someone else
  has just said).

Actually
- to show that we about to refute or disagree with something that has been said;
- to show that we are refuting or disagreeing with something that has just been said;
- to show that we are initiating a topic that is related to what we have been talking about.

Anyway
- to show that we are getting back to the main topic after a digression;
- to introduce an opinion which is held despite reservations we have expressed or
  objections that have been made;
- to show that we want to end a conversation.

HOMETASK:
     While watching English TV channels or listening to English Radio or reading newspaper article written by native speakers, try to figure out what are the most frequently used DMs in English nowadays.

§ 9. LEXICAL COHESION

Lexical cohesion refers to the relations created between lexical items (Schubert 2008, 46). Therefore, when talking about lexical cohesion, it is about ties between words or phrases and moreover, it helps to create text unity.

According to Halliday/Hasan lexical cohesion "[...] involves a kind of choice that is open-ended, the selection of a lexical item that is in some way related to one occurring previously" (1976, 303) and it is described as "[...] the cohesive effect achieved by the selection of vocabulary" (1976, 274).

These statements infer that our choice of words is the basis of coherence in a text or in an utterance, which implies in turn a certain general knowledge. Lexical cohesion can be divided into four groups, which are mostly further subdivided:

    a. repetition and partial repetition;
    b. sense relations;
    c. paraphrase;
    d. collocation.

Repetition

A prevalent type of lexical cohesion is repetition, also known as recurrence. Halliday / Hasan refer to repetition as reiteration, defining it as "a form of lexical cohesion which involves the repetition of a lexical item, at on end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale [...]" (1974, 278). Repetition is the most obvious type of lexical cohesion. However, it is not restricted to the repetition of the same morphological form of the lexical item.

If a word reoccurs in a different morphological form, e.g. altered by inflection, derivation, or compounding, we talk about partial repetition. Examples for **partial** repetition are:

- the use of nouns and compounds composed of these nouns: e.g. using pet, pets, pet dog;
- the use of an adjective and its adverb in the same text: e. g. moral and morally;
- the use of the same word but in different word classes: the Uzbek (noun) and Uzbek people (adjective).

Repetition contributes to clearness and continuity in text, which means it helps to avoid ambiguity. Nontheless, very frequent repetition might reduce the level of informativity by producing redundancy. Let us look at an example for repetition:

The children played with their neighbour's dog. The dog was excited.

Here, the second occurrence of dog refers back to the first one. Therefore, repetition is related to pro-forms of grammatical cohesion. Nevertheless, repetition is more explicit and does not imply to look for a reference.

Furthermore, a repeated lexical item does not necessarily have to have the same identical content as its first occurrence - like in the example above - but there can be various shades of meaning. This so-called referential relation between the first occurrence of a lexical item and its repetition plays an important role. Schubert distinguishes between four such referential relations (2008):

> a. identical;
> b. inclusive;
> c. exclusive;
> d. unrelated.

So, **for example**: There is a child climbing that tree. (Halliday/Hasan)

> a. The child is going to fall if it doesn't take care.
> b. Those children are always getting into mischief.
> c. And there is another child standing underneath.
> d. Most children love climbing trees.

In (a), the child has the same meaning as its first occurrence in the given example sentence. In (b), those children (being a partial repetition) includes the child in the example, and also other children. In (c) however, another child excludes the child referred to in the example sentence, therefore it is about two non-identical children. In (d) finally, most children is unrelated to the first mentioned child, since it is not possible to tell whether the child in the example loves climbing trees or not.

Sense relations

In opposition to referential relations between lexical items, sense relations are concerned with their meaning. According to the Oxford Concise Dictionary of Linguistics, a sense relation refers to "any relation between lexical units within the semantic system of a language [...]".

Therefore, the meaning on a semantic level is concerned when it comes to sense relations. There are several types to look at (Schubert):

a) Synonymy

Synonymy is the relation between two lexical units with a shared meaning. Synonymy therefore is the use of words with a similar meaning in the same text, which leads to a cohesive relation between them. Especially the English language is quite rich in synonyms.

However, usually such synonyms are not interchangeable because mostly they differ stylistically: one might have a stronger meaning than the other and it would also depend on the used register, which synonym is chosen (Finch). E.g.: close and shut, obstinate and stubborn:

There is a child climbing that tree. The little one is going to fall if it doesn't take care. Here, little one is a synonym for child, since it has a similar meaning and it builds a cohesive tie referring back to child.

b) Antonymy

Relation in the lexicon between words that have opposite meanings; e.g. tall is in its basic sense an antonym of short. Therefore, antonymy is the expression of an opposite meaning in the same text, again resulting in lexical relation. According to Schubert, antonymy can take different forms (2008):

a) complementary antonymy: there is no in-between form, e.g., inside / outside, male / female;

b) gradable / polar antonymy: the extremities of a scale, with options in between, e.g., high / low, big / small, hot / cold;

c) converse antonymy: an event can be seen from different perspectives, e.g., buy / sell, lend / borrow;

d) directional antonymy: movement in various directions, e.g., forward / backward, left / right, north / south

c) Hyponymy

The sense relation hyponymy is a hierarchical one, and it "exists between two terms in which the SENSE of one is included in the other" (Finch 2000).

The hyponymy is the relation between two lexical units in which the meaning of the first is included in that of the second. Therefore, the term hyponymy refers to the tie between a superordinate and a corresponding subordinate term:

The tree is bearing fruit. We will harvest the oranges soon. Here, fruit is the superordinate or hypernym, while oranges is the subordinate or hyponym.

d) Meronymy

The fourth type of sense relation according to Schubert is meronymy. The term meronymy is the relation between lexical units where the objects, etc. denoted by one are parts of those denoted by the other: e.g. sleeve is a meronym of coat, dress, or blouse.

Finch states that meronymy is in a way similar to hyponymy, seen that is also reflects a hierarchical relationships between lexical units:

There are many people at the party. I see several familiar faces. In this example, faces refers to people. Meronymy is a part-whole relation with a lexical item referring

to the whole, called holonym (in that example people), or a lexical item referring to a part of the whole, called meronym (faces).

Paraphrase

Another type of lexical cohesion is the paraphrase. We speak of paraphrase if the meaning of a lexical item is expressed twice, not as in sense relations, but the second occurrence seeing to explain the first one using more words or even phrases.

Therefore it is similar to synonymy, yet it is a longer form, using a more detailed explanation rather than a single word similar in meaning. The aim of a paraphrase is usually to achieve greater clarity. Furthermore, Schubert mentions two directions of recurrence of meaning:

- **Expansion:** the second occurrence is more detailed or an explanation of the first one. e.g.: Some students disrupt the lessons. They constantly talk to their neighbours, play with their mobile phones, eat their lunch, and simply do not listen to the teacher. Here, the second sentence is explaining in detail the first one.

- **Condensation:** the first occurrence is the more detailed one, followed by the more general expression. e.g.: Clothes and toys were all over the floor, dirty pots, dishes and cutlery on the kitchen press and in the sink, the sofa was untidy with a pile of used tissues on top of it and underneath. The place was a complete mess. In this example, the second sentence summarises the first one.

Collocation

The term **collocation**, as McCarthy et.al. put it, describes "[…] a natural combination of words; it refers to the way English words are closely associated with each other." (2005).

In other words, it is the tendency of at least two lexical items to co-occur frequently in a language. Collocation can serve as a source of lexical cohesion since it is "[…] one of the factors on which we build our expectations of what is to come next." (Halliday and Hasan, 1976). That means that collocations help to establish unity of text or discourse.

TASK 1. Find lexical cohesions and identify their types.

I OBSERVE

The first objects that assume a distinct presence before me, as I look far back, into the blank of my infancy, are my mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole

neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples.

I believe I can remember these two at a little distance apart, dwarfed to my sight by stooping down or kneeling on the floor, and I going unsteadily from the one to the other. I have an impression on my mind which I cannot distinguish from actual remembrance, of the touch of Peggotty's forefinger as she used to hold it out to me, and of its being roughened by needlework, like a pocket nutmeg-grater.

This may be fancy, though I think the memory of most of us can go farther back into such times than many of us suppose; just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy. Indeed, I think that most grown men who are remarkable in this respect, may with greater propriety be said not to have lost the faculty, than to have acquired it; the rather, as I generally observe such men to retain a certain freshness, and gentleness, and capacity of being pleased, which are also an inheritance they have preserved from their childhood. **(...)**

("David Copperfield" by Charles Dickens)

§ 10. CONTEXT AND REGISTER

We have seen how **the purpose of a text** affects its production. What other contextual factors determine the choices of language we make when we create a text? And can we relate these factors directly to specific formal features of the text?

Of all the possible components of the context that might impact on the language choices in text production, just three seem to be particularly significant:

- the **what** of the situation - what kind of social activity is going on, and about what sort of topic (what is called the **field**)
- the **who** of the situation - the participants, their relationship and so on (what is called the **tenor**)
- the **how** of the situation - the means by which the text is being created, e.g. e-mail, fact-to-face talk, broadcast talk, written monologue and so on (what is called the **mode**)

These three **contextual dimensions** - **Field**, **Tenor** and **Mode** determine what is called the **register** of the resulting text. That is to say, different configurations of these dimensions demand different kinds of choices at the level of grammar and vocabulary, and these choices create textual effects that we recognize as being appropriate to the context of the text's use.

Thus, the register of a teenage magazine allows for such words as **prezzie** and **snog** that would be inappropriate in a children's encyclopedia or in academic correspondence, for example. By the same token, you would not expect expressions like **ladies and**

gentlemen ..., are kindly requested to ..., we would also be pleased if ..., on a tea bag wrapper.

Field of Discourse is defined as "the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it" (Halliday, 1994, 22). The field describes activities and processes that are happening at the time of speech. The analysis of this parameter focuses on the entire situation, e.g. when a mother talks to her child.

Mode of Discourse refers to "the function of the text in the event, including therefore both the channel taken by the language – spoken or written, extempore or prepared and its [genre], or rhetorical mode, as narrative, didactic, persuasive, (Halliday 1994, 22).

Tenor of Discourse (sometimes also referred to as style; cf. Esser 2009, 78) describes the people that take part in an event as well as their relationships and statuses. "The tenor refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved" (Halliday 1994, 22.).

There might be a specific hierarchy between the interlocutors, e.g. when the head of a business talks to an employee, or they may have only a temporary relationship, e.g. when a person asks an unknown pedestrian for the time.

ACTIVITY 1.
A. Look at the e-mailed response from the journal's editor. Working in small groups find what **field, tenor** and **mode** of the given text:

Dear Professor,
It appears that we will be including your Forum commentary in the spring issue. I would greatly appreciate it if you could send a disk copy of your response for production purposes to my office at Uzbekistan State University of World Languages. Please label the disk with the word processing program you are using.
Thank you in advance,
Khilola Uralova

B. Compare answers as whole class. Give examples of register in your **native** language.

ACTIVITY 2.
Identify the **field, teno**r and **mode** of each of these texts and, on that basis the possible context in which the text was situated.

TEXT 1. This door is alarmed. EMERGENCY USE ONLY.

TEXT 2. Hi. R u back yet? How was it? C u l8r? 5.

ACTIVITY 3.

Look at the definitions of the **REGISTER** in Discourse below and answer the following questions. Why do we need to know **register**, how important for language learners to be familiar with the term **register**?

More generally, **register** is used to indicate degrees of formality in language use. The different registers or language styles that we use are sometimes called **codes**. It fascinates me how differently we all speak in different circumstances. We have levels of formality, as in our clothing.

There are very formal occasions, often requiring written English: the job application or the letter to the editor - the dark-suit, serious-tie language, with everything pressed and the lint brushed off.

There is our less formal out-in-the-world language - a more comfortable suit, but still respectable. There is language for close **friends** in the evenings, on weekends -blue-jeans and sweat-shirt language, when it's good to get the tie off.

Every native speaker is normally in command of several different language styles, sometimes called **registers**, which are varied according to the topic under discussion, the formality of the occasion, and the medium used (speech, writing, or sign).

Adapting language to suit the topic is a fairly straightforward matter. Many activities have a specialized vocabulary. If you are playing a ball game, you need to know that **"zero"** is a "**duck**" in cricket, "**love**" in tennis, and "**nil**" in soccer.

Other types of variation are less clear cut. The same person might utter any of the following **three** sentences, depending on the circumstances:

        1. I should be grateful if you would make less noise.
        2. Please be quiet!
        3. Shut up!

Here the utterances range from a **high** or **formal** style, down to a **low** or **informal** one and the choice of a high or low style is partly a matter of politeness.

It is easy to demonstrate the importance of register variation for lexical analysis by contrasting the use of near-synonymous words (big, large, and great; little and small; begin and start):

        1. It did look pretty bad. (Conversation)
        2. The mother came away some what bewildered. (News reportage)
        3. Different laboratories have adopted slightly different formulations.
          (Academic prose)

        I'm pretty good at driving in the snow in my car.
        That looks pretty bad.
        That's a pretty cool last name, huh?

Is it a system that would be pretty easy to learn? Register is "the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in the realization of these meaning (Halliday, 1978).

The notions of register proposes a very intimate relationship of text to context: indeed, so intimate is the relationship, it is asserted, that the one can only be interpreted by reference to the other (Kress, 1985). Some linguists classify registers as followings:

        - bench-level register;
        - dialect register;
        - facetious register;
        - formal register;
        - in house register;
        - ironic register;
        - neutral register;
        - slang register;
        - taboo register;
        - technical register;
        - vulgar register.

The other division of registers:

One prominent model, Martin Joos (1961) describes **five styles** in spoken English:

1. Frozen: Also referred to as **static** register. Printed unchanging language, often contains archaisms. The wording is exactly the same every time it is spoken.

2. Formal: One-way participation; no interruption; technical vocabulary or exact definitions are important; includes presentations or introductions between strangers.

3. Consultative: Two-way participation; background information is provided – prior knowledge is not assumed. "Back-channel behavior" such as **"uh, huh"**, **"I see"**, etc. is common. Interruptions are allowed. Examples include teacher / student, doctor / patient, expert / apprentice, etc.

4. Casual: In-group friends and acquaintances; no background information provided; ellipsis and slang common; interruptions common. This is common among friends in a social setting.

5. Informal: normally used only in contexts such as conversations or letters between friends.

In the Oxford English Dictionary (OED) the entries are classified according to the use of an expression in different language situations. Generally, all entries are classified as "standard".

Additionally, some expressions are categorized differently according to the particular contexts in which they are appropriately used. The main register labels in the Oxford Thesaurus of English are the following:

- **vulgar slang:** informal language that may cause offence […]
- **formal:** normally used only in writing such as official documents
- **technical:** normally used in technical and specialist language, though not necessarily restricted to any specific field
- **literary:** found only or mainly in literature written in an "elevated" style
- **dated:** no longer used by the majority of English speakers […]
- **historical:** still used today, but only to refer to some practice or article that is no longer part of the modern world
- **humorous:** used with the intention of sounding funny or playful
- **archaic:** very old-fashioned language, not in ordinary use at all today […]
- **rare:** not in "common use".

(Oxford Thesaurus of English 2006, Introduction IX)

§ 11. FORM AND FUNCTION

Speaker meaning and contextual meaning discussed by Celce-Murcia and Olshtain (2000) mean that the linguistic forms and functions of utterances are interrelated in order

to be meaningful. For example, the sentence "I was teaching in Austria. So I am familiar with it" (line 13, extract A) does not only inform the teacher, but also functions as a check whether it is appropriate to set it as the teaching context in demonstration or not.

If a teacher looking for a job had said this sentence in Austria, for example, then, it might mean, "I know the education system and the teaching environment, I can teach here" and function as a request for the job.

Similarly, "This is the song" (line 21, extract A) functions as a proof of preparation when the teacher asked what it is. It also means that the student is asking the teacher's approval of the song before it is used as a material.

However, if a singer had uttered it to the orchestra members, it might function as a reminder of the right song. Thus, the meanings of any utterance depend on who produced it and under what circumstances as Celce-Murcia and Olshtain (2000) indicate. Therefore, this should be also included in the language syllabus if the communication is concerned.

According McCarrthy (1991), discourse analysis describes the language above the sentence: its context and the cultural influence, which affect language in use. A discourse carries much more than its form, it also carries its own particular function, which means that there is not necessarily one-to-one relationship between a given suprasegmental choice and a meaning, hence form and function might be analyzed separately in order to depict the real meaning of a discourse.

According to Halliday (1970), intonation plays a crucial role in conveying meaning. If the intonation of a sentence is changed, its meaning will also be changed. Thus, the particular way the sentences are produced carry their individual meaning, and the analysis must go far beyond sentences forms in order to be possible to depict the real meaning of the spoken interaction.

In summary, on one hand form refers to the way traditional grammar deals with forms and classes of words; for instance, a verb, an adverb, a subject, an interrogative sentence, etc.

On the other hand, in discourse analysis, the function of these forms and classes of words are not exclusively related to their forms or classes, but the way the sentence is produced play a significant role. For example, in "She went home." the structure is in the form of a declarative clause, however, this form can be used in order to apply another function, other than the affirmative (declarative) function, for example: "She went home?"

Therefore, the same sequence has got another value, the one of a question, even though it maintains the same structure (form) of a declarative (affirmative) clause.

Although language teachers work in real class world, not in an ideal class world, it is important to highlight their role in assisting learners to understand that form and function do not have a one-to-one correspondence and in enabling the students to use language functionally.

That is, language teachers should focus attention to students' ability to communicate, and one way of enhancing communication is by making the students

aware of the existence of different signaling within clauses, which contribute for detaching function from form.

Furthermore, learners can benefit from using discourse analysis to explore what language is and how it is used to achieve communicative goals in different contexts. Thus discourse analysis can help to create a learning environment that more accurately reflects how language is used and encourages learners toward their goal of proficiency in another language.

Discourse analysis of the following exchange

S: I'm going to put it [whistle toy] in my pocket and I'm not going to tell Anna what it is. No.
M: Oh.
S: It's a secret.
M: That's right.
S: But you know what it is, don't you?
M: Yup, it's not a secret from me, but it's a secret from Anna.
S: It's a secret for you and Daddy but not for Anna – It **is** for Anna but he's got to guess what it is.
M: Mm
S: He doesn't know what it is.

According to McCarthy (1991), discourse analysis is concerned with the description and analysis of spoken and written interaction. That is, it covers the study of cohesion and coherence of written texts and everyday oral language.

Although discourse analysis deals with distinct sides: written and oral interaction, the objective of this essay is the analysis of one transaction of a casual conversation between a mother (M) and her 5-year-old son, Stephen (S), who is beginning to verbalize the relationship between telling and knowing.

The conversation takes place in a car, on their way home from a party. The transaction to be analyzed was taken from Painter (1999), p. 233-4, whose extract is transcribed above.

TASK 1. Read the sentences and write down the functions of them. First one is given as an example.

1. Are not you Aziza's brother? – to identify / question / interrogative sentence
2. I found the money first. _____
3. Excuse me, there is phone call for you. _____
4. Wash the vegetables before you cut them. _____
5. You may join another team. _____
6. Could I give you a lift? _____

TASK 2. Create a context and suggest an intonation for the forms in the left-hand column so that they would be heard as performing the functions in the right-hand column, *without changing their grammatical structure?*

1. Did I make a fool of myself	a) question	b) exclamation
2. You don't love me	a) question	b) statement
3. You eat it	a) statement	b) command
4. Switch the light on	a) command	b) question

§ 12. THEME AND RHEME

Language learning has many subjects and Discourse is one of them. Discourse analysis is concerned with the study of the relationship between language and the contexts in which is used [Michael Mccarthy 2009].

In Discourse analysis we can find the special topic that "theme and rheme". These topic has some difficulties for students who study a Discourse analysis.

Theme and Rheme - types of information about object of scientific research. Theme (in a translation from Greek "that is based") - called or meant, not containing novelty, information of the oral or written message, a logic subject of judgment.

Rheme (in transfer with Greek "word", "saying", "literally told") - a logic predicate the judgment containing the main (new) information on a subject of the message. To Ram allocate by means of adverbs, "only". [Bussmann, 1998]

In this article we want to explain theme and rheme, theme's types and theme and rheme's patterns in detail. In linguistics, these terms mean: theme - in some sources, also "topic," "background," or "presupposition". Examples:

I have a lot of friends.
My father is working as a teacher.

In these examples, theme (I/My father) is in the initial position. Due to SVO (subject-verb-object) structure of a typical English sentence, theme is often the subject of the sentence; however, passive voice violates this rule.

Rheme - in some sources, also "comment," "focus," or "pre dictation" is thedestination where the presentation moves after the departure point:

I have a lot of friends.
My father is working as a teacher.

In examples rheme is represented by "have a lot of friends" and "is working as a teacher". Structurally, rheme usually follows theme in English. Theme-rheme relationship produce cohesion [Bussmann, 1998] making parts of a sentence a

communicative whole. During learning theme we can find theme's types there are three types of theme:

1. Ideational theme;
2. Textual theme;
3. Interpersonal theme.

Ideational theme – grammatical subject, prepositional phrases, adverbs and subordinate clauses. **For example:**

I often make three kind of mistakes in English.

Textual themes – are transitional words, such as (to sum up, moreover, however etc.) they connect sentence to the previous sentence. **For example:**

To sum up we can say eating fast food is not healthy for our body.

Interpersonal themes – express the writers attitude, in this theme includes personal words such as (In my mind, personally, in my opinion, (Un) fortunately). **For example:**

Unfortunately I was not there, when it happened.

To distinction of Theme and Rheme have **three** patterns. They are:

1. reiteration / constant theme pattern;
2. zig-zag / linear theme pattern;
3. multiple rheme pattern.

Reiteration / constant theme pattern – this pattern shows that the first **theme** is picked up and repeated in the beginning of the next clause.

Theme 1 ⟶ Rheme 1
Theme 1 ⟶ Rheme 2
Theme 1 ⟶ Rheme 3
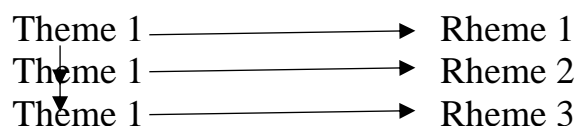
Zig-zag / linear theme pattern – it is a pattern when the subject matter in the **rheme** of one clause is taken up as the **theme** of the following clause.

Theme 1 ⟶ Rheme 1
Theme 2 ⟶ Rheme 2
Theme 3 ⟶ Rheme 3
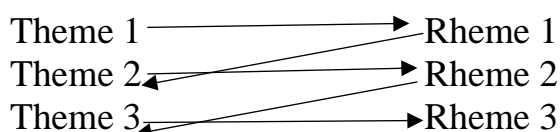
Multiple rheme pattern – in this pattern **rheme** may include a number of different pieces of information, each of which may be taken up as the **theme** in a number of subsequent clauses.

Theme 1 ⟶ Rheme 1 + Rheme 2

Theme 2 ⟶ Rheme 3

Theme 3 ⟶ Rheme 4

Theme   Rheme
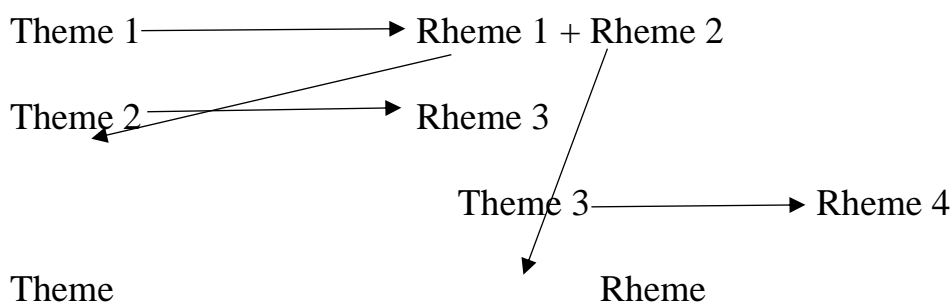
 1. I often make three kind of mistakes.
 2. When I speak in English.
 3. Three mistakes are also made by my friends.
 4. The first is that forget to use tenses.
 5. I say "he go out of town" instead of "he goes out of town".
 6. The second is problem of verb ending.
 7. I translate directly from Indonesian language.
 8. I will say "I will buy a shirt nice" instead of "a nice shirt".
 9. The third is problem of forgetting idiomatic expression.
 10. I say "I want to go to bath" instead of "I want to wash my hands".
 11. I want to practise harder to avoid make a mistake.

In this paragraph there are **three** kind of patterns: **theme reiteration** pattern, **zig-zag** pattern and **rheme multiple** pattern.

Theme reiteration pattern is employed by repeating theme 1 in themes 2, 5, 7, 8, 10, 11.

Theme 1 ⟶ Rheme 2
Theme 1 ⟶ Rheme 5
Theme 1 ⟶ Rheme…
Theme 1 ⟶ Rheme 11

Zig - zag pattern is employed, when Rheme 1 (three kind of mistakes) is taken up as Theme 3 (three mistakes).

Theme 1 ⟶ Rheme 1
Theme 3 ⟶ Rheme 3
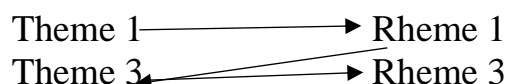
Rheme multiple pattern is employed by taking up rheme 1 (three kind of mistakes) in theme 4 (the first), theme 6 (the second), theme 9 (the third).

Theme 1 ⟶ Rheme 1
Theme 4 ⟶ Rheme 4
Theme 6 ⟶ Rheme 6
Theme 9 ⟶ Rheme 9
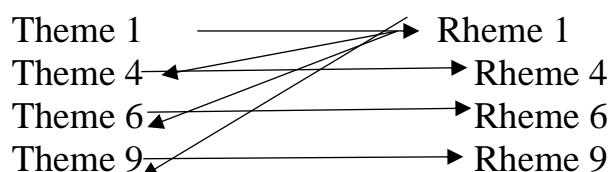
In conclusion, we can say that working with the theme and rheme topics is new for Uzbek native students who learn English as a Second Language We find it useful as it allows conducting semantic analysis of single sentences and bigger texts.

Since these notions are oriented not only to the structural aspect of discourse, but also to its semantics, in our analysis we can go beyond a sentence and explore theme-rheme relationships on a larger scale and, possibly, to analyse other multimodal texts.

Every student has different weaknesses in writing. In order to remove these weaknesses, time and effort must be put aside to be with the student. It is a long and tedious process to provide individual attention butit is rewarding and satisfying.

Identify the theme option

Once upon a time, a very long time ago now, about last Friday Winnie-the-Pooh lived in a forest all by himself under the name of Sanders.

One day <u>when</u> he was out walking he came to an open place in the middle of the forest and in the middle of this place was a very large oak tree and from the top of the tree there came a large buzzing noise. Winnie-the-Pooh sat down at the foot of the tree put his head between his paws and began to think.

First of all he said to himself "That buzzing noise means something. You don't get a buzzing noise like that, just buzzing and buzzing, <u>without its</u> meaning something."

Spirit and community

1. There is nothing in the whole range of human experience more widely known and universally felt than spirit.
2. Apart from spirit there could be no community, for it is spirit, which draws men into community and gives to any community its unity, cohesiveness, and permanence.
3. Think, for example, of the spirit of the Marine Corps.
4. Surely, this is a reality we all acknowledge.
5. We cannot of course, assign it any substance.
6. It is not material and is not a "thing" occupying space and time.
7. Yet it exists and has an objective reality, which can be experienced and known.
8. So, it is too with many other spirits, which we all know: the spirit of Nazism or Communism, school spirit, the spirit of a street corner gang or a football team, the spirit of Rotary or the Ku Klux Klan.
9. Every community, if it is alive has a spirit, and that spirit is the center of its unity and identity.

10. In searching for clues, which might lead us to a fresh apprehension of the reality of spirit, the close connection between spirit and community is likely to prove the most fruitful.

§ 13. MODALITY

Modal verbs should always be highly prized finds in any text, telling us a great deal about just what that text's author is all about. Modality is all about the encoding of different degrees of subjective response in the viewpoint of a speaker / writer.
Or
Modality is a general term, which describes unrealized states and possible conditions and the forms of language, which encode them.
Or
Modality is about communicating contrasting attitudes in the speaker or author of a text. Compare the following sentences:

a. It happened on Wednesday night.
b. It **did** happen on Wednesday night.
c. It **certainly** did happen on Wednesday night.
d. It **should have** happened on Wednesday night.
e. It **might have** happened on Wednesday night.
f. **Apparently**, it happened on Wednesday night.

So, there are many different ways of signalling modality. Modality is normally conveyed by **modal verbs**, such as "must", "can", "may", "will", "should", "could". The function of the modal verbs is to reflect our judgement about whether what we say or write is true.

Texts can have **modes of reassurance** or **modes of possibility** or **modes of obligation** or **modes of necessity** or **modes of prediction** or **modes of permission** or **modes of volition** or **modes of ability** or **mixed modes,** where any of these modes can mix with any other as a text seeks to hide its purpose or has more than one purpose.

What do these modes look like? Using the following modal verbs:

Can
Mode of Possibility…   Everyone **can** make mistakes.
Mode of Ability…   **Can** you remember?
Mode of Permission…   **Can** we go now?   (Compare: **Could** we go now?)

May
Mode of Possibility…   You **may** be right.
Mode of Permission …   You **may** use my pen.

Must

| Mode of Necessity… | There **must** be some mistake. |
| Mode of Obligation… | We **must** wear our uniforms. |

Will

| Mode of Prediction… | Oil **will** float on water. |
| Mode of Volition… | We **won't** stay long. (our intention to act) |

Shall

| Mode of Prediction … | **Shall** I win the election. |
| Mode of Volition … | What **shall** we do this evening? |

Should

| Mode of Obligation… | You **should** do as you're told. |
| Mode of Liklihood … | It **should** rain after lunch. |

High modality	Medium modality	Low modality
must	Will	may
ought to	Should	might
shall	Can	could
has to	need to	would

Also, there are certain expressions such as "be bound to" and "ought to" which can equally express mode, as can phrases such as "It is certain" or "I don't know" or "it could be considered that", and verbs such as "it seems" or "it appears".

Also, Adverbs such as Perhaps, Generally, Apparently, etc can affect a text's mode. Texts don't tend to be dominated by modes, but consist of mixed modes:

We **won't** stay a moment longer. We really **should** be going, seeing as it's so late and you've yet to put the kids to bed. Besides, we **must** be up early tomorrow morning and you **will** appreciate the extra few minutes in bed.

Continue the following prose fiction text in the same style, trying to use as many modal verbs as possible (as well as other means of indicating modality) to indicate subtle shades of meaning:

I really shouldn't have done it. He might have been bloody annoying and he certainly was asking for it, but that doesn't mean that my actions are justifiable in a court of law. That judge looking down on me later will be…

Swap texts – identify, how mode has been indicated and how the text's character/narrator as has been communicated (thus figuring out just what the text's author is up to).

TASK 1. Change these sentences from low modality to high modality.

1. Learning a new language can be difficult.

   _____

2. I might see you tomorrow.

   _____

3. There may not be very many people at the meeting.

   _____

4. He would earn more money if he gets a new job.

   _____

5. We should leave before it gets dark.

   _____

6. To improve your health, you could eat more fruit and vegetables.

   _____

7. Commuters could be angry with the new timetable.

   _____

TASK 2. Find the modality in the text and classify them into categories (low, medium, high)

The Recording Industry vs. Music Pirates

Programs such as Napster and Gnutella allow you to download MP3 files from other people's hard drives without paying a penny to the artist or entertain-ment industry. With a Napster client such as Macster (or the Mac-compatible Furi client for Gnutella) and a broadband Internet connection, Mac users can download an album's worth of MP3 files in less than an hour.

This leads us to the second factor: high-speed Internet access. The Recording Industry Association of America (RIAA), an industry group that represents major record labels, filed suit against Napster. As we went to press, a judge had decided ***not*** to dismiss the lawsuit against Napster, leaving open the possibility of a trial.

How does this affect you? It might put Napster out of business, and if you're a devoted Napster user, this is certainly sad news. But Metallica's actions could bring the controversy closer to home. The fact that Metallica was able to obtain the screen names of these users should concern those who post and download files on Napster.

Should the recording industry wish to get personal and go after individuals - and you engage in this kind of file trading – it's possible that you'll be *taken to task* (prosecuted) for your actions.

Where will this all lead? While the recording industry should have seen this coming, the fact is they didn't. Moving copyrighted files across the Internet is both easy to do and easy to get away with - but it won't be for long.

Though the RIAA and Metallica aren't likely to start getting people who download an MP3 or two tossed into the pokey, they will take steps other than prosecution to protect their rights and work. This means that stricter copy-protection schemes will be introduced in the near future.

Yet this too is a short-term solution; though copy-protection measures will surely reduce piracy, savvy people will find a way to skirt them. With this in mind, the entertainment industry must eventually bow to the realities of this new wired world, shift its current distribution model, and seek alternative means of compensation - with actions such as advertising on online distribution centers, offering "bonus" material that can be purchased only online, and streaming "pay to play" content on demand.

EXTRA READING

Persuasive Texts – modality

Persuasive texts use the resources of modality. It is actually an easy concept because we use modality all the time, especially in everyday speech. Modality helps the speaker or writer take a position of high, medium or low, in relation to the topic:

might / could	may	should must
Low	Medium	High

As you can see, high modality is certain and definite, while low modality is uncertain and indefinite. In a persuasive text, high modality is common. Modality can be found in:

- **verbs**: e.g. must, shall, has to, will, should, ought to
- **adjectives:** e.g. obvious, definite, sure, required, necessary, probable
- **adverbs:** e.g. completely, entirely, rarely, always, extremely, total, probably
- **nouns:** e.g. probability, possibility, certanty, requirement

Modality is a tool we use to make our writing persuasive. Look at these examples to see how modal language can change the meaning:

Reading books is better than TV.

By using modal language (in bold), the writer can show how much they agree or disagree with the thesis:

Reading books **might** be better than TV. (verb)
Reading books **must** be better than TV. (verb)
It is **obvious** that reading books is better than TV. (adjective)
Reading books is **always** better than TV. (adverb)
Reading books is **slightly** better than TV. (adverb)
It is a **certainty** that reading books is better than TV. (noun)

Can you spot the modal language in this paragraph?

Watching too much TV is extremely bad for your health. Teenagers can spend 5 or 6 hours per day sitting or lying around watching TV and it is probable that this contributes to obesity. On the other hand, reading books has never been associated with health problems. Therefore, reading books is completely safe for your health, while TV may cause problems.

§ 14. DIFFERENCE AND SIMILARITIES BETWEEN WRITTEN AND SPOKEN DISCOURSE

It's important to understand the differences between oral and written forms of communication. In this lesson, we'll explore the definitions and characteristics of spoken and written discourse.

Definitions

To understand fully the meanings, characteristics of, and differences between spoken discourse and written discourse, we must first look at some specific definitions. **Discourse** is a term used to explain the transfer of information from one person to another. It implies the use of words and sentences in context for the purpose of conveying meaning. Discourse can happen either orally - through spoken language - or in written format.

Spoken Discourse

Spoken discourse is just as it sounds. It is communication or transfer of information using words that are spoken. For spoken discourse to happen, someone must be speaking either in conversation or through oral delivery of information, such as in a lecture or presentation.

Spoken discourse lends itself to the use of **speech acts**, which are functions of communication that might include congratulating, ordering, demanding, promising,

hinting, warning, or greeting. Spoken discourse often also contains **discourse markers**, such as words that create pause or separation of ideas (such as "well," "so," "anyway," or "you know").

Written Discourse

Written discourse is also the transfer of information, but, as its name suggests, it involves the written word. To be successful, the writer and the receiver must have the necessary skills for delivery of information; the writer must be able to write, and the reader must be able to read.

Written discourse is often tied with **genre**, or the type and/or structure of language used to imply purpose and context within a specific subject matter, especially when looking at literature.

Characteristics

There are several characteristics that are unique to each type of discourse and several reasons why a person might favor one form of delivery over the other. With that in mind, here are some **positive characteristics of spoken discourse**:

- Meaning is supported by nonverbal communication and other factors such as tone and intonation;
- It can be done spur of the moment;
- The audience is known to the one delivering the message;
- The pace of communication is generally determined by the speaker;
- More personable and involves a shared situation between speaker and listener.

Now, here are some **negative characteristics of spoken discourse**:

- Words are often not given as much consideration before they are spoken;
- It is often less planned and contains less structure;
- There is a tendency to use words with fewer syllables and less complex sentences;
- Once delivered, it cannot be changed or taken back;
- The receiver of information must listen to the whole speech or presentation at once in order to get full meaning;
- Oral information is only permanent if it is continuously passed from one person to the next.

Let's now take about the characteristics of written discourse in the same way, starting with some **positive characteristics of written discourse**:

- More precise as words can be thought through and carefully chosen;

- Once written, words can still be changed or rearranged in order to make communication more precise;

- There is a tendency to use larger words and more complex sentences to make the message more interesting;

- Writing can happen over a period of time with much consideration given to the message and its delivery;

- The receiver can spread reading out over a period of time so as to give full attention to meaning;

- Writing is a permanent record of information.

On the other hand, here are some **negative characteristics of written discourse**:

- The pace of communication is determined by the reader or receiver of information;
- The audience for written discourse is not always known;
- The meaning might be supported by visual graphics, but there are no nonverbal communication cues to read;
- It is less personable and can be very one-sided.

In spoken discourse along with other factors, audience level, cultural background, focus of the conversation, degree of formality, and setting have an influence on the features of speaking.

For instance, it can be seen in the transcripts of conversation samples in the dialogue, taking place between a teacher and a student, which shows formal speech features.

§ 15. SPOKEN GENRES

The type of discourse, which is dependent on a particular setting, which has distinctive and recognizable patterns, and norms of organization and structure is identified as genre. The lecture and giving instructions are conceived as examples of genre as they have specific features.

For example, the teacher talks about the aims and gives lecture, which is a specific genre in a classroom setting.

The teacher is the speaker and the students are listeners. The second part, in which the teacher gives instructions, includes explanations of the task and asking for comprehension, which is a kind of classroom spoken discourse genre.

Spoken discourse genre may be used as classroom activities since they have specific features and are meaningful.

1	Narrative	A series of everyday anecdotes told with active listener participation
2	Identifying	Extracts in which people talk about themselves, their biography, where they live, their jobs (or job aspiration), their likes and dislikes.
3	Language in action	Data recorded while people were doing thing such as cooking, packing, moving furniture, etc., where the language is generated directly by the action being carried out.
4	Comment - elaboration	People giving casual opinions and commenting on things, other people, events, etc. around them and in their daily lives, without any set conversational agenda.
5	Service encounter	Extracts in settings involving the buying and selling of goods and services.
6	Language learning and interaction	Language in use in the context of institutionalized and informal learning
7	Decision making / negotiating outcomes	Data illustrating ways in which people work towards decisions / consensus or negotiate their way through problems towards solutions.
8	Debate and argument	Data, in which people take up positions, pursue arguments and expound on their opinions on a range of matters, with or without some sort of lead-figure or chairperson.

TASK 1. Read the texts and identify the genres of them. All texts are examples of Spoken discourse.

A. Manchester United have won the Premier League title courtesy of a dominant 3-0 win over **Aston Villa** at Old Trafford this evening. **Robin van Persie** struck a first-half hat-trick to secure the win for United, moving them 16 points clear of local rivals Manchester City with just five games left.

B. Salesman: Sir, how may I help you?
   Customer: I'm looking for a pair of leather shoes.
   Salesman: What size do you wear?
   Customer: Seven.
   Salesman: Seven for which brand?
   Customer: Does the same size mean different thing for different brands?
           It should be standard across all brands, right?
   Salesman: For few brands, the same size can mean slightly different fitting.
   Customer: Is it? I thought otherwise. Anyway, I wear size seven of Hush Puppies,
       and because I want to buy the same brand it shouldn't be a problem.

Salesman: Yes, it won't be a problem in your case. This section has new arrivals and this has shoes on sale.

C. Good morning and may it please the court. My name is Stephen Cox and today along with my co-counsel Tim Saris we were representing the petitioners in this case is Andrew Summerville Mr. Waynes health today we asked this court to reverse the decision of the 14th circuit and find indeed that proposition 417 in the state of Miletus violates both the due process clause the Fourteenth Amendment of the Constitution.

D.
Debbie: Mom, I am home.
Mrs. Anderson: How was school? How did you do on the test?
Debbie: School was OK, and I did great on the test. Mom, I was so worried about that test, but now I feel great. What a relief!
Mrs. Anderson: I am glad to hear that. You have been studying so hard the past few weeks. Now, you can relax and enjoy life.
Debbie: What are you cooking? It smells so good.
Mrs. Anderson: I am baking cakes. This is your favourite carrot cake.
Debbie: It looks really yummy. And I see muffins over there too. You were busy, weren't you?
Mrs. Anderson: Yes. Jeff has to take something to school tomorrow. So, those muffins are for him. Don't touch them.
Debbie: Can I have a piece of carrot cake? I want to enjoy life right now.
Mrs. Anderson: You don't want to wait until after dinner?
Debbie: It looks inviting, and I bet it is delicious. No, I don't want to wait. Can I, mom?
Mrs. Anderson: OK, go ahead.
Debbie: Did you see the new recipe that was posted on Today Cooking's website? I believe it was called S*crumptious Pie.*
Mrs. Anderson: No, I did not. But I want to try that recipe. Your dad loves pie.
Debbie: So do I.
Mrs. Anderson: So does Jeff. Our whole family is crazy about pie.
Debbie: When do you want to try the new recipe? I want to learn too. Should we bake a cherry pie or an apple pie?
Mrs. Anderson: Since this is the cherry season, let's make a cherry pie. Tomorrow, I will get some cherries at the supermarket, and we can start baking in the afternoon when you get home from school.
Debbie: I need to finish a science project, and I will not get home until 3:30. Will it be too late to start baking, mom? If it is, you can start without me.
Mrs. Anderson: 3:30 PM is fine. I will prepare dinner early, and then I will have everything ready for our baking session before you get home.
Debbie: Make sure that we still have enough sugar and eggs, mom. It seems like you were using a lot of sugar and eggs baking the cakes and muffins today.

Mrs. Anderson: Don't worry. We still have plenty of sugar and a lot of eggs, enough to make at least ten pies.

Debbie: Ten pies, huh? Ten sounds like a good number, but let's not overdo it. Let's make nine and a half pies instead.

Mrs. Anderson: OK, we will make nine and a half pies tomorrow. No more, no less.

Debbie: It is a deal.

Mrs. Anderson: Enough about baking pies. I need to start working on today's dinner. It is three o'clock already. Your dad and Jeff will be home soon. I am sure they will be very hungry and will want dinner right away.

Debbie: What do we have for dinner tonight?

Mrs. Anderson: I will make roast beef and cream of mushroom soup.

Debbie: It has been a long time since you made cream of mushroom soup. Do you need any help, mom?

Mrs. Anderson: No, go do your homework and leave the cooking to me.

Debbie: Thanks, mom. Call me whenever dinner is ready. I do not want to be late for roast beef, cream of mushroom soup, carrot cake and muffins.

Mrs. Anderson: The muffins are for Jeff. Do not touch them!

Debbie: I know, mom. Just kidding.

EXTRA READING

Academic Spoken Genres

Introduction

Students are asked to produce many different kinds of texts when speaking. Depending on your subject, these could be formal presentations, seminar discussions, questions in a lecture, interviews, discussing methods in a practical essays, justifying your research proposal, and so on and are normally referred to as genres.

Genres are defined by their purpose, their audience and their structure. Looking at typical structures can help you with your organisation.

These different genres can be constructed from a small range of different text types. If, for example, you are asked to give an oral presentationy to answer the following question:

Discuss possible solutions to the problem of international credit control.

You could answer it in the following way:

1. Define credit control, say what it is and give an example;
2. Explain why international credit control is a problem in business today, and support your explanation by evidence from your reading;

3. Describe some possible solutions to the problem of credit control in an international context. Again support your suggestions with evidence from your reading;
4. Describe the advantages and disadvantages of each of the possible solutions;
5. Decide which solution you would prefer and give reasons.

So in order to answer the question you need to be able to do the following orally:

- define;
- give an example;
- explain why;
- support your explanation with evidence;
- describe a solution;
- describe advantages and disadvantages;
- choose;
- explain why.

Here, we will pull together these different functional text types to show how the larger genres (or part genres) you are expected to use when speaking can be constructed from these shorter functional texts.

Fortanet (2005, p. 32) distinguishes the following academic spoken genres:
1. classroom genres;
2. instiutional genres;
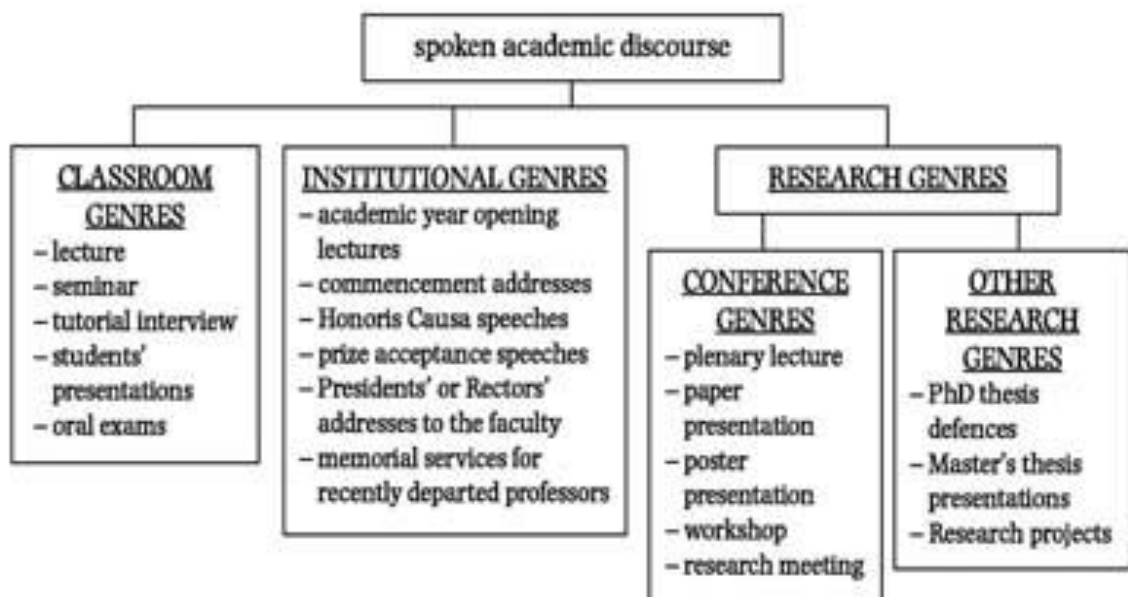3. research genres;
4. conference genres;
5. other research genres.

FIGURE 1. *Classification of academic genres according to their purpose*

Gillett & Hammond (2009) identified the following:

- presentations (Individual/Group);
- small groups;
- meetings;
- debate;
- moot;
- defence (Art/Computer Programming/Engineering);
- work (Health);
- seminars;
- workshop;
- interview;
- poster discussions;
- teaching practice;
- tutorial;
- oral exams;
- viva.

It would seem useful, therefore, for studnets to focus on these common spoken genres:
- lecture / presentation;
- formal meeting;
- colloquium / seminar / debate / moot;
- defence / viva (dissertation / poster / art / computing / engineering);
- interview;
- oral exams;
- advising sessions / tutorial / office hours;
- lab session / workshop / work / teaching practice;
- service encounter;
- study group.

§ 16. TYPES OF SPEECH

The four basic types of speeches are to inform, to instruct, to entertain, and to persuade. These are not mutually exclusive of one another. You may have several purposes in mind when giving your presentation.

For example, you may try to inform in an entertaining style. Another speaker might inform the audience and try to persuade them to act on the information. However, the principle purpose of a speech will generally fall into one of four basic types:

1. Informative. This speech serves to provide interesting and useful information to your audience. Some examples of informative speeches:

A teacher telling students about earthquakes.
A student talking about her research.
A travelogue about the Tower of London.
A computer programmer speaking about new software.

2. Demonstrative Speeches. This has many similarities with an informative speech. A demonstrative speech also teaches you something. The main difference lies in including a demonstration of how to do the thing you're teaching. Some examples of demonstrative speeches:

How to start your own blog.
How to bake a cake.
How to write a speech.
How to… just about anything.

3. Persuasive. A persuasive speech works to convince people to change in some way: they think, the way they do something, or to start doing something that they are not currently doing. Some examples of persuasive speeches:

Become an organ donor.
Improve your health through better eating.
Television violence is negatively influencing our children.
Become a volunteer and change the world.

4. Entertaining. The after-dinner speech is a typical example of an entertaining speech. The speaker provides pleasure and enjoyment that make the audience laugh or identify with anecdotal information. Some examples of entertaining speeches:

Excuses for any occasion.
Explaining cricket to an American.
How to buy a condom discreetly.
Things you wouldn't know without the movies.

Effective preparation requires identifying the purpose of your speech. Once you've identified your purpose, you can move on to the objective of your speech.

TASK 1. Read the examples of different speeches and write their types: **Informative, Persuasive, Demonstrative or Entertaining.**

A. Thank you to the Academy. Thank you, A24. Thank you Plan B. Thank you to our amazing cast. Thank you, my mom, my sister, everybody in Miami. I want to thank my reps, three amigos, Jay Baker at CAA, Joel Ross and Jamie Feldman.

And two women in particular. My publicist, Paula Woods and Paula Seacrest. Thank you for taking care of me. I told my students, be in love with the process, not the result. I really wanted this result.

All you people who feel like there's no mirror for you, the academy has your back, the ACLU has your back, we have your back, and for the next four years, we will not forget you.

B. Smoking is regarded as a fashion symbol in young boys. Despite the ill effects of smoking, people still continue to smoke. Many young boys, who start smoking, feel that they look broadminded and liberated if they smoke. Most often, the teenagers adopt this habit just because of the company they enjoy.

Sometimes, they take a puff from their friend's cigar. Later on, they develop the habit of smoking as an indispensible part of their lives. With the passage of time, the followers of this bad habit turn into chain smokers.

It must be kept in mind that smoking is a toxic habit that may develop lungs' cancer.

Moreover, the other toxic chemicals like arsenic, carbon Monoxide, methane, acetic acid, nicotine, butane and cadmium present in cigarettes are also highly damaging for health. Currently, cigarette manufacturing companies are doing very well all over the globe. Such manufacturing companies also inscribe warnings on the packets of cigarettes; still people do not pay any heed.

On the other hand, every year government increases the price of cigarettes to discourage people using tobacco. Yet smokers go on smoking and prove to be slaves of this bad habit.

C. Good morning everyone. I'm Mallory Rich, and today I am going to teach you all how to write a basic c# code that can determine if a number is even or odd. Computer programmers are in high demand in the U.S. today.

Almost everything we use has some type of code behind. To give you an idea of how in demand developers are: there are about 589,273 open computing jobs nationwide, and the average starting salary for a graduate in this field is $77,500.I am an MIS major here at Alabama and each semester we take a different programming class.

These are a few of the different languages/frameworks I have learned during my time here as an MIS major. I started with c++ and then moved on to c# which is what I am going to show you all today.Now, I know that everyone in here isn't going to go out and write the next earth shattering program, but it is important, however, to understand how to write a basic code. First I am going to show you all how to set up a basic program.

D. Let's be honest, we lead an easy life: automatic dishwashers, riding lawnmowers, T.V. remote controls, automatic garage door openers, power screwdrivers, bread machines, electric pencil sharpeners, etc., etc. etc.We live in a time-saving, energy-saving, convenient society. It's a wonderful life. Or is it? While today's luxuries have been welcomed by the masses, they have also been accused of turning us into passive, lethargic couch potatoes. As a reformed couch potato myself, I know how easy it can

be to slip into an inactive lifestyle. I also know how sluggish and apathetic such a lifestyle can make me feel. Today I want to urge you to move off that couch and get your body moving.

TASK 2. Watch a video of one type of speech and analyse it according to the following criteria.

1. The Speech Objectives
- What is the speaker's goal? Is it to educate, to motivate, to persuade, or to entertain?
- What is the primary message being delivered?
- Why is **this person** delivering **this speech**? Are they the right person?
- Was the objective achieved?

2. The Audience and Context for the Speech
- **Where** and **when** is the speech being delivered?
- What are the **key demographic features** of the audience? Technical?
Students? Elderly? Athletes? Business leaders?
- How large is the audience?
- In addition to the live audience, is there an **external target audience**? (e.g. on the Internet or mass media)

3. Speech Content and Structure

The Speech Opening:
- Was a hook used effectively to draw the audience into the speech? Or did the speaker open with a dry "It's great to be here today."
- Did the speech open with a **story**? A **joke**? A startling **statistic**? A **controversial statement**? A **powerful visual**?
- Did the speech opening clearly establish the intent of the presentation?
- Was the opening memorable?

The Speech Body:
- Was the presentation **focused**? i.e. Did all arguments, stories, anecdotes relate back to the primary objective?
- Were examples or statistics provided to **support the arguments**?
- Were **metaphors and symbolism** use to improve understanding?
- Was the speech **organized logically**? Was it easy to follow?
- Did the speaker **bridge** smoothly from one part of the presentation to the next?

The Speech Conclusion:
- Was the conclusion **concise**?
- Was the conclusion **memorable**?

4. Delivery Skills and Techniques. Enthusiasm and Connection to the:

Audience
- Was the speaker **enthusiastic**? How can you tell?
- Was there **audience interaction**? Was it effective?
- Was the message *you-* and *we-focused*, or was it *I-* and *me-focused*?

Humor
- Was humor used? Was it **safe and appropriate** given the audience?
- Were **appropriate pauses** used before and after the lines, phrases, or words? Was it **relevant to the speech**?

Visual Aids
- Were they designed effectively?
- Did they **complement speech arguments**?
- Was the use of visual aids **timed well** with the speaker's words?
- Did they **add energy** to the presentation or remove it?
- Were they **simple** and **easy to understand**?
- Were they **easy to see**? e.g. large enough
- Would an **additional visual aid** help to convey the message?

Physical – Gestures and Eye Contact
- Were gestures **natural, timely, and complementary**?
- Were gestures **easy to see**?
- Does the speaker have any **distracting mannerisms**?
- Was **eye contact** effective in connecting the speaker to the whole audience?

Vocal Variety
- Was the speaker **easy to hear**? Were **loud and soft** variations used appropriately?
- Were **pauses** used to aid understandability, heighten excitement, or provide drama?

Language (Grammatical and lexical choices that a speaker makes)
- Was the language **appropriate** for the audience?
- Were **sentences short** and easy to understand?
- Was **technical jargon** or unnecessarily complex language used?
- What **rhetorical devices** were used? e.g.: repetition, alliteration, the rule of three, etc.

Your opinion
- How did the speech make you **feel**?
- Were you **convinced**?
- Would you want to listen to this speaker again?
- Were there any **original ideas** or techniques?

§ 17. LANGUAGES AND POLITENESS

People also use language to help their social relationships. For example, when you ask someone to do something for you, you usually want to do this politely. Many entries in the Magmillan dictionary give information about how to use words politely:

sorry to bother you (spoken) - used for politely asking someone to do something for you, especially someone you do not know:

Sorry to bother you, but would you mind moving your bag?

Both **may** and **can** - are used for asking for, giving, and refusing permission, but **may** is more formal:

You **can** / **may** go now.
"**Can** I / **May** I come with you?"
"No, you **can't** / you **may not**."

used in polite remarks or suggestions (spoken) – used when making a polite remark or suggestion: **may I say / ask / suggest etc**.:

May I say a word of thanks to all those who helped today.
May I suggest a better idea? **If I may**

There is also information about impolite and rude language. Politeness is often about taking care of emotions and feelings – your own and other people's. There are many expressions that tell someone else that you are trying to make care of their feelings. Here is an example from the entry for the verb **say**:

If I may say so – used for introducing a personal comment, when you know that the person you are speaking to, may find this offensive:
What a very attractive dress, if **I may say so**!

To make a comment about someone else's clothes, even a positive one, could be impolite, especially if you do not know the person well. **If I may say so,** in this context, means **"I know I am saying something risky".**

Attitude and feelings

Words and phrases can give information about people's attitude and feelings, for example: **Don't (you) forget it** – used for telling someone very firmly how they should behave, especially when they have said or done something that you don't approve of:

Don't call me "Jim". I'm Mr. Parker to you, and **don't you forget it**!

One large area of difficulty for learners is that English has many words and phrases that appear to be neutral, but that in fact carry a negative or positive connatation (this has been called "semantic prosody"). Here is an example: **Par for the course** - is used to indicate that something is normal or usual:

Delays at airports in the holiday season are **par for the course**.

However, it is important to know that **par for the course** very often shows a negative attitude. For example, in this newspaper report of a football match, the manager is disappointed with the size of the crowd:

Only 1,000 people came to watch football match on Saturday. Manager Bilol Azimov said, "I thought we would have got a good crowd back after our last few results, but this seems to be par for the course lately".

Notice that the same word can have a positive or a negative meaning, depending on the situation in which it is used. Here is an example: **old-fashioned** – means **no longer modern** or **fashionable**:

Blake was carrying an **old-fashioned** leather briefcase.

a. old-fashioned – used in a **negative** way to refer to methods, attitudes, or mashines that are no longer useful or suitable in the modern world: **outdated:**

They have very **old-fashioned** ideas about raising children.

b. used in a **positive** way to refer to nice things from the past that still exist:

good old-fashioned home baking

People learn some of their attitudes from their culture, so learners of English need to learn not only the basic meaning of words but also their cultural impact. An example of an attitude that varies from culture to culture is the outward expression of feelings.

In some cultures, people express negative emotions such as grief in a very open and public way, while in other cultures people try hard not to show their feelings.

In English, if we say that someone **bottles up** their feelings, we mean that we think that this is bad. But if we say that someone **hides** their feelings, we make no evaluative comment. Here is an example that makes the negative connatation obvious:

> Research shows that some illnesses are more prevalant in those
> with a tendency to **bottle up** their emotions.

Generally in British culture people do not express negative emotions such as grief or anger in front of people that they do not know well.

ACTIVITY 2. Role play

Work with your partner, choose one of the role plays, record the role play and play it to the whole class, use the transcript to answer teacher's questions:

Role play – 1

Role 1: You've arrived home from work rather late and decide to play a new CD a friend just loaned you. It's a great CD and you assume your neighbors will like it too if they happen to hear it. You hear a knock at the door.
Role 2: Your neighbour is playing loud music at night when you need to sleep. You neither feel like ignoring it nor calling the police. You knock on your neighbors' door.

Role play – 2

Role 1: You bought a new scarf and decided to put it on. You are embarrassed a little and worry how to respond your colleagues if they notice it. You've just arrived at work and hearing your friends compliment.
Role 2: Your colleague put on a new and very beautiful scarf, it is hard not to notice it. Even you know that she is shy make a compliments.

Role play – 3

Role 1: You'd like to discuss you problem with your friend, expecting she/ he might provide you with possible solution. Tell that your new boss required workers come at 8 o'clock. But your situation doesn't promise too much. You have to take your child to the nursery, and because of the traffic jam, the fastest you may come at 8^{30}.

Role 2: Your friend's sharing with you about her concerns, coming to work at 8 o'clock which seems impossible, because she has to take her child to the nursery. And too much traffic jam doesn't allow her to come earlier than 8^{30}.

As other groups are presenting their roles try to analyze the structure of utterance i.e. making complaints, making compliments, giving advises i.e. how it starts, follows and ends. Why do we use the language? To complain, to give instructions, to advice, to request, to make complements, to give an order and etc. The sentences, the words, the phrases we use in our speech – have their own functions.

TASK 1. Write the best, most polite response: Consider politeness and appropriacy.

A.

	Response
Situation 1: Your classmate always comes late to group meetings and is not helping at all with your group's presentation. Complain to that classmate.	
Situation 2: Your son was supposed to clean his room and take out the trash. He has not done either of these chores. Complain to your son.	
Situation 3: Your supervisor has been giving you a lot of extra work and projects, but your coworkers are not busy. Complain to your supervisor.	

B. Now imagine that you want to complain to a server at a restaurant. Can you put the following phrases in order to make a complaint? "Can you take it back?" "I don't think you have the right order for me." "Um, excuse me." "I'm a vegetarian, but you brought me a hamburger."

Step 1. Greeting: _____
Step 2. Complaint: _____
Step 3. Explanation: _____
Step 4. Request:_____

HOMETASK:

1. List five examples of expressive of joy (sorrow or disapproval) and arrange them along your own strengths continuum. Try to find the same example in your native language.

2. Make a list of situations that you think require a complaint, advice, and compliment. Role play is one of the events record it and compare how native speakers will carry out the same event. What are the similarities and differences between you and native speakers. You may use www.you tube.com

§ 18. SPOKEN DISCOURSE: exchanges and moves

ACTIVITY 1.

Read the extract and discuss with in your small groups identify the possible context. Can you give other variations of the text. Do you think that components of the text in other variations are more or less the same? (**T** = teacher, **P** = any pupil who speaks)

T: Now then . . . I've got some things here, too. Hands up. What's that, what is it?
P: Saw.
T: It's a saw, yes this is a saw. What do we do with a saw?
P: Cut wood.
T: Yes. You're shouting out though. What do we do with a saw?
P: Cut wood.
T: We cut wood. And, erm, what do we do with a hacksaw, this hacksaw?
P: Cut trees.
T: Do we cut trees with this?
P: No. No.
T: Hands up. What do we do with this?
P: Cut wood.
T: Do we cut wood with this?
P: No.
T: What do we do with that then?
P: Cut wood.
T: We cut wood with that. What do we do with that?....

The **above given text** is a part of larger discourse. (You probably discuss with teacher "lesson"). Teacher uses pauses and gives pupil signal of the beginning and end of this mini phase of the lesson by using the words **now then** and **right** and using the falling **intonation**.

This type of discourse looks like a "frame". It consists of questions (teachers) and answers (pupils). Most of the time it happens in the same way, such utterance calls **FRAMING MOVE**.

Two framing move together with the question - answer sequence that falls between them, can be called **TRANSACTION**. Examples **of transaction,** e.g. in a shop between shop keeper and customer. Actually this list of situation can be continued.

This classroom extract is very structured and formal, but transactions with framing moves of this kind are common in a number of other settings too: **telephone calls** are perhaps the most obvious, especially when we wish to close the call once the necessary business is done; **a job interview** is another situation where various phases of the interview are likely to be marked by the chairperson or main interviewer saying things like **"right", "well now"** or **"okay",** rather in the way the teacher does.

ACTIVITY 2. Discuss with your partner the following questions:

1. How many other situations can you think of where framing moves are commonly used to divide up the discourse, apart from classrooms, telephone calls and job interviews?
2. Complete the list of what you think the most common framing words or phrases are in English and make a list of framing words in any other language you know. Do framing words translate directly from language to language?
3. What is your favorite framing word or phrase when you talk on the phone?
4. Make a list of framing words in English and in L1 while listening other groups opinion.

ACTIVITY 3.

A. Look back to the **ACTIVITY 1**. Say what structure does the lesson discourse have. Is it always the same? Write down example of this structure, e.g.:

> T: What is that?
> P: An axe.
> T: It's an axe, yes.

B. Find other examples of EXCHANGES in real life, e.g.:

> A: What time is it?
> B: Six thirty.
> A: Thanks.

This kind of exchange consist of **three** part exchange (**"question"**, "answer", "comment"), each part is named **MOVE**. Each move has its function:

the **first** move - "What time is it?" - **opening move**, initiations,
the **second** move - "Six thirty." - **answering move,** response,
the **third** move - "Thanks" - **follow up move.**

C. Look at the table below, try to fill the other exchanges 2-3 with your own findings in English and in L1.

MOVE	Exchange 1	Exchange 2	Exchange 3
Opening	What time is it?		
Response	Six thirty		
Follow -up	thanks		

Every exchange has to be initiated, whether with a statement, a question or a command; equally naturally, someone responds, whether in words or action.

The status of the follow-up move is slightly different: in the classroom it fulfils the vital role of telling the pupils whether they have done what the teacher wanted them to, in other situations it may be an act of politeness, and the follow-up elements might even be extended further, **e.g.** as in Uzbek after **"thank you"** people expected to receive **"not at all"**.

Many English speakers would feel using **"not at all"** is unnecessary for a minor favor and would omit it. Phrases such as **"not at all"** are used for occasions where it is felt a great service has been done, for example, where someone has been helped out of a difficult situation.

The patterns of such exchanges may vary from culture to culture, and language learners may have to adjust to differences. They also vary from setting to setting: when English people say **"thank you"** to a ticket collector at a station barrier as their clipped ticket is handed back to them, they wouldn't expect **"not at all"** from the ticket collector in British society.

ACTIVITY 4.

A. Work with your partner. Can you put the moves of this discourse into an order that produces a coherent conversation? The conversation takes place at a travel agent's. What clues do you use to establish the correct order? Are there any moves that are easier to place than others, and if so, why?

"You haven't no, no."
"No ... in Bukhara is it?"
"I'm awfully sorry, we haven't ... um,

85

"Can I help you?"
"Okay thanks."
"Yeah they're inside there now."
"Um, have you by any chance got anything on Bukhara?"
"Um, I don't really know . . . "

B. Think of a typical encounter with a stranger in the street (**e.g.** asking the way, asking for change). What is the minimum number of moves necessary to complete a polite exchange in a language that you know other than English?

Summary:

Spoken language is a vast subject, there are hundreds of different types of speech in people's everyday lives. If we list at random a number of different types of speech and consider how much of each day or week we spend engaged in each one, we can only roughly guess at some sort of frequency ranking, other than to say that casual conversation is almost certainly the most frequent for most people. The rest will depend on our daily occupation and what sorts of contacts we have with others. Some different **types of speech** might be:

- telephone calls (business or private)

- service encounters (shops, ticket offices, etc.)

- interviews (jobs, journalistic, in official settings)

- classroom (classes, seminars, lectures, tutorials)

- rituals (prayers, sermons, weddings)

- monologues (speeches, stories, jokes)

- language in action (talk accompanying **doing***: fixing, cooking, assembling, demonstrating, etc.)

- casual conversation (strangers, friends)

HOMETASK:

Read the following extracts. Can you guess the context where the exchanges happen and who are the participants? What clues did it help you to predict correctly?

A: Hello. Well, I need your advice. This is all about boots.
B: Yeah
A. Er, What do you think which one is warmer? Can I just distinguish ...I think both of them not bad, but none of of them is waterproof. Am I right?
B: None of them is what?
A: Waterproof.
B: Waterproof...?
A: Waterproof... Yeah wondering when it is raining can I..
B: Oh, WATERPROOF. Er, mm... no. That's why..so they probably get ruined here..
A: Yeah..
B: Yeah..Erm, when it is raining really bad,then it ruin them. That's why....
A:Yeah..
B:...
A: Yes, I see.
       (this extract is taken from author's real life experience in Birmingham)

§ 19. ADJACENCY PAIRS

ACTIVITY 1. Think and try to respond to the following invitation in **three** different ways.

Would you like to come over for a drink tomorrow?
a. Accept
b. Accept with condition
c. Reject

It is not normal to answer directly NO in English. Instead, we can use more polite way of saying it, e.g.: Thanks very much, but I'm afraid I'm booked up tomorrow night, what about … (etc).

The polite refusal of the **invitation** can be divided into:
- **appreciation** ("Thanks very much");
- **softener** ("I'm afraid");
- **reason** ("I'm booked up") and;
- **face-saver** ("What about ...").

This pattern would typically be found between adult friends, colleagues, etc. in informal but polite situations. In more intimate situations the **"softener"** may be omitted. It is very effective to practice adjacency pairs in learning the language.

Pairs of utterances in talk are often mutually dependent; a most obvious example is that a question predicts an answer, and that an answer presupposes a question. Most of them is ritualized: **hello-hello, Happy New Year-Happy New Year.**

Utterance function:	**Expected response:**

Greeting …………………. Greeting
Congratulation …………... Thanks
Apology …………………. Acceptance
Inform …………………… Acknowledge
Leave-taking .... Leave-taking

These pairs of utterance are called **ADJACENCY PAIRS.** Pairs of utterances such as **greeting-greeting** and **apology-acceptance** are called **adjacency pairs** (see, Schegloff and Sacks 1973).

Adjacency pairs have different types. There are the **first pair-part** and the **second pair-part**. The **first pair part** is initiating utterance - *hello-hello, Happy New Year - Happy New Year.*

The **second pair-part** is contextualized with the response: *Congratulation-Thanks,* but some first pair-parts may have an identical second pair-part (thus "hello" in English could be a greeting, a request to a telephone caller to identify themselves, or an expression of surprise: **"Hello! What's this here?"**

NOTE:
Native speaker and non-native speaker use the informal invitation differently:

Natives: "I was wondering, uh, we're having a party ... ".
The Non-Natives: "I would like to invite you to a party",
"I want you to come in a party".

It seems that **native** speakers usually preface. **Disagreement** second pair-parts in English with partial agreement (**"yes, but ..."**) and with softeners, and non-natives are formal or too blunt.

Because of lower linguistic competence, **non-native** speakers use ritualized apology formulae than did native speaker. In other words the native speakers used other strategies such as "repair offers", (e.g.**"Oh dear, let me get you another one"**).

To elaborate the apology in this way, one must have the "linguistic equipment to do this in an L2" what means non-natives should be familiar with that strategies.

Before giving a task for learners to Role play, teacher has to pre-teach particular strategies otherwise, role plays "can become no more than tests that learners are certain to fail" (M. Mcarthy 1:121).

The language of native speaker has the same strategies, **e.g.** Invitation to the party may sounds like Uzbek **"Seshanba kuni bayram qilmoqchimiz, vaqtingiz bo'larmikan. Agar kela olsangiz** *formal* **boshimiz ko'kka yetardi,** *informal* **yaxshi bo'lardi** (yoki **xursand bo'lardik).**

II. Could you give examples of adjacency pairs in your **native** language and their different structures, e.g.:

- appreciation;
- softener;
- reason;
- face-saver.

ACTIVITY 2. Look at these extracts from natural data and consider the different functions of **thank you** in each case. Follow-up moves such as "not at all" / "that's okay" / "you're welcome" would **not** be appropriate here in British English; why not? Can you think of any culture or language where they **would** be realize:

1. **Bus conductor**: 1200 sums.
   Passenger: (gives 1200 sums)
   Conductor: Thank you.
   Passenger: Thank you.

2. (University seminar; lecturer is facing the class, using an overhead projector.)
   Student: It's not focused
   Lecturer: Thank you (adjust the projector)

ACTIVITY 3.

A. To find the difference between Exchanges and Adjacency pairs look at the following examples of lesson discourse and say how it differ from native people speech. Try to give a formula for Exchange and Adjacency pairs.

Extract 1.
Teacher: Now Mushtariy, you ask Feruza.
Mushtariy: What did you do at the weekend?
Feruza: I went to Khiva.
Teacher: Good, now Feruza, you ask Murod, . . . (etc.)

Extract 2.
Mushtariy: What did you do at the weekend?
Feruza: I went to Khiva.
Mushtariy: Oh, really? Where did you go?

Extract 1.
A: Congratulations on the new job, by the way.
B: Oh, thanks.

Extract 2.
A: I've just passed my driving test.
B: Oh, congratulations.
A: Thanks.

B. Complete the sentences:
Exchanges are ...
The **adjacency pairs** are ...

ACTIVITY 4.

I. There is a real example of **two non-native** speakers acting out. In small groups appoint **two** students and try to act out role play, using instructions, but first write down the **transcript** of the dialogue using the following useful phrases:

1. What's been happening?
2. Catch up on something.
3. Sorry, I can't tell you.
4. Exciting events.
5. Be up to date.

Answer the question: Is the exchange structure **natural**, and are the adjacency pairs realized in **natural ways**?

Role card A:
You've just come back from a holiday abroad and are talking to a friend / colleague **B**:
1. Try and catch up on the national news you've missed while away.
2. Try in particular to find out if anything important has happened on the **political** scene. Get as much detail as you can.
3. Find out about an important sporting event you know you have missed.

Role card B:
You are talking to your friend / colleague **A**, who has just returned from a holiday abroad:
1. Tell him / her you are not really up-to-date either and explain why.
2. You **do** know of one important political event; tell him / her what it was
3. Apologize for not knowing what's been happening in the world of sport, and explain why?

II. In order to check the script you prepared with your groups you may listen the real native people interaction, e.g. **in movies, radio etc**.

§ 20. TURN-TAKING

My Turn | Your Turn
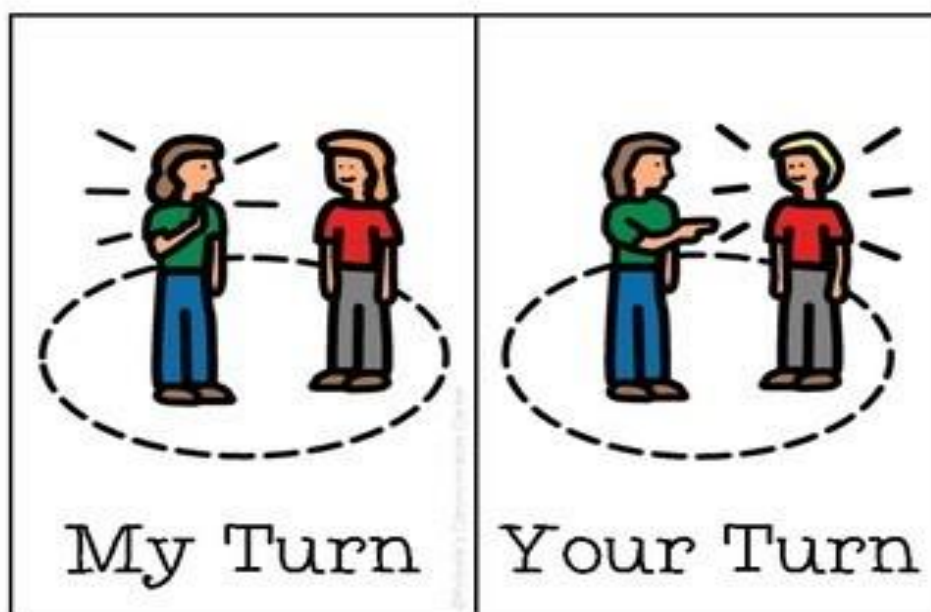
Turn-taking refers to the process by which people in a conversation decide who is to speak next. It depends on both cultural factors and subtle cues.

One of the features of spoken language (outside of the classroom) is that it is spontaneous interaction, and participants never wait until somebody will ask question or invite them to speak or their turns.

They can interrupt each other, by using **hmm, mm, ah-ha, eh-eh,** or ask questions where they need to clarification and etc. or speak at the same time.

Spoken Discourse seems "chaotic", but we cannot say it is in disorder. Speaker and listener take turn to speak and in this piece of natural English discourse, turns change smoothly, with only little overlap and interruption, and only very brief silences between turns (on average, less than a second). Without this features speech will not be natural.

Think about **turn-taking** in L1 (Uzbek) – **bo'pti, mayli, voy, rostdanmi, nimaga, qachon, e-e-e, oho.**

Natural conversational data can often seem chaotic because of **back-channel**, **utterance-completions** and **overlaps**, e.g.**:** [A and B are discussing domestic pets.]

A: Well, of course, people who go to the vets are.
B: Mm.
A: Interested in the cats and dogs.
[B: Yeah, but the people that first B] ain't they?

Back-Channel - are noises (not full words) and short verbal responses made by listeners which acknowledge the incoming talk and react to it, without wishing to take over the speaking turn.

Typical back channels in English are **Mm, Hum, Yeah, No, Right, Oh,** etc. they usually occur during speaker's turn, though sometimes it is difficult to distinguish between back- channels and full speaking turns.

Here is an **example with back-channels** from speaker < S 02>, shown with square brackets [   ]:

< S 01> Oh yes, yes, yes mind you my parents were really quite well off when we lived in Ireland but the Education in England was very expensive.

[< S 02> Mm] and I can remember my mother had jewelry and silver and she used to keep selling it [< S 02> Really] to pay for our extra music lesson and tuition in this and that [< S 02> Mm] and err I it was, must have been difficult.

EXTRA READING

Smooth, polite and appropriate turn taking is achieved with:

- specific phrases;
- gestures and other body language;
- noises, e.g. uming and ahing while thinking so as to not lose the turn;
- speaking a certain way: e.g. using intonation to show that you have or haven't finished and very quickly saying (just) the beginning of your sentence to interrupt.

The specific turn-taking phrases can be divided into:

- taking the turn (interrupting, accepting the turn when offered it, speaking first, etc);

- keeping your turn (stopping other people interrupting, signalling that you are going to continue, taking the turn back and continuing what you were going to say, etc);
- getting other people speaking (getting the other person to speak first, asking for more details, keeping other people speaking with conversational reactions (a part of "active listening"), changing your mind about interrupting, offering other people the chance to speak, turning down the chance to speak, ending your interruption, and signalling the end of your turn).

There is a big list of possible phrases of all of those types at the bottom of this article. A lot of those phrases tie in quite well with opinions language, e.g. using asking for opinions language to get the other person speaking, agreeing language to keep them speaking, and disagreeing language to interrupt.

You could also include phrases for a person trying to control the turn taking in a group discussion, like a chair of a meeting.

There are cultural differences in turn taking, but in general a good conversation would have lots of switching over of who speaks, approximately the same amount of speaking by each person, little talking over each other, little or no silence, and smooth moves between different topics – and these are certainly things that students should be able to do in speaking exam tasks that test turn taking such as FCE and CAE speaking part three.

Presenting turn-taking

One good way of presenting turn taking is showing students there is a potential problem. This can be done with recordings of bad turn taking, e.g. one person dominating the conversation, people talking over each other, or impolite interrupting. They can then brainstorm suitable tactics and phrases to not make the same mistakes and / or listen to good examples for things they can use.

A similar way of approaching the topic is to ask them to do a communicative activity and then ask them to evaluate how well they took turns during the activity, but this is difficult to do properly. If you give them the evaluation questions beforehand, the communication probably won't be natural.

However, if you give the evaluation questions after, they probably won't remember what they did. Probably the best solution is to get students to do it in threes, with one person not taking part but just monitoring for what the people speaking do and the language they use. They can then try again with a different person monitoring (obviously this time knowing what they are being monitored for), before brainstorming other ways to do the same thing.

This also works well when you have just finished presenting another discussion skill such as giving opinions, as they will probably assume that they are being monitored for just that previous language focus.

Another possibility is to get students deliberately doing something extreme like trying to stop their partner speaking at all. This works best if the student who they are

working with doesn't know what they are doing. That person can then perhaps guess what their partner had been asked to do (e.g. what was written on that person's roleplay card). They can then brainstorm ways of making sure those things don't happen in real communication such as useful phrases.

A more serious way of doing something similar is to get students discussing which of some tips on turn taking are good and bad ideas, then brainstorming suitable ways of doing the things which are good ideas. For example, they could cross off the tip "Wait for silence before speaking" and brainstorm phrases like "Can I interrupt?" for the tip "Use phrases to show that you want to speak".

The activity which I use most often at the presentation stage is getting students to divide the phrases that the teacher is saying into two categories, e.g. by racing to hold up "interrupting" and "keeping the turn" cards depending on what they hear. They can then label the sentences on the worksheet with the same categories and test each other in pairs. The same thing can be done with the pairs of categories "interrupting"/ "encouraging the person to continue" and "person speaking"/ "person listening".

Many of the ideas above can be used in the practice section of the class instead or as well as in the presentation stage, and many of the practice ideas below can be used for presentation in a TTT or TBL approach.

Practice of turn-taking

As mentioned above, Cambridge First Certificate and Cambridge Advanced have a speaking task that is specifically designed to test turn taking skills, and this is easily adaptable and useful for non-exam classes. In fact, most of the presentation and practice activities in this article work better with those tasks than with other ways of stimulating conversation such as discussion questions.

There are also activities, which are a bit more difficult to set up but provide even more intensive practice. This can be done by designing activities in which one person is bound to be interrupted when their partner notices something about what they say. The most straightforward way is for the students to have texts with differences.

The person listening stops their partner speaking whenever they say something that is different from their text so that they can both underline the differences, then they continue in the same way until the end of the text (perhaps switching roles during the activity). These can be two version of the same text where the teacher has changed a few things, or two versions of the same story (e.g. the same news story from different newspapers or two people's accounts of witnessing a crime). The same thing can also be done with a wider range of texts by asking them to look for similarities rather than differences.

A more complex game is asking them to interrupt whenever they think they have noticed something false in their partner's story, with one point for each timely interruption. Their partner gets points if they interrupt in the wrong place and if more than ten seconds after a falsehood goes by without being interrupted.

Tasks where students work together can also be tweaked to include more interrupting. For example, if you ask them to do a matching task together quicker than the other groups, they should naturally interrupt their partner whenever they have enough information about one thing.

Many of the other good practice games involve students placing down cards when they interrupt, stop interruption, etc. The easiest way of doing that is to deal out a pack of cards with the different turn taking skills written on them, e.g. "make other people speak" and "politely interrupt". These are dealt out, and students place them down as they think they have successfully done that thing during the discussion (with their partners being able to dispute that if they like).

The person with fewest cards left in their hand at the end of the game wins. To get more complexity and variety of language, students can be told to use (at least slightly) different phrases each time they lay down a card.

Alternatively, they can be given cards with different phrases or words that they should use during the discussion to be able to place them down, with their partner being able to challenge them for incorrect or impolite use of "stop", "finish", etc.

You can also do similar things to the game above with a third person monitoring. For example, that third person can judge whether each card has been used correctly and so can stay discarded, just giving them back to the people who discarded them if they don't think so.

The person monitoring can also be the one given the cards, placing them in front of the people who says that thing, meaning that in this case the person with most cards at the end of the game wins. This can be done with the people speaking being allowed to see the cards that the person monitoring has, or with the cards being kept secretly in that person's hand.

Monitoring can also be done in a more straightforward way, e.g. one person writing down all the phrases and tactics that people use or trying to judge the percentage of speaking time between the two people, similar to what is suggested for the presentation stage above.

One person (the teacher, one student, or one student per group) can also signal when students should interrupt, invite their partner to speak etc, with that person trying to do so as quickly and naturally as possible after they are nominated. This can be done by holding up cards with those tactics written on them or (more amusingly) with hand gestures or sounds being the prompts. The latter idea can also lead onto specific examination of gestures such as a chopping motion for trying to interrupt.

The big list of turn-taking language

1. Taking the turn

Interrupting

(I'm afraid) I can't let you go on without (saying)…
Before I forget,…

Before you continue, (can I just say)…
Before you go on,…
Before you move on,…
Can I/ Could I (just) say something (here)?
Can I/ Could I come in (here/ there)?
Can I/ Could I interrupt you (for a minute/ moment/ second)?
Can I/ Could I just?
Can I/ Could I stop you there?
Excuse me / Sorry for interrupting, but…
Excuse the interruption, but…
I don't like to interrupt, but…
I don't mean to interrupt, but…
I hate to interrupt (you) (in full flow), but…
I have something to say (on this point).
I know it's rude to interrupt, but…
I wouldn't usually interrupt, but…
I'd like to make a point here (if I can/ could/ may/ might).
I'll interrupt you there.
I'll let you finish in a minute, but…
I'll stop you there.
I'm afraid I have to stop you there.
If I can/ could/ may/ might (just) interrupt you (for just a minute/ moment/ second),
I'd like to…
If I may/ might…
If it's okay to interrupt,…
If you don't mind me interrupting,…
If you think that sounds boring/ exciting/ frightening,…
If you will allow me (to say something/ to speak for a second),…
Is this a good time to…?
Just wait until you hear…
May I interrupt?
May I (…)?
Me too! In fact ,…
Perhaps I could…
Sorry for butting in, but …
Sorry for not letting you finish, but …
Sorry to butt in, but …
Sorry to interrupt, but …
Sorry to stop you in full flow, but …
Sorry, can I just …?
Sorry, …
That reminds me of…
That's nothing! ...

The same (kind of) thing happened to me the other day.
This may/ might be a good point to…
This may/ might be the right time to say/ ask…
Would this be a good time to…?

Accepting the turn when offered it

Thanks. (I won't take long).
What I wanted to say was…
What was I going to say? Oh yes, …

Speaking first

Although you probably know more about this than me, …
Can I go ahead?
Can I speak first?
I can see you want to say something about this, but…
Before you get started, …
I'd like to start the discussion by …
May I?
Shall I get us started?
Shall I start the discussion?

2. Keeping your turn

Stopping other people interrupting / Refusing interruption

(I have) just one more point (to make).
(I'm/ I've) nearly finished.
(Just) one more thing (before you interrupt).
Before you have your say,…
Before you interrupt,…
Before you reply,…
Can I/ Could I just finish (my sentence/ this point/ what I was saying)?
I can see that you want to interrupt, but…
I can see that you want to say something (about this), but…
I haven't (quite) finished (my point) (yet).
I haven't (quite) finished what I was saying.
I haven't got to my main point (yet), which is…
I just want to make one more point/ say one more thing before you have your say.
I know what you're going to say.
I know you're dying to jump in, but…
I won't take long.

If I can/ could just finish (what I was saying/ what I wanted to say/ this one point),…
If you'd allow me to finish…
Please (just) let me finish.
Please allow me to finish.
That is the next point I want to get to, once I've finished…
You probably want to say…, but …

Signalling that you are going to continue

And that was just the beginning of the story.
And that's not all.
And then it got even worse.
And what's more,…
But you haven't heard the half of it.
Furthermore,…
In addition,…
Not only that, but…
You might think that is all there is to say on the matter, but…

Taking the turn back / Continuing what you were going to say / Getting back on track

(Mmm. Good point.) Anyhow/ Anyway, …
As I was saying (before I was interrupted),…
Can I/ Could I get back to you later on that?
Can we get back to the point on the agenda?
Carrying on from where I/ we left off,…
Getting back on track,…
Getting back to the point at hand,…
I'll come/ I'll be coming on to that (point/ question) later.
If I can return to the original topic,…
Perhaps we can talk about that later (but…)
Shall I carry on?
To get back on topic,…
To get back to the point at hand/ to what I was saying,…
We seem to be getting off the point.
What was I saying?/ Where was I?/ Where were we? Oh yes,…

3. Getting other people speaking

Getting the other person to speak first

(No, please). After you.
Age before beauty

I'd like to hear your opinion before I comment.
I'm not sure what I want to say yet, so…
I'll let you go first.
Ladies first.
Please go ahead.
You know more about this than me, so…
You must have an opinion on this, so…

Offering other people the chance to speak

(Now) I'd be (very) interested to hear your views (on…)/ what you think (about…)
…, but I'd be interested in hearing your take on it.
…, but I'm sure you have another point of view.
…, right?
Am I right?
Any (initial) thoughts on…?
But that's enough from me.
Can you give me your thoughts on…?
Do you agree?
Do you have an opinion on…?
Do you have any (particular) thoughts/ views on…?
Do you have any opinions on/ about…?
Do you think…?
Do you/ Did you want to add anything?
Does anyone want to say anything before we move on?
Don't you think (so)?
And you?
How about you?
(Now) I'd like to hear what you think (about…) / your views (on…).
From your point of view,…?
How do you feel about…?
I imagine you will have strong opinions on…
I know this is not your specialist subject, but…
I know you haven't had much time to think about this, but…
Or am I just talking nonsense?
Or not?
Please tell me your opinion on…
What are your (first) thoughts on…?
What are your feelings about…?
What are your views on…?
What do you reckon?
What do you think (about…)?
What reaction do you have to…?

What's your experience (of this)?
What's your opinion (on this)?
What's your position on…?
What's your take on…?
What's your view on…?
Would you agree (that…)?
You haven't said anything yet.
You must have a view on this too.

Asking for more details

And then?
How did you get out of that?
What happened?
What are you going to do about it?
So?

Keeping other people speaking with interested noises etc

(I'm) sorry to hear that.
Amazing!
Congratulations! / Well done!
Glad to hear it!
Ha!
How wonderful/ exciting/ depressing/ embarrassing/ ironic!
I don't believe it!
I know./ I know (just) what you mean.
Never mind!
Nice!
Lucky you!
No! / No way!
Oh my goodness!
Really?
That sounds great/ awful/ horrible.
That was close!
That's a pity! / That's a shame!
That's amazing!
Well I never!/ Well I never did!
What a pity!/ What a shame!
Whoops!
Wow!
You lucky thing!/ You poor thing!
You're joking!?

Signalling the end of your turn

And so on.
Etcetera etcetera.
I could go on.
I think I've made my point.
Sorry for waffling on.
That's all I wanted to say.
Which just about covers it.
(I think) you get the idea.

Turning down the chance to speak

I can't add anything to that.
I don't have any view on this at all.
I think you've covered everything.
I'm still just digesting what you said.
I'm still thinking about what I want to say.

Changing your mind about interrupting

I was going to interrupt, but…
I'll let you finish.
No no, you go on.
No, it's okay. I've forgotten what I was going to say.
Sorry, I didn't mean to interrupt.
Sorry, I thought you'd finished.
That's okay, you've already answered my question.

Ending your interruption

Sorry, please carry on./ Sorry, please go on.
Sorry, you were going to say?
Sorry, you were saying?
Sorry, you were saying…
Sorry. What were you saying?

§ 21. CLASSROOM LANGUAGE

When teaching a second language, the goal of a teacher is to use as much of the target language as possible. When reviewing a day in the classroom, one of the most frequent ways that language is used is in the daily routines; these are referred to as

classroom language. Teachers can take the opportunity of these daily routines to maximize their target language use and promote its use by students.

What is classroom language?

Classroom language is the routine language that is used on a regular basis in classroom like giving instructions of praise, for example "Take out your books" or "Please sit down". This is language that teachers are used to using and students are used to hearing, but when teaching a language it takes a while to learn this part of the language.

Knowing these language basics reduces the amount that students are forced to use their mother tongue and increases the amount of the target language they are using; it makes the language classroom environment more authentic.

Why can teaching classroom language pose a challenge?

Teachers often experience difficulties when trying to integrate classroom language into a lesson. The difficulty often lies in that many second language teachers learned the language themselves after childhood, so are not exposed to authentic classroom language. Those teachers must make a particular effort to seek out what the correct language is in order to create the most authentic experience for the students.

Students often encounter difficulties when the form in the target language does not make sense in their mother tongue; students must learn to accept that different languages work in different ways.

How can classroom language be taught?

When teaching classroom language, there are several strategies a teacher can employ to facilitate the learning:

- Teach the students the classroom language in a scaffolded way. Start with short commands, maybe just one word such as "Sit". Then the teacher can progress to a longer command, such as "Sit down please" and eventually students can learn alternate phrases that mean the same think, for example "Take a seat".
- Make sure the students know what this language is for. Don't leave them out of the learning process; they should know that the more they use the language, the more they will develop and that these forms are meant to help use the language in the most natural way possible.
- Once you introduce the concepts, use them! Employ them as much as possible so the students become accustomed to them and eventually are able to use them as well.
- Use prompts such as visuals to help students learn and remember the classroom language.

What are some examples of classroom language?

Raise your hand**.**
Open your book.
Do you have any questions?
Do you understand?
Please, write down.
Let's check the hometasks.

TASK 1.

Setting up an activity / Giving instructions for an activity

1. Please, ………………..groups of four
2. I want you to ………………….a photocopy and work together
3. First, let's ………………the homework / the explanation on page 25 together.
4. When you finish you can……………………………..
5. I can't hear it from here. It's not ……………………….. Could you ………….?

Giving out / collecting work / books / worksheets, etc.

6. Do you mind ……………….. homework for me, please?
7. Jasur, can you ……………….. these copies to the students, please?
8. Take one and …………. them on. Checking understanding
9. Do you ……………………….?
10. Are you …………. me?
11. Do you …………..it?
12. Do you have any …………………….?

§22. PHONOLOGICAL FEATURES OF SPOKEN LANGUAGE

ACTIVITY 1. Practice tongue twisters

A. Work with your partner and say one of the **tongue twisters** as quickly as possible:
 - How much wood would a wood-chuck chuck if a wood chuck could chuck wood?
 - If two witches were watching two watches, which witch would watch which watch?
 - The big bug bit the little beetle, but the little beetle bit the big bug back.
 - If you want to buy, buy, if you don't want to buy, bye, bye!

B. Why do we use tongue twisters? Do they really help to learn the language?
    Why? Why not?

C. Give examples of your native language tongue twisters (e.g. Uzbek, Russian
 and etc.)

If you remember your English language learning started from learning the alphabet, pronunciation, sounds, syllable, intonation and etc. To build a word linguists divide the word into phonemes. What is a phoneme? Let's review some terminology of phonetics:

Phonemes - the smallest meaningful units of the utterance. There are two types of sounds **consonants** (C) and **vowels** (V).

Articulation - the act or process of speaking. the process of articulation of speech sounds.When words follow one another in speech, phonemes may undergo considerable changes, e.g. **good morning, good evening.**

Assimilation - the effect of previous sound (where one sound is influenced by the pronunciation of a neighboring), e.g. **good morning** [gədmɔniŋ] **English; shanba** [ʃanba] **Uzbek.**

Elision - a sound missed out, e.g. **most men** [mous men], **shouldn't** [ʃudn] - "t" is omitted, **сейчас** [ʃas] (Russian word).

Because of natural flow of speech words are not pronounced separately in speech, the whole sentences, phrases may be pronounced as one unit, e.g. we never say the words in the sentence **in Uzbek** "Men majlisga boraman" separately [men / majlisga / boraman], we say [men / maylisga boraman] as a one unit, as you see words are linked, thus there is no use to learn the language by learning pronouncing word one by one.

Even the pronunciation and articulation of the sounds should be learnt in a context. One of the best way to practice pronunciation is listening authentic recording.

ACTIVITY 2. Assimilations and elisions

Work in small groups and consider how the following would be articulated in informal conversation in Standard British English. What changes would take place to the way the pronounciation of the individual words in isolation are represented in dictionaries?

1. Ten or eleven months ago.
2. I asked him what went on.
3. Not her! Not Mary!
4. Considering my age, I ran miles.

ACTIVITY 3.

Work with your partner and discuss. In this story there are 12 **incorrect** words. The correct word is pronounced the same as the incorrect. Correct them using the following words: **son, some, meat, way, threw, pears, sent, week, buy, piece, road, two:**

Last weak I cent my sun Jamie to the shop to bye sum food. He got a peace of meet and too pairs. On the weigh home , the bag broke. The food fell onto the rode and got dirty. In the end Jasur through the food in the bin.

What is the source of mistakes? Have you ever done such a confusion. Think about the ways how to avoid misspelling? English spelling is not always easy to get it right, and everyone - including native speakers - makes mistakes occasionally.

Many spelling mistakes can be corrected by using spellchecker (e.g. recieve-receive) But some cannot, especially when they involve confusion between similar words. In writing words are made of letters. In speech words made of sounds, e.g. **key** and **car** (same sound but letters are different). Look at these words, they are **HOMOPHONES.**

buy - bye	**son - sun**
weak - week	**weigh - way**
too - two	**write – right**

Homophones

Homophones are words that sound the same but are spelled differently and have different meanings.

RHYME

Writers often play with the sounds in words, e.g. Donald Duck, Mickey Mouse, Bugs Bunny, Rock and Roll, News and Views. While the cat's **a<u>way</u>,** the mice will **pl<u>ay</u>**. Repeating the **final sound** or **sounds** is called **rhyme.** Could you give examples of rhymes in your L1.

When we communicate effectively we are able to express our ideas and opinions, share experiences, and build relationships with others. When we struggle to express ourselves, we feel unvalued and insecure. As human beings, we want to participate in group discussions and have an impact on the society around us.

ACTIVITY 4. **Identify schwa** [ʃwɑ:]

What is schwa you might be asking? Well, it's the most common sound in English. We use it all the time in words like e.g. teacher [ˈtiːʧə] and around [əˈraund].

Weak and **strong** forms of common words

Some function words (common words like prepositions and pronouns) have more than one pronunciation. The **weak** form is used when the syllable is **unstressed**, and the **strong** form is used when the syllable is **stressed**. These two forms are shown like this:

<p style="text-align:center;">

and – [ən / ənd] – **weak** form
and – [ænd] – **strong** form
</p>

In some words, the sound **[ə]** (known as a **schwa**) is pronounced by some speakers and not by others. Both pronunciations are correct and this is indicated by showing the schwa in brackets: **mystery** [ˊmist(ə)ri]

When you know about the **schwa sound**, you will listen to native speakers in a different way. English is a **stress-timed** language which means that we use a combination of strong and weak forms of some words. For example, which words do we stress in the following sentence: **There is a call for you.**

How do native speakers pronounce **to/for/** in the sentence?

ACTIVITY 5. Why English is a stress-timed language

The rhythm of the language is based on stressed syllables so we shorten the unstressed syllables to fit the rhythm. Syllable-timed languages (such as Spanish) take the same time to pronounce each syllable.

RHYTHM

When we listen to a stretch of spoken English discourse, we often feel that there is a rhythm or regularity to it, which gives it a characteristic sound, different from other languages and not always well - imitated by foreign learners.

The impression of rhythm may arise out of a feeling of alternation between **strong** and **weak** "**beats**" in various patterned recurrences: / __ / ___ /. Most of the people were visitors.

A. Imagine contexts for these utterances and then mark them with / for **stressed** beats and / for **unstressed** beats:

1. What's the matter with Mary?
2. I knew she would come in the end.
3. Put salt on those chips if you want to.
4. He works on a farm, doesn't he?

B. Learn when to pause for effect.

Speaking quickly in English does not make you an effective English speaker. Knowing when to pause to give the listener time to think about what you have said, respond appropriately, and predict what you are going to say does. Imagine you're an actor on a stage, pausing keeps people interested.

ACTIVITY 6. Word stress and prominence.

A. Work in pairs and pronounce the following words and sentences with correct stress:

1. JApaNESE
2. <u>ACtually</u>, she is japa<u>NESE</u>
3. a Japanese <u>SHIP</u>-owner <u>HAD</u> been <u>KID</u>napped
4. I thought <u>SHE</u> was Japanese, <u>Not HIM</u>

 B. Answer the questions according to the given examples above:

1. Why the letters in the sentence are different? What are they indicate?
2. What are the differences between word stress and prominence?

Syllables which stand out in the flow of talk, because the speaker has uttered them with relatively greater intensity, or duration, or pitch variation compared with surrounding syllables (and our perception of this phenomenon will usually be due to a variety of such features), will be referred to as **prominent** syllables.

It is helpful to have this special term, **prominence,** so as not to confuse **word stress**, which words bear in their citation forms (sometimes called their **isolate** pronunciations), with what concerns us most here: the **choice** of the speaker to make certain words salient by giving prominence to syllables. This is therefore a more precise use of the term **prominence** than is found in some sources (e.g. Crittenden 1986: 7).

Thus **example 1** above - (JApaNESE) shows the - **word stress**, and others - **prominence.** In some other sources **word stress** is shown in another way, e.g. **O - cat; Oo - cocoon; Oo - peaceful;**

C. Write the **word stress** for the following words: **delicious; dissertation; excellent; kitten; guarantee.**

NOTE: Different pronunciation sound for plurals and regular past tense verbs:

[s] - cents, splits
[z] - boys, girls, stairs, apples, pears
[iz] - pieces, inches, dishes, peaches, coaches
[t] - bumped, washed
[d] – called

HOMETASK:

Find any poem in English and practice reading it with appropriate word stress and prominence.

§23. DISCOURSE AND GENDER

A few jobs and positions have different words for men and women. Work in pairs and fill the table with the word missing. The first has been done for you.

Men	Women
Actor	**Actress**
	Nun
bride	
policeman	
	duchess
	princess
hero	
steward	
host	
	waitress
manager	
	widow
governor	
author	
poet	

1. If you fill the table successfully, look at the pairs of words and decide which of the female items:
> a. no longer in use;
> b. still in use but probably disappearing;
> c. showing no signs of disappearing;

2. What do you think the connection between changes in the use of **- ess.**

Traditionally, English has used **he/him/his** when the sex of a person is not known, or in references that can apply to either men or women, especially in a formal style:

> If a student is ill, he must send his medical certificate to the College office.
> If I ever find the person who did that, I'll kill him.

Many people now regard such usage as **sexist** (or **genderism**) and try to avoid it. **He** or **she**, **him** or **her** and **his** or **her** are common:
> If a student is ill, **he** or **she** must send a medical certificate.

Other definitions refer to the oppression of members of one sex by the other. In theory, then, sexism (or genderism) can be seen as some kind of discrimination against either gender. In reality, of course, when the alleged sexism/genderism of the English language is discussed it is discrimination against females as built into the language that is of concern. Such discrimination is an aspect of power since it is a means of maintaining a power structure which favors males over females.

The issue using words only related to man, e.g. **chairman, fireman, spokesman** makes English language **GENDER BIAS**.
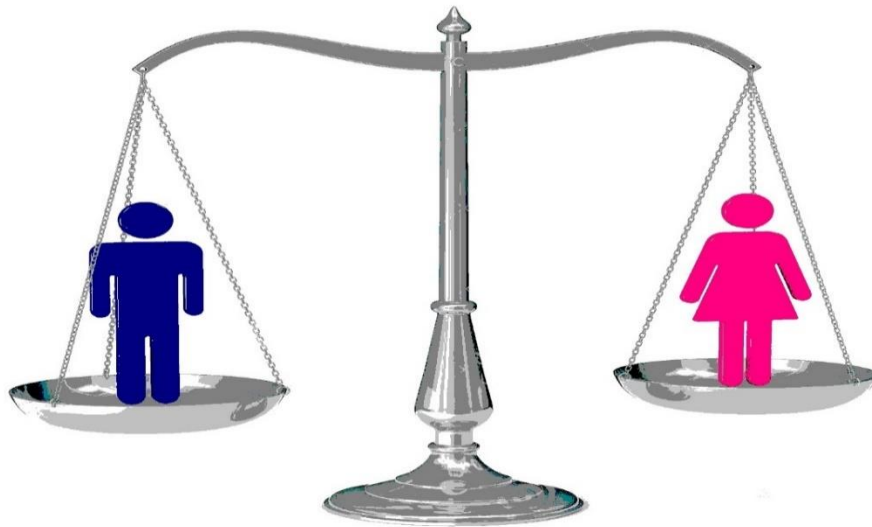
As many women dislike being called, for example, **chairman or spokesman**, these words are now often avoided in references to women or in general references to people of either sex. In many cases, - **person** is now used instead of - **man**.

> Alice has just been elected **chairperson** (or chair) of our committee.
> A **spokesperson** said that the Minister does not intend to resign.

In some cases, new words ending in "**woman**", (e.g. **spokeswoman**) are coming into use. But there is also a move to choose words, even for men, which are not gender-marked (e.g. **supervisor** instead of **foreman, ambulance staff** instead of **ambulance men, firefighter** instead **of fireman**). **Man** and **mankind** have traditionally been used for the human race:

> Why does **man** have more diseases than animals?
> That's one small step for a man, one giant leap for **mankind**.
> (Neil Armstrong, on stepping onto the moon)

Some people find this usage sexist (or genderism), and prefer terms such as **people**, **humanity** or the **human race.** Note also the common use of **synthetic** instead of **man-made**.

Titles

Ms (pronounced **[miz]** or **[məz]**) - is often used instead of **Mrs** or **Miss**. Like **Mr**, it does not show whether the person referred to is married or not. Developing **"Gender-Neutral"** vocabulary. We can see this as one attempt to rid the language of gender bias in the sense that such words either replace a **male-specific** item (e.g. **fire fighter** for **fireman**) or deny the necessity to mark the gender of the occupant of a particular post (e.g. **headteacher** for **headmaster** or **headmistress**).

NOTE: A **mayor** can be a man or a woman, in Britain a **mayoress** is the wife of a male Mayor. One example related to the power of social pressure to bring about language change is the increasingly frequent use of the word **partner** to refer to the person with whom one has a close personal relationship (a kind of life partner, perhaps, rather than a business partner).

It implies an equality of status between **married** and **unmarried** relationships and, because it is not gender-specific, it bestows similar equality on **same-sex** and **mixed-sex** relationships. The use of this word with this meaning certainly reflects attitude changes in some societies towards gender relations (**unisex** - **they**).

In an informal style, we often use they to mean **"he"** or "**she**", especially after indefinite words like somebody, anybody, nobody, person. This usage is sometimes considered "incorrect" but it has been common in educated speech for centuries:

If anybody wants my ticket, they can have it.
There's somebody at the door. Tell them I'm out.
When a person gets married, they have to start thinking about their responsibilities.

ACTIVITY 3. Work in pairs

1. Consider the three pairs of words below, and think of any positive or negative connotations associated with them.

2. Can you discern any pattern or general trend?
    a) bachelor / spinster
    b) sir / madam
    c) wizard / witch

3. Can you think of any other such pairs with positive or negative connotations?

4. Think about **Gender neutral** (e.g. **chairperson**) and **Gender specific** (e.g. **chairman**) words. How do you feel about using them and which forms of above mentioned of expressions do you find in other areas everyday usage, for instance in the press, or on TV?

The "gender issue" has generated a rich and extensive literature, and gender has already been mentioned as a factor influencing language. In the next activity you will be find out whether men and women speak language differently.

ACTIVITY 4. Work with your partner

Fill the table below based on your own observations what is the style and strategies. The **first** example has been done for you:

	MEN	WOMEN
1	tend to dominate in mixed speech, i.e. they take an unequal (larger) share of the turns in interaction.	tend to be more sensitive than men to the "face" needs of others, i.e. they tend to be more sensitive to politeness strategies.
2		
3		
4		

Does it matter if a men and women speak language differently?
(Adapted from Arndt, et al (2000) *Alive to Language Cambridge:* Cambridge University Press)

Many people around the world learn English language because of its perceived importance in global contexts such as those of business, communication, academic study, scientific research, technology, politics or diplomacy.

Coates (1998:295) terms such contexts collectively as "the public domain". She claims that it is "a male-dominated domain, and the discourse patterns of male speakers have become an established norm in public life".

If women wish to succeed in this domain, therefore, the implication is that they need to adopt more assertive, **"masculine"** - adversarial and information-focused - styles of discourse.

However, there is a growing body of research which suggests that a more **"female"** style of interaction - more co-operative, less confrontational and taking more account of others "face" needs - is more successful than the "male" style in certain contexts such as doctor / patient relationships, or collaborative research, or teaching.

Despite this, though, it still appears to be the case that in many public work-related domains, they are women who have to adapt their style to that of men.

Other research on gender-related matters has attempted to establish whether the so-called "typical" features of female speech and interaction strategies do actually correlate with lack of power.

For instance, women's speech has come to be characterized as relatively "powerless" because of claims that women tend to use "hedges" (expressions of tentativeness) or tag questions (said to indicate lack of assertiveness) to a much greater extent than men.

Such views have been challenged, and refuted, with many researchers arguing that linguistic forms matter only insofar as they have a cultural value attached to them; they do not, of themselves, have any power-related meaning. Also, and not less important, the "folklinguistic" view of women's speech which labels it as "disfluent", "non-logical" and "non-competitive" has been shown to be seriously flawed, not only on the grounds that the stereotypes of both male and female usage simply do not hold up in the face of the evidence, but also that the all-important factor of contexts of utterances has been insufficiently taken into account in much past research.

If you want to be successful learner of language it is worth to think about that gender also effects our language learning experience and we need awareness about the cultural norms of the target language, and how these compare with norms in our native language.

HOMETASK:

Collect some interactional data of your own and look for differences in the way women and men interact, both in mixed groups and in single-gender groups.

Consider to what extent these differences might hinge on factors other than gender - personality, ethnicity, age and status of interactants and context of interaction.

§ 24. VAGUE LANGUAGE

Vague language is very common, especially in speaking. We often add words and phrases such as **about, kind of, sort of, and that kind of thing** to make what we say less factual and direct:

There were **about** twenty people at the meeting. It's **kind of** cold in here.
Did you see lions and giraffes **and that kind of thing** when you were in
South Africa?

We generally use vague language when we don't know the name of something, or to make things sound less factual, or to talk about groups and categories. Being very factual can sometimes sound too direct in speaking, and so we add vague expressions. These are called hedges: **about, kind of, sort of, -ish** (suffix), **stuff, things**:

There's **sort of** something I don't like about her.
(more direct: There's something I don't like about her.)
It's **kind of** bright in here.
(more direct: It's too bright in here.)

I can't meet up later. I have too much **stuff** to do.
I forget so many **things** these days.

We especially use vague expressions before numbers, quantities and times to make them sound less factual:

I'll see you at **about** 8 tomorrow morning for breakfast. Is that okay?
(more direct: I'll see you at 8 tomorrow morning for breakfast.)

We expect to take **in or around** two years to complete the project.
(more direct: We expect to take two years and four months to complete the project.)

We're meeting Veronica at **four-ish**.
(more direct: We're meeting Veronica at four.)

We've been living here for **more or less** five years.
(more direct: We've been living here for five years and three months.)

We use certain vague expressions to make groups or categories. We usually give examples of members of the group or category (underlined below) and then add a vague expression, e.g. necklaces, bracelets **and things like that**.

Common vague expressions include:

- and that kind of thing and stuff like that
- and that sort of thing and stuff
- and that type of thing and so on
- and things like that and this, that and the other
- and the like

A: Where's Emma?
B: She's gone to the doctor. She's been getting pains in her stomach and feeling tired **and things like that**.

We sometimes find vague category expressions in formal speaking, but we usually use different expressions, such as: **and so forth, et cetera, and so on, and so on and so forth:**

[from a university lecture on literature]

The book has often been looked at from a feminist perspective **and so forth** but I want to look at it from a political perspective today.

117

We sometimes use vague category expressions in writing. The most common ones are: **and so on** and **et cetera** (which is shortened to **etc**.):

The new theatre will be used for big events such as opera, ballet, drama **and so on**.
The house is equipped with a cooker, washing machine, television, **etc**.

Expressions such as **stuff** and **whatever, whoever, whenever, whichever** are sometimes used to be vague in an impolite way. These are especially impolite when they are used in a reply to a direct question asked by someone who is senior to us:

[a father to his son]

A: What did you do at school today?
B: Stuff. (This is not a polite reply. It can mean 'I don't want to talk to you'.)

[parent to teenage daughter]

A: You spend too long on the phone.
B: Whatever. (This is a very impolite response and means 'I don't care'.)

[two friends talking]

A: We're meeting around seven at Mel's place.
B: No, it's at six thirty.
A: Well, **whenever**. (This is not as impolite, because it is between friends. A uses whenever to show that she is annoyed that she has been contradicted about the time and that it doesn't really matter whether it's six thirty or seven.)

TASK 1.

A. How many examples of vague language can you find in this conversation?

SB: What's your favourite colour?
CM: My favourite colour? Mmm. I suppose it's blue. I don't know why I like blue, except it's probably the most popular colour for … for a majority of the population.
SB: You think … more than red?
CM: Well if you look at erm, any group of people together, like say in a football stadium or something like that you'll find the predominant colour – I find the predominant colour invariably is – is blue. Blue jerseys and things like that.

SB: Not if it's Liverpool and they're all in red! I don't think I have a favourite colour. I just sort of wake up in the morning and I just feel like pulling on clothes of one colour or another..

CM: Yeah, but if you go shopping or something don't you choose say a blue shirt rather than a pink shirt?

SB: Well, I tend to buy – when I buy clothes, most clothes buy tend to be sort of khaki or olive or sort of greyish, and then I have things with bright colours to go with them. Not green. I don't like green. I'm not too keen on yellow either. But apart from that – red, blue, purple, black, white – you know.

B. Look at the examples you have picked out. Are they *list completers, place holders, quantifiers, generalisers* or *suffixes*. Are there any items which don't fit into these categories?

Commentary:

There will not be total agreement on this task. I would suggest all the following could be regarded as **vague language***:*

SB: What's your favourite colour?

CM: My favourite colour? Mmm. *I suppose* it's blue. I don't know why I like blue, except it's *probably* the most popular colour for … for a majority of the population.

SB: You think … more than red?

CM: Well if you look at erm, any group of people together, *like say in a football stadium or something like that* you'll find the predominant colour – I find the predominant colour invariably is – is blue. Blue jerseys and *things like that.*

SB: Not if it's Liverpool and they're all in red!

I don't think I have a favourite colour. *I just sort of wake up* in the morning and *I just feel like* pulling on clothes of one colour or another..

CM: Yeah, but if you go shopping *or something* don't you choose say a blue shirt rather than a pink shirt?

SB: Well, *I tend to buy* – when I buy clothes, most clothes I buy *tend to be sort of khaki or olive or sort of greyish*, and then I have things with bright colours to go with them. Not green. I don't like green. *I'm not too keen on* yellow either. But apart from that – red, blue, purple, black, white – *you know*.

Again there will not be complete agreement. I would suggest:

List completers: or something like that; or something; things like that; or something; you know.

Place holders: no

Quantifiers: no
Generalisers: like say; sort of; sort of.
Suffixes: greyish.

The remaining items: **I suppose; probably; I don't think; I just feel like; I tend to; I'm not too keen on** can be regarded as 'hedges'.

We use hedges when we want to moderate what we say. So **I'm not too keen on** is a way of saying **I don't like; I tend to** means **I sometimes do something.**

We use hedges a lot when we are being critical. So we say things like: **I didn't really enjoy that very much** or **I'm not really very fond of …**

TASK 2. Look at these examples. Divide them into list **completers, place holders, quantifiers, generalisers, suffixes** or **hedges:**

a. They live in a sort of castle place.
b. I don't like touristy places, you know, Bukhara, Samarkand, places like that.
c. It's getting on for ten o'clock.
d. I quite like him, but I'm not too keen on her.
e. We stopped of at that supermarket place on the high street.
f. There must have been about a hundred people there.
g. It was full of old boxes and stuff like that.
h. What's that stuff on your shirt?

TASK 3. Can you think of examples of vague language in your own language? Do they fit the same categories?

EXTRA READING: Language Study

In a sense the whole of this lesson is devoted to language study. But you might like to draw things together at the end. One good way to do this would be to give learners the headings: **completers, place holders, quantifiers, generalisers, suffixes** and **hedges,** and see how many phrases they can recall under each of these headings.

Another useful exercise would be to select one or two of the texts they have studied recently and ask them to pick out vague language from these. You may be surprised to see how common vague language is.

§25. PRAGMATICS

ACTIVITY 1. Work in pairs.

Try to say the word **"yes"**, **"thank you"** in different ways, which might indicate:

1. Anger;
2. Sympathy;
3. Sarcasm;
4. Puzzlement;
5. Threat;
6. Irony;
7. Interest (mild, or strong);
8. Gratitude;

According to the book "Alive to language", even if learners acquire a vocabulary of 5,000 words and a good knowledge of the syntax and morphology of the target language, they can still encounter difficulty in using language.

They also need to acquire skills for interpreting requests, responding politely to compliments or apologies, recognizing humor, and managing conversations. They need to learn to recognize the many meanings that the same sentence can have in different situations.

Think of the many ways one might interpret an apparently simple question such as **"Is that your dog?"** It might precede an expression of admiration for an attractive pet. It might be an urgent request to get the dog out of the speaker's flower bed. Similarly, the same basic meaning is altered when it is expressed in different ways.

For example, we would probably assume that the relationship between speaker and listener is very different if we hear **"Give me the book"** or "I wonder if you'd mind letting me have that book when you've finished with it".

The study of how second language learners develop the ability to express their intentions and meanings through different **SPEECH ACTS** (for example, requesting, refusing, apologizing, etc.) is referred to as interlanguage **pragmatics** (Bardovi-Harlig, 1999).

An important area of language so far unmentioned is **pragmatics**: the **meanings** and **effects,** which come from the use of language in particular situations.

Words do not just "have meaning", if indeed, they have them at all! We use words to communicate, to express our thoughts, hopes and feelings, and in so doing, we convey our attitudes to the word around us, and to our discourse, e.g. when we say **"thing"**, we choose words like "interesting", "funny", "awful", so we are showing our attitude to what follows and also predisposing (we hope) our audience to react in the same way.

When we say **"to be safe"**, it is normally good and desirable, but when we say that someone "chose the safe option" we are showing disapproval of or disappointment in them because they were not very adventurous or original in their choice.

If we have sufficient context, we are able to work out this. Another example **"killer"**, to be killer is very bad, but to have the killer instinct is something that is widely admired.

Pragmatics is the study of how people use language. It describes the connection between language and human life. An important feature of language is that the meaning of a sentence is more than a combination of the meaning of the words it contains: to understand fully, we also use information from the situation where the sentence is used.

Look at the following examples:

[Saida is about to go out of her house]
Saida: Now I've lost my leys. No, I haven't. Here they are.
I mustn't forget my keys.

 From this, we understand that:
1. it is important that Saida takes her keys and
2. she is afraid she might lose them or forget them because on a
   previous occasion she has forgotten them.

These **two ideas** do not come from the individual words Saida has spoken. They come from the particular combination of these words with our knowledge of the situation where they are used. Some words show many different pragmatic effects. **Forget** is one of these, and here we show several contrasting uses of **forget**.

Language users (either speakers or writers) continually make choices of words and phrases and these choices affect how they are understood. Compare the following **two ways** of telling someone the same thing:

[Jim and Sue are discussing their family finances]

Jim: I think we can forget the idea of a holiday this year.

We understand Jim is telling Sue that they will not have enough money to go on holiday. We also understand that Jim is expressing some emotion about the idea. Either he really wants to go on holiday, or he knows that Sue does. The neutral way of saying the same thing is:

Jim: We won't be going on holiday this year.

This example shows us an important choice: between a neutral way of saying something, and a way that emphasizes, or that expresses a personal point of view or an evaluation.

Why is pragmatics important to language learners?

All languages have a set of pragmatic conventions about language use. These conventions are social and cultural. So they differ from language to language, from country to country, and from culture to culture. It is important to learn about the pragmatic conventions of English so as to make full use of the words you know and to avoid mistakes.

Language functions

Pragmatics is the study of how language is used in context to express speaker's intention such as directedness, politeness, and deference. We don't expect the information in initial clause to be challenged. It is shared knowledge between the **writer/ speaker** and **reader / listener**.

People use language to do things. For example to:

- get other people to do things (request, order, persuade);
- give information;
- express opinions;
- express emotions;
- make commitments (offer, promise, agree to do something).

Look at the following definition for "**forget it**" from the dictionary:

- used for showing that you are annoyed because you think someone's comment or suggestion is completly unreasonable:

In the end I said to him, "Look, forget it – I'm not paying you".
If you're just going to stand there and criticize, forget it.

This use of **forget it** is emotional and rather impolite. Compare it with the first meaning of **forget it**, which is polite, and is often used for refusing an offer from someone else: "How much do I owe you?" "Oh, **forget it**, it's nothing."

§26. APPENDICES

APPENDIX 1: DISCOURSE TERMS

Adjacency pair - an example of conversational turntaking. An adjacency pair is composed f two utterances by two speakers, one after the other. The speaking of the first utterance provokes a responding utterance.

Back-channel - the feedback which a listener gives to a speaker to show that he or she is following, or understands what the speaker is saying.

Cohesion - the grammatical and lexical linking within a text or sentence that holds a text together and gives it meaning.

Coherence - what makes a text semantically meaningful.

Discourse - refers to a unit of language longer than a single sentence. More broadly, discourse is the use of spoken or written language in a social context.

Discourse analysis - a method of analyzing the structure of utterances longer than one sentence, taking into account both their linguistic content and their sociolinguistic context.

Ellipsis - the act of leaving out a word or words from sentence deliberately, when the meaning can be understood without them

Genre - **1.** a type of discourse that occurs in a particular setting, that has distinctive and recognizable patterns and norms of organization and structure, and that has particular and distinctive communicative functions.
   For example: business reports, news broadcasts, speeches, letters, advertisements, etc. In constructing texts, the writer must employ certain features conventionally associated with texts from the genre in which he or she is writing. In reading a text the reader similarly anticipates certain features of the text based on genre expectaions. **2.** a category of writing, such as tragedy, fiction, comedy, etc.

Genre analysis - the study of how language is used in a particular context, such as business correspondence, legal writing, staff meetings, etc.
Genres differ in that each has a different goal and emplys different patterns of structure and organization to achieve its goal. In the study of written texts genre analysis studies how writers conventionally sequence material to achieve particularly purposes. This includes the identification of particular types of schema and how they are realized linguistically.

Genre approach (also **genre-based approach**) - an approach to the teaching of writing, particularly **L1** (Language 1) writing, which bases a writing curriculum on the different types of text structures or genres children encounter in school and which are cruicial to school success. Genre-based approaches are particularly strong in Australia as a result of the work of functional linguists such as Halliday and Martin.

Examples of genres encountered in school work are Observation and Comment, Recount, Narrative, and Report. A report, for example, has the structure of a general classificatory statement, a description, and a final comment. Proponents of a genre approach argue that control over specific types of writing are necessary for full participation in social processes.

In adult second language (**L2**) teaching a genre-based approach stars from a recognition of the discourse community in which the learners will be functioning, e.g. a hotel, factory or hospital. Discourses from the target speech community are studied in terms of the text types and text roles that characterize them. (see also TEXT-BASED SYLLABUS DESIGN)

Genre-scheme - another term for **SCHEME**

Gesture - a movement of the face or body which communicates meaning, such as nodding the head to mean, aagreement. Many spoken utterances are accompanied by gestures which support or add to their meaning. **SIGN LANGUAGE** is a system of communication based entirely on gestures. The study of the role of gestures in communication is part of the study of non-verbal communication. (see also **PARALINGUISTICS**)

Gist - the general meaning of a text. Gist listening means listening in order to get the main ideas of a listening passage. Reading a text for gist is known as skimming.

Gisting - in TRANSLATION, producing a rough or outline translation of a text, often does in order to decide whether a complete translation would be useful or desirable.

Gist listening - see **GIST**

Glossary - a subject-specific listing of terms and definitions

Group work (in language teaching) - a learning activity which involves a small group of learners working together. The group may work on a single task, or on different parts of a larger task. Tasks for group members are often selected by the members of the group. (see also **PAIR WORK**)

Language acquisition (also language learning) – the learning and development of a person's language. The learning of a native first language is called FIRST LANGUAGE ACQUISITION, and of a second or foreign language, SECOND LANGUAGE

ACQUISITION. Some theorists use "learning" and "acquisition" synonymously. Others maintain a contrast between the two terms, using "learning" to mean a conscious process involving the study of explicit rules of language and monitoring one's performance, as is often typical of classroom learning in a FOREIGN LANGUAGE context, and using "acquisition" to refer to a nonconscious of rule internalization resulting from exposure to comprehensible input when the learner's attention is on meaning rather than form, as is more common in a SECOND LANGUAGE context. Still others use "acquisition" only with reference to the learning of one's first language.

Language awareness - explicit knowledge about language, and conscious perception and sensitivity in language learning, language teaching and language use.

Lexicon - all the words and phrases in a language

Lexis - all the words in a language

Paradigm - the set of forms belonging to a particular word-class or member of a word-class.

Parallelism - the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning, or meter.

Pragmatics - the study of the way in which language is used to express what sb really means in particular situations, especially when the actual words used may appear to mean sth different.

Reference - type of a cohesive device, a thing you say or write that mentions sb/sth else; the act of mentioning somebody / something.

Register - a style level in a language.

Rhetoric - the technique of speaking effectively in public.

Speech act - an utterance considered as an action, particularly with regard to its intention, purpose, or effect.

Speech community - any identifiable group of speakers who use a more or less unified type of language.

Sporadic - happening only occasionally or at intervals that are not regular

Sociolinguistics - the study of the use of language in society.

Substitution - the replacement of a word or phrase with a "filler" word (such as one, so, or do) to avoid repetition.

Text - any form of written material

Turn-taking - a type of organization in conversation and discourse where participants speak one at a time in alternating turns.

Utterance - any stretch of spoken speech, a sentence or phrase with emphasis on the characteristics of the spoken medium in contrast either with the written form or with more abstract forms of a linguistic analysis.

Variety - a term used to refer to any variant of a language which can be sufficiently delimited from another variant.

APPENDIX 2: EDUCATIONAL TERMS

1. Assessment - the process by which teachers and others can judge how their learners are learning. **Achievement assessment** is assessment of specific objectives, or what has been taught. **Proficiency assessment** of what the learner can do in the real world.

   Types of assessment could include tasks based on the following categories:

1	Achievement assessment	Proficiency assessment
2	Norm-referencing (NR)	Criterion-referencing (CR)
3	Continuous assessment	Fixed assessment points
4	Formative assessment	Summative assessment
5	Performance assessment	Knowledge assessment
6	Subjective assessment	Objective assessment
7	Holistic assessment	Analytic assessment
8	Assessment by others	Self-assessment

   These aspects of assessment, and practice in writing items associated with these, will need extra training for teachers, and this is planned by the authors in the near future.

   Formative assessment is ongoing assessment, gathered mostly perhaps in class, to inform the teacher on the learner's progress and thus enabling the teacher to adjust his / her teaching. This ranges from observing and listening to learners to judge how they are doing, to more formal classroom tests or quizzes. Formative assessment will tell the learners what they should be concentrating on.

   Summative assessment is typically the summing up of attainment at the end of a course. It is not necessarily proficiency assessment – a lot of it is achievement assessment. The class teacher may or may not have a role in writing the summative

assessment. Ideally, all teachers should be able write some items for summative assessment.

2. Communicative language teaching (CLT) - aim to involve and engage learners in the experience of communication. It helps learners what they can do in communication, linking his or her learning to the real world. CLT is the heart of learning, teaching and assessment. CLT includes these competences: **Linguistic Competence** – including grammar, vocabulary and pronunciation; **Pragmatic Competence** – including function and discourse; **Sociolinguistic Competence** – including politeness, and register, etc.

3. Cloze - is a good tool to use in a range of exercises in different areas including vocabulary building, grammar, spelling and others.

4. Cross-cultural communication (also frequently referred to as intercultural communication) - is a field of study that looks at how people from differing cultural backgrounds communicate, in similar and different ways among themselves, and how they endeavour to communicate across cultures.

5. ESP (**English for Specific Purposes**) **–** is a sphere of teaching English language that includes Business English, Technical English, Scientific English, English for Medical Professionals, English for Waiters, English for Tourism, English for Art, etc. **Aviation English** as ESP is taught to pilots, air traffic controllers and civil aviation cadets who are going to use it in radio communication.

ESP can be considered as language for specific purposes. This approach will help students to quickly learn language for a specific field. In ESP it is important to underline to learners that language is an integral part of learning their speciality.

Here are some ways to show learners that the language will be integrated with content and that it will not be taught separately:
- Show the learners that you are interested in their field;
- Show that you and the content teacher are working together;
- Show that you are teaching how language is used in their speciality, not separately.

6. Motivation - a feeling of enthusiasm or interest that makes you determined to do something. **International motivation** - comes from within and characterizes the learner who has a personal desire or need to learn. In language learning, this can be either long-term or short-term:
- A long-term example would be motivation of a non-Uzbek speaker living in Uzbekistan, who wants to learn the language in order to fit in.
- An example of short-term internal motivation would be the typical learner, who – although not having a particular interest in learning English – really likes the topic of the lesson being taught by the teacher and so decides to get involved.

External motivation - comes from outside the learner. The short-term effect of external motivation can be very strong, but it is very difficult to sustain over an extended period of time. It can come from:

       - a demanding parent of teacher;
       - an exam that has to be passed, or;
       - getting or wanting a particular job.

7. Predicition - is an important part of listening and reading skills. Learners should be given practice in "macro-prediction" of what they're about to hear in listening texts. They can predict from any clues in the title or other preliminary information. They should be given practice in "macro-predicting" what is in the text from the title, any graphics or other information, and from the general appearance of reading text ("skimming"). In both reading and listening they should also be given "micro-prediction" practice in what word will come next, or what class of word, or what idea topic or argument will come next, based on noticing what has gone before.

8. Recycling - a principal of good course design, whereby items are introduced, and regularly recycled.

APPENDIX 3: Ways of saying the number "0"

In a series of numbers:
You can pronounce "**0**" like the letter "**o**", when you are giving a series of numbers such as a credit card number or a flight number.

In dates:
Say **oh** when giving the name of a year, such as 1904 (**nineteen oh four**)

In mathematics, science, and technical contexts:
Br E: Say - "**nought**" or "**zero**"
Am E: Say - "**zero**"

In temperatures:
Br E: Say "**zero**" to refer to freezing point (-**0°** Celsius or -**32°** Fahrenheit).
Am E: Say "**zero**" to refer to **0°** Fahrenheit.

In sports, for scores of "0":
Br E: Say "**nill**"
Am E: Say "**zero**" or "**nothing**"
In tennis: Say "**love**"
In cricket: Say "**duck**"
In soccer: Say "**nil**"

APPENDIX 4: SAYING OF FRAACTIONS AND DECIMALS

Fractions:

½ - half
2½ - two and a half
¼ - quarter
¾ - three quarters (BE); three fourths (AE)

Decimals:

Br E: **0.5** - "nought point five"
Am E: **0.5** - "zero point five"
Br E: **0.25** - "nought point two five"
Am E: **0.25** - "zero point two five"
Br E: **0.75** - "nought point seven five"
Am E: **0.75** - "zero point seven five"

APPENDIX 5: SAYING PHONE NUMBERS

Say phone numbers as series of numbers, with pauses between the groups of numbers. For example: **08081   570983** - oh eight oh eight one, five seven oh nine eight three.

Br E: For **phone numbers** like *5155*, people often say **five one double five.**
For **numbers** like **1555**, people often say **one treble five** or **one five double five**.

Am E: People often say **"area code"** before the first part of the number, which represents the area where they live. For example, area code five five five, six three two, nine eight two one (= **(555) 632-9821**).

APPENDIX 6: Writing full stops and commas in mumbers

Use **a full stop** (.), to separate the main part of a number from the decimal part (the part that is less than 1).

2.031 means - *two point nought three one.*

Say **point** to refer to the full stop. You can use a comma (,) in large numbers to separate the hundreds, thousands, and millions.

2,031 means - *two thousand and thirty one*.
In British English, **spaces** are sometimes used instead of **commas** – 2 031

APPENDIX 7: Shorten forms

ESP – English for Specific Purposes / English for Special Purposes
CELTA – Certificate in Teaching English to Speakers of Other Languages
CLT – Communicative Language Teaching
CEFR – Common European Framework of Refererence
CPE – Cambridge ESOL Certificate of Proficiency in English
CAE – Cambridge ESOL Certificate in Advanced English
DELTA – Diploma in Teaching English to Speakers of Other Language
FCE – Cambridge ESOL First Certificate in English
IELTS – International English Language Testing System
PET – Cambridge ESOL Preliminary English Test
KET – Cambridge ESOL Key English Test
ESOL – English as a Second or Other Language / English to Speakers of Other Languages
TEFL – Teaching English as a Foreign Laguage
TESL – Teaching English as a Second Language
TESOL – Teaching English to Speakers of Other Languages
TOEFL (PB/CB) – Test of English as a Foreign Language (Paper-based / Computer-based)

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CONTENTS