

Lecture 1, Context, co-text, register, purpose

WHAT WHEN WHERE WHO WHY HOW

Topic - What is the text about? (1)
Message - What does the text say to the reader? (1)
Context - What is the context of the text? (1)
Text type - What type of text is it? (2)
Audience - Who is the text for / the intended audience? (3)
Distribution - Where is the text published / found? (3)
Function - What is the purpose of the text?
Presentation - How is the information presented?
Cohesion - How does the text stick together?
Coherence - How is the text organized?
Clarity - How are things made clear?

Context: When/where? Situation in which text is produced.

Co-text: Response, Actual text surrounding a lexical item or text (sole – fish? Bottom of shoe? Only?)

Winnie Pooh: Continues with the rest of the story...

What is a text?

- specific length? Needs to make sense to audience
- specific purpose? Can be vague
- specific appearance? Recognisable
- specific audience? No, but audience at all? (dialogue to oneself)
- specific organization? Needs to make sense, be clear

What about?

Field (subject matter or field of activity)

- what the text is about
- why communication takes place

Who?

Tenor (relationship **between participants**)

- peer-to-peer (friendly, informal, relaxed)
- superiors to subordinates (formal, higher language level, more complex grammar/vocabulary)
- subordinates to superiors
- between intimates
 - **language level**
 - evidence of assumed expertise / jargon (slang)
 - **markers of politeness** and other styles
 - evidence of **formality level**

Who? Gradient of **formality (5)** (social distance reader/writer)

- **frozen** (Mr. Kavanagh, Sir) (extremely formal, language is **fixed**)
- **formal** (Mr. [Morgan] [Evan] Kavanagh)
- **consultative** (Morgan [Kavanagh]) (most widespread) (neutral)
- **casual** (Mo, Morgs, Moggie, [NOT Morg]) (equals informal)
- **intimate** (Dad)

➔ What is the **level of formality and why?** (Possible to illustrate on a line, can also be in between two levels, if 2 then write reasons for both: example: consultative-formal or formal, because...)

- **Frozen:** **extremely formal**, language is **fixed** (E.g., when Pope said a prayer; recite prayer, don't change it/translate it word for word)
- **Formal:** **lexis, sentence structures (major)**, declarative, complex, long, many clauses (RCI), **careful and precise** (formal linking devices (despite)), carefully ordered (firstly, ...), **no exclamation marks**, no contractions, passive voice more common, noun-focused (Nominalization)
- **Consultative (neutral):** most widespread, lexis is neutral to formal (**lexis not too difficult**), major sentences, "drama" like unusual sentences (beginning with coordinate conjunction "and" etc.: adds excitement/drama/tension, not used in formal texts)
- **Casual (informal):** **contractions, exclamation marks**, interrogatives, wider range of punctuation (dashes etc.), abbreviations/short forms, more familiarity/closeness, **minor** sentences, phrasal verbs, idioms, verb-focused
- **Intimate:** Dad

Which channel?

Mode (channel, medium of communication)

- **spoken** (conversations, interviews, etc.)
- **written as speech** (dialogue in stories, etc.)
- **speech-like but written** (SMS, WhatsApp, chats)
- **written but read aloud** (children's stories, bible, etc.)
- **written and read silently** (novels, reports, etc.)

Why was the text produced? (Purpose)

- to entertain someone (newspaper article)
- to inform people about something (newspaper article, scientific journal)
- to explain something to someone (school textbook)
- to sell something to someone (advertisements, brochures)
- to complain about something (letter to newspaper/business)
- to suggest something to someone (written communication between colleagues)
- to influence someone's behavior (code of conduct)
- to appeal to someone somehow (stronger than persuade, emotional request, brochure from charity)

- to make a request of someone (personal level, not loaded with emotion)
- to tell someone how to do something (steps, support)
- to convince someone to do something (similar to persuade, opinion-pieces in newspapers)

SW1 Handout Context, co-text, register, purpose

Producer (who)? **Message** (what)? **Which channel**? **Purpose** (why)? **Context**? **Co-text** (Response)?

Audience (for whom?)

→ **Watch out for small details:**

- No unauthorized vehicles beyond **this point**. (**this point** = deixis marker, refers to sth in the area, **minor sentence (written)**, no verb, shortened for sign)
- **Online** dictionary/encyclopedia: microphone, blue hyperlinks, etc.
- **Proper/concrete nouns** give hints on what kind of text etc.
- **Audience examples:** Adolescents +, non-native learners, probably in US, etc.

Lecture 3, Audience, cultural awareness, intertextuality, distribution

Audience - Who is the text for / the intended audience?

Language level (ease/difficulty of understanding caused of language: lexical and grammatical)

5 levels of difficulty: low, low-medium, medium, medium-high, high

Factors: **Length of sentences, complexity of sentences, vocabulary** (multi-syllabic words), meaning: more abstract words (dealing with ideas, more difficult to access than text describing concrete situation), **level of abstractions of vocabulary, subject** (heaviness of subject: light (simple) or heavy (long, whole clauses act as subjects), increases level of difficulty), **non-canonical sentence structure** (**canonical/default/normal sentence structure: S P Od/Cs**, non-canonical increases difficulty), ellipsis, nominalization, complex sentences with embedding, infrequent lexis, presupposition of knowledge/cultural awareness

Abstract: dealing with ideas, more difficult to access (hard to pluck into it)

Concrete: we can click into situation pretty quickly

- **length and complexity of sentences**
 - o **sentence length and range** (switching between longer/shorter texts, more challenging for reader, **average = approx. 18 words for English texts**, anything less considered short)
 - o **'heaviness' of subject** (how many/how long words in the subject, low = names/pronouns)
 - o **complexity of phrases** (especially NPs and PPs, **embedding** (phrases/clauses within other clauses), **premodification** (**extremely quiet, residential street**))
- **length and complexity of lexis**
 - o **length in characters and syllables** (average = approx. 4.5 characters, 2 syllables)
 - o **morphological complexity** (twelfth: 1 difficult **syllable** but semantic complexity, seventy: 3 syllables, under: simple word 1 **morpheme**, undid: 3 morphemes prefix, do (stem), Ved)
 - o **lexical frequency** (dictionary)
 - o **level of abstraction** (ideas, car vs. means of transport)
 - o **semantic weight and specificity** (car – Ferrari, street – A1)

- readability measures

- Flesch reading ease: 0 very difficult, 100 very easy
- Flesch-Kincaid grade level: up to 12 (Highschool), US grading system, the higher the more difficult

→ Test not so good for literary, artistic, philosophical texts but rather technical texts.

Audience

- age (children, adolescents, young adults, 30-somethings, 50+, retirees)
- education (pre-school, primary, secondary, high school, college, university)
- sex (male, female, either)
- socio-economic status (unemployed, working, middle, upper, wealthy, etc.)
- family status (single, married, divorced, parents, etc.)
- other demographic factors (religion, race, ethnic background, health, etc.)

→ **and why** is it for this audience? Little markers can tell us something about this.

→ look out for any kinds of clues: we (who is writer identifying as we/referred to? On behalf of women/writing to women? Swiss-based? American spellings/places.

Cultural awareness

- linguistic markers of dialect (i. e. spelling or lexis: analyse/analyze, vest, \$)
- presuppositions of previous knowledge (e. g. jargon, organizations, famous people)
- exophoric references (i. e. to people, places, events, **things that happened outside the text**, need to be in context to understand it, **direct/specific references to people/times**, any reference (last night, temporal markers, this/that))

Intertextuality

- one of de Beaugrande and Dressler's (1981) seven standards of textuality (cohesion, coherence, intentionality, acceptability, informativity, situationality, intertextuality)
 - all texts are created and interpreted in the context of other texts and contain "traces" of other texts (Bex 1996)
 - **direct reference**
 - texts dealing with other texts (book reviews, text interpretation, summaries)
 - explicit references (to authors and/or other texts, intratextual references to other parts of same text, licensing rights, lawsuit, appeal: legal terms, documents)
 - citations/quotations
 - translation (trying to be other text as much as possible)
 - plagiarism
 - **indirect reference (allusions) to** (call something to mind without mentioning it explicitly)
 - other texts To vote or not to vote ... (Shakespeare's Hamlet)
 - other media She's gone with the wind. (movies and songs)
 - events outside of the text She just had her 15 minutes of fame. (Andy Warhol Quote)
 - people, places, etc. Yes, we can ... do it right now! (Barack Obama's speech)
- Allusions: cultural knowledge, indirect reference (intertext), doesn't play same role in other language.

Distribution: see page 5

Genres: places where texts are found. Also see page 5. (ZHAW website...)

- Share a common purpose (research articles: inform)
- Share a common form (introduction, methods, result, introduction)
- Conventions agreed upon by the discourse community (built up with time)
- **Genres are associated with distribution categories/domains** (report can be in **domain of business** or in technical domain)

SW2 Handout Distribution Genre / again in SW4

Where is the text found? (distribution categories and *sample genres*)

(Exam: incl. domain, usually 3 or 4 gaps, where likely to see: book/newspaper article, genre is then specific place: ZHAW website...)

Is it based on imagination or reality?

- **fiction** (*literature, novels, short stories, spy stories, murder mysteries, etc.*)
- **non-fiction** (everything that is not fiction: *reports, news reports, biographies, etc.*)

Is it meant to entertain or be referred to for information?

- **entertainment** (*drama, poetry, stories, movie reviews, gossip columns, etc.*) (for “fun”)
- **reference** (*dictionaries, atlases, almanacs, encyclopedias, etc.*) (expand knowledge)

Is it used in an academic setting and/or produced to gain academic qualifications?

- **academic** (*textbooks, reference books, journal articles, theses, monologues, etc.*)
- **non-academic** (*newspaper/magazine articles, travel guides, popular science, etc.*)

Does it originate from a particular **domain**? (where is it found in **human activity**)

- **institutions** (*laws, regulations, patents, parliamentary proceedings, etc.*)
- **business** (*sales reports, advertisements, brochures, invoices, contracts, etc.*) **advertising/marketing**
- **technical** (*reports, specifications, manuals, user instructions, etc.*)
- **humanities** (*philosophy, history, languages, literature, law, music, etc.*)
- **social sciences** (*anthropology, education, economics, psychology, linguistics, etc.*)
- **fundamental sciences** (*mathematics, physics, chemistry, biology, geology, etc.*)
- **applied sciences** (*artificial intelligence, engineering, medicine, nanotechnology, etc.*)
- **journalism** (*newspaper articles, news magazine articles, newsletters, etc.*)
(... and many others)

Lecture 2, Text types: patterns and linguistic features (SW3)

5 text types, exam: 5-6 questions in each text: Example: What text type is this and give 3 reasons for decision..., 1-2 questions in whole exam about language level/level of formality. *Text patterning: e. g. primarily temporal development (narrative), linguistic features: lexis, categories of words, tense and aspect of MCI predicators, and adverbials, sentence structures, and any special linguistic features.*

Non-change verbs / copular verbs (state/stative verbs): be, have

Narrative

- telling a story, dialogues
- text patterning:
 - primarily **temporal development**
 - plots or events ordered **chronologically** or/and by causation
 - action; **people** and their interactions (subjects of action verbs)
 - narrative structure
 - orientation (setting of the scene)
 - complication (composition of the plot)
 - resolution (disentanglement of the complication)
 - evaluation (position of the narrator)
- typical linguistic features:
 - initiators and terminators Once upon a time....and they lived happily ever after.
 - **temporal references** (dates, times, seasons, **adverbials**)

- **personal MCI subjects** (proper nouns frequent)
- reporting verbs with **direct and reported speech** (reporting verb: he said)
- sequences of **action and change verbs** (action: we can see it (do), change: suggest sth (began))
- tense and aspect of verbs indicating temporal order
 - **past simple** (changes in the narrative, what happened)
 - present simple (facts, common knowledge, dialogue)
 - past perfect (previous to narration)
 - present perfect (relevance to now, “hot news”)
 - past progressive (background information, **setting**, happening at same time as action)
- typical genres: stories, reports, news items
- typical distribution (**domain**): novels, biographies, history books, government reports, newspapers

Descriptive (physical description)

- description of people/places, not of ideas)
- more specific than just description: adding aspect of space/**concrete**
- primarily **spatial** or analytical **development**
- phenomena dealt with in a spatial context and/or broken down into constituent elements
- **identification and description of parts** (measurements, ...)
- typical linguistic features:
 - **concrete nouns common** (objects, people, etc.)
 - **physical adjectives** (color, size, shape, etc.)
 - **copular and non-change verbs (especially be and have)**
 - **present simple** (if in past narrative, then past simple)
 - heavy pre- and post-modification of nouns
 - **adverbials of place and direction**
 - listing structures
 - past progressive (for setting the scene)
- typically called: descriptions (of places, objects, concepts)
- typical distribution: magazine features, within narratives, reportage, encyclopedias, etc

Expository (explaining things)

- description of ideas, **explains things (referential)**, main idea around abstract idea of something
- analysis: not describing something but breaking down idea of it into different features
- **focus on abstract**
- topics causally and/or logically connected
- phenomena often dealt with in terms of cause and effect.
- **explanation** through **analysis** (general to specific) or synthesis (detail generalized to whole)
- typical linguistic features:
 - S-**be**-Cs and S-have-Od structures common
 - **change or non-change verbs** in the present tense
 - **probable mode common (i.e. modal verbs) (useful to distinguish expository from descriptive)**
 - ACI of reason/cause or result
 - connective adverbials (e.g., for example, moreover, in addition)
 - metaphor used for explanations (distinguish expository from descriptive texts, metaphors used for explanations not metaphors themselves)
 - **listing structures** (repetitions (important for clarity), series, lists)
 - **abstract nouns** (e. g. linguistics, engineering)
 - present simple
- typical genres: essays, explanations, explications, encyclopedia entries
- typical distribution: textbooks, handbooks, encyclopedias

Argumentative

- trying to persuade someone of something (**appellative**)
 - proposition, opinion, **claim** (statement of fact, mostly at beginning of sentence), and/or counterclaim (statement of alternative fact) made
 - grounds, reasons, and/or **evidence** provided as support or **justification of claim** (illustrating claim)
 - evaluation or judgment, leading to a conclusion and/or recommendation, **deductive**
 - typical linguistic features:
 - o simple present (facts, things we present as facts)
 - o **modal verbs and negation** (different sides of an issue, negation: counterclaim)
 - o **abstract** lexis common
 - o **quality-attributing adjectives**
 - o **persuasive** features and style (positive lexis, stance, intensifiers, comments/rhetorical questions)
 - o **adverbials of condition, concession, and reason**
 - typical genres: opinions, theories, persuasive essays, claims
 - typical distribution: editorials, magazine articles, scientific articles
- **Claims:** Thesis statement, opinion, assertion (strong statement of fact or belief), premise (statement assumed to be true, other propositions, opinions, etc. can be inferred from it)
...are supported by...
- **Grounds:** Reasons, evidence, supporting points, examples, citations/experts' opinions
...whole thing rounded up by...
- **Conclusion:** Summary, evaluation, judgment, recommendation

Instructive

- Patterned in some sort of **logical way**
- **future behavior demanded or suggested** to the reader
- **ordered** by importance, situation-specific logic, or **chronological** sequence
- typical linguistic features:
 - o explicit **imperatives** (e.g. Drive more carefully.)
 - o **action-suggesting/demanding predicators** (e.g. You should drive..)
 - o verbs of intention (e.g. I expect you to ...) (Vi + to, that)
 - o action-suggesting forms (e.g. Careful!)
 - o **implied or explicit second person** (you)
 - o **listing**, coordinate, and/or parallel structures (bullet points: visual clue)
 - o adverbials of **condition** (e.g. **If** the temperature rises above 120°, decrease the)
 - o **appellative function**
- typical genres: instructions, directions, orders, requests, advice
- typical distribution: ads, guidelines, manuals, cookbooks, laws, rules, regulations, etc.

Lecture 4, Purpose: text functions

Informative / referential

- focus on **information** and **facts**
- format often standard or conventionalized
- most obvious in **objective**, non-literary texts (**expository**)
- textbooks, news, reports, articles, memos, minutes
- Example: His hair is brown and wavy by nature. (discovers objective features person) Mazes contain cul-de-sacs and dead ends. (discusses inherent feature of mazes)

Expressive

- **feelings of writer, author-centered** (judgements, positive lexis)
- less conventionalized (e. g. non-standard syntax and/or punctuation)
- unusual collocations, original metaphors, neologisms (new words)
- most obvious in **subjective texts**
- **imaginative literature (creative writing), authoritative statements (speeches of politicians), personal correspondence** (letters, text messages), autobiographies

Appellative

- relationship between writer and reader
- directives (**imperatives**, emphatic declaratives (make statement stronger*), impersonal passives, etc.)
- **immediately comprehensible** to reader
- most obvious in **argumentative and instructive texts**
- notices, propaganda, advertising, arguments
- (*non-canonical sentences, expanded subjects)

Aesthetic / poetic

- designed to **please the senses** (sounds good)
- **form often follows function** (pleasing, not designed for being clear)
- sound effects, **onomatopoeia** (buzzing-noise), metaphors
- regular reiteration of equivalent units
- primarily subjective texts
- **poetry, lyrics**, certain prose, advertising jingles
- Examples: **alliteration** (first the father...), **recurrence** (his coat is good, a good cut), **metaphor** (race does not always drop to zero)

Phatic

- focus on the **channel of communication**
- **maintain contact with readership**
- standard phrases (**phaticisms**) (Floskeln: Important function, essential for starting a conversation, keep them going and ending them)
- found in both subjective and objective texts
- **dialogue**, written correspondence (greeting cards, letters, e-mail)

Metalinguistic

- language about language (Dialects, summary of previous chapter, referring to other texts, glossary)
- grammatical and text terms
- linguistic terms identified as such
- found in both subjective and objective texts
- stories, text analysis, reviews, law, religion

Obligation

- someone agrees to do something (for someone else)
- some conventionalized forms and formulations
- **contracts, written agreements**, guarantees, warranties, oaths, tenders
- Examples: I'll **cook** dinner tomorrow evening (less common in spoken texts), SWATCH is **warranted** by...

Declaration

- an authority **states or declares what is valid**
- highly conventionalized forms and formulations
- laws, decrees, certificates, trial verdicts
- Examples: I now **declare** you man and wife. **No person shall operate. Ban** on classroom teaching...

Lecture 5: Presentation, subjectivity and styles

Common to all varieties of texts:

Neutral

- Can't categorize it, neutral vocabulary, unmarked sentence structure, reveals nothing about writer or attitude to reader or relationship between writer and reader.
- *Many people were at the demonstration last Saturday.*

Formal

- respectful distance to reader, precise, classical vocabulary, passives +/- impersonal, careful punctuation
- *The survey respondents provided little personal information. (people gave would be less formal)*

Informal

- familiarity with reader, phrasal verbs, idioms, lack of parallelism, ellipsis, minor sentences
- spoken, contractions
- *Give me a call tonight, okay?*

Comparative / "simile"

- marked by like, similar to, as...as, than, different from, comparative Aj and Av
- *Snowboarding is harder to learn than skiing.*

Subjective texts can reflect the writer's reactions, attitudes and view:

- **Appreciatory**
 - o **positive**, pleasant, better than reality (advertisements, reviews, letter of recommendation)
 - o *Belgian chocolates are absolutely delicious.*
- **Depreciatory**
 - o **negative**, unpleasant, worse than reality
 - o *Most teenagers are lazy and inconsiderate.*
- **Evocative** (to evoke, taps into our emotions, strong sensory **feelings**: Propaganda, Advertising)
 - o elicits emotional response or stimulates sensation
 - o *The trapped rabbit shook with fear.*
- **Hyperbolic**
 - o overstatement, **exaggeration**, way beyond reality, opposite of literal
 - o *That guy is so stupid, he can't even add two plus two.*

- **Ironical**
 - anything funny, contradictory, ridicule, humorous
 - *George Bush is not known to be a deep thinker.*
- **Impolite**
 - lack of respect, rude, bad manners, slang, swearwords
 - *You're a stupid #!*&!*
- **Polite**
 - respect, honorifics, titles, please and thank-you
 - *Our guest speaker is the esteemed linguist Professor Derwing.*
- **Metaphorical**
 - indirect comparison from different field (unmarked comparative style), opposite of literal
 - *That classroom is a sauna on sunny days.*
- **Persuasive**
 - stance Adverbials (clearly), rhetorical questions, repetition, etc.
 - *Do we want the world to continue to be held hostage by terrorists?*

Objective texts reflect the writer's respect for the reader and focus on concepts:

- **Illustrative**
 - marked as an example (with e.g., for example, such as, i.e.), photographs, figures, charts
 - *Sweetened alcoholic drinks such as Smirnoff's are still very popular.*
- **Technical**
 - specialized terminology, numbers, abbreviations, particular layouts, abbreviations (MTV), externally verifiable
 - *Ad revenues at MTV Europe rose 21% from 2005 to 2006*

Presentation	Typically subjective features	Typically objective features
General	phenomena related to private experience (certain opinion, point of view) not externally verifiable expressive function often primary or poetic function important	phenomena presented as separate from author accuracy truth externally verifiable informative function often primary
Lexis	attitudinal dramatic judgmental (positive +/- or negative) informal +/- or formal personal possibly imprecise	externally verifiable proper nouns, dates, times, measures mostly neutral non-judgmental possibly formal impersonal precise, technical
Grammatical features	variety of sentence types (?, !, minor) ellipsis stance adverbials marked word order, emphatic devices non- standard punctuation	mostly major declarative sentences full subordination, parallel structures (no comments by author) unmarked structures standard punctuation
Exophoric features (outside of the text)	implicit/unnamed references (assumed that you know what they mean) people, places, events, trends assumed to be familiar intertextual allusions (hint to other texts) cultural assumptions appeal to the familiar	explicit references specifics and details provided intertextual references with documentation few cultural assumptions
Styles	Appreciatory / depreciatory evocative hyperbolic ironical impolite / polite metaphorical persuasive	illustrative technical (neutral, formal)
Text structure & organization	expressive text structuring looser organization (of: claim – reasons / opinions - judgment) subsidiary structuring variety of list types allusions (cultural hints, persuasive device) and intertextual references (no evidence)	normal text structuring argumentation: claim – evidence / documentation - conclusion sequence forms minor headings consistent listing structures inter-/intratextual references predominate (verifiable sources)

Lecture 6: Lexical cohesion, lexical cohesion/ties

Cohesion: How does text stick together? → **lexical cohesion:** ties between open class words (semantic content) that form semantic links within a text, semantic links that hold text together

Cohesion: Lexical ties

- **Semantic field:** all vocabulary related to one particular area (education; school; teachers)
- **Full recurrences:** exact repetitions and inflectional variants of same word (story, stories)
- **Partial recurrences:** partial repetitions and derivational variants of same word (nouns, adjectives, verbs, ... novelist; novel), words with different suffixes at end
- **Supernym:** general term or larger whole
 - o **not lexical cohesion itself, not two separate things, only exists in connection with hyponyms, don't identify by itself as lexical cohesion in exam!**
 - o can't have supernyms without hypo- and meronyms (nothing lower)
 - o doesn't have to be mentioned in text: then **co**-hyponyms, **co**-meronyms
- **(co-)hyponyms:** **example** of bigger thing, connection between supernym and hyponym (novel for book, example of animal, dog breeds)
- **(co-)meronyms:** **part** of bigger thing, not examples. (book, part of series)
- **Synonyms:** words with same dictionary meaning
- **Antonyms:** opposite meaning of word in the text (dry/wet, dry/sweet (wine), male/female, big/small)
- **Paraphrase:** phrase (more than one word) you find in dictionary same meaning as a word (writer, producer of text) (**verb "to be"**: wine **is** an alcoholic beverage = paraphrase or ad-hoc phrase, depending on context)
- **Ad-hoc paraphrase:** paraphrase word/phrase referring to same thing/person **in this text** (cotext and text around text), **not generally true**. Works at moment in this text. (Writer, J. K. Rowling)
- **Metonym:** substitution of one word for another word closely associated with it (to pen/to write)
 - o **Not in every text! Don't search unless immediately obvious: Nr. 10, a Picasso...**
 - o **effect for cause:** It's a slow road. (effect of road for travellers)
 - o **object for user:** The press is responsible for ... (journalist)
 - o **substance for form:** Do they take plastic? (creditcard)
 - o **place for event:** Fukushima has changed ... (Nuclear disaster)
 - o **place for institution:** No. 10 has not yet ... (institution of Prime Minister)
 - o **institution for people:** The government is not ... (people in government)
 - o **producer for product:** She owns a Picasso... (Painting)
- **Synecdoche:** substitution of one word for another that it is a part of or vice versa
 - o **Not in every text! Don't search unless immediately obvious**
 - o **part for whole:** We need two hired hands. (meronym to refer to supernym)
 - o **whole for part:** Switzerland won the game. (supernym to refer to meronym)
 - o **species for genus:** Do you have a kleenex? (hyponym to refer to supernym)
 - o **genus for species:** Stupid animal! (supernym to refer to hyponym)

Lecture 7: Cohesion, non-lexical ties

Non-lexical cohesion: repeated patterns (grammatical, phonological), closed class words (grammatical function) referring to other parts of a text

Cohesion: Non-lexical cohesive ties

- **Deixis:** anaphoric (back), cataphoric (later/forward), exophoric (outside of text), point to things
 - o pronouns (he, she, it, they)
 - o definite, demonstrative, and possessive determiners (a/Ø/the, this/that/these/those, their)
 - o non-definite adverbs of place and time (here, there, then, before, now)
- **Ellipsis:** only works if audience knows necessary content
 - o Pro-forms (do, so, too) (and so on... instead of giving list)
 - o Implicit repetition
- **Coordinate and subordinate conjunction:**
 - o Coordinate structures* (and, but, or) (heads, main verbs, phrases, SCI, MCI)
 - o Subordinate markers (yet, so, although, while, etc.)
- **Repeated structures in non-coordinate structures:**
 - o phonetic repetition (e.g. alliteration (first sound of word) or rhyme (last sound of word))
 - o similar types of subjects (e.g. light, heavy, delayed, 3rd person MCI subjects, ...)
 - o form of verb phrase (e.g. most in simple past)
 - o types of post-modifiers (e.g. PPs, NCl or RCIs)
 - o fronted adverbials (non-canonical structures, e.g. time: in 2009, that summer)
 - o parallelism (e.g. form of verbs doing, being, telling)
- **Listing structures:** (may or may not be parallel)
 - o additive (moreover, in addition, as well as)
 - o alphabetic (a, b, c...)
 - o enumerative ((1), (2), (3)...))
 - o bullet points, punctuation (• ♦ :: ; ,)
- **Sequence forms:**
 - o initiators (a/an (when we first mention something in text), plural Ns, first, Once upon a time)
 - o terminators (connective Adverbials (finally), And they lived ...)
 - o sequence signals (circumstance and connective Adverbials (then, next))
- **Predictive devices:**
 - o reference to upcoming list (e.g. (e.g. also predictive device, ;) Three problems must be...)
 - o questions (What are the problems with the present policy?)
 - o recapitulation (e.g. In summary,..)
- **Formatting devices:**
 - o various types of fonts (italics, bold, etc.)
 - o various levels of lists (bullets, numbers, letters, etc.)
 - o various types of bullet points (round, diamond, etc.)

Coordinate structure and parallelism:

- **Coordinate structures** with and: A **and** D, quick **and** simple, ...
- **Coordinate/parallel structures:** quick and simple, sweet and savoury, flans and tarts (always just 2 examples)
- **Parallel structures:** repetition of a chosen grammatical form within a sentence. By making each compared item or idea in your sentence follow the **same grammatical pattern**, you create a **parallel** construction. (She likes *hiking*, *attending* the rodeo, and *taking* afternoon naps. / **parallelism with lists:** jams, jellies and chutneys / cheap, simple and versatile / breads, cakes and buns)

Lecture 8: Coherence, Textuality and structuring patterns

Coherence: organisation of ideas, series of ideas that form constellation of abstract concepts and connected relations, propositional content

7 standards of TEXTUALITY:

1. cohesion → grammatical dependencies
2. coherence → concepts and relations underlying surface text (e.g. temporal, how content fits together)
3. intentionality → producer's attitude (cohesion and coherence)
4. acceptability → receiver's attitude (audience, cohesion and coherence)
5. informativity → known/unknown
6. situationality → relevant to the situation of occurrence (context)
7. intertextuality → dependence on other text

Macro-propositions:

- meanings assigned to text in processes of interpretation and the meanings derived from the local meaning of words and sentences
- in addition to the meanings of words and sentences, world knowledge affects the reader's ability to understand a piece of text as a coherent whole
- overall unity of a discourse sequence
- **global meaning of a passage**
- mental model: enables me to make interpretation of something (if people can construe a possible or plausible model for a sequence or whole text, it is **subjectively coherent**)

Types of knowledge: Practical knowledge (knowing about) Procedural knowledge (knowing how)
Propositional or declarative knowledge (knowing what)

Constructing meaning from texts:

- context
 - o current world and local events
 - o culture, country, audience, distribution, etc.
- extralinguistic world knowledge
- intra- and intertextuality (reference to same or other texts)
- logical organization and structure
 - o introduction, body, end-unit/closing
 - o moves within the text (section of text specific purpose: to inform etc.)

Text structuring: **Normal**

- hold no surprises: **canonical structure**
- markers for beginning, middle, and end (The end.)
- linear progression
- logical development (don't jump around)
- predictive devices
- pro-forms after referents (anaphoric deixis, back)
- **typical of non-fiction/objective texts** (text structure argument for objective texts)

Text structuring: **Expressive**

- violates expectation of normal, a little bit more creative
- more unusual than default settings for normal text, plays with order a bit
- lack of or repetition of markers for beginning, middle, and end
- element of tension
- unexpected elements
- pro-forms before referents (cataphoric deixis, forward, later, builds tension)
- common in fiction and other subjective texts

Primary and secondary text structuring:

- **temporal**
 - o primary structure of **narration**
 - o logical sequences as a secondary structuring in expository and argumentation
 - o Until 1980, In March, All through April, at 8 a.m., 18 May...
- **spatial**
 - o primary structuring of **description (concrete)**
 - o often combined with temporal sequences in narration
 - o in the ... (Av place), this area (reference to place), from ... to ... (Av direction)
- **analytical**
 - o primary structuring of **exposition** (break things down, **abstract** level)
 - o secondary structuring in argumentation and instruction
- **deductive**
 - o primary structuring of **argumentation** (general claim, specific argument, conclusion)
 - o secondary structuring in exposition
- **listing**
 - o primary structuring of **instruction** (bullet points, lists within lists, order)
 - o secondary structuring in exposition and argumentation

Objective exposition: summary

- summary of section or chapter of a book / text
- normal text structuring
- analytical structuring
- repetition of words from titles and/or headings
- bullet points, repeated and/or parallel structures (i.e. consistent listing structures)
- includes many **intratextual references** (i.e. to parts of the section or chapter)
- common in educational materials (e.g., textbooks)

Objective exposition: abstract

- stand-alone (refer to article) summary of an academic article
- normal text structuring; analytical structuring
- conventionalized format, often labelled as an abstract (e.g. set off from text, smaller font)
- impersonal point of view (or 1st pl, scientific "we")
- conventionalized tense use
- numerical listing common
- intertextual references common
- in academic journals and conference documentation

Argumentation, basic structure: Claim, support/grounds, conclusion/evaluation (persuasive style (allusions, personification, negation adverbials, subjective argumentation), extended metaphor)

Lecture 9: Clarity, signposts, organization, layout

Clarity: Guiding reader through text

Signposts to aid comprehension

- **reading path markers** (tell eyes where to go: columns, text blocks, layout: boxed texts etc.) depending on **formatting**
- **predictive devices** (as follows, in summary, below...)
- **lists and parallelism**
- **pronoun and determiner deixis**
- **explicit indicators of syntactic relations** (cj, A, link syntax together)
- **distinction** between original text, direct speech and reported speech
- **intra-textual** references

Organization (how ideas appear on page)

- **agreed** upon by discourse community (letter: receiver top right, develop over time)
- **genre-specific conventions**
- **traditional and/or expected characteristics**
- **economical or unambiguous communication**
- **recognizable without reading** the text (business letter)
- **design features** (appearance)
- **headings at different levels**
 - o titles of books, articles, texts
 - o chapters, sections, paragraphs
 - o closed class words excluded if possible (to avoid ambiguity)
 - o elliptic structures (“telegraph style”)
 - o spacing (**centered**, right-justified, **white space**)
 - o conventions specific to genre +/- or publisher
 - o special typeface/**fonts**/effects

Layout and formatting (formatting features are rich in information)

- **different fonts** for titles, headings, and/or text (black title on white (standard) or white title on black (dramatic))
- **typeface**, including:
 - o font **size** (number of points) (headings big, or make smaller, large capital letter for first word of text/section)
 - o font **type** (Times New Roman, Arial, etc.)
 - o **font features** (italic (foreign words, terminology), bold (headings, keywords), underline (hyperlinks), etc.)
- **white space** (hold text together)
- **numerical and alphabetical lists** (numbering/lettering also feature of separating, shows hierarchy)
- margins, **indenting**, **white space between paragraphs**
- tables and visuals (charts, illustrations, photographs)

- captions for tables and visuals
- **color, columns, frames, symbols** (arrows, etc.) (guide reader's eye through text)

Examples of genres with conventional signposts, organization, layout, and formatting: macro-level, what can we immediately recognise?

- **laws and regulations**
 - o Article 1, numbers, etc.
- **contracts (paragraph numbering, capitalization, etc.)**
 - o parties mentioned, "hereinafter referred to as xxx", left-justified, brackets, etc.
- **minutes of a meeting (protocol) (headings, agenda items, etc.)**
 - o preliminary information centered at top, date/time, listing structures with different levels (1, 2, A, 3, ...), lot of bold and white separating items, etc.
- **instructions**
 - o listings, numbering, parallelism (W-words), etc.
- **advertisements**
 - o creative, draw attention to themselves for being different, colours, big lettering, etc.
- **bank statement (account information, balance, etc.)**
 - o table, name of bank, name/address client, statement period, account no., etc.
- **certificate or diploma (special fonts, etc.)**
 - o name centered & bold: prime importance, elaborate borders, stamp, date, signatures -> **authority, etc.**
- **play or movie script (alternating speakers, scenes, etc.)**
 - o setting of scenes (not said), indicators speakers (not said), etc.
- **letters (date, greeting, closing, etc.)**
 - o date, receiver, headline (Kopfzeile), greeting, enclosures, etc.
- **published interviews (question/answer format)**

Lecture 10: Mixed texts and advertisements

Mixed texts

- either **normal or expressive text structuring** (not both)
- more than one text type / primary text structuring
- at the section, subsection, or paragraph level (not at the sentence level)
 - o shift in perspective with respect to how phenomena are treated
 - o one text type can be embedded within another
 - o two text types can alternate between paragraphs
 - o shift can happen within a paragraph, but then continues for more than another paragraph
 - o transitions / markers can be present (change in tense, descriptive -> narrative, expository -> narrative)
- **Narration:**
 - o simple past, 1st and 3rd person, spatial and **temporal referents**, **reported speech**, negation mode, **time markers**, concrete Ns, many Aj (quality, judgmental, physical)
- **Expository:**
 - o action V, **BE**, simple present, 1st and 3rd person/non-personal, Aj (quality, judgmental)
- **Argumentative:**
 - o **claim:** BE, negative mode, 3rd impersonal, **counter-claim:** judgmental Aj, 3rd impersonal, non-change V, **reasons:** negative mode, question, negative and judgmental lexis, repeated structures
- **Descriptive:**
 - o simple past, 1st and 3rd person and non-person, **concrete N**, **spatial referents**, many Aj (quality, judgmental, physical), negation mode

Advertisements

- attention-getting (innovative, neologisms (new words)), **subjective presentation**
- **functions:**
 - o **appellative** (persuade to buy a product or service)
 - o **referential/informative** (about that product or service)
- message targeted to specific audience (age, gender, social class, buying power)
- action-demanding +/- or action-suggesting forms common
- culturally based
- imitation of other genres
- layout features
- intertextuality
- typical structure (slogan or lead; hook, copy or body, graphics, company logo)
- language play / exploitation of linguistic devices at different levels

Typical structure:

- slogan or lead
- "hook" (often a question or claim, catches you, draws you in)
- Copy or body (main text of ad)
- graphics integral to text message or carrying another message
- company logo (address, phone number, website)
- language play / exploitation of linguistic devices at different levels

Exploitation of linguistic devices:

- **sound**
 - o You can be sure of Shell (oil company, "schur" "schell")
- **spelling**
 - o Beanz meanz Heinz (Heinz beans, play on familiarity, rhyme, same number of letters)

- **rhyme**
 - o The quicker picker upper (Bounty)
- **lexis** (positive, triggers, comparatives)
 - o Probably the **Best** Beer in the World (Carlsberg, superlative)
- **grammatical structures, repeated structures**
 - o Energy. Economy. Environment. (oil company, parallel structures)
- **minor sentences**
 - o Been there. Done that. (Edelweiss)
- **interrogatives**
 - o What are you doing to successfully bridge strategy design and delivery? (Brightline Initiative)
- **imperatives**
 - o **Think** different. (Apple)
- **ambiguity**
 - o Labour isn't working. (political campaign from right, labour = work/political party from the left)
- **puns**
 - o The best F in shoes. (Fila running shoes)
- **allusions**
 - o Great minds like a think (The Economist newsmagazine, implying that Economist readers have great mind and like to think)
- **metalinguistic awareness**
 - o She's my everything went wrong (SwissLife)
- **cross-linguistic (in)sensitivity**
 - o Silver **Mist** (initial suggestion for the name of a Rolls Royce car model, meaning German...)
- **storylines**
 - o **Once upon a time** there was a girl named Wendy... and then she died. **The End.** (addiction prevention campaign, abrupt changing story ending)

All text types are found in advertising:

- **instructive**
 - o imperatives
 - o action-demanding and action-suggesting structures
 - o implicit and explicit **you, 1st person plural** (we find...)
 - o coordinate (or, and) and listing structures (structural, bullet, or numbered)
 - o alliteration (**C**omfort **C**oncentrate)
 - o subjective features (inclusion of reader; **appreciatory and persuasive styles**; non-technical illustrations, allusions (a good clothes day – a good hairday) etc.)
- **expository**
 - o analysis into parts (supernyms with hyponyms +/- meronyms)
 - o simple present predominates, often BE as Mv
 - o repeated structures
 - o coordinate and listing structures (positive coordinates: special **and** secret, **column listing**)
 - o subjective features (direct address of reader; appreciatory, persuasive, hyperbolic, comparative styles; etc.)
- **narrative**
 - o temporal sequence markers
 - o action and change verbs, often in simple past
 - o chronological order
 - o personal point of view (you, **inner speech**: you tell yourself...)
 - o element of tension (this is not your life – so whose life is it?)
 - o subjective features (1st person singular +/- 2nd ; appreciatory, evocative styles; positive adjectives; stance adverbials; etc.)

- **descriptive**

- appearance of something (photograph)
- **concrete referents**
- **physical adjectives**, details and dimensions
- **spatial sequences** (where: in XXX)
- subjective features (**appreciatory style**, judgmental adjectives, etc.)

→ unusual unless in classified section (page selling properties etc.)

- **argumentative**

- **problem-solution** +/- or claim-reasons/evidence structure
- adjunct adverbials of reason
- **probable and negative mode**
- **persuasive style** (this is what you want)
- subjective features (positive lexis, no documentation, appeal to familiar, informal style, etc.)