

Models of Coherence

*An Exploration of Analytical Models of Coherence
through the Analysis of two Expository Texts*

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Abstract

This thesis takes a systemic functional approach towards looking at coherence in two expository texts. The aim of this thesis is to explore some of the factors recognized as contributing to text coherence as suggested by Fries (2004), focusing on Texture, Structure, and Consistency, and to investigate the significance and validity of some of the hypotheses concerning coherence and cohesive devices related to these factors through text analysis. The study focuses on the texture imposing systems of Theme structure, Information structure and Cohesive Harmony in relation to texture and structure. The texts' self-consistency was studied on the basis of the analysis of the texts' texture and structure and in relation to Grice's Cooperation Principle.

The study also aims to investigate whether this type of SFL analysis of coherence can be related to text comprehension. An experiment was carried out where a small selection of lower secondary and upper secondary students was asked to read the two texts and answer questionnaires relating to their comprehension and opinions of the two texts. The results of the experiment were then compared to the analysis.

The findings of the study were that the texture imposing systems proved a useful tool for analyzing the coherence of the two texts. However, it found that definitions of Information Structure need to be further specified in order to be successfully applied to the analysis, and that the notion of familiarity, or shared knowledge, among readers must be considered in relation to the text's Tenor. It was also found that the idea of Cohesive Harmony as presented by Hasan (1985) is not easily applicable to longer stretches of more complicated texts, and may need to be elaborated upon if it is to be applied to analyses of non-fiction texts. Finally, the study found support for including consistency as a factor in relation to coherence, as the results of the study imply that violations of the Gricean maxims and ambiguities may interfere with readers' comprehension of text.

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Table of Contents

1	Introduction	1
1.1	Preliminaries	1
1.2	What makes Text Coherent?	2
1.2.1	Question 1	2
1.2.2	Question 2	2
1.2.3	Question 3	3
1.2.4	Question 4	3
1.3	Coherence and Reader Comprehension.....	4
1.4	Aims of the Thesis	5
1.5	Focus of the Thesis.....	6
1.6	Significance and Limitations of the Study.....	7
	PART I: Theory.....	9
2	Theory.....	10
2.1	Coherence, Consistency and Cooperation.....	10
2.2	Cohesion	11
2.2.1	Reference.....	12
2.2.2	Substitution.....	12
2.2.3	Ellipsis.....	12
2.2.4	Conjunction	13
2.2.5	Lexical Cohesion	14
2.3	Cohesive Ties and Chains	15
2.3.1	Cohesive Ties.....	15
2.3.2	Cohesive Chains	16
2.4	Cohesive Harmony	16
2.5	Theme Structure	18
2.5.1	Theme	18
2.5.2	Types of Themes	19
2.5.3	Theme, Genre and Organizing Text.....	20
2.5.4	Thematic Progression	22
2.6	Information Structure.....	24

2.6.1	Identifying Given and New.....	24
2.6.2	New	25
2.6.3	Given	26
2.6.4	General Knowledge.....	27
2.7	Coherence and Reader Comprehension.....	28
2.7.1	A Different Take on Coherence.....	29
2.7.2	Prior Knowledge	31
PART II: ANALYSIS		33
3	Theme Analysis.....	34
3.1	Introduction.....	34
3.2	Themes in Texts 1 and 2.....	36
3.3	Macro Themes and hyperThemes	38
3.4	Thematic Progression in Text 2	40
3.5	Thematic Progression in Text 1	43
3.6	Results of the Theme Analysis	48
3.6.1	Macro Themes, hyperThemes and Global Coherence	48
3.6.2	Thematic Progression, Genre and Structure	49
3.6.3	Thematic Content and the Development of the Texts	50
4	Information Analysis	52
4.1	Introduction.....	52
4.2	The Analysis	54
4.3	Information in Text 1.....	56
4.4	Information in text 2.....	61
4.5	HyperThemes and HyperNews.....	63
4.6	Results of the Information Analysis	65
5	Cohesive Harmony Analysis	67
5.1	Introduction.....	67
5.2	Lexical Chains in Text 1	68
5.2.1	Romanticism	68
5.2.2	Artists and Writers.....	69
5.2.3	Nature and Urban themes.....	69
5.2.4	Revolution	70

5.3	Lexical Chains in Text 2.....	70
5.3.1	The Romantic Period.....	70
5.3.2	Writers.....	71
5.3.3	Wordsworth and Coleridge.....	71
5.3.4	Mental Phenomena.....	72
5.4	Chain interactions in Text 1.....	73
5.4.1	Interactions between Chains #1.1 and #1.2.....	73
5.4.2	Interactions between Chains #1.1/#1.2 and #1.5.....	73
5.4.3	Other interactions.....	73
5.5	Chain interactions in Text 2.....	74
5.6	Results.....	75
6	The Self-consistency of the two Texts.....	77
6.1	Introduction.....	77
6.2	Structure, Texture and Register.....	77
6.3	Contradictions, Validity and Cooperation.....	78
6.3.1	Contradictions.....	78
6.3.2	Quantity and Manner.....	79
6.3.3	Validity and Quality.....	79
6.4	Results.....	81
PART III: OUTLOOK.....		83
7	Coherence and Reader Comprehension.....	84
7.1	Introduction.....	84
7.2	The Experiment.....	85
7.2.1	Method.....	86
7.2.2	The Texts and the Vocabulary Sheets.....	86
7.2.3	The Questionnaires.....	87
7.2.4	Interpretation of the Student's Answers.....	87
7.3	Prior Knowledge.....	88
7.3.1	Prior Knowledge among the Lower Secondary Students.....	88
7.3.2	Prior Knowledge among the Upper Secondary Students.....	89
7.4	Group 1.....	90
7.4.1	Reader Comprehension in Group 1.....	90

7.4.2	Reader Opinions in Group 1.....	93
7.5	Group 2	95
7.5.1	Reader Comprehension in Group 2.....	95
7.5.2	Reader Opinions in Group 2.....	96
7.6	Results.....	97
8	Conclusion	100
8.1	Revisiting the Research Questions	100
8.2	Previous Studies.....	102
8.3	Limitations and Suggestions for Further Research.....	102
	Works Cited.....	104
	Appendix I: Theme Analysis of Text 1	107
	Appendix II: Theme Analysis of Text 2	111
	Appendix III: Information Analysis of Text 1	115
	Appendix IV: Information Analysis of Text 2	119
	Appendix V: hyperThemes and hyperNews	123
	Appendix VI: Lexical Chains in Text 1	126
	Appendix VII: Lexical Chains in Text 2.....	129
	Appendix VIII: Vocabulary Sheets for the Texts.....	133
	Appendix IX: Questionnaires.....	136

List of Figures

Figure 1: Textual Network	19
Figure 2: Types of Thematic Progression	22
Figure 3: Assumed Familiarity.....	25
Figure 4: TP after subTopic	42
Figure 5: Comprehension in Group 1: Text 1 before Text 2.....	92
Figure 6: Comprehension in Group 2: Text 2 before Text 1.....	96
Figure 7: Reader Preferences	99

1 Introduction

1.1 Preliminaries

It seems there is no one set definition of coherence and what it is that creates a coherent text. Still, as a preliminary point, it is generally agreed that “coherence is a state or situation in which all parts or ideas fit together so well that they form a united whole” (“coherence” Reverso Dictionary). Even if there are many differently worded definitions of coherence in linguistics, they generally seem to agree that “[c]oherence (...) is in the mind (sic) of the writer and reader: it is a mental phenomenon that cannot be identified or quantified (...)” (Thompson 2004: 179). Coherence is considered to be an epiphenomenon and must be viewed as a collaborative process where two (or more) interlocutors are striving to reach several goals (Givón 1995a: 342). The main goal, and the common goal, for the addresser and addressee is for the message of the text to come across as meaningful and understandable, which is to say that the text is coherent; “A text is perceived to be *coherent* to the reader when the ideas hang together in a meaningful and organized manner” (Graesser et al. 2003: 87).

The idea stated by Thompson (2004: 179) that coherence cannot be identified or quantified is to some extent contradicted by both Peter Fries (2004), who in fact tries to identify some of the features of a coherent text, and also by Givón (1995a) who quantifies features of coherent texts and carries out an empirical study of coherence.

This paper take a systemic functional approach towards coherence and will focus on identifying features of coherence through the analysis of two expository texts following Fries’s(2004) model outlined in his article “What makes a Text Coherent?”.

1.2 What makes Text Coherent?

Fries (2004) suggests that coherence is achieved through the contribution of (at least) four codependent factors, and phrases these factors as four questions (10-11):

1. Can what is said be referred to some understandable social interaction?
2. Does the language that is produced exhibit a normal texture?
3. Does the language that is produced have an expected overall generic structure?
4. Does the language that is produced construe an understandable and relatively self-consistent world and set of values toward what is said about that world.

1.2.1 Question 1

Question 1 is closely linked to Field, Tenor and Mode, which are “highly general concepts for describing how the context of situation determines the kinds of meaning that are expressed.”(Halliday and Hasan 1976: 22). For a text to be perceived as coherent, the interlocutors in a given text must be able to “refer the language to some understandable social interaction.”(Fries 2004: 12). This is to say that the Field, Tenor and Mode in the text must be recognizable to the participants in a given text. Field concerns the event in which the text occurs, or simply put, “what is being talked about” (Thompson 2004: 40), Tenor refers to the social roles and relations among the participants in the text, whilst Mode refers to the function of the text: “how the language is functioning in the interaction” (ibid). Together these concepts “define the context of situation in a text” (Halliday and Hasan 1976: 22), they determine the register and genre of the text.

1.2.2 Question 2

Question 2 asks whether the text exhibits normal texture. A text has texture, and this is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment, and may be explained as follows: “If a passage of English containing more than one sentence is perceived as text, there will be certain linguistic features present in that passage which can be identified as contributing to its total unity and giving texture” (Halliday and Hasan 1976: 2). Texture is a matter of meaning relations and “is related to the listener’s perception of coherence” (Hasan 1985: 71, 72). It thus follows that texture and coherence are co-dependent phenomena, one cannot have one without the other, and both need be present for a text to be a text. In order to exhibit normal texture, the text is dependent on the two structure-imposing systems concerned with Theme and Information

structure (see 2.6), in addition to Cohesive Harmony (Hasan 1985, see chapter 2.4) and the cohesive devices presented by Halliday and Hasan 1976 (see chapter 2.2), which Fries refers to as classical cohesion (Fries 2004:21).

1.2.3 Question 3

Question 3 concerns the structure of a text. “(...) [I]f the structure of a text is not obvious to a reader, the fact will interfere with the reader’s ability to understand the text (...)” (Fries 2004: 33). If the structure of the text does not match the reader’s expectations about how the structure should be, or if the text is lacking structure, the reader will not recognize the text as fully coherent. The reader’s expectations about the structure of a text are decided by the Field, Tenor and Mode of the text, as these are the three key aspects of situation and the “three kinds of meaning that language is structured to make”(Eggins 2004: 109-110). Question 3 is thus usually (subconsciously) answered by answering Question 1. The structure of a text is perhaps extra sensitive to the Tenor, which is the realization of interpersonal meanings, that is, the text as a communicative event and as an exchange (ibid: 111, 184). This paper will look at texts that exchange information, which means that the overall structure of the clauses in the text need to fit the interpersonal meaning the text wishes to express (ibid: 184).

1.2.4 Question 4

Question 4 asks whether the text is self-consistent and avoids contradicting itself. Fries acknowledges that the points addressed under Question 4 “are not normally included as part of a discussion on phenomena which contribute to the perception of coherence” but points out that “the unmotivated absence of self-consistency tends to make a text seem less coherent” (Fries 2004: 36). Fries works with two basic assumptions:

1. If the world presented is self-contradictory, then the text will be perceived as less than completely coherent.
2. If the values attached to the world presented are perceived as self-contradictory, then the text will be perceived in some degree as less than completely coherent.

(Fries 2004: 36)

The first assumption quite simply suggests that “[i]nconsistencies in the world presented may lead to the perception of degraded coherence” (ibid). The second assumption is related to Lemke’s values scales of warrantability and other value continua such as desirability (ibid: 37), and also to the expressions of stance, that is the position the addresser takes towards what is being

communicated, i.e. the text. This means that if something is first presented as valid information in a text, but later contradicted within the same text, the message will come across as inconsistent. Fries presents an example where an addresser presents two contradictory assertions within the same text; in this example the addresser distances herself from the contradicting assertion by assigning this claim to someone else, i.e. a change in stance, and thus avoids self-contradiction. Some readers, however, did not register the change in stance, and therefore saw the text as incoherent (cf. Fries 2004: 38-9). Fries therefore notes that “listeners are constantly matching what they understand at any given point within a text with what they have seen in that text before. If, at any point, it is felt that there is a self contradiction within the text, then that perception will lead the receiver to consider the text as less than fully coherent” (ibid).

The importance of a text’s self-consistency, and indeed honesty, is accentuated by Fries when he quotes Thibault on the importance of stance and how judgment (be it positive or negative) plays a “fundamental, essential role in the production, processing and interpretation of texts”, not to mention the importance of language and genre conventions to a text’s self-consistency:

there are socially shared and maintained moral norms which establish the conditions whereby utterances are construed as truthful, sincere and so on. Furthermore, the very fact that interactants in discourse make judgements – both positive and negative – as to the truthfulness, sincerity, trustworthiness, and so on, of their interlocutors constitutes an integral if largely tacit component of the meaning-making practices that regulate interpersonal exchange. The point is not simply whether a particular local referent situation is being referred to truthfully or not, but that the use of a particular language, along with its genre conventions necessarily entails interpersonal judgments concerning the nature of the social and moral commitments that interactants implicitly enter into when they exchange linguistic meanings. That is, truth, sincerity, trust and so on, constitute the ethical grounds in relation to which the validity of specific exchanges may be referenced or grounded. (Fries 2004: 41-2)

The quote shows the importance of the interaction between the four factors that contribute to coherence; language and genre, which would be seen as part of the texture of a text, together with the text’s “honesty” influence the self-consistency of a text. It is evident that one cannot see a text as self-consistent if it is not consistent in terms of genre and register. In this respect, Fries’s fourth question can only truly be answered when we know the answers to the preceding three questions.

1.3 Coherence and Reader Comprehension

It has been suggested that the level of coherence in educational texts impact the readers’ understanding of the text (cf. McNamara 2001, Graesser et al. 2003). However, text structures that help novices infer meaning from a text are not necessarily considered cohesive. In analyses of texts, I have found that using an SFL approach for looking at coherence, does not fully

consider text understanding. As Fries (2004) points out: “It is commonplace for experts in a field to see rather specific taxonomic and other relations among words (and concepts) where novices see only very vague relations if any” (Fries 2004: 24-25). This is a very good point, but it is quite clear that educational texts also need to make relations clear to novices in order to achieve the communicative goal of the text.

The notion of Coherence and text comprehension has been explored by Danielle S. McNamara (2001), who notes that the coherence and structure of a text play an important role in text comprehension. She defines text coherence as “(...)the extent to which the relationships between ideas in a text are explicit”, and concludes that “(...)coherence essentially refers to the number of conceptual gaps in the text. A high coherence-text has fewer gaps and thus requires fewer inferences, rendering the text easier to understand” (McNamara 2001: 51). McNamara relates coherence to slightly different factors than Fries (2004), which will be investigated in the following chapter and compared to the analysis. Nevertheless, her statement about the level of coherence and reader comprehension raises the important question of whether a linguistic analysis of coherence successfully portrays readers’ comprehension and impression of unity in text.

1.4 Aims of the Thesis

Crompton (2004: 218-9) notes that some of the hypotheses and theories concerning topics such as Theme Structure and Thematic Progression as presented by Fries 1981, lack representative and quantitative support as the hypotheses are frequently based on analyses on shorter segments of text. In my own experience as a student I have also noticed that the models presented in relation to coherence analyses within the field of SFL sometimes prove problematic to apply to authentic texts, as the examples presented to illustrate the models tend to consist of shorter texts, usually narrative and sometimes constructed. Thus they may not represent the complex structures frequently encountered when presented with longer stretches of authentic non-fiction texts (e.g. Theme and Information structure in Halliday and Matthiessen 2004 and Thompson 2004; Cohesive Harmony in Hasan 1985). It is therefore believed that some of the hypotheses related to coherence need further exploration in order to confirm their validity and relevance to analyses of natural text. Accordingly this thesis will investigate some of the theories concerning coherence from a systemic functional perspective and carry out an analysis of two expository texts in order to test the analytical models on longer segments of non-fiction written text. The thesis will also

attempt to relate the finding in the analysis to reader comprehension, as there is little value in a coherence analysis which does not represent readers' comprehension and perception of text.

The aims of the thesis are as follows:

- to investigate whether SFL analysis of coherence may be applicable to longer stretches of authentic text by applying Fries's (2004) hypothesis about the four factors contributing to the coherence of text to an analysis of two expository texts.
- to investigate the significance and validity of some of the analytical models and hypotheses concerning coherence and cohesive devices related to the factors suggested by Fries (2004) through text analysis.
- to investigate whether there is correlation between this type of SFL analysis of coherence and reader comprehension.

1.5 Focus of the Thesis

The analysis will focus on Fries's second and third questions, as these involve several "coherence building devices", or features that have been argued to contribute to a text's level of coherence (cf. Halliday and Matthiessen 2004, Halliday and Hasan 1976, Hasan 1985, Givón 1995a, McNamara 2001, Graesser et al. 2003). The main focus will be on analyzing the texture of the two expository texts. More specifically, the analysis will focus on Theme structure, Information structure and Cohesive Harmony. The structure of the two texts (Question 3) will mainly be commented on in connection to the Texture imposing systems of Theme and Information. The self-consistency of the two texts (Question 4) will also be examined in some detail. The social interactions (Question 1) in the two texts, i.e. the Field, Tenor, and Mode, is expected to be recognizable to the reader and will therefore not be looked at in further detail here as a more in depth analysis of Field, Tenor and Mode falls outside the scope of this paper.

The different systems presented as part of Fries's (2004) four factors are generally accepted within the field, but there is considerable variation within the definitions these systems; there is no set rule for the delimitation of Theme (cf. Thompson and Thompson 2009) and there are several ideas on the definition and identification of Given and New information, which has been addressed in several studies (cf. Prince 1981, Firbas 1996, Fries 2002, Givón 1995b). Due to the different definitions presented in relation to the different systems, these must be selected carefully in order to be applicable to the present text analysis and defined thoroughly before an analysis can be conducted. The theoretical basis for the analysis will be presented in Part I of the Thesis.

Once the theoretical framework is established, the theories and methods will be applied to a coherence analysis of two expository texts about the (British) Romantic Period. The first text is taken from *Impressions*, a course book in English speaking literature used in the third year of Norwegian upper secondary school. The text is taken from pages 95-7 and totals 1028 words (not including headlines and timelines). This text will be referred to as “Text 1” henceforth. The second text is an excerpt from the *Norton Anthology of British Literature: Volume 2*, which is used at university level. The chapter on the Romantic Period in the anthology is considerably longer than Text 1, an excerpt matching the content and word length of Text 1 was therefore selected for analysis in order to make the two texts comparable and the analysis manageable. The main body of the excerpt totals 1153 words and is taken from pages 1-2 and pages 6-8. This excerpt will be referred to as “Text 2”. The texts will be analyzed according to Theme structure (chapter 3), Information structure (chapter 4), Cohesive Harmony (chapter 5), and Consistency (chapter 6). The analysis of the texts is presented in Part II of the thesis.

In order to get an indication of how an SFL-analysis of coherence relates to readers’ text perception and whether an analysis according to Fries four factors is representative of readers’ impressions of text, the level of coherence according to the analysis of the two expository texts will be compared to a selection of lower level students’ comprehension of the two texts. An experiment was therefore conducted, where a group of Norwegian lower secondary level students in the 10th grade and Norwegian upper secondary students in their first year were asked to read the two texts and fill out a series of questionnaires relating to their comprehension and opinions of the two texts. The results of the experiment will then be compared to the result of the analysis in Part III of the thesis (chapter 7).

1.6 Significance and Limitations of the Study

This thesis has its limitations; This study is qualitative and will not surmise to provide sufficient or representative validation of the hypotheses or theories suggested above, but aims to investigate some of these theories connected to the four factors presented by Fries (2004) and apply these to longer stretches of text in order to test the theories and provide further implications about the validity of the theories and Fries’s hypothesis. The study will not focus on all the factors relating to coherence according to Fries and therefore cannot be taken as a full exploration of the four factors or the available cohesive devices presented in his article. Furthermore, the analysis only focuses on two (relatively short) pieces of expository text, which means that the results of the study can only be taken as an implication of probable tendencies relating to coherence in this

type of expository text. Finally, the experiment relating to reader comprehension is merely suggestive and cannot be taken as anything more than a pilot that may inspire further investigation. The experiment only made use of a small selection of test subjects; it was purely qualitative and lacked the robustness of larger and more quantitative studies. Nevertheless, it is interesting to confront analyses and hypotheses with experiments to assess the usefulness and validity of the theories of coherence within SFL. Furthermore, coherence is paramount in relation to text comprehension and appreciation, and further studies which may help establish bases and guidelines for the production of cohesive text is valuable to readers and writers alike, especially so in expository and scholarly texts where the reader aims to process large amounts of information.

PART I: Theory

This section will investigate some of the theories and previous works on the texture imposing systems of Theme Structure (2.5), Information Structure (2.6) and Cohesive Harmony (2.4), which will be applied to the analysis of the two expository texts in Part II. The chapter will also look more closely at the idea put forward by Fries (2004) of coherence and consistency being linked (2.1) and how coherence affects reader comprehension (2.7) as studied by McNamara (2001) and Graesser et al. (2003), which will also be studied in relation the coherence of the two texts in the analysis in Part II and the experiment in Part III.

2 Theory

2.1 Coherence, Consistency and Cooperation

The coherence and self consistency of a text, as Fries's (2004) quote from Thibault (see p. 4) may imply, can be seen as linked to Grice's Cooperative Principle and four maxims of conversation.

Grice's four maxims are as follows (Saeed 2009: 213-4):

The Maxim of Quality:

Try to make your contribution on that is true, i.e.

1. Do not say what you believe is false
2. Do not say that for which you lack adequate evidence

The Maxim of Quantity:

1. Make your contribution as informative as required (for the current purpose of the exchange)
2. Do not make your contribution more informative than required.

The Maxim of Relevance (Relation):

Make your contributions relevant.

The Maxim of Manner:

Be perspicuous, and specifically:

1. Avoid ambiguity
2. Avoid obscurity
3. Be brief
4. Be orderly

The relation between coherence and the Cooperative Principle can be related to the idea of coherence as “ultimately based on the assumption that when speakers speak they say things that cohere with each other” (Hasan 1985: 95) and to the pragmatic approach toward coherence, which suggests that coherence may be seen as the result of an addressee's success in understanding the addresser's purpose of the text, or, as one may say, coherence is the successful relationship between the illocutionary acts in a text (cf. Zor 2009: 16). In this respect, “[a] coherent text is one where the interpreter can readily reconstruct the speaker's plan with reasonable clarity, by inferring the relations to the various subgoals in the inferred plan for an enterprise understood to be at hand.” (Green 1996: 106). In her study on cooperation in relation to coherence and written text, Georgia M. Green (1996) argues that:

Coherence, in this approach, depends not on properties of the components themselves, either individually or in relation to each other, but on the extent to which effort is required to construct a reasonable plan to attribute to the text producer in producing the text. This in turn depends on how hard or easy it is to take each sentence as representing a true, necessary, and relevant contribution to the plan. (Green 1996: 107)

Lack of coherence due to failure to fulfill the Gricean Maxims is illustrated by examples 2.1 and 2.2 taken from Green (1996: 108-9).

- 2.1 Suddenly Mrs. Reilly remembered the horrible night that she and Mr. Reilly had gone to the Prystania to see Clark Gable and Jean Harlow in *RedDust*. In the heat and confusion that had followed their return home, nice Mr. Reilly had tried one of his indirect approaches, and Ignatius was conceived. Poor Mr. Reilly had never gone to another movie as long as he lived [John Kennedy Toole, *A Confederacy of Dunces*, p. 103. New York: Grove Press, 1982]
- 2.2 Suddenly Mrs. Reilly remembered the horrible night that she and Mr. Reilly had gone to the Prystania to see Clark Gable and Jean Harlow in *RedDust*. It was horrible because it resulted in Ignatius being conceived. It happened like this. They had gone home after the show. Mr. Reilly had tried to have intercourse with Mrs. Reilly. This had caused heat and confusion. In the heat and confusion that had followed their return home, nice Mr. Reilly had tried one of his indirect approaches to her. He succeeded, and Ignatius was conceived. Poor Mr. Reilly. He so regretted conceiving Ignatius that he was afraid to go to the movies again because he feared that if he went to the movies he might get carried away by passion. He feared that if he got carried away by passion, he might father another child and suffer as he did with Ignatius. Consequently he has never gone to another movie as long as they lived.

In example 2.1, the text depends heavily on inferences, inferences that it are assumed that any adult reader will be able to make, and thus does not flout the maxim of quality, but it may be seen as a flouting of the maxim of manner, as it is not clearly stated what is meant. In example 2.2, on the other hand, everything is clearly spelled out, but this does not make the passage more coherent, because

spelling out the connections that we have to make in order to account for why the author of the original appears to have left things out distracts out attention from the author's point and directs it toward tangential issues, even toward ourselves and his opinion of us. If a reader makes even one of these inferences, the passage is thereby less coherent and more difficult to appreciate properly than it would have been without the unnecessarily explicit connections. (Green 1996: 109)

The relationship between Grice's Cooperative Principle and coherence will be considered in the texts' consistency when looking at Fries's Question 4, as a text cannot be accepted as fully coherent if it violates, infringes or opts out of Grice's maxims.

2.2 Cohesion

Cohesion “refers to the linguistic devices by which the speaker can signal the experiential and interpersonal coherence of the text – and is thus a textual phenomenon.” (Thompson 2004: 179) and “is defined as the set of possibilities that exist in a language for making text hang together: the potential that the speaker or writer has at his disposal. “ (Halliday and Hasan 1976: 19). This set of possibilities has been summed up by Halliday and Hasan (1976) as Reference, Substitution, Ellipsis, Conjunction and Lexical Cohesion. Thompson (2004: 180) points out

that “the main cohesive devices can be broadly described as repetition”, and includes repetition of meaning, and grammatical as well as lexical repetition.

2.2.1 Reference

Reference is the term used for items, more specifically personals, demonstratives and comparatives, that “instead of being interpreted semantically in their own right, [they] make reference to something else for their interpretation” (Halliday and Hasan 1976: 31), that is to say that these words, or items, refer endophorically (Halliday and Hasan 1976 do not consider Exophoric reference a cohesive device) to some other item in the text through either anaphora (the most usual form of reference) or Cataphora. Reference is a semantic relation and the referring item must match the semantic properties of what is being referred to (Halliday and Hasan 1976: 32). This is demonstrated in the following example from Text 2¹, where *their* refers anaphorically to *Wordsworth, Coleridge, Percy Shelley, Keats and Blake*:

- 2.3 For much of the twentieth century, scholars singled out five poets – Wordsworth, Coleridge, Byron, Percy Shelley and Keats, adding Blake belatedly to make a sixth – and constructed notions of a unified Romanticism on the basis of their works. (Text 2, lines 2-4)

2.2.2 Substitution

Substitution is “the replacement of one item by another (...)” (Halliday and Hasan 1976: 88), it is a grammatical relation and involves using a substitute, most commonly *one*, *do* or *so* instead of a noun, verb or clause that has already been used (Salkie 1995: 35). It thus follows that Substitution is typically anaphoric and that “the particular word or group or clause, is recoverable from the environment; and the substitute preserves the class of the presupposed item, which may therefore be replaced in the ‘slot’ created by it” (Halliday and Hasan 1976: 145). An example of substitution is illustrated in the example below, where *one* has an anaphoric reference to *society*:

- 2.4 the beginning of the Industrial Revolution made a rural and agricultural society into an urban and manufacturing one, where small villages grew into large towns, while old market towns lost their importance. (Text 1, lines 38-40)

2.2.3 Ellipsis

Ellipsis is substitution by zero, i.e. ellipsis refers by leaving an empty slot that may potentially be filled by the referent, and, like substitution, it refers anaphorically to a noun, verb, clause or part of a clause (Halliday and Hasan 1976: 142, Salkie 1995: 56, Thompson 2004: 185-8). The use of

¹ All line references point to lines in the Theme analyses of the two texts in Appendices I and II.

ellipsis may help give prominence to another item in the span of text when repetition of an item is redundant. Ellipsis typically occurs in adjacent clauses (Thompson: 185), this can be seen in the example below where the word *period* is omitted:

- 2.5 The romantic period, though far the shortest \emptyset , is at least as complex and diverse as any other period in British literary history (Text 2, lines 1-2)

The difference between substitution, reference and ellipsis may sometimes seem unclear and the terms can easily be confused, the difference can perhaps be seen more clearly by looking more closely at the examples above: in the case of reference the referent cannot easily be replaced by what it is referring to without altering it, whereas the examples with substitution and ellipsis the substituted/omitted item may be reinserted without alterations (Halliday and Hassan 1976: 146). “The difference between substitution and Ellipsis is that in the former a substitution counter occurs in the slot and this must therefore be deleted if the presupposed item is replaced, whereas in the latter the slot is empty – there has been a substitution by zero. “ (Halliday and Hasan 1976: 145). It should be noted here that ellipsis is not as common in written texts as it is in spoken language. It is therefore not expected that the analysis will show this to be a frequently used device in the two texts.

2.2.4 Conjunction

Conjunction involves combining textual elements into a “potentially coherent complex semantic unit” (Thompson 2004: 189) and includes conjunction proper as well as continuity, i.e.

prepositions and conjunctive adjuncts (Halliday and Matthiessen 2004: 534).

Conjunction connects pieces of text together; it marks logico-semantic relationships between spans of text or within clause complexes, to link paragraphs or clauses. Conjunctions signal different kinds of relations, connections, or expansions of text: additive, extending and enhancing (Halliday and Matthiessen 2004: 540); conjunction is used to mark how pieces of text are related, for example by sequencing the text in terms of time or cause and effect. Unlike the cohesive devices discussed above, conjunction may also serve to signal the addresser’s position toward the message communicated. This does not interfere with the cohesive function of conjunction, but is a special property of conjunction that serves the interpersonal and the experiential functions as well as *structuring* text and adding to the level of coherence. A few examples of conjunction are illustrated in the example below, where *though* is a causal-conditional concessive enhancement which relates to the result, reason or purpose of the relation, or development in the text (cf. Halliday and Mathiessen 2004: 540-548); the uses of *and* and *but* demonstrate the use of

conjunction proper, the former being a positive and the latter being a negative extension of addition:

- 2.6 A quarter-century later, their millenarian interpretation of the Revolution would be recapitulated by radical writers such as Percy Shelley and Hazlitt, who, though they tended to place their faith in notions of progress and the diffusion of knowledge and tended to identify a rational citizenry and not God as the moving force of history, were just as convinced as their predecessors were that the Revolution had marked humanity's chance to start history over again (a chance that had been lost but was perhaps recoverable). (Text 2, lines 60-5)

2.2.5 Lexical Cohesion

Lexical cohesion is a “cohesive effect achieved by the selection of vocabulary” (Halliday and Hasan 1976: 274). This type of cohesion is achieved through the choice of lexical items and involves relations between lexical elements, either between single lexical items or phrases; it is independent of structure and may be used over larger spans of text (Halliday and Matthiessen 2004: 535, 537). Lexical cohesion can be explained as the repetition of content words. It is achieved through the use of synonyms, superordinates, co-hyponyms and opposites (i.e. converses and antonyms), or an item of different word class with related meaning to refer mostly anaphorically, but in some cases also cataphorically, to other lexical items in a text (Salkie 1995: ch. 1-4).

Halliday and Matthiessen note that “there are other instances of lexical cohesion which do not depend on any general semantic relationship [such as the ones listed above] (...), but rather on a particular association between the items in question – a tendency to co-occur. This ‘co-occurrence tendency’ is known as **collocation**” (2004: 576-7). They illustrate that collocations sometimes have a semantic basis, which is illustrated with the related words “smoke” and “pipe” (ibid: 577). They Further note that the tendency of two words to co-occur can have a stronger cohesive effect than other methods such as synonymy sometimes has, because collocation is “one of the factors on which we build our expectations of what is to come next” (ibid). They do not, however, consider fixed phrases and clichés as contributing to coherence, “as they are so closely bound together that they behave almost like single lexical items” (ibid).

In addition to the devices for creating lexical cohesion noted above, it should be mentioned that other lexical semantic relations may contribute to lexical cohesion. This is not mentioned by Halliday and Hasan (1976) or Halliday and Matthiessen (2004), but Morris (2004), who looked at readers' perception of lexical coherence in text, noted that lexical items are sometimes connected through association. This means that items that, for example, belong within the same semantic

field or conceptual domain may be seen by readers as contributing to lexical coherence. This also relates to Hasan's (1985) idea of Cohesive Harmony (see 2.4).

In the example below we can see several cases of lexical cohesion, of which some are underlined. The words *writers* and *poets* are repeated in the form of hyponyms: *writer* is the superordinate (or general) term for *poet*; and converses are used in the noun phrases *neo-classical writers* and *romantic writers*. The words in bold are clearly related to each other, but may also be seen as relating to the underlined words by association as they are the products of writers and poets:

- 2.7 While neo-classical writers were concerned with **satires, epistles** and **essays** that commented on social manners and foibles, Romantic writers looked for the sublime, and among writers poets were considered the closest to the sublime. The poets were not necessarily innovators in form, but they looked for new subject matter in common or lowly life or in exotic flights of fancy and mysticism. (Text 1, lines 27-31)

2.3 Cohesive Ties and Chains

Cohesive devices are repetitions or references linking to an initial referent, they form *cohesive ties* and *chains* that link parts of text together. Cohesive chains and interactions between such chains are part of what builds coherence and texture, and are considered by Fries (2004) as texture imposing.

2.3.1 Cohesive Ties

A cohesive tie may be defined as:

a word or phrase which marks a connection between sentences, or between a sentence and its context. Examples of cohesive ties may be conjunct adverbials, conjunctions, pronouns with anaphoric or cataphoric reference, the use of synonyms, or the use of words which relate to the same sort of topic or situation.

(Glossary of grammatical terms used in *English Grammar: Theory and Use 2nd Ed*)

All the examples presented under the discussions on different cohesive devices above, illustrate cohesive ties. This may be illustrated more clearly by drawing lines between the lexical items that refer to each other in the example used to illustrate lexical cohesion:

- 2.8 While neo-classical writers were concerned with satires, epistles and essays that commented on social manners and foibles, Romantic writers looked for the sublime, and among writers poets were considered the closest to the sublime. The poets were not necessarily innovators in form, but they looked for new subject matter in common or lowly life or in exotic flights of fancy and mysticism. (Text 1, lines 24-6)

2.3.2 Cohesive Chains

Cohesive ties may tie more than two elements together, making cohesive, or logogenetic, chains. Cohesive chains consist of several references in a text to the same substantial element. As can be seen in example 2.8, the cohesive ties are linked topically; they all refer to *literary writers*. The example may therefore be seen as showing a longer *cohesive chain* instead of four different cohesive ties.

Cohesive chains may be more clearly illustrated in cases with Reference and Substitution. The example below is taken from a Wikipedia article on the Andalusian horse, and as can be observed, the Andalusian horse is referred to (through reference) as *it* and *its* several times in this short excerpt:

- 2.9 **The Andalusian horse** is a horse breed developed in the Iberian Peninsula. Its ancestors have been present on the Iberian Peninsula for thousands of years. **The Andalusian** \emptyset has been recognized as an individual breed since the 15th century, and its conformation has changed very little over the centuries. Throughout its history it has been known for its prowess as a war horse, and was prized by the nobility. (Wikipedia: [article of the day 12.15.11](#))

As the example shows, one would have to go back several sentences, and encounter several instances of *it* and *its* to find out what the last *it* refers back to. There is also one case of ellipsis (the Andalusian \emptyset), which also refers back to *the Andalusian horse*. This element reinstates, or reinforces, the substantial element (the Andalusian horse) of the chain – however, this reinforcement can only be recognized by looking back to the first occurrence of the lexical item.

2.4 Cohesive Harmony

Cohesive Harmony was introduced by Ruqaiya Hasan (1985), and “explores the messages in a text by exploring parallels in these messages” (Fries 2004: 25). The idea behind Cohesive Harmony is that cohesive ties may form cohesive chains, which consist of two or more words that are semantically related through some degree of equivalence or shared reference. Fries (2004) points out that whilst the cohesive ties do not “provide an account of the semantic similarities among the messages themselves” (ibid), cohesive harmony looks at words which are equivalent in some way and examines how these interact with one another in the various messages of the text (ibid: 25-26)

Hasan (1985) introduced two types of chains, identity chains and similarity chains. Identity chains are formed through co-reference, i.e. the words that combine in the chain all have a cataphoric or anaphoric reference to the same thing. Similarity chains consist of entities that

combine through co-classification (i.e. meronymy) or co-extension (i.e. synonymy, hyponymy or antonymy). This may be seen in the example of lexical cohesion in example 2.7, where all the underlined items can be seen as tokens combined through co-extension and seen as constituting a similarity chain.

Hasan (1985) suggests that the fewer the breaks in the picture of interaction, the lower the proportion of peripheral tokens (tokens, or items, that do not enter into any of the chains) to the relevant tokens (tokens that do enter into cohesive chains) and the higher the proportion of central tokens (relevant tokens that interact) to the non-central tokens the more coherent the text is likely to be (93-94). This means that a high proportion of relevant tokens (i.e. tokens that enter into chains) contribute to the notion of coherence in a text, but Hasan also notes that “the fact that a high percentage of lexical tokens are RELEVANT – i.e. enter into chains – does not necessarily entail coherence.” (Hasan 1985: 88) She further notes that “[a]lthough the chains go a long way towards building the foundation for coherence, they are not sufficient; we need to include some relations that are characteristic of those between the components of a message. This is the relation that I refer to as CHAIN INTERACTION.” (Hasan 1985: 91) Chain interactions occur when two members of two or more distinct chains are brought together through a grammatical relation, i.e. two members of each chain must stand in the same grammatical relation to each other.

An example of chain interaction can be seen in example 2.10 below, taken from Edgar Allan Poe’s *The Tell Tale Heart*. In the example there are two identity chains, one with tokens referring to the protagonist, *I*, marked in bold, and one with tokens referring to *the old man*, which are underlined. The interactions between the chains go both ways in the sense that both chains appear on each part of the processes taking place between them; both “I” and “the old man” fill the role of actor/senser, and of goal/phenomenon.

- 2.10 “I loved the old man. **He** had never wronged **me**. **He** had never given **me** insult”
 “I was never kinder to the old man than during the whole week before **I** killed him.”

2.5 Theme Structure

Thompson points out that there are three main ways “in which textual meanings are constructed in a text: **repetition, conjunction** and **thematization**” (Thompson: 141), and that Thematic structure and Information structure (see 2.6.) are part of what builds the texture of a text.:

“When we look at language from the point of view of the textual metafunction, we are trying to see how speakers construct their messages in a way which makes them fit smoothly into the unfolding language event (...) [S]peakers constantly organize the way their message is worded in order to signal to them [the listeners] how the present part of their message fits in with other parts” (Thompson 2004: 141).

2.5.1 Theme

The Theme in English is the first part, or the first constituent of the clause. According to Halliday and Matthiessen, “the Theme of a clause is the first group or phrase that has some function in the experiential structure of the clause”. (2004: 66) They see Theme as the point of departure of the message – what locates and orients the clauses within its context. (ibid: 64). This means that in the declarative mood, choosing the Subject as the point of departure is the most usual choice, and therefore also the unmarked Theme Choice. Adjuncts are considered marked in Theme-position, but because they can bind text together they may be the most coherent choice in many cases. It should therefore not be assumed that using a marked theme will corrupt the texture of a text.

Some argue that the Subject should always be included in the Theme and there is a discussion concerning the delimitation of the Theme (cf. Thompson 2004: 173-4; Thompson and Thompson 2009). For the purpose of the analysis the “Hallidayan” definition of Theme will be used because it is considered to be sufficient for looking at the thematic pattern and coherence of a text, and because it is fair to argue that the meanings of Theme and Subject are different and “cannot be simply merged”: “Theme is the starting point of the message, Subject is the “resting point” of the argument” (Thompson and Thompson 2009: 58). If the Subject were to be included in the Theme invariably, or one would go as far as to include everything up until the first finite, it could undermine the importance of a writer’s choice to place something other than the Subject in Theme position. Furthermore, it seems fair to assume that Theme in Halliday and Matthiessen’s (2004) definition is what the reader will recognize (subconsciously) as the starting point of the message and therefore crucial to whether the “resting point” of the argument and the argument itself – the Rheme – will be acceptable to the reader.

2.5.2 Types of Themes

Suzanne Eggins (2004:299) offers a network of textual meaning for identifying types of Themes which can be seen in figure 1. The figure shows that “Theme involves three major systems: choice of type of Theme, choice of marked or unmarked Theme, and choice of predicated or unpredicated Theme” (ibid).

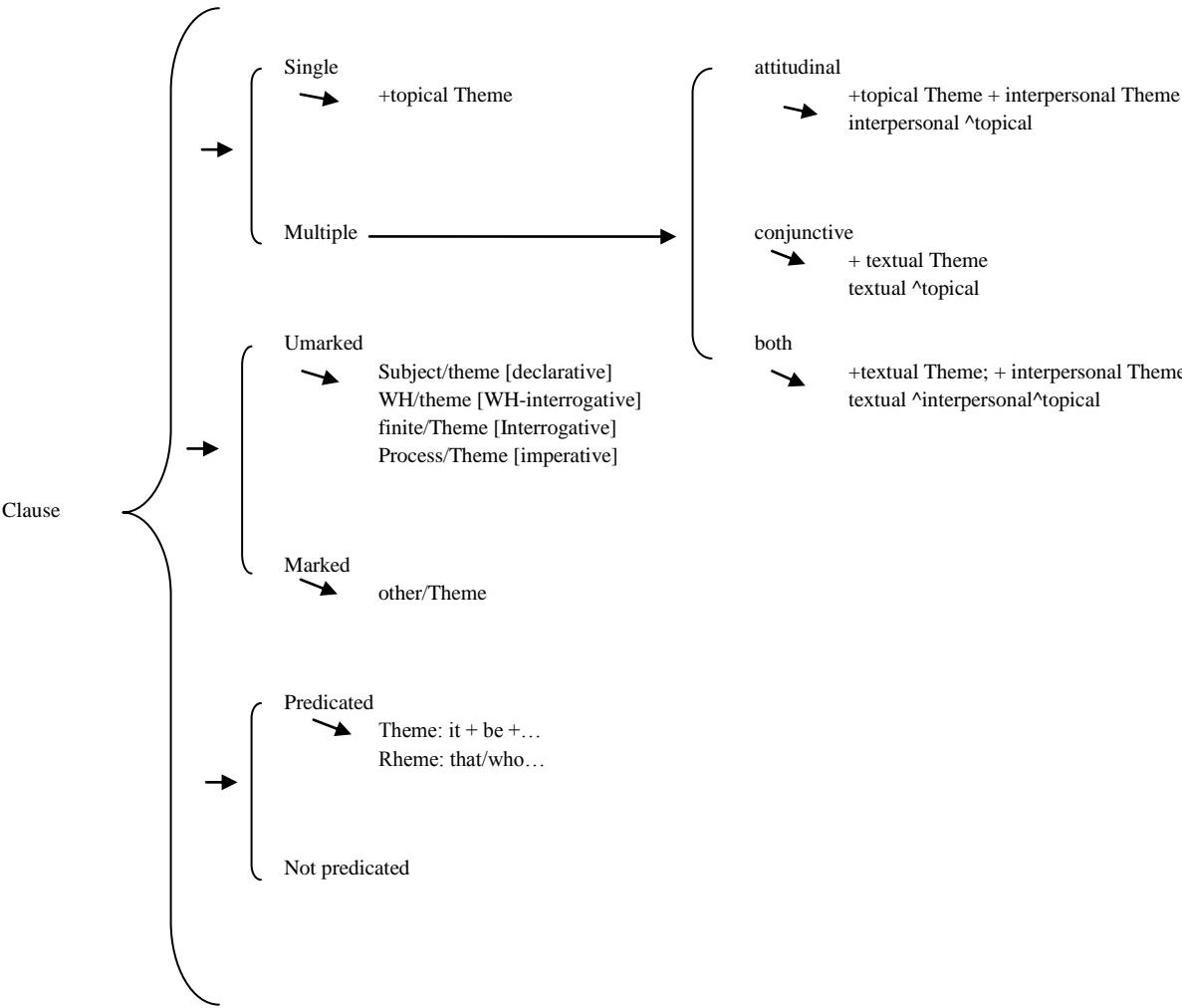


Figure 1: Textual Network

An element which occurs in Theme position can be assigned a Transitivity function and is described as a topical Theme (Eggs 2004: 301), and “every clause must contain one and only one topical theme” [my omission of emphasis] (ibid: 302). Thompson (2004) notes that different choices of Theme (amongst other changes) can contribute to alternate meanings, and when we choose a certain topical Theme, we signal that this will be the topic of the message, where our main interest will lie (143). This, as Thompson points out, may lead to the misconception of Theme as “what the clause is about”, which is not always correct, and makes it difficult to tell Subject and Theme apart (ibid). An example of this would be when a marked Theme is chosen, e.g. a temporal adjunct, as in this example taken from Text 2:

2.11 | Nowadays |_{THEME}, although the six poets remain by most measures of canonicity, the principal canonical figures, we recognize a greater range of accomplishments. (Text 2, lines 10-11)

Clearly the text is not about “nowadays”, neither is the paragraph – “nowadays” is the point of departure of the clause, it is put there to contrast this clause to something which was said in a previous clause about how it was before. Therefore, as we can see, it is more correct to see the Theme as “the point of departure of the message” and “that which locates and orients the clause within its context” (Halliday and Matthiessen 2004: 64). Like Thompson, Fries (2002) also mentions how the term *topic* is problematic in relation to Theme and generally avoids the use of the term (cf. Fries 2002: 120).

2.5.3 Theme, Genre and Organizing Text

The element placed in Theme position affects the coherence, or the fluency of a text; that is, the Theme affects the meaning of a clause and the readers’ perception of the clause as well as the overall perception of the text. For example, if a text contains many marked and/or multiple Themes, this may be a tool to catch and/or reinforce readers’ attention, but it may also make the text unnecessarily heavy and/or obscure the text and thus make it less than completely coherent. There clearly needs to be a certain balance in the offset of clauses, but the nature of the Themes alone cannot determine whether a text is coherent in terms of Theme structure, let alone texture. It is also beneficial to consider the pattern of the Themes, i.e. the way the Themes progress in the text and a text’s hyperThemes and macro Themes, as presented by Martin (1992: 437):

For *English Text* then, a **hyperTheme** is an introductory sentence or group of sentences which is established to predict a particular pattern of interaction between strings, chains and Theme in following sentences (...) On the basis of this definition of hyper-Theme, the term **macro-Theme** can be defined as an (sic) sentence or group of sentences (possibly a paragraph) which predicts a set of hyper-Themes (...)

Martin states that “[i]n writing, the use of macro-themes predict hyper-themes which in turn predict sequences of clause Themes is an important aspect of texture, and texts which do not make use of predicted patterns of interaction in this way may be read as less than coherent” (ibid). In other words, a reader typically has certain expectations about how a text will progress and which pattern it will follow. This brings forth the idea that different types of Themes and different thematic content may correlate with specific genres and types of development in a text, an idea which is discussed by Fries (1981), who suggests that Thematic Progression, i.e. Theme patterns, is not random, but is in fact genre sensitive as Thematic Progression and thematic content correlate with different genres.

Thematic progression was presented by Frantisek Daneš (1974), who states that even superficial observations of texts reveal a certain patterning in terms of Theme and Rheme: “our intuitive expectations that the progression of the presentation of the subject-matter must necessarily be governed by some regularities, must be patterned”(109). Daneš belongs to the school of Functional Sentence Perspective (FSP), which takes a slightly different view on Theme and Information structure than SFL does, nevertheless, Thematic Progression is applicable to an SFL analysis (cf. Egins 2004: 324-6; Fries 1981) and indeed it seems difficult not to acknowledge the fact that Theme and Rheme often tend to follow some sort of patterning in a text. Halliday originally did not treat Themes as context dependent, which has been commented on by Daneš, who argues that:

From Halliday’s statement that “thematization is independent of what has gone before”, i.e. of the preceding context, it might follow that this second aspect of FSP[Theme] is irrelevant in respect to the organization of text. But such a conclusion appears very doubtful in the light of the fact that the choice of themes of particular utterances can hardly be fortuitous, unmotivated, and without any structural connexion to the text. (Daneš 1974: 108-109)

Fries (1981) also notes that Halliday did not look at Theme in context and that he did not focus on the meaning of Theme, i.e. the thematic content of Themes. It seems that Halliday originally did not focus on Theme beyond clause boundaries, which means that Halliday’s definition of Theme as the point of departure of a message only applied to the message of a clause rather than a text. Later studies, however, such as Fries (1981), looks at Themes in context and proves the theory to be valid and applicable beyond clause boundaries. This is reflected on in Halliday and Matthiessen 2004, where it is acknowledged that “[t]here is a close semantic relationship (...) between information structure and thematic structure” (93) and that

“[i]t is the speaker who assigns both structures, mapping one on to the other to give a composite texture to the discourse and thereby relate it to its environment. At any point of the discourse process, there will have been built up rich verbal and non-verbal environment for whatever is to follow; the speaker’s choices are made against the background of what has been said and what has happened before.” (ibid).

When looking at Theme in context, Fries (1981:4) constructed the following four step argument:

1. Thematic progression correlates with the structure of a text
2. Thematic content correlates with the method of development of a text
3. The choice of what information is to be treated as theme is not determined by the choice of what information is to be treated as given or new, although it is related to that choice.
4. Clause and sentence level themes fit into a larger pattern which governs information flow within sequences of sentences.

Steps 3 and 4 are of little relevance to this Theme analysis, because we have already stated that we recognize Theme structure and Information structure neither as equated nor as codependent. Nevertheless, the two systems correlate with each other to some extent, and this correlation is well known (Fries 1981: 3), and will therefore be discussed in chapter 4.

Steps 1 and 2 say something about what the Theme structure means for a text’s development. Step 2 looks at what the nature of Themes may mean for the development of a text, which will be discussed further in the analyses of the two texts. Step 1 is concerned with Daneš’ Thematic Progression.

2.5.4 Thematic Progression

Thematic Progression is “the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes of the superior text, and to the situation. Thematic progression may be viewed as the skeleton of the plot.” (Daneš 1974: 114). The Thematic Progression of text is, as Daneš points out, “closely connected with the investigation of the so-called “text coherence” or “text connexity” (ibid: 113). He works from the basic assumption that coherence is represented by, among other things, Thematic Progression (TP henceforth), of which he found three main types (ibid: 105, 118-119):

Simple Linear TP	TP with continuous (constant) Theme	TP with derived Themes
$ \begin{array}{l} T_1 \rightarrow R_1 \\ \downarrow \\ T_2 (= R_1) \rightarrow R_2 \\ \downarrow \\ T_3 (= R_2) \rightarrow R_3 \end{array} $	$ \begin{array}{l} T_1 \rightarrow R_1 \\ \downarrow \\ T_1 \rightarrow R_2 \\ \downarrow \\ T_1 \rightarrow R_3 \end{array} $	$ \begin{array}{c} [T] \\ \swarrow \quad \downarrow \quad \searrow \\ T_1 \rightarrow R_1 \quad T_2 \rightarrow R_2 \quad T_3 \rightarrow R_3 \end{array} $

Figure 2: Types of Thematic Progression

A text has TP with derived themes when “particular utterance themes are derived from a “hypertheme” (of a paragraph, or other text section)” (ibid: 120). A text has TP with a constant Theme when “one and the same T appears in a series of utterances (to be sure, not in fully identical wording) to which different Rs [Rhemes] are linked up.” (ibid: 119). When a text has a simple linear TP, the Rheme (R) of an utterance will appear as the Theme (T) in the following utterance, i.e. R_i of U_i appears as T_{i+1} in U_{i+1} (ibid: 118). This type of Thematic progression represents the most elementary, basic TP”, according to Daneš (1974: 109). Fries states that “different types of thematic progression correlates with stylistic differences”, and illustrates this by referring to the following findings by Enkvist 1978:

Texts such as Boswell’s *London Journal* and Hemmingway proved to have a high incidence of cross-referential links from theme to theme within the text. On the contrary, certain scholarly articles were characterized by high proportions of cross-reference from the rheme of the sentence to the theme of the text. Thus the patterns of cross-reference, beside the densities of cross-reference as such, may also be stylistic discriminants. (Fries 1981: 9)

In the same way that Simple linear TP can be linked to the structure of scholarly texts, it seems that TP with derived Themes follow the recommended structure of an expository text, namely that of Topic Sentence + Elaboration rhetorical format (Graesser et al. 2003: 87). However, Anne McCabe (2004) notes that “Nwogu (1990) finds in his study of thematic progression across three medical genres that, while there is no direct correspondence, there is a tendency for schematic units which involve explanation and exposition to use the simple linear pattern of thematic progression” (215). The importance of a clear TP, especially in expository texts, is further underlined by Fries:

ideally, in argumentative or expository prose, each sentence should follow logically from what has gone before. This implies in part that the point of departure of each sentence should relate in some way to what has preceded. If there are unexplained jumps in the sequence of starting points, that implies that there are breaks in the argument. If the theme of a sentence indicates the point of departure of that unit as message, then the information contained in themes of each sentence within a highly structured passage should reflect the structure of that passage. (Fries 1981: 8-9)

From the above argument it follows that different types of text will choose different types of TP and different types of Themes as their point of departure. This connects to the second step in Fries’s argument where he argues that the thematic content will correlate with the method of development and the nature of a text (Fries 1981: 9). This is to say that writers need to choose their method of development by selecting different, and preferably appropriate, types of Themes. Themes signal the focus of the text; it is therefore important to choose an appropriate point of departure for a text, based on the motivating force behind the message, i.e. the motivation behind delivering and receiving said message, so that the text may reach its communicative goal.

2.6 Information Structure

Information structure is a system for sequencing information. It is an independent system, which is not that of clause but that of the information unit. “Information, in this technical grammatical sense, is the tension between what is already known or predictable and what is new and unpredictable” (Halliday and Matthiessen 2004: 89) This means that the information unit is made up of two functions, namely the Given, which is presented by the addresser as known, predictable – or recoverable to the addressee, and what is presented as New, that is new, unpredictable – or unrecoverable (ibid: 89, 91).

The ideal, and unmarked, form, of an information unit would be to present the Given first (i.e. in Theme position) and then the New (i.e. in Rheme position), however, as Halliday and Matthiessen point out “discourse has to start somewhere, so there can be discourse-initiating units consisting of New elements only.(...) Structurally, therefore, we shall say that an information unit consists of an obligatory New element plus an optional Given” (ibid: 89).

There is clearly “a close semantic relationship” between Thematic structure and Information structure, which is “reflected in the unmarked relationship between the two” (ibid: 93).

Nevertheless, the two are not the same: “The Theme is what I, the speaker, choose to take as my point of departure. The Given is what you, the listener, already know about or have accessible to you.” (ibid). It then follows that “Theme + Rheme is speaker oriented, whereas Given + New is listener oriented”, even though both are speaker-selected. (ibid).

2.6.1 Identifying Given and New

Categorizing parts of an Information Unit as either Given or New may seem quite simple, but it is not always a straightforward task to determine whether something is familiar to the addressee or not, and indeed the criteria for analyzing Information structure is neither standardized nor fully agreed upon. Halliday uses intonation as a criterion for classifying Given and New information (cf. Halliday and Matthiessen 2004: 88-93, Prince 1981). Prince argues against intonation as a criterion, and draws on the theories presented by Chafe and Kuno instead (cf. Prince: 1981). For the purpose of this paper and for the purpose of analysis of written texts, and particularly non-fiction texts, I find Halliday’s criterion insufficient as it is up to the readers to give voice to the text in their own heads. In an educational text, especially when read by less experienced learners, the text cannot simply be assumed to be read with the intended intonation. Furthermore, one can assume that the readers of such texts will be preoccupied with interpreting

the message and the information in the text, and therefore be unable to take the text in as fluently as when presented orally. Prince presents criteria that are more easily applied to written texts, namely whether what is presented is recoverable from the context, or co-text (this is also mentioned by Halliday and Matthiessen 2004: 91) and whether it is present in the consciousness of the addressee, or can be expected to be part of the interlocutors’ “general knowledge”.

Prince introduces several types of New and Given (notably she does not herself use the term Given) with additional subtypes, under the cover term “assumed familiarity”, which is shown in figure 2.3 (Prince 1981: 237). This categorization of the familiarity of information will be used for the analyses of information structure in this paper because it skillfully combines the theories and criteria suggested by several linguists and is applicable to an analysis of written text.

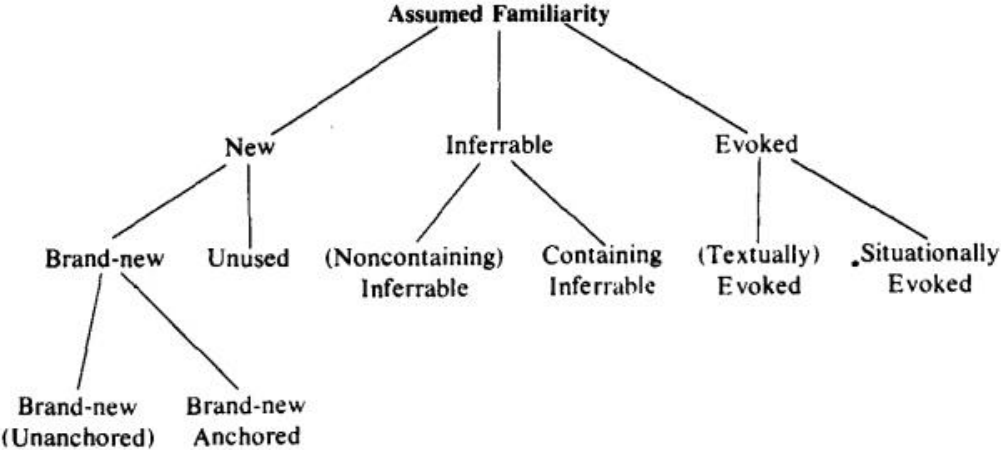


Figure 3: Assumed Familiarity

2.6.2 New

Prince introduces two types of New: Brand-New and Unused. An element is considered Unused by Prince when it is “part of the hearer’s model”. She uses *Noam Chomsky* in example 2.12 as an example (1981: 233):

2.12 **Noam Chomsky** went to Penn.

Noam Chomsky, being a famous figure in modern society, is assumed to be somewhat familiar to the addressee. This means that the receiver of the message knows there is a person called Noam Chomsky, and therefore this information is not Brand-New, but Unused, as the addressee can

retrieve some knowledge about this man from her model of the world. Arguably, not everyone knows who Noam Chomsky is, and this may then be Brand-New to them (see 2.6.4. for a discussion on general knowledge).

Brand-New is subdivided into two types: Anchored and Unanchored. If the Brand-New is Anchored, the Noun phrase representing the Brand-New is linked to (at least) one other, and necessarily not Brand-New, discourse element. This can be seen in example 2.10 from Prince (*ibid*):

2.13 **A guy I work with** says he knows your sister.

In this example, *a guy I work with* is Brand-New, this is a person the addressee is unfamiliar with, but it is Anchored because the addressee is familiar with *I*, namely the addresser, and “the discourse entity the hearer creates for this particular guy will be immediately linked to his/her discourse entity for the speaker.” (Prince 1981: 236). If a Brand-New element is not linked to something familiar, i.e. Unanchored, it is quite literally Brand-New.

Prince notes, that one person’s Brand-New may be another person’s Anchored or even Unused, and vice versa, as illustrated in example 2.12.

2.6.3 Given

As mentioned above, Prince does not operate with the term *Given*, rather she operates with the two categories, Inferrable and Evoked. For the sake of simplicity, this paper will use the Terms Given and New, but will subdivide these into Prince’s categories.

Prince explains that something is Evoked when some NP that is uttered is “already in the discourse model” (Prince 1981: 236). Something can be Evoked in two ways: by the addressee having evoked it on earlier textual grounds (i.e. it once was New or Inferrable), in which case it would be Textually Evoked; or the addressee may know how to evoke it on his or her own based on the situation, in which case it would be Situationally Evoked. Prince uses the examples in 2.14 and 2.15 (*ibid* 233), where the Given *he* in 2.14 is Textually Evoked and the Given *you* in 2.15 is Situationally Evoked:

2.14 A guy I work with says **he** knows your sister.

2.15 Pardon, would **you** have change for a quarter?

Inferrables are discourse entities that the addresser assumes that the hearer can infer either via logical or plausible (more common) reasoning, either from entities already Evoked or other

Inferrables (ibid: 236). An example of this is provided in 2.16 (example from Prince 1981: 233), where *the [bus] driver* is inferred from general knowledge about busses (busses have drivers):

2.16 I got on a bus yesterday and **the driver** was drunk.

Inferrables can either be Uncontaining (as in 2.16), in which case we call them Uncontaining Inferrables, or just Inferrables. Containing Inferrables are special cases where “what is inferred off of is properly contained within the Inferrable NP itself” (ibid), as in example 2.17 (from Prince 1981: 233), where *one of these eggs* is “a Containing Inferrable, as it is inferrable, by a set-member inference, from *these eggs*, which is contained within the NP and which, in the usual case, is Situationally Evoked.” (ibid: 236):

2.17 Hey, **one of these eggs** is broken!

2.6.4 General Knowledge

When looking at the information structure in a text, we are greatly dependant on assessing what can be inferred from the context and what can be assumed to be shared or general knowledge, in order to decide whether something should be considered Given or New information. Shared knowledge is quite literally knowledge shared by the interlocutors in a text, but the concept of Shared Knowledge is problematic, as we can only work on assumption, which may be false. A part of an Information Unit, a fact or a concept, may be quite obvious and familiar to one person – making a part of an Information unit Given, but completely unfamiliar to another person – making the information unit New in their eyes. It is both logical and obvious that Information theory relies greatly on perception and cannot always be objective. Prince recognizes this, and as discussed above, notes that one person’s New may be another person’s Given (and indeed different types of Given). She therefore suggests that we discard the term Shared Knowledge and operate under the term Assumed Familiarity instead. This of course accounts for a margin of error, but does not prevent it.

In an analysis of information structure it seems quite impossible not to be biased by one’s own knowledge. It should, however, be possible to base the analysis of the Information Structure solely on the information in the actual text, which is what I will aim to do. Nonetheless, one would have to *assume* a certain amount of “General Knowledge”. I do not count this as Shared Knowledge, and I will not assume that the addresser and addressee *share* any knowledge of the topic at hand, especially since this paper will analyze educational texts, but I will assume that any reader would be familiar with certain elementary concepts of the world we live in; such as

understanding the language and knowing that the sun shines during the day, a bathroom usually contains a sink, that the Gregorian Calendar has 12 months, and so on. This is what I call General Knowledge, and this much must simply be assumed to be known (or at least Inferrable) to a person able to read an educational text.

2.7 Coherence and Reader Comprehension

Danielle S. McNamara (2001) and Arthur C. Graesser et al. (2003) address a problem that is also acknowledged by Fries (2004), namely that cohesive devices and signals may not be recognizable to the reader if the reader does not possess appropriate prior knowledge. McNamara (2001) suggests that learners with less prior knowledge are primarily dependent on “the information provided explicitly within the text” (51) and Graesser et al. (2003) point out that inference is needed to recognize coreference and that “low knowledge readers have trouble making [these] bridging inferences” (91-2). It is therefore suggested by both McNamara and Graesser et al. that expository texts should have a high level of coherence in order to make text understandable to low knowledge learners. McNamara (2001) writes that “coherence essentially refers to the number of conceptual gaps in the text. A high coherence-text has fewer gaps and thus requires fewer inferences, rendering the text easier to understand” (51). However, she also notes that “A less coherent text facilitates the process by forcing the reader to process the text more actively” (ibid: 52). It should be noted that McNamara 2001 sees a higher level of *explicit coherence* as more coherent, and that a less coherent text in McNamara’s definition may simply be a more complex and less explicitly coherent text. Fries (2004) points out that more explicit coherence can only help readers that possess some sort of basic knowledge, as “being more explicit helps only if the receiver can almost, but not quite understand the text.” (45). In other words, according to Fries, the reader must be able to understand some of the basic concepts presented in the text and have the expected reading skills and prior-knowledge (be it high or low) in order to *read* the text. Within the field of Systemic Functional Linguistics (SFL) there seems to be general agreement that coherence is in the eye of the beholder; if you do not see a text as coherent – it simply is not coherent to you. This, nonetheless, seems to presuppose a basic criterion of reading and writing skills and general knowledge with addresser and addressee alike, while the criteria for a text to be coherent are the same as listed in the previous sections of this chapter. McNamara and Graesser et al. have a slightly different take on coherence.

2.7.1 A Different Take on Coherence

McNamara's definition of coherence (see above) seems to be in agreement with Halliday and Hasan (1976), Hasan (1985) and Fries (2004), as they all seem to agree that a coherent text is bound together by a certain density of cohesive devices and the use of the appropriate Field, Tenor and Mode. However, McNamara (2001) and Graesser et al. (2003) have slightly different ideas of what counts as a cohesive device, what is considered the appropriate Field, Tenor and Mode and what a highly coherent text is. What McNamara sees as a low-coherence text is not necessarily a low-coherence text from Fries's point of view, or an SFL point of view. In her study, McNamara altered a biology text in order to make it more coherent, by doing the following revisions, which she counts as coherence enhancing:

1. Replacing pronouns with noun phrases whenever the referent was potentially ambiguous
2. Adding descriptive elaborations which link unfamiliar concepts with familiar ones.
3. Adding sentence connectives to specify the relationship between sentences or ideas
4. Replacing or inserting words to increase conceptual overlap between sentences
5. Adding topic headers
6. Adding thematic sentences serving to link each paragraph to the rest of the text and overall topic
7. Moving or rearranging sentences so that they appeared in a section discussing a topic.

Points 6 and 7 have to do with Thematic structure (cf. Martin and Rose 2007 and Martin 1992; see chapter 2.5.3.) and Information structure, and are therefore considered to contribute to the level of coherence. Several of the other changes, would however not count as using cohesive devices from an SFL point of view; rather it would seem that she simplified the text and made it more explicitly coherent, but a simpler and more explicitly coherent text, though it may be easier to read for younger or less experienced learners, is not necessarily a more coherent text (cf. 2.1.). Nonetheless, it will be interesting to see whether the authors of the texts that will be analyzed in this paper have made use of some of the same "coherence enhancing" devices as McNamara, and to see whether the lower level text indeed is made to be more coherent, that is more explicitly coherent, than the higher level text.

Graesser et al. (2003) also have a different take on coherence than generally accepted within SFL; they operate under a slightly different, but compatible definition of coherence where: "A text is perceived to be coherent to the reader when the ideas hang together in a meaningful and organized manner" (83). This is in agreement with Fries's idea of what makes a text coherent, but Graesser et al. (ibid: 91-5): see this coherence as being achieved through the combination of Discourse Comprehension (see below), and Coherence Relations, some of which diverge slightly from what is considered as adding to coherence by Fries (2004):

1. Coreference
2. Deixis
3. Given and New Clauses
4. Conjunctive Relations
5. Verb Tense and Chronology
6. Scene Changes
7. Headers and Highlighting
8. Topic Sentences
9. Punctuation
10. Signals of Rhetorical Structure

Most of these relations can be interpreted as agreeing with Fries's four questions and can be seen as elaborations on Halliday and Hasan's (1976) theories on cohesion. Topic sentences are not mentioned Fries (2004) or by Halliday and Matthiessen (2004) when talking about Texture, but Martin and Rose (2007) discuss it as part of the Theme structure and use the term hyperTheme about topic sentences, i.e. what the following section of the text is about (see 2.5.3.). Furthermore Graesser et al. (2003) see paragraph conventions as a coherence relation and note that it is "a good policy for expository text writers to follow a Topic Sentence + Elaboration rhetorical format", where "[t]he first sentence identifies the main topic or Theme of the paragraph [i.e. a hyperTheme], whereas the subsequent sentences supply additional detail that is relevant to the topic sentence."(87)

There are two relations that do not fit into either of the factors that help the coherence of a text, namely punctuation, and headers and highlighting. Graesser et al. (2003) argue that highlighting and making headers will help the learner understand the text and will help organize the text, and they count punctuation because beginner-level learners may not understand the established conventional meanings of the different forms of punctuation (94-5). The reason why these are included as coherence relation is unclear. It clearly affects the reader's ability to take the text in fluently and grasp the full meaning, but it has little or nothing to do with the coherence of the text if we are to follow Fries (2004) and Halliday and Hasan (1976).

Some of the "coherence enhancing" devices and "coherence relations" discussed above will not be accepted as part of the coherence building devices here, but are instead recognized as *comprehension educing devices*. Albeit these comprehension educing devices are not the main interest of this paper, they should not be ignored as learners may not have the requisite prior knowledge to make the necessary inferences to see the texts as fully coherent and understandable without them. Still, it should be argued that normal, standardized language, punctuation, and sentence structure for a given academic field should be expected as well as used in expository texts at higher levels, because reading, and eventually producing, text within the given genre and academic field is part of what the learners should learn from reading such texts.

Furthermore, making texts too simplistic and too explicit will interfere with the normal Field, Tenor, and Mode of a text, and might thus disturb the coherence of a text and delay a learner's full discourse comprehension (see below) and ability to understand unmodified texts as coherent. This should be considered especially important for texts used for teaching language, where the text should not be too simplified as it is part of what is learned. Reading, highlighting, taking notes and recognizing references and being to infer relations within the text is part of what should be thought indirectly and outside the text.

2.7.2 Prior Knowledge

Expository texts typically have quite a high density of unfamiliar terms. Graesser et al. (2003) point out that such texts often lack causal conjunctions and heavily depend on the reader's ability to infer the relations between sentences and paragraphs in a text, and as they point out "inferences rely heavily on the reader's ability to draw on previous knowledge – knowledge that most readers do not have" (86). When analyzing the coherence of a text it is thus difficult to be unbiased in terms of prior knowledge, and we are here faced with the same type of problem as when analyzing the information structure. In fact, the failure to make inferences may switch an element from being intended as Given from the addresser's point of view to being Brand-New to the addressee. Clearly the lack of the sufficient amount of Prior-knowledge and reading skill may influence the perceived coherence of a text.

Graesser et al. present five levels of discourse comprehension and say that "[a] text is coherent when there are adequate connections and harmony both within levels and between levels" (2003: 87-8). The five levels are presented as follows (ibid: 88):

1. Surface code. The exact wording and grammar of the sentences.
2. Text base. The meaning of the clauses that are explicitly given in the text.
3. Mental model. The ideas or microworld of what the text is about. Inferences based on world knowledge are needed to construct the mental model, that is, the meaning in the mental model goes beyond the explicit text.
4. Text genre. The category of the text. The major genre categories are narrative, expository, persuasive, and descriptive texts, but some texts are combinations of these basic categories. Each genre has its own rhetorical structure. For example, simple folktales have a Setting + Plot + Moral rhetorical structure, whereas an expository text on a scientific argument may have a Claim + Evidence rhetorical structure.
5. Communication Channel. The act of communication between the reader and the writer, or narrator and audience. Such acts of communication normally require a global theme, message, point or purpose in writing the text. The ground rules for the communication differ among the various genres, such as arguments, tutoring sessions, jokes, and newspaper articles.

These levels are clearly compatible with Fries's (2004) four questions and the concept of Field, Tenor, and Mode. As already noted, coherence is in the eye of the beholder, and all five levels of discourse comprehension must be mastered before a reader is proficient (Graesser et al. 2003: 88). This, of course, takes time and practice and cannot be expected to be fully achieved (i.e. have the skill, cf. Graesser et al. 2003: 88) by e.g. lower secondary students, but one should be able to assume that they have a certain *awareness* and have achieved some level of *mastery*. We have to assume that the learners for whom the two texts are intended have the necessary reading skills (though this may not necessarily be true in all cases), just as we had to assume that they have some basic knowledge about the world.

This paper disagrees with McNamara (2001) and Graesser et al. (2003) in how they alter the coherence of a text. It will rather be argued that the amount of Prior Knowledge a reader has, like the amount of shared knowledge, will affect the perceived level of coherence in a text. Thus the level of *perceived* coherence in a text may in fact vary according to the reader. This paper will keep in mind that some inferences may be difficult to make for a reader with low, or even no, prior knowledge about the topic of the text. Therefore it will be kept in mind when tracing cohesive ties and chains and information structure, that some of the inferences needed to be made in order to see the text with the same level of coherence as was intended from the writer's point of view may be dependent on knowledge (both prior and general knowledge) that lies outside the text. In the analysis, it will therefore be noted whether the coherence building devices can be found within the text, or whether it can only be found on the bases of prior or general knowledge.

PART II: ANALYSIS

As noted in chapter 1, the texture of the text has to do with cohesion, Cohesive Harmony, Theme Structure, and Information Structure. These texture imposing systems all need to be in place, and to be used in an acceptable way for a text to exhibit normal texture. The focus of the following analyses will be on Theme Structure (chapter 3), Information Structure (chapter 4) and Cohesive Harmony (chapter 5). Although cohesion is a key element of coherence and sets the basis for Cohesive Harmony, it will only have attention in relation to the other texture imposing systems or if the texts at some point show apparent anomalies or lack of cohesion. There are several reasons why cohesion will not be given specific attention here; firstly, because cohesion on its own does not guarantee coherence; secondly, because both texts obviously have cohesion, otherwise e.g. cohesive harmony would be impossible; and finally, because a full cohesion analysis would be beyond the scope of this thesis.

In addition to the texture imposing systems, the consistency of the two texts will be looked at and compared to the three foregoing analyses (chapter 6).

3 Theme Analysis

3.1 Introduction

The analysis is based on Themes in what Fries calls T-units. T-units “treat thematic structures within independent conjoinable clause-complexes” and are a type of structure that “consists of an independent clause together with all hypotactically related clauses which are dependent on it.” (Fries 2002: 120). “The Theme of a T-unit provides a framework within which the Rheme of that T-unit can be interpreted. This description is intended to parallel Halliday’s while avoiding any interpretation as ‘topic’.”(ibid) As discussed in chapter 2.5.2 (p. 20), the term topic can be problematic when equated with Theme, and Fries generally avoids the term. *Topic* will not be used as a linguistic term here, but the word will be used when referring to an actual topic, i.e. not necessarily Theme. The analysis will also look for macro Themes and hyperThemes as defined by Martin (1992), which will be referred to as having to do with a given topic, and Thematic Progression in the texts.

During the analysis, some difficulties concerning the identification and delimitations of Themes were encountered. One such difficulty concerns the identification of Themes in sentences which begin with dependent clauses and somewhat problematic conjunctions such as *while* and *whereas*. This was generally a problem in Text 1, which introduces several sentences (and paragraphs) this way. The conjunctions *while* and *whereas* are problematic because they are subordinators which sometimes have a function that is closer to that of coordination. The present analyses have purposefully disregarded the fact that these words are subordinators when they seem to have a coordinating function and could be interpreted as the offset by a reader, as seen in examples 3.1 and 3.2.

- 3.1 **Whereas the eighteenth century man**_{THEME} saw himself in relation to other men, and then chiefly in a town, **the Romantic writers**_{THEME} sees himself as alone with nature, preferably in a natural setting of some wilderness, with a waterfall or steep crags. (Text 1, lines 8-10)
- 3.2 **Wordsworth’s poems**_{THEME} were more concerned with the local and earthbound **while Coleridge**_{THEME} wrote about the mystical and fantastic. (Text 1, lines 12-13)

Projected clauses and quotes presented another difficulty. Both texts contain several quotes (see examples 3.3 and 3.4), which posed some problems in the analysis, as the Theme structure and Thematic Progression in quotes are independent of the texts in question. Quotes were therefore not given attention, as they fall outside the scope of the present analyses, and were

simply treated as additional Rhemes of the preceding T-unit, in order to allow the analysis to regard following T-units' Thematic Progression to pick up from such quotes.

- 3.3 Thus the writer or the musician, through his sensitivity and above all through his creative imagination, was a kind of prophet. **“Make me thy lyre, even as the forest is”** says Shelley. (Text 1, lines 20-21)
- 3.4 Wordsworth, whose formulations of this notion of a revolution in imagination would prove immensely influential, wrote in *The Prelude* the classic description of the spirit of the early 1790s. **“Europe at that time was thrilled with joy, / France standing on top of the golden hours, / And human nature seeming born again”** (6.340-42). **“Not favored spots alone, but the whole earth, / The beauty wore of promise”** (6.117-18). (Text 2, lines 77-81)

A third difficulty was encountered in Text 1 when faced with this construction:

- 3.5 And to return to the idea that it is difficult to pin a label to a period: while the prototype Romantic poet was pouring out his soul, Jane Austen was writing her emotionally contained and acutely observant novels of human manners. (Text 1, lines 56-58)

The first clause here is a dependent clause in the form of a conjunctive adjunct; the problem is that it introduces a T-unit with an additional adjunct in what would be Theme-position.

The first adjunct could be seen as an independent unit, but it is a conjunctive adjunct followed by a semicolon, which indicates that it is part of the following unit. Still, it appears that the following part of the sentence could, and perhaps should, be viewed as an independent unit. It seems there are three possible ways of analyzing this segment of the text. The first option would be to simply mark the two adjuncts as separate Themes, which would leave the first of the two without a Rheme. A second possibility would be to mark only the first adjunct as Theme, but this would leave out what seems to be the natural offset of the unit, and indeed leave what seems to be the true T-unit without a “proper” Theme. The third option would be to analyze both adjuncts as one Theme, but there can only be one “topical Theme” in each unit, this implies that the first adjunct is analyzed as conjunctive, and thus functions as a textual Theme. The third option was chosen seeing as the first part of the Theme does not independently function as an offset, or take up the full thematic potential of the clause in the words of Halliday and Matthiessen (2004: 83)

The Theme analyses of Texts 1 and 2 are found in Appendices I and II.

3.2 Themes in Texts 1 and 2

Text 1 and 2 generally consist of unmarked Themes, though both texts also make use of a few marked Themes, such as time and place adjuncts. These types of marked Themes are, as Halliday and Matthiessen (2004) point out the most usual ones:

The most usual form of marked Theme is an adverbial group, for example *today, suddenly, somewhat distractedly*, or prepositional phrase, for example *at night, in the corner, without any warning*, functioning as **Adjunct** in the clause.” (Halliday and Matthiessen 2004: 73).

Thompson points out that Adjuncts in Theme position are “somewhere in the middle on the scale of ‘markedness’” (Thompson 2004: 146), but a Theme that “is something other than Subject, in a declarative clause, we shall refer to as **marked theme**” (Halliday and Matthiessen 2004: 73). The use of this type of marked Themes can be expected in expository texts, as they have the function of setting the time and place of events, sequencing the text, and can also be used in order to create contrast between clauses, or T-units. This can be seen in example 3.7, where *nowadays* is used to show contrast with what is said in example 3.6:

- 3.6 **For much of the twentieth century**_{THEME}, scholars singled out five poets – Wordsworth, Coleridge, Byron, Percy, Shelley and Keats, adding Blake belatedly to make a sixth – and constructed notions of a unified Romanticism on the basis of their works. (Text 2, lines 2-4)
- 3.7 **Nowadays**_{THEME}, although the six poets remain, by most measures of canonicity, the principal canonical figures, **we**_{THEME} recognize a greater range of accomplishments. (Text 2, lines 10-11)

Some Themes are marked due to the use of circumstantial elements (extent, location, manner, etc.) in Theme position, such as in example 3.6 which has placed circumstance referring to time in the Theme. Circumstantial elements can “allow generic classes to be made Theme without having to make them the Actors/Subjects in a clause (...)” or allow thematic nominalizations, which “allows the cumulative ‘compacting’ of the text (...)” (Eggins 2004: 323). These uses of circumstantial elements in Theme position are quite typical features of both scholarly and expository texts. And the use of Adjuncts, or circumstantial elements, in Theme position relates to the two first steps in Fries’s (1981) argument about Thematic content’s correlation with the development of a text and Thematic Progression’s correlation with the structure of the text (see chapter 2.5.3).

Text 1 makes use of conjunctive adjuncts and conjunction proper in Theme position (see examples 3.8 and 3.9), but these are not considered marked; conjunction proper and continuatives are inherently thematic, as they always come at the beginning of a clause, and conjunctive adjuncts are “characteristically thematic”, as they are frequently found in Theme position (Halliday and Mathiessen 2004: 83). Items that are thematic by default (i.e. conjunctions

and continuatives) do not take up the full thematic potential of the clause in which they occur, and what follows it will also have thematic status, “almost if not quite as prominently as when nothing else precedes” (ibid).

- 3.8 **And yet we**_{THEME} do say, at least after the event: “**That**_{THEME} was Neo-classism; **Now**_{THEME} we have Romanticism.” (text 1, lines 6-7)
- 3.9 **Thus the writer or the musician**_{THEME}, through his sensitivity and above all through his creative imagination, was a kind of prophet. (Text 1, lines 19-20)

The use of textual Themes of conjunction and continuity, perform “important cohesive work in relating the clause to its context” (Eggins 2004: 305). Conjunctive adjuncts signal the text’s progression; they “(...) have a textual function of contextualizing relationships with some other portion of text” (Halliday and Matthiessen 2004: 132) and “(...) mark the relations where one span of text elaborates, extends or enhances another” (Halliday and Matthiessen 2004: 540). Furthermore, “[connectors] (...) function as cohesive signposts in discourse and contribute to the clarity and comprehensibility of texts” and they “(...) facilitate the interpretation of existing underlying relations in discourse and they consequently serve to resolve potential ambiguities. As a result, the use of connectors tends to vary a great deal from one text type to another (...) and even from one individual to another” (Altenberg 1999: 250). It thus follows that the use of conjunction, and especially in Theme position, is important for the development and clarity of expository texts, which relates to the second step in Fries’s (1981) argument.

As seen in example 3.8, Text 1 makes use of conjunction proper sentence initially, which is often discouraged in writing and can be seen as inconsistent with the normal register and sentence structure for expository texts. Nevertheless, the use of conjunction is a cohesive device and can be argued to coincide with how McNamara (2001:54) increased text coherence by adding sentence connectives. Furthermore, it may be beneficial for ESL/EFL students, who might benefit more from the text when it uses familiar conjunctive adjuncts. Thus the choice of Themes in a text, amongst other factors, illustrates the potential tension between text comprehension, language learning and genre. Text 2 also makes use of conjunctions, but avoids the use of conjunction proper sentence initially. The text also tends to place conjunctions immediately after the Theme, rather than clause, or T-unit, initially. This may be done in order to maintain the thematic status and cohesive function of the element in Theme position, as seen in example 3.7.

Text 2 has many long, or ‘heavy’ Themes (marked as well as unmarked), many of which consist of a mini-rhetorical structure of topic/fact + elaboration/concretion which is realized through interpolation in Theme (Thompson 2004: 162). This is demonstrated in examples 3.10 and 3.11.

- 3.10 **In 1798, the year of Wordsworth and Coleridge’s first *Lyrical Ballads*,** THEME neither of the authors had much of a reputation (Text 2, lines 11-3)
- 3.11 **Hazlitt, who devoted a series of essays entitled *The Spirit of the Age* to assessing his contemporaries,** THEME maintained that the new poetry of the school of Wordsworth “had its origin in the French Revolution”. (Text 2, lines 45-7)

The text also makes use of quite a few ‘heavy’ predicated Themes:

- 3.12 **Some of the best-regarded poets of the time** THEME were women (Text 2, lines 16-7)

This use of long and multiple Themes allows elaborations within the Theme as well as compacting of text, can, understandably, hinder text comprehension among less experienced learners, which may be why they are avoided in Text 1.

3.3 Macro Themes and hyperThemes

The Macro Theme in Text 1 is not easy to identify because the first paragraph begins by introducing a discussion on literary labels and generalizations rather than the topic of the text, i.e. The Romantic Period, and thus contradicts our expectations about the structure of an expository text (that of Topic + Elaboration) as well as the expectations created by the text’s title. Thus Text 1 may come across than less cohesive due to this initial exemplification which does not seem to introduce the macro Theme; to accept the first paragraph as the macro Theme would make the main body of the text seem somewhat incoherent and off topic, since it mainly discusses the Romantic Period and not literary labels in general, as the first paragraph would suggest. If we, on the other hand, accept the title of the text, *The Romantic Period*, as the macro Theme, this would be more relevant with respects to the text in general, but the first paragraph still contradicts our expectations as it does not provide a hyperTheme that relates to the aforementioned macro Theme.

If we interpret the initial sentence of the first paragraph as the hyperTheme, it makes sense for the progression of the paragraph, but it still misleads us into thinking that the text is going to be about the validity of literary labels rather than the Romantic period as an epoch. This is not to say that the paragraph cannot be justified, indeed it can, but the positioning of the paragraph in

the text, i.e. the overall structure, interferes with the coherence of the text as it can misdirect the reader.

Unlike Text 1, Text 2 has a clear macro Theme, or rather macro Themes. Text 2 is originally much longer than Text 1, and consists of one long text about the epoch divided into several subchapters which can be viewed as partly independent texts. This means that each subchapter can have its own macro Theme, at the same time as the text as a whole may have a higher order macro Theme. Text 2 is an excerpt consisting of two subchapters, which means that it may have (at least) three macro Themes: 2 on the “subchapter level” and one on the “chapter level”.

We can see the headline *The Romantic Period* as the higher order macro Theme for the text as a whole, and each (subordinate) macro Theme links back to this higher order macro Theme. This is done explicitly in the first subchapter of the text, where the macro Theme, which is the first paragraph of the chapter (lines 1-9), is introduced by the paragraph initial Theme *The Romantic Period*. The second part of the text has its own chapter title, *The Spirit of the Age*, which can be seen as the subchapter’s superordinate macro Theme, or part of the subchapter’s macro Theme (lines 28-34). The macro Theme in the second subchapter also links to the superordinate macro Theme (i.e. the headline of the chapter), but chooses the period of time in which the epoch occurred, i.e. 1785-1830 (stated in the subtitle of the text’s headline), as its first Theme. Both macro Themes are concerned with the writers of the period, and all the hyperThemes in the text are derived from this topic.

Text 1 has eight (of eleven) hyperThemes that link to the macro Theme (lines 6-7, 16, 24-6, 52, 56-8, 60-3, 66 and 73). The cohesive effect of these hyperThemes, however, is somewhat obscured; the links to the macro Theme occur in the second Theme in lines 56-8, and as Rhemes following heavy multiple Themes in lines 6-7 and 24-6. The hyperTheme in line 66 refers anaphorically to the Theme (hyperTheme) *Romanticism in America* in line 60-3 and thus the macro Theme, but this reference is made across paragraphs and is not immediately recognizable. The notion of a slightly broken global coherence is also owed to the fact that there seems to be a lack of, what I would call *relevant* hyperThemes in Text 1; several of the paragraphs are introduced by hyperThemes that do not immediately tie to the topic of the text, or the macro Theme, or fails to sufficiently predict the following sequences of text (this will be seen in the TP analysis in chapter 3.5). This indicates that the text diverges slightly from the suggested topic + elaboration structure and that, as discussed in chapter 2.5.4, there may be breaks in the text’s argument. Over half of the hyperThemes nevertheless link back to the macro Theme, which reverts, or reinforces, the readers’ attention towards the topic.

Martin (1992: 443) notes that longer texts may be organized thematically on more than one level and the TP between the macro Themes and hyperThemes can thus be seen as a “higher order TP”. Following this, the two texts both have a higher order TP with derived Themes, which, though it may be obscured and broken at times in Text 1, has a cohesive effect. The next part of the analysis moves down one level and looks at patterns of TP between Themes and hyperThemes.

3.4 Thematic Progression in Text 2

The first section of Text 2 consists of two paragraphs. The first paragraph (lines 1-9) mainly has Themes derived from the Rheme of the second unit (U2). This means that the paragraph follows the ideal structure for expository prose according to Fries (1981: 6), where each sentence, or in this case unit, should follow logically from what has gone before. The pattern (see example 3.13), however, does not immediately coincide with any of the three main patterns of TP:

3.13 T1-R1, T2 – R2, T3– R3, T4 (R2) – R4, T5 (R2) – R5, T6 (R2) – R6, T7 (R2) – R7.

The paragraph demonstrates a clear pattern of progression, but even though the units all follow logically from U2, the following Themes pick up from *different* elements of the unit’s Rheme, meaning that the TP is neither constant nor linear, and cannot be derived as the Themes are not derived from the hyperTheme:

3.14 T1 – R1,
 T2 – R2 (five poets (+Blake); Wordsworth, Coleridge, Byron, Percy Shelley, Keats; Blake)
 T3- R3
 T4 (R2: Wordsworth and Coleridge) – R4
 T5 (R2: Byron) – R5
 T6 (R2: Shelley and Keats) –R6
 T7 (R2: Blake) – R7 (R2: the five poets)

This shows that U2 has what Daneš calls split Rhemes, i.e. there are several elements in the Rheme, which later occur as Themes. U2 is a key unit in the macro Theme and both paragraphs in the chapter elaborate on this unit, which means that the paragraph follows the recommended topic + elaboration structure.

The second paragraph (lines 10-25) starts with a hyperTheme (lines 10-11), which links back to the main unit (U2) of the macro Theme. The hyperTheme has the Adjunct *Nowadays* in Theme position, which contrasts what is to be said in this paragraph with what was said in the previous one, where the main unit (U2) begins with the Adjunct *For much of the twentieth century*, and thus builds a strong cohesive link between the two paragraphs (see examples 3.6 and 3.7, p 36).

The final Unit of the paragraph, and of the sub-chapter, also has a highly cohesive function as it refers back to the macro Theme and the headline of the chapter, and nicely rounds off the first subchapter of the text.

The remaining units of the paragraph mostly link back to the hyperTheme (hT), as seen in example 3.15.:

- 3.15 [T8 – R8, T9 – R9]_{hT}, T10 (T8) – R10, T11 (hT/R10) – R11, T12 (T10) – R12, T13 (hT) – R13, T14 (hT/T10) – R14, T15 (hT) – R15, T16 (hT) – R16, T17 (R14), T18 (macro) – R18 (hT/macro).

There are some breaks in the pattern, but the paragraph is cohesive as the Themes clearly pick up from previous Units. In the analysis seen in example 3.15, all Themes which relate to elements in the hyperTheme (example 3.16), such as *the six poets* (i.e. Wordsworth, Coleridge, Shelley, Keats, Byron and Blake), *canonicity* or [literary] *accomplishments*, have been analyzed as linking to the hyperTheme:

- 3.16 [**Nowadays**_{T8}, although the six poets remain, by most measures of canonicity, the principal canonical figures, **we**_{T9} recognize a greater range of accomplishments.]_{hT}

This is to say that the Theme in line 16, *some of the best-regarded poets of the time*, is seen as linked to the hyperTheme. In this respect, the paragraph is analyzed as consisting of derived Themes, as the Themes are all somehow related to the hyperTheme, based on the indication according to Daneš's (1974) claim that derived Themes have a givenness that "can be indirect as well as direct, through semantic interference or semantic implication including relations through hyponymy, hyperonymy and through associative relations". (McCabe 2004: 217) ²

The second part of the text consists of five paragraphs. The first paragraph (28-34) only contains three T-units (U19-21) and starts with a hyperTheme (U19-20, lines 28-9) linking to the higher order macro Theme, and may also be seen as extending on the previous section's macro Theme. The paragraph can be analyzed as having a simple linear progression if we see T21 (*contemporary reviewers*) as derived through converse from R20 (*English historians around the 20th century*).

The second paragraph (lines 35-47) does not follow just one pattern, but the units are all clearly linked:

- 3.17 T22 (macro) – R22, T23 (T22) – R23, T24 – R24, T25 (R24) – R25, T26 (R25) – R26, T27(R25) – R27.

² The present analysis only considers reference through synonymy and the cohesive devices of reference and substitution as building a TP with constant Themes, and thus opposes Anne McCabe's objection to Daneš's derived Themes (cf. 217-8).

It seems the pattern of progression alternates, or is gapped, but it follows a linear progression for the longest. The linear progression begins after U24, which seems to introduce a subordinate hyperTheme, or new sub-topic, which the following units elaborate on. As can be seen in example 3.17, T27 picks up from R25 rather than R26, as the units 26 and 27 elaborate on the Rheme of U25. This resembles the pattern found in the first paragraph of the text, although it is not owed to a split Rheme in this case, as T26 (*Francis Jeffrey*) and T27 (*Hazlitt*) refer to, or are elaborations on, *others* in R25. The pattern seen here is similar to that of Derived Themes, but the Themes are derived from a Rheme:

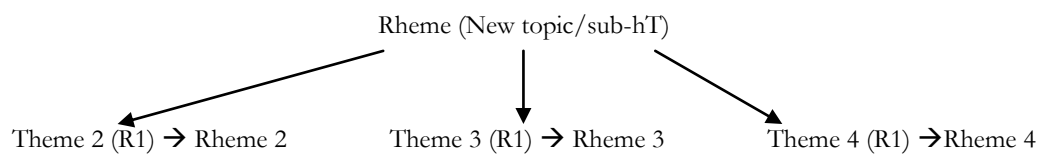


Figure 4: TP after subTopic

That there would be a pattern similar to that of derived Themes within paragraphs would make sense when a new sub-topic or statement is introduced, and later elaborated on/supported by subsequent statements.

The hyperTheme in the third paragraph (lines 48-65) neatly links to the superordinate macro Theme (*romantic period writers*) and to the previous paragraph (were *preoccupied with revolution*) at the same time as it introduces the topic of the present paragraph (the *imagination* of the writers and their idea of themselves as *inhabiting a distinctive period in history*). The following Themes mostly concern mental phenomena and religious belief, and the paragraph can thus be seen as having TP with derived Themes until U32, where T32 links to R31 (although the unit still concerns religious belief), and U33 where T33 creates a shift in the description through a circumstantial element realized by a time adjunct (*A quarter-century later*). As can be seen in example 3.18, the Rhemes of the Units where the Themes are not derived, link to the hyperTheme, this has a cohesive function and suggests that the final unit, U33, is a hyperNew (see chapter 4.5):

3.18 [T28 – R28]ht, T29 (hT) – R29, T30 (hT) – R30, T31 (hT) – R31, T32 (R31) – R32 (hT),
T33 – R33 (hT)

The fourth paragraph (lines 66-76) elaborates further on the previous paragraph, and the hyperTheme (example 3.19) also links back to the preceding paragraph through its reference to mental phenomena and religion (*imagination; millennial hopes*) and war and revolution (*bloodshed of the terror (...)*):

- 3.19 **Another method that writers of this period took when they sought to salvage the millennial hopes that had, for many, been dashed by the bloodshed of the Terror_{T34} involved granting a crucial role to the creative imagination.** (Text 2, lines 66-8)

The paragraph does not have a clear TP as the Themes do not directly link to preceding Themes or Rhemes. Nevertheless, the paragraph avoids coming across as incoherent as the Themes stay within the semantic fields of the preceding paragraphs (writers, religious motifs and mental phenomena), and thus link back to the hyperTheme. This can be related to Fries's (1981) argument about the importance of thematic content, where he points out that “the lexical systems within a text may interact with the thematic organization of the text, and that interaction itself may contribute to the meaning of the text.”(19).

The final paragraph (lines 77-87) follows a clear simple linear TP and the hyperTheme clearly links back to the preceding paragraphs (revolution and imagination). This way, the chapter, like the first one, is rounded off neatly.

3.5 Thematic Progression in Text 1

Text 1 makes use of metaphor in the first paragraph (lines 1-5), which makes it difficult to point to a clear structure. Nevertheless, the Themes and Rhemes connect through elements from the same lexical field: *literary labels* (T1), *literary period* (R2), *literary trend* (R3). These Rhemes all connect to the hyperTheme of the paragraph (example 3.20.), and thus come across as cohesive. However, this type of progression also provides a “marked” TP where the Rhemes pick up from the Themes of the previous Units (example 3.21). This, as will be discussed in the next chapter, indicates a marked information structure.

- 3.20 **Too much faith in literary labels**_{T1} can be unhelpful, leading to rapid conclusions and rigid categories (text 1, lines 1-2)

- 3.21 T1 – R1, T2 – R2 (T1), T3 – R3 (T1).

In the second paragraph (lines 6-15), the hyperTheme (see example 3.22) begins with a conjunctive adjunct in its first Theme, where the adjunct signals a converse to the previous paragraph, which signals continuity as well as transition in the text:

- 3.22 **And yet we**_{T4} do say, at least after the event: “**That**_{T5} was Neo-classism; **Now**_{T6} we have Romanticism.” (Text 1, lines 6-7)

There are also several converses between the Themes within the paragraph; The first converses are found in the hyperTheme where *that* and *now* stand in contrast with the help of a finite in

the past tense which helps distinguish *that* from *now* (see example 3.22). Units 8 and 9 (see example 3.23) are converses where both Themes and Rhemes are contrasted between the units:

- 3.23 **Whereas the eighteenth century man**_{T8} saw himself in relation to other men, and then chiefly in a town, **the Romantic writers**_{T9} sees himself as alone with nature, preferably in a natural setting of some wilderness, with a waterfall or steep crags. (Text 1 lines 8-10)

Finally there are contrasts between Units 11 and 12, which are signaled by *while* in T12.

- 3.24 **Wordsworth's poems**_{T11} were more concerned with the local and earthbound **while Coleridge**_{T12} wrote about the mystical and fantastic. (Text 1, lines 12-13)

This repeated use of contrast contributes to the impression of coherence through the use of lexical cohesion (see chapter 2.2.5). The last three units of the paragraph follow a pattern where the Themes in units 12-13 link to the Rheme of unit 10 (Wordsworth and Coleridge). It seems that the text has made use of an additional hyperTheme, or introduced a sub-topic (as discussed in the analysis of Text2, see figure 4, p. 42) within the paragraph to have an additional offset in order to direct the text from the topic of the first paragraph and towards the main topic of the text. It should be noted here that the TP, not to mention the coherence, of the text would be clearer and look more like the patterns suggested by Daneš (1974) and Martin (1992) if the authors chose to include units 4-6 in the previous paragraph (lines 6-7), and to restructure the T-units so that they would have Themes linking to the macro Theme/headline.

The two first paragraphs did not exhibit an expected structure, as they were neither macro Themes, nor made use of hyperThemes that directly linked to the macro Theme. The third paragraph (lines 16-23), however, starts with a hyperTheme (U15, line 16) which places *Romantics* (T15) in Theme position, and thus links the hyperTheme to the macro Theme. The paragraph also shows a more expected TP than the previous paragraphs by the use of simple linear progression, only momentarily interrupted by the predicated Theme in U17:

- 3.25 T15 –R15, T16 (R15) – R16, T17 = R17, T18 (R17) – R18, T19 (R18) – R19,
T20 (R19) – R20, T21 (R20) – R21.

The TP may admittedly not be immediately recognizable to novice readers, because the links between T21 and R19 and between T22 and R21 require the reader to make the connections between *the universal spirit* and *pantheism* and *ideologies* and *idea*.

The fourth paragraph (lines 24-34) begins with a sentence consisting of two T-units, which make up the hyperTheme of the paragraph (example 3.26).

- 3.26 **While neo-classical writers were concerned with satires, epistles and essays that commented on social manners and foibles**_{T22}, Romantic writers looked for the sublime, and among writers_{T23} poets were considered the closest to the sublime. (Text 1, lines 24-6)

The hyperTheme links to the macro Theme through the Rheme of the first unit (underlined), which is also the main element of the hyperTheme. Although the hyperTheme does link to the macroTheme, and the topic of the previous paragraph through the Rheme of the first unit, this is slightly obscured as it is preceded by a heavy, marked Theme. This Theme is presumably chosen in order to give the reader perspective on the Romantic Period in relation to other periods and previous chapters in the book the text is taken from, but it may also reduce the perceived cohesive effect of the sentence in the present context.

The Themes in the following three units (lines 26-31) link back to the hyperTheme, showing a strand of TP with derived Themes, although the link between T26, *Robert Burns*, and the hyperTheme must be inferred from context. The rest of the paragraph shows short strings, or rather couples, of simple linear progression between Units 26-27, and U28-29, where the Theme of U29 is signaled as referring back to R28 by the use of the conjunctive adjunct *thus*, and further supported by the opposition between *learning* in R28 and *simple and uneducated people* in T29. Notably, T29 can also be seen as linked to R25 through *common or lowly life*.

- 3.27 [T22 – R22, T23 (R22) – R23]_{HT}, T24 (R23, hT) – R24, T25 (=T24, hT) – R25, T26 (hT) – R26, T27 (R26) – R27, T28 – R28, T29 (R28/R25) – R29, T30 – R30.

The fifth paragraph (lines 35 – 41) has a hyperTheme (example 3.28) which refers back to the previous paragraph through its Theme, and introduces the topic of the paragraph in the Rheme:

- 3.28 **This strong belief in the simple life and the goodness of nature**_{T31} came at a time of great change in Britain. (Text 1, lines 35-6)

This links the two paragraphs together and makes the transition between the paragraphs and the change in topic softer. The second unit places a time reference and a date in Theme position, *From the 1830s*, which can be seen as linked to the macro Theme. This link is problematic, however, as the dates of the Romantic period have not yet been stated in the text (the time of the epoch and the dates of key events of the period are listed at the end of the text) and the identification of the date as referring to the Industrial Revolution and the Romantic Period would demand some prior knowledge or must be inferred from the date of the publication of *Lyrical Ballads* in line 14. If we accept this date as inferable from context for the time being, the paragraph can be accepted as following (more or less) a pattern of simple linear progression, granted that we accept converses and words in the same semantic fields or

conceptual areas as linked. This would demand that we see *woods and fields* in R32 as linked to *The countryside* in T33, and that we make inferences between *railway* in R32 and the message of U35 as linking to *the beginning of the Industrial Revolution*.

In the sixth paragraph (lines 42-50), the hyperTheme is found in the first T-unit (example 3.29), and can be focused around the “core” of the Rheme (underlined):

- 3.29 **The political revolutions in America and France**_{T36} stirred notions of individuality, freedom and the power of the imagination, at least in the first years. (Text 1, lines 42-3)

The paragraph does not immediately show a clear TP, but the Themes all refer to the previous context and can be seen as having a simple linear progression, given that a few inferences and logical assumptions are made. T37 clearly refers to the hyperTheme through the use of the adverb *politically* in Theme position. *Lord Byron* in T39 is inferable as linked to *the Romantic writers* in R38. And T40, *in true character*, can be assumed to be linked to the listing of Lord Byron’s characteristics in R39. *Pragmatic Britain* in T42 may be seen as a converse to the hT and *Revolutionary tendencies* in T41. Resulting in the following pattern of progression:

- 3.30 [T36 – R36]ht, T37 (hT) – R37, T38 (R37) – R38, T39 (T38/37) – R39, T40 (R39) – R40, T41 (hT, R36) – R41, T42 (hT/R41) – R42, T43 (R42) – R43.

Although the TP may not be obvious, Themes are clearly not chosen at random and do contribute to the coherence of the paragraph. It should be noted, however, that this seems largely to be a result of semantic relations and a reader’s trust in information structure, that is, that we would expect the Theme to be some form of Given information, and therefore stretch our minds in order to make a connection between the clause at hand and what has gone before.

The seventh paragraph (lines 52-5) is quite short; it only consists of two sentences and three units. The hyperTheme (example 3.31.) links to the previous paragraph, i.e. to U43, as it introduces the women’s rights movement which is connected to voting rights. This link may, however, be vague, depending on the reader’s prior knowledge and familiarity with the suffrage movement. Ideally, however, this should be part of upper secondary students’ general knowledge. The hyperTheme also links to the macro Theme by referring to *this period* (underlined in example 3.31).

- 3.31 **It**_{T44} can be said that the women’s rights movement was born in this period.

The paragraph unit follows a pattern of simple linear progression, where the Theme of U45 links to the Rheme of the hyperTheme, R44, and T46 links to R45.

The eighth paragraph (lines 56-60) is also very short, and it too only consists of three units, U47-49. The paragraph contains a somewhat strange construction, U47, which makes it difficult to identify the Theme of the Unit as well as the hyperTheme of the paragraph (see example 3.5 in chapter 3.1, p.35). It nevertheless seems that the main element of the hyperTheme is the Theme of the Unit, i.e. everything before the colon in U47:

- 3.32 **And to return to the idea that it is difficult to pin a label to a period: while the prototype Romantic poet was pouring out his soul** ^{T47}, Jane Austen was writing her emotionally contained and acutely observant novels of human manners. (Text 1, lines 56-60)

The hyperTheme also refers back to the first paragraph of the text, signaling that the text is now being rounded off. The two following units both refer back to the hyperTheme, although only U51 does this through its Theme: *this literary revival*. The theme in U49 consists of the circumstantial element *to a great extent*, which comments on the message that is to follow rather than refer or link to anything in the preceding context. However, the subject in the unit, namely *it*, follows immediately after the Theme and links to the hyperTheme. It seems farfetched to claim that the progression or link between two or three units shows a *pattern*, but the paragraph nevertheless exhibits a progression, though it may not qualify as a pattern, of derived themes between U47 and U48.

In the ninth paragraph (lines 61-5), the first Theme, T50 *Romanticism in America*, is also the hyperTheme, and links to the preceding Rheme (R49) and hence the previous paragraph. The paragraph only contains two additional Themes, both of which refer back to the first Theme directly, which provides a very short example of a TP with continuous Themes.

In the tenth paragraph (lines 66-72) the hyperTheme refers back to paragraph four in its Theme and to the preceding paragraph through its Rheme:

- 3.33 **Its preference for the common man and its belief in the value of the individual** ^{T53} went well together with the American form of democracy. (Text 1, lines 66-7)

Because there is a lack of proximity between the referent of T53 (i.e. paragraph 4), the reference is not immediately clear and the TP appears to have a gap. The Theme of the hyperTheme also refers back to T50 in the hyperTheme of the previous paragraph, by the use of cohesion, as *its* in T56 seems to substitute *Romanticism* in T50. As mentioned in chapter 3.3, it is not necessarily obvious what *its* in T56 refers to, as substitution and references across paragraphs can be difficult to identify, as reference and substitution usually rely on proximity to avoid ambiguity. In the two following units, however, reference is used more successfully: T54 (*this*) refers to

the hyperTheme and T55 (*it*) refers to R54. The final Theme, T56 picks up from R55. This gives the paragraph a pattern of mostly linear progression:

3.34 T53 (T50) – R53, T54 (hT) – R54, T55 (R54) – R55, T56 (R55) – R56.

The eleventh and final paragraph (lines 73-6) is introduced by a unit which appears to be a hyperTheme (example 3.35), but does not predict the following units and is not elaborated upon by the subsequent units either. This makes the whole paragraph seem a bit out of place and seems that the Theme of the unit must be taken as the hyperTheme, if the hyperTheme is to fulfill its function.

3.35 **Romanticism**_{T57} became strong in Norway, especially in paintings and national feeling.
(Text 1, line 73)

Regardless of whether we accept the T57 as the hyperTheme or not, it has the cohesive function of referring back to the macro Theme, which reinstates the main topic of the text. The following units have predicated Themes, where *period* in T58 and *movement* in T59 refer back to *Romanticism* in T57, giving the paragraph a TP of continuous Themes.

3.6 Results of the Theme Analysis

The analysis showed that neither of the texts follow one pattern of TP exclusively, and illustrates how Theme structure and patterns of TP can operate on several levels: between macro Themes and hyperThemes, between hyperThemes and Themes, and between Themes in T-units.

3.6.1 Macro Themes, hyperThemes and Global Coherence

Observing the hyperThemes and macro Themes of each text showed that all the hyperThemes in Text 2 link to the macro Themes, and this is done through the Theme of the T-units that function as hyperThemes, which gives an impression of global coherence. In Text 1 eight of the eleven hyperThemes link to the macroTheme, but the links are not always immediately clear (see chapter 3.3), which gives an impression of a less coherent, although not necessarily incoherent, text. Furthermore, it was noted that some of the hyperThemes did not successfully relate to previous paragraphs/the macro Theme or what would follow in the given paragraph.

Text 1 did not always choose a hyperTheme, or topic sentence, which predicted the paragraph, as seen in paragraph 11 (lines 73-6), and the hyperThemes' reference to the preceding context

was not always so easily identified, as in paragraphs 4 (lines 24-34) and 10 (lines 66-72). Text 2, on the other hand, made use of hyperThemes that predicted the following text and made links to the previous context easily identifiable, and thus guides the reader smoothly from sub-topic to sub-topic. The analysis also showed that both texts introduced sub-topics within paragraphs, typically initiating a new type, or strand, of TP.

In her study of Thematic Progression, Anne McCabe (2004:219) notes that she found several Themes in her analysis that could not be considered to be part of any progression pattern, but carried out other functions, such as summing up a whole section or referring to the whole of another clause. In both texts, there were Themes that served these functions, though they were not necessarily operating outside the pattern of progression. In text 2, the final Theme of the first section (Text 2, lines 23-5) falls outside the progression pattern by referring to the macro Theme, but at the same time adds to the perception of a coherent structure by making this reference, and by introducing a Rheme which sums up the section of the text, this can be compared to the text's Information structure and the idea of macro News and hyperNews (see chapter 4.5). In Text 1, the first Theme in paragraph 8 (lines 56-60) serves the function of summing up and rounding off the text, at the same time as the Theme is part of the progression pattern (though it may be clearly visible). But the cohesive function is weakened as this is not the final paragraph of the text. The texts also make use of Themes that refer to previous units, as seen in examples 3.6 and 3.7. In other words, Themes that are not directly part of a text's pattern of thematic progression may still have an equally important function within the thematic structure of a text.

3.6.2 Thematic Progression, Genre and Structure

In the first step of his argument, Fries (1981: 4) proposes that Thematic progression correlates with the structure of the text and that Thematic Progression is genre sensitive (see chapter 2.5.3). On the level of the units, however, both texts show alternations and gaps in their patterns of progression. McCabe (2004) observed a similar tendency in her text analysis, and notes that there may be gaps in the development of a text: "a Theme of one clause may be chained to the Rheme of a non-contiguous previous clause (gapped simple linear) or to a Theme of a non-contiguous previous clause (gapped constant Theme)" (218). She decided not to count gaps of three clauses in the TP, as it seemed such gaps were not optimal for processing information (ibid). Looking at Text 1 paragraph by paragraph, sometimes shows that the text quite frequently has gaps in its TP (see examples 3.27 and 3.30). Text 1 consists of many rather short paragraphs,

and the many shifts in patterns of TP seem a bit exaggerated and can make the text come across as less orderly and may not be optimal for processing information. Nevertheless, when looking at the text at a whole, rather than paragraph by paragraph, it becomes clear that the text mainly makes use of simple linear progression, which coincides with Fries (1981: 8-9) suggestion that each sentence should, ideally, follow logically from what has gone before in expository prose.

Text 2, like Text 1, makes use of several patterns of TP, but mainly alternates between that of derived Themes (which seems to correspond well with the topic + elaboration rhetorical structure) and simple linear progression. The text only has short gaps in its patterns of progression and the alternations in the pattern follows longer intervals, which makes the text come across as highly cohesive and harmonious.

It seems fair to assume that occasional gaps and alternations between types of TP can at times be necessary and may be a resource for creating variation in a text at the same time as it makes the patterns of progression and elaboration recognizable to the reader. Indeed, it can seem somewhat unnatural for a text to follow any of the three TPs suggested above exclusively throughout longer stretches of text without any interference or shifts, as this could make the text overly stylized and thus potentially tedious and less than coherent. Nevertheless, as McCabe (2004) noted it is not optimal for a text to have larger gaps in its TP, and it is evidently beneficial for a text to follow a certain pattern of progression. This relates to the first step in Fries's (1981) argument, and the use of simple linear Thematic Progression and Derived Themes as seen in the two texts correlates with the genre of expository texts (see chapter 2.5.3).

The clear TP on the text, paragraph and unit level in Text 2 makes the text come across as highly coherent and structured, which again coincides with Fries's (1981) first argument that TP correlates with the structure of a text. This argument can also explain how it is that Text 1 may not be obvious to a reader and even lacking in structure due to the lack of a clear TP, especially a higher order TP (see chapter 3.3), and the frequent gaps and alternations in the pattern of progression, and thus come across as less than completely coherent in terms of Fries's (2004) third factor (see chapter 1.2.3).

3.6.3 Thematic Content and the Development of the Texts

Fries's (1981) second argument, that Thematic content correlates with the method of development of a text, can be related to how the interpretation of the Theme structure in the two texts sometimes demanded the acceptance of linked entities to include, as proposed by

Fries (1981:8-9), entities within the same semantic field, as seen in the fourth paragraph of the second section of Text 2, lines 66-76; and paragraphs 1 and 2 in Text 1, lines 1-15.

It then follows that relations between Themes must sometimes be extended to include several aspects of cohesion and semantic relations. From this it also follows that it is not always obvious whether texture is the result of Theme structure, Information structure or cohesion.

Indeed we must, as Fries (2004) suggests see cohesive devices, such as the different texture imposing systems, as interlinked and codependent phenomena.

4 Information Analysis

4.1 Introduction

As discussed in the previous chapter, Information structure and Theme structure are two systems that tend to correlate:

“[T]here seems to be a general correlation between rhematic status and (more specifically, last position in the clause) and New information. At the other end of the clause, most Themes are presented as given information, and often contain presuming reference. It would be wrong, however, to assume that the correlations between these concepts are perfect.” (Fries 2002: 123)

As quoted in Fries 2002, this unmarked correlation between the clause and the information unit was noted by Halliday and Chafe (*ibid*). Due to this correlation between the clause and the information unit, the following analysis will take the previous analysis of the thematic structure in the two texts as its starting point, and focus on the sequencing of information within and between the T-units and paragraphs in the text. The attention of the analysis will primarily be on the information located within the Theme of the T-units in order to decide whether the information units and structure in general is marked or unmarked in the two texts. This is because the first part, or Theme, is the offset of a unit and thus the first thing the reader looks at when trying to relate information to context or prior/common knowledge. What appears as part of the Rheme in a T-unit is, however, equally important when analyzing information structure because New information typically occurs towards the end of a unit, and dictates how we perceive the beginning of the following unit(s). In the interest of getting an overview of the Information Structure of the two texts, however, the analysis will primarily focus on the information value in Themes in accordance with the definitions set forth by Prince (1981), as presented in chapter 2.6.

Halliday and Matthiessen (2004: 93) point out that there is a close semantic relationship between information structure and Theme structure which is reflected in the unmarked relationship between the two, i.e. when Theme falls within the Given and New falls within the Rheme. The markedness of the texts' information structure can partly be seen from the types of Thematic Progression chosen in the texts, as there is a correlation between the Thematic Progression, i.e. patterning of Theme structure based on the textual and situational environment, and the Information Structure (cf. Daneš 107-109). The main task will thus be to identify types of New and Given information in the texts. Nevertheless, because Information and Theme do not operate on the same level, but on the levels of clause (T-unit) and information unit respectively

(cf. Halliday and Matthiessen 2004: 89), it can be problematic to use a Theme analysis as a starting point. This can be seen in line 43 of Text 1, where the Theme is the adverb *politically*, and in line 60 of Text 2, where the Theme is *A quarter-century* later. Both themes are marked and though such adjuncts can help decide what type of Given or New a unit has in its “offset”, these Themes carry very little information value on their own. In such cases, therefore, the Subject will also be regarded as belonging to the first part of the information unit.

The Theme analysis put great focus on Macro Themes and hyperThemes, which, as seen in the Theme analysis, have the very important cohesive function of sequencing text in terms of Thematic Progression and Theme structure. Furthermore, it was pointed out that hyperThemes, have an important function not only of predicting the following text, but also of relating it to the main topic of the text and what has gone before, and is thus linked to the information structure in a text. Martin and Rose (2007) point out that Theme structure and information structure together are part of the Method of Development in a text, and that the two systems can be seen as parallel and working in layers (cf. Martin and Rose 2007: ch. 6.4). In their analysis, Martin and Rose operate with the terms macro News and hyperNews, and argue that:

While hyperThemes predict what each phase of discourse will be about, new information accumulates in each clause as the phase unfolds. In written texts in particular, this accumulation of new information is often distilled in a final sentence, that thus functions as a **hyperNew** to the phase. HyperThemes tell us where we’re going in a phase; hyperNews tell us where we’ve been. (Martin and Rose 2007: 195)

It thereby follows that Information Structure and Theme Structure work together to form the structure of a text, and that the hyperThemes and hyperNews (together with macroThemes and macroNews, which distill hyperNews) can be part of genre specific structures.

In their analysis Martin and Rose look at a narrative text, which has the structure of orientation ^ record of events ^ reorientation (2007:201). Themes and information can also help form a structure that may correlate with that of an expository text:

Topic ^ Elaboration ^ Conclusion/Recap. Ideally, much like a scholarly text, an expository text should allow the reader to skim through the information only focusing on the first and last section of the text, or even the topic and conclusion/recap in a paragraph or chapter, i.e. the hyperTheme and hyperNew, in order to get the gist of the text. The Information Structure and types of Given and New in macroThemes and especially hyperThemes will therefore be given attention.

4.2 The Analysis

The main focus of this analysis will be to look at the information offered in T-unit Themes and hyperThemes, and to see if the texts have made use of hyperNews in each paragraph in order to build structure and coherence.

Information will be analyzed based on Prince's (1981) categories of Assumed Familiarity (see 2.6). Any information which is not predictable or recoverable on the basis of the text at hand will be treated as New information. This is to say that any part of a unit which does not convey a message or concept dealt with earlier in the given text or can be assumed to be inferable from context will be labeled as Brand-New. Entities which can be considered to be familiar through general (or sometimes prior) knowledge, such as names of countries etc. (see 2.6.4), will be analyzed as Unused. Based on this, the following sentence from Text 1 will therefore be labeled as consisting only of Brand-New:

4.1 | Too much faith in literary labels can be unhelpful, | BRAND-NEW | leading to rapid conclusions
and rigid categories | BRAND-NEW. (Text 1, lines 1-2)

This sentence may be seen as Inferrable via logical reasoning or as Unused, as a reader will of course be familiar with the concept of literary labels, and logic dictates that too much faith in anything can be unhelpful. Nevertheless, this analysis will not assume that the reader understands any part of this sentence as recoverable or predictable from context and therefore labels it as Brand-New.

The analysis will consider anything that has been mentioned earlier in the text as Evoked. This also includes Rephrases and paraphrases, lexical cohesion and anaphoric reference and substitution. The boundaries between what is Evoked and Inferrable, or even Inferrable or New, can at times be fuzzy. Prince notes that the nature of an entity's assumed familiarity depends on the addressee's amount of prior knowledge, and that one person's Unused may be another person's Inferrable (cf. Prince 1981: 252). Furthermore, the nature of the familiarity also depends on saliency as information that is already introduced may not be in the addressee's consciousness if the entities are not in reasonable proximity. In such cases, the type of familiarity will be identified based upon the assumed mental effort it would require to recognize the familiarity of the information in question. As long as recognizing something as Given does not require considerable mental effort, it is considered Evoked. If the link between a Theme and earlier information is not immediately obvious, e.g. through lack of proximity, non-obvious paraphrases, or need for logical assumption, it is labeled Inferrable. Themes where recognizing

information requires greater mental effort, e.g. if there are no previously inferred or evoked elements present, will be labeled as New or Inferrable.

Determining the type of assumed familiarity in an information unit can at times be problematic, as seen in example 4.2, where there is what Thompson (2004: 162) calls interpolation in the Theme.

- 4.2 **Francis Jeffrey, the foremost conservative review of the day** BRAND-NEW, connected “the revolution in our literature” with “the agitations of the French Revolution, and the discussions as well as the hopes and terrors to which it gave occasion.”
(Text 2, lines 43-5)

The first part of the Theme, *Francis Jeffrey*, is Brand-New, but what follows (underlined) in the interpolation may be seen as anchored, because reviewers have been mentioned in the preceding context. The first part of the Theme is, however, assumed to be taken as Brand-New because the interpolation makes the New information more accessible, but not familiar, and the unit is therefore analyzed as Brand-New. In cases such as this, it would perhaps be desirable to give a Theme more than one label, as Prince (1981) sometimes chooses to do in her analysis. This analysis, however, will attempt to reveal tendencies in the choice of types of assumed familiarity in the two texts and the cohesive effect this may have, and therefore only allows the use of one label for each Theme. It should still be kept in mind that the choice of categories or degrees of familiarity can be discussed, and that this choice is only made to reveal general tendencies in the two texts.

The labels and categorizations of assumed familiarity defined may be debated – the definitions put forth here serve as instruments to gain an impression of how accessible (in terms of mental effort) the information is to the reader through degrees of familiarity and a means to get an overview of the types of assumed familiarity placed in Theme position. Analyses of the Information structure in Texts 1 and 2 are found in Appendices III and IV respectively.

4.3 Information in Text 1

As discussed in the Theme analysis of Text 1, there is a lack of consistency in the patterns of TP within the text's paragraphs, which demands that the text must be looked at more closely, paragraph by paragraph, in order to assess the information structure.

The first paragraph (lines 1-5) in the text and half of the second paragraph contain only New information. This can make the first part of the text somewhat difficult to follow, but text must, as Halliday and Matthiessen (2004: 89) point out, start somewhere and it does not necessarily indicate an abnormal information structure. Furthermore, as was noted in the Theme analysis, the units are related to each other lexically, which makes the New information easier to process. However, as was also noted in the Theme analysis, the pattern of progression is "marked" as this lexical relation is found within the Rhemes, rather than the Themes, of the superseding units, which means that the information structure is marked.

The second paragraph (lines 6-16) also places much New information in Theme as well as Rheme position. Nevertheless, Themes do not come across as entirely unfamiliar and the structure does not appear particularly marked as the text makes use of Unused (see line 11, *In Britain*) and Anchored News in Theme position. The text's use of Anchored Brand-News in Theme can be seen in example 4.3., where *The Romantic writers* is Anchored in *Romantic*; and example 4.4., where *The publication of their [Wordsworth and Coleridge] volume of poetry, Lyrical Ballads* is Anchored in *their*. The use of the conjunction *whereas* in example 4.3 (underlined) has a cohesive effect, though these entities carry very little information value, and make the Information value in the Theme seem less marked.

- 4.3 **We**_{EVOKED} can contrast the urbane eighteenth century with the more emotional writing that has been classified as Romantic. Whereas the eighteenth century man_{BRAND-NEW} saw himself in relation to other men, and then chiefly in a town, the Romantic writer_{EVOKED} sees himself as alone with nature, preferably in a natural setting of some wilderness, with a waterfall or steep crags. (Text 1, lines 7-11)
- 4.4 **Wordsworth's poems**_{ANCHORED} were more concerned with the local and earthbound **while Coleridge**_{EVOKED} wrote about the mystical and fantastic. **The publication of their volume of poetry *Lyrical Ballads***_{ANCHORED} in 1798 is by many pinpointed as the date which marks the beginning of the Romantic movement (Text 1, lines 13-16)

The notion of a less marked information structure is supported by the use of Given elements in the first few lines of the paragraph; in lines 6-7 we find the general *we*, which can be taken as Unused and later Evoked information, and in line 14, we find an Evoked element [*while*] *Coleridge*. The structure is technically marked, but the paragraph still comes across as acceptable.

The text's third paragraph (lines 17-25) shows a pattern of simple linear TP, which indicates an unmarked information structure. The nature of the information structure in this paragraph, however, depends on the interpretation of the information. As was noted in the Theme analysis, the information provided in Theme position may not come across as clearly linked to the preceding text/information to all readers, and information may therefore not be immediately inferable. For example, the second unit is introduced by the Theme *Sensitive people*, which is linked to the information in the previous Rheme about *sensibility* (see example 4.5), and can therefore be interpreted as Inferable via reasoning and lexical relation. In line 23, however, the Theme, *Pantheism*, could be categorized as Unused, but might be perceived as Brand-New by less experienced readers who have never heard the term before, although it should be Inferable from context (see example 4.6).

4.5 **Romantics** EVOKED believed in emotion and sensibility. **Sensitive people** INFERRABLE hung harps in trees to be played upon by the winds, so they could hear the music of Nature. (Text 1, lines 17-18)

4.6 **Shelley** EVOKED wrote of the spirit of Romanticism, the prophetic voice open to the harmonies of the universal spirit. **Pantheism** INFERRABLE was one of the ideologies, **the idea** INFERRABLE that godliness was to be found in all living things. (Text 1, lines 22-4)

In lines 18-20 there is an anticipatory *it* and a copular verb (see example 4.7).

The anticipatory *it* does not refer to anything familiar (i.e. Inferable or Evoked from what has gone before), and the Object that it is “anticipating” provides New (Anchored) information (i.e. *that Nature was stern but essentially good (...)*). Thus *it* could be considered New.

However, the placement of *it* in Theme position does arouse a sense of “givenness”, and as pointed out by Peter Collins (1991) “in clefts the theme/new combination is unmarked: the construction creates, through predication, a local structure – the superordinate clause – in which information focus is in its unmarked place, at the end” (84). It does not seem correct to label *it*-clauses as Evoked or Inferable simply because they are unmarked, and these are therefore simply analyzed as unmarked.

4.7 **Sensitive people** INFERRABLE hung harps in trees to be played upon by the winds, so they could hear the music of Nature. **It** UNMARKED was believed that Nature was stern but essentially good, touching deep strings in the soul of the artist, enabling him to speak for all mankind. (Text 1, lines 17-20)

The Information structure may not be apparent to all readers, but because most of the Themes can be interpreted as carrying Given, or at least Anchored, information, the paragraph generally seems to have an unmarked structure.

The fourth paragraph was analyzed as having an occasional simple linear progression, and as having Themes that tended to link to the hyperTheme, but seemed to lack a clear TP (chapter 3.5). The paragraph starts with a unit consisting only of Brand-News, followed by three units

consisting of textually Evoked Givens. In line 29 a unit is introduced by *Robert Burns*.

It is inferable from context that Robert Burns was a poet, which supports the thematic structure, but it does not follow that he is familiar to the reader. *Robert Burns* is therefore either Brand-New or Unused, depending on the reader's amount of prior knowledge. Because the text is intended for Norwegian upper secondary students, it cannot be assumed that the target reader would be familiar with Robert Burns, and this is therefore analyzed as Brand-New. The following unit (example 4.8) can be seen as Evoked (it must be assumed that the reader can interpret the Scots language as corresponding to dialect).

- 4.8 **Robert Burns** BRAND-NEW anticipated the Romantic Movement with his use of the Scots language. **This use of dialect** EVOKED₂ was in many ways regarded as something exotic. (Text 1, lines 29-31)

In lines 31-2, see example 4.9 below, we find an it-cleft where *it* anticipates Brand-New information, as opposed to in example 4.7, where the referent was Anchored, which, arguably, weakens the sense of “givenness”. The unit is nevertheless analyzed as unmarked, as the information focus is located towards the end of the unit (Collins 1991: 84).

The information unit in lines 32-4 is introduced by the conjunctive *thus*, which links the unit to prior information, and then provides information which can be inferred from context (though it may also be seen as Brand-New as the link between *simple and uneducated people* in lines 32-33 and *common and lowly life* in 29 is not obvious). The final unit offers Brand-New information in Theme position. This means that though there are a few marked information units in the paragraph, it largely comes across as unmarked.

- 4.9 **It** UNMARKED WAS not learning that made a man open to the creative impulses, but the intensity of his emotions. (Text 1, lines 31-2)

The fifth paragraph's (lines 37-44) first unit (example 4.10.) refers to what has been stated in the two previous paragraphs, and must therefore be Given. Although the entity does not refer to specific information units, it is analyzed as textually Evoked, since it would not require the reader to make heavy inferences.

- 4.10 **This strong belief in the simple life and the goodness of nature** EVOKED came at a time of great change in Britain. (Text 1, lines 36-7)

The following unit begins with a time reference (example 4.11), which can be counted as a type of Given, because it can be inferred that the date refers to the time of the Romantic Period in Britain, e.g. by making an inference between 1830s and the publication of *Lyrical Ballads in 1798* (lines 14-15) or through contrast between the *eighteenth century man* (lines 8-9) and *the Romantic writer* (9-10). Nevertheless, the Theme is deemed Brand-New, as there is no timeline or dates provided

for the epoch until the end of the text and the inference might have to be made cataphorically across several paragraphs.

- 4.11 **From the 1830s** INFERRABLE the railways, were cutting great swathes through woods and fields, scaring both men and horses. **The countryside** EVOKED was transformed in the interest of big landowners (...) (text 1, lines 37-9)

In the next unit (lines 39-41), the Theme is regarded as Evoked because *The countryside* can be seen as a superordinate term for *woods and fields* in the Rheme of the previous unit (underlined in example 4.11.). The Theme in line 39, *the beginning of the Industrial Revolution*, is Unused as it, though new in context, can be assumed to be familiar to the reader. It can, however, also be seen as Inferrable from the context based on assumed general knowledge. The final unit consists exclusively of Brand-New information. This paragraph has been analyzed as exhibiting an unmarked information structure, but it should be noted that some readers may still see the paragraph as marked.

The sixth paragraph (lines 45-54) places Given, as well as New, information in Theme position, and it is sometimes difficult to determine whether entities are New or Given. In line 48, the Theme is marked, but if we include the Subject, the information can be seen as Anchored in *he* (i.e. Lord Byron), or even Evoked as Adjuncts carry little information value. Furthermore, as noted in the Theme analysis (see pp. 36-7), the adjunct may be seen as referring to the previous unit, adding to the notion of givenness (see example 4.12)

- 4.12 **Lord Byron** BRAND-NEW can be said to represent the true romantic hero, adventurous and fearless with a dark and restless soul. **In true character** *he* EVOKED lost his life fighting for the Greek independence. (Text 1; lines 47-9)

In line 51, *the Reform Act of 1832* is Brand-New, as it has never been mentioned before, but it still links to the information in the Rheme of the previous unit (*electoral reform*) and could thus be analyzed as Inferrable. This paragraph contains as many unmarked units as marked ones; consequently there is no clear information structure in this paragraph.

The seventh paragraph only contains three units, all of which are technically New, but still come across as rather unmarked; The first information unit involves an it-clause with a copular verb, where the anticipatory it refers to Brand-New information, but as discussed above, it is still counted as unmarked. The following two units also have News in Theme position, but these News are Anchored in the information of the preceding units, and therefore come across as less marked.

The eighth paragraph (lines 59-63) makes an effort to refer back to the first two paragraphs of the text (underlined and bold in example 4.13.), and in this sense it starts with an Evoked Given in Theme position. But because there are seven paragraphs between when the information (or idea) is first introduced and when it is repeated, the notion of Givenness is weaker than if the information had occurred, or been repeated, in proximity. The second part of the Theme is Inferrable (bold in example 4.13.), and the second and third Themes (lines 60-1; 61-2), when including the Subject *it* in the second Theme, are Evoked from context.

- 4.13 **And to return to the idea that it is difficult to pin a label to a period: while the prototype Romantic poet was pouring out his soul** INFERRABLE, Jane Austen was writing her emotionally contained and acutely observant novels of human manners. (Text 1, lines 58-60)

The ninth paragraph (lines 64-68) only contains three units, all of which are Evoked, thus making the paragraph unmarked.

The first Theme of the tenth paragraph (lines 69-75) is Brand-New Anchored due to the use of reference to refer back to the first Theme in the previous paragraph (line 64).

Notably, as discussed in the Theme analysis (see chapter 3.5), the use of cohesion across paragraphs has a weaker cohesive effect than within the same paragraphs as cohesion is dependent on proximity. Furthermore, the introduction of a new paragraph signals a change of topic or the introduction of a new sub-topic, which makes the reference unexpected and the relation difficult to locate. The remaining Themes are all Evoked and the structure of the paragraph is thus unmarked.

In the final paragraph (lines 76-79) there are three T-units, and all the Themes are Evoked.

Overall, the information structure is largely unmarked. It should, however, be noted that the familiarity is not always easily perceived without relying on reasoning, rather than direct observation.

4.4 Information in text 2

Text 2 showed a consistent and clear TP (see chapters 3.4 and 3.6.). On the basis of this, it can be expected that the information structure will be unmarked as the patterns of Thematic Progression presented by Daneš' (1974) presuppose that the Theme is related to a previous Theme or Rheme.

As previously mentioned, Text 2 consists of two sections, whereof the first consists of two paragraphs (lines 1-9). In the first paragraph, the very first Theme is Evoked, as it refers back to the headline of the text. The rest of the paragraph has placed Brand-News in both Theme and Rheme position. As discussed in 4.3., although the structure is marked, this can be expected from the first paragraph of a text as discourse must begin somewhere, and does not necessarily entail incoherence.

The second paragraph (lines 10-25) picks up from the information introduced in the first paragraph, and largely uses Given (Evoked and Inferrable) in Theme position.

The first Unit (example 4.14.) begins by introducing New information and makes use of an Adjunct in Theme position, and is thus marked in terms of both theme and information. However, the markedness is weakened as the information is Anchored in *the six poets* (underlined). The markedness is further weakened as *Nowadays* contrasts with what was said in the previous paragraph (see 3.2, p. 36 and 3.4, p 41.), thus grounding the information, i.e. "relating new information to existing one" (Zor 2009: 15; cf. Givón 1995b)

- 4.14 **Nowadays, although the six poets remain, by most measures of canonicity, the principal canonical figures,** we recognize a greater range of accomplishments (Text 2, lines 10-11)

In lines 11-12, the text has an information heavy interpolated Theme (example 4.15.) consisting of Anchored Brand-New. Because the information is Anchored, it helps introduce the unfamiliar.

- 4.15 **In 1798, the year of Wordsworth and Coleridge's first *Lyrical Ballads*,** neither of the authors had much of a reputation; (Text 2, lines 10-12)

Except for the Theme in line 23, *Felicia Hemans and Letitia Landon*, which is Brand-New (or Unused if the addressee is familiar with these writers), the remaining units contain Evoked elements in Theme position. The overall structure of the paragraph is thus taken to be unmarked.

In the second section of the text (from line 27), the first paragraph (lines 28-34), which can be considered a macro Theme, introduces much Brand-New information and places many of these

News in Theme position. The first Theme can either be seen as Inferrable or Evoked; we know from what we have read and from the timeline at the beginning of the chapter that there were *writers working in the period 1785-1830*, and that this is the Romantic Period in Britain – the Theme can therefore be seen as Evoked and was marked as such in the analysis. In the original text, however, it may have been taken as Inferrable as the date of the Romantic Period occurs several pages earlier in the text. The following unit also begins with an Evoked Given, before the third T-unit introduces all Brand-New information.

The following paragraphs generally places Given in Theme position. When New information is placed in Theme position, especially when it is part of a hyperTheme, it is mostly Anchored and/or accompanied by linguistic markers (such as interpolation in Theme) which help identify or introduce the unfamiliar information. This can be seen in example 4.16, which places Brand New in Theme position, but adds information through interpolation, which makes the New information seem more accessible to the reader. In the example, the accessibility is increased by placing something familiar in the interpolation, *review of the day*, which is relatable to the previous paragraph's mention of contemporary reviewers (from line 43 and onward).

- 4.16 **Francis Jeffrey, the foremost conservative review of the day** BRAND-NEW, connected “the revolution in our literature” with “the agitations of the French Revolution, and the discussions as well as the hopes and terrors to which it gave occasion.” (Text 2, lines 42-5)

In lines 39-41, seen in example 4.17, the Theme is Anchored through cataphora; *his* in the Theme refers cataphorically to *Shelley*.

- 4.17 **In his “Defence of Poetry”** Shelley BRAND-NEW ANCHORED claimed that the literature of the age “has arisen as it were from a new birth,” and that “an electric life burns” within the words of its best writers, “less their spirit than the spirit of the age.” (Text 1, lines 39-41)

The cataphoric reference is accepted as an Anchor because *Shelley* is Textually Evoked earlier in the text and immediately follows the Theme (in fact it would be included in the Theme if the analysis accepted Subjects as obligatory in Themes).

As can be seen in the analysis (Appendix IV), the text does occasionally place New information in Theme position, which is a marked choice. Nevertheless, the use of Anchored and interpolated Themes has a cohesive effect, and the text does not come across as very marked as the text mostly places Given in Theme position.

Text 2 mostly makes use of Inferrable and Evoked elements in theme position, which makes the text come across as generally unmarked. The use of Evoked elements in Theme position is usually done overtly, as seen in the second paragraph (lines 10-25), but the Inferrable elements,

on the other hand, are not necessarily accessible to all, as this text demands advanced reading skills and a broader vocabulary and a greater amount of knowledge than Text 1.

This is demonstrated in example 4.18, where the second Theme has been analyzed as Inferrable on the basis that it is assumed that the reader of such a text will be able to recognize *the events in France* as Given through *the political transformations set in place in 1789* in lines 55-7, and that the reader will recognize the rest of the Theme as familiar based on the preceding sentence.

- 4.18 **Religious belief**_{EVOKED} predisposed many to view these convulsions as something more than local historical events and to cast them instead as harbingers of a new age in the history of *all* human beings. **Seeing the hand of God in the events in France and understanding those events as a fulfillment of prophecies of the coming millennium**_{INFERRABLE} came easily to figures such as Barbauld, Coleridge, Wollstonecraft and above all, Blake (...) (Text 2, lines 53-8)

This could be seen as Evoked by proficient readers who possess some prior-knowledge about the period, but is taken to be Inferrable here since the familiarity is not assumed to be immediately obvious. Notably, Inferrable Themes such as this could seem unfamiliar to less proficient readers and readers with a lower amount general knowledge or a smaller vocabulary (e.g. younger/lower level students) as the Theme demands logical inferences based upon details in the text be made.

Example 4.18 also shows that the text sometimes makes use of long Themes and compacts information, which is quite typical for this type of text (see chapter 3.2). This can open for adding cohesive devices such as inserting familiar elements or relating a Theme to something that has gone before, but it can also make the text heavier to read. Nevertheless, as the text is intended for proficient readers at university level, the text is recognized as cohesive. Furthermore, Text 2 generally places Evoked or Inferrable elements in Theme position, and reinforces (repeats) or places elements that are to be used/re-used in reasonable proximity to each other, thus making the overall structure unmarked.

4.5 HyperThemes and HyperNews

According to Martin and Rose (2007), hyperThemes should predict the following text, whereas the hyperNews sum up the information in the preceding text. This means that, ideally, hyperThemes should contain some New information, whereas hyperNews should contain mostly Given information.

An analysis of information value of the hyperThemes and hyperNews in the two texts can be found in Appendix V. The analysis also investigated whether the hyperNews successfully distill information from a paragraph, i.e. if they can be considered give a good “summary” of the information presented in the paragraph, and whether the hyperNews could be related to the hyperThemes. This final point was taken into account as it should ideally be possible for a reader to quickly skim through for the desired information in an expository text.

It was therefore taken into consideration whether the reader could get the gist of a paragraph by reading only the first and the last sentence, i.e. whether the combination of the hyperTheme and hyperNew more or less correctly imply the content of the paragraph.

The Theme analysis showed that of all the hyperThemes in Text 1, eight relate back to the macro Theme. It also showed that several of the hyperThemes were related to previous parts of the text, typically the preceding paragraph. This indicates that the text makes use of both Given and New information in the hyperThemes. In Text 2 all the hyperThemes related to the macro Theme(s) and the preceding paragraphs, indicating that it tended to place at least some Given information within the hyperThemes.

The analysis in Appendix V shows, as implied by the Theme analysis, that Text 1 places more New information in the hyperThemes than Given, and makes use of a marked information structure in half the hyperThemes, whereas Text 2 follows the unmarked information structure (except in paragraph 5) in the hyperThemes, placing Given elements before New ones.

Studying the hyperNews and the relation between hyperNews and hyperThemes in Text 1 supports the findings in the Theme analysis about the occasionally unfortunate paragraphing. This can be seen in the star marked paragraphs, where the paragraphs are considered too short to be analyzed into hyperThemes and hyperNews. It can be observed that these short paragraphs can be taken as relating to a preceding hyperTheme, or have hyperThemes that can be taken as predicting the contents of the following paragraph. Likewise, the hyperNews of a subsequent paragraph can be taken as distilling the information of both paragraphs, or the hyperNew in a short paragraph can be seen as distilling the information of preceding paragraph. Examples of this can be seen in paragraphs 1 and 2, paragraphs 6 and 7, and paragraphs 9 and 10.

It should also be mentioned that the structure of hyperThemes and hyperNews would have benefitted from rearranging the sequencing of information in said paragraphs.

Nevertheless, the hyperNews generally distill information from the paragraphs. It should also be mentioned here that the final paragraph’s hyperNew, though it does not distill information from the paragraph, can be taken as a conclusion of the text, and may thus be seen as a macro New.

Text 2 makes good use of hyperNews, and each hyperNew serves the function of distilling the New information in the given paragraph and relating it back to the topic, with the exception of the two paragraphs that are analyzed as macro Themes. Because these paragraphs are macro Themes, and thus serve to predict the development of the following sections of text, it is not surprising that the paragraphs seem to lack hyperNews, as the succeeding paragraphs are expected to develop the text further and elaborate on the given topic(s). Indeed, the hyperNew in paragraph 2 can be taken as macro New for the first section of the text, and in the second section (3-6), the final paragraph of the text can be taken as a macro New.

4.6 Results of the Information Analysis

It is sometimes difficult to decide whether something is Given or New, and indeed it seems that assumed familiarity is a matter of degree. This is partly solved by Prince's categorizations, but the differences between the types of Given and New are not always clear cut, and it can be difficult to apply the categories to authentic texts. The assumed familiarity of the Themes and hyperThemes in the text can be a matter of perception and opinion, depending on the reader and the reader's background, and are therefore discussable and should be taken with a pinch of salt. Nevertheless, the analysis serves its function of pointing out the general information structure in the two texts.

The analysis showed that although Text 1 did not have an expected, and perhaps not optimal, Theme Structure, the Information structure was unmarked. Furthermore, the study of the information structure in the hyperThemes and hyperNews, as well as the relation between them, shed light on what may be one of the reasons why this text seems to come across as less than coherent in some respects.

With regard to Text 2, the analysis demonstrated that the text made use of a well arranged and unmarked information structure, further supporting the notion of the text as highly cohesive. Nevertheless, it was also noted that the text comes across as considerably heavier than Text 2 due to interpolated Themes and occasionally information heavy Themes, and indeed sentences, which would make it less accessible to the less experienced reader. However, this does not interfere with the text's coherence as it operates within its appointed Field, Tenor and Mode, and most importantly is appropriate with respect to Tenor as the participants in the textual interaction are expected to be proficient readers.

From this it can be concluded that Text 1 can appear less than completely coherent, though not incoherent, in terms of the Structure building systems of Theme and Information, while Text 2 proves to be coherent in terms of both systems. Finally, the result of the analysis support the idea proposed by Daneš (1974) that there is a correlation between thematic progression and information structure.

5 Cohesive Harmony Analysis

5.1 Introduction

This analysis will examine some of the semantic relations between the entities in the two texts in relation to coherence based on Hasan's (1985) presentation of Cohesive Harmony.

In order to make the analysis manageable, 5 of the most prominent chains in each text have been selected for close analysis.

The analysis will keep to the definitions put forth by Hasan (1985) and attempt to apply these to the two expository texts. However, some decisions had to be made in the analysis concerning the definitions of semantic areas and the relation between tokens within a similarity chain (see 2.4). Hasan (1985) does not explicitly state if tokens within one similarity chain can be related through different types of sense relations, e.g. through both hyponymy and synonymy, at the same time, or how this would affect the nature of the chains and their cohesive effect.

It is made clear that tokens can be related through antonymy, but the opposition between entities in a text can be a matter of degree, that is, entities such as *heaven* and *hell* seem to be strongly related through antonymy, whereas the converse relation between *town* and *nature* (as seen in example 5.1 below) may not be as prominent. Moreover, it is not stated whether there need be a balanced proportion of tokens on each side of an opposite, or if they should follow a patterned alternation. Furthermore, the notion of semantic fields, or conceptual areas, and how strong the relation between tokens within a given semantic field is, may vary some from reader to reader and text to text. The delimitation of the conceptual area of each similarity chain and types of sense relations between the tokens within these chains will therefore be commented on in the analysis.

5.2 Lexical Chains in Text 1

In Text 1 similarity chains were most prominent, and chains within the following conceptual fields were selected:

- Romanticism
- Artists/Writers
- Nature and rural motifs
- Industry and urban motifs
- Revolution/Political motifs

See Appendix VI for full analysis.

5.2.1 Romanticism

There are several entities that refer to Romanticism, or the Romantic Period, in the text; however, these do not constitute an identity chain, as they are not related through co-reference because the items refer to different events and phenomena characterized as *Romantic*. At the same time, there are a few instances of co-reference, where for example, *the Romantic Period* is referred to as *it*, as in example 5.1 (underlined), which may or may not be included in the chain.

- 5.1 **Romanticism** became strong in Norway, especially in paintings and national feeling. **This is a period** that lasted for only a few decades in Britain, but it was part of a large [literary] **movement** which left a lasting and dramatic impact on ideas and form right up to our own time.
(Text 1, lines 71-3)

Furthermore, there are references to other literary periods and literary periods in general, which fall outside the field of the Romantic Period, but within the more general field of literary periods. This can be seen in examples 5.1 and 5.2, where there are uses of the superordinate terms *literary period* (5.2) and [*literary*] *movement* (5.1) and the hyponym *Neo-classism* (5.2).

- 5.2 Usually one cannot pinpoint a precise moment **when a new literary trend** starts.
 And yet we do say, at least after the **event**: “That was **Neo-classism**; Now we have **Romanticism**.” (Text 1, lines 4-7)

This means that one could choose to accept all tokens within the rather wide semantic field of “Literary Periods” or “Literature”, and include all tokens within this semantic field in the chain, or analyze these tokens as parts of two or more chains. One solution is not necessarily better than the other, but in the case of this text, because there are only a few instances where other literary periods have been mentioned and only a few places where entities referring to

Romanticism build co-referential ties and chains, these have all been included in a chain relating to the Romantic Period. This chain is text exhaustive and will be referred to as #1.1.

5.2.2 Artists and Writers

As would be expected from a text concerning a literary period, there is frequent mention of artists, and especially writers, from the period. Words referring to different types of artists, i.e. hyponyms of *artist*, and especially writers and poets, are thus counted as members of the same chain. This is illustrated (in bold) in example 5.3.

- 5.3 While neo-classical **writers** were concerned with satires, epistles and essays that commented on social manners and foibles, Romantic **writers** looked for the sublime, and among **writers poets** were considered the closest to the sublime. *The poets* were not necessarily innovators in form, but they looked for new subject matter in common or lowly life or in exotic flights of fancy and mysticism. Robert Burns anticipated the Romantic Movement with his use of the Scots language.
(Text 1, lines 24-9)

In the example literary genres and the poet *Robert Burns* are underlined, as these can be seen as related to the semantic field of *artist*, but they are not included in the present similarity chain because literary genres are viewed as a “neighboring semantic field”, and the different Romantic writers mentioned in the text are excluded as this would make the chain too general and would complicate the definition as some writers (such as Coleridge and Wordsworth) can be viewed as members of other identity chains rather than hyponyms of *artist*. Nevertheless, it is recognized that there is a connection between the chain referring to hyponyms of artists and the reference to different romantic writers in the text, and that this does establish a sense of coherence. The similarity chain consisting of hyponyms of *artist* is text exhaustive and will be referred to chain #1.2.

5.2.3 Nature and Urban themes

The text contains similarity chains denoting nature/rural motifs and industrial/urban motifs. This can be seen in example 5.4, where industrial/urban motifs are marked in bold and nature/rural motifs are underlined.

- 5.4 From the 1830s the **railways**, were cutting great swathes through woods and fields, scaring both men and horses. The countryside was transformed in the interest of big landowners; the beginning of the **industrial revolution** made a rural and agricultural society into **an urban and manufacturing one**, where small villages grew into **large towns**, while old market towns lost their importance.
(Text 1, lines 35-9)

These chains can be seen as one chain containing members from a given semantic field and their converses. This paper, however, will consider these to be two separate chains as the domains

of the two semantic fields are already rather wide, but also notes that the converse between the chains can create a cohesive effect, especially when the chains occur in proximity (even if they do not interact). The chain containing nature and rural motifs will be referred to as chain #1.3, and the chain denoting industrial and urban motifs will be referred to as chain #1.4.

5.2.4 Revolution

The concept of revolution and political changes create a prominent, though not text exhaustive, similarity chain. This can be seen in example 5.5. The example shows words associated with political stance and revolutionary tendencies. Tokens such as *radical* has been included in the chain as these are considered to be part of the same semantic field and words that tend to occur in relation to messages relating to politics and revolution. The similarity chain concerning revolution is labeled chain #1.5.

- 5.5 **The political revolutions** in America and France stirred notions of individuality, freedom and the power of the imagination, at least in the first years. **Politically** the Romantic writers were **radical** – at least in their youth – and they were often fired by **republican or nationalist fervor**.
(Text 1, lines 41-4)

5.3 Lexical Chains in Text 2.

In Text 2 there were four highly prominent similarity chains

- The Romantic Period
- Writers
- Mental phenomena

And two prominent identity chain

- Wordsworth
- Coleridge

See Appendix VII for the full analysis.

5.3.1 The Romantic Period

There are several references to the Romantic Period in the text, just as in Text 1.

In this case, however, because a timeline is provided at the very beginning of the text, and because the date of the Romantic period, 1785-1830, is used as a reference to the period at the beginning of the second section of the text (see line 26), dates that fall within what is

considered the time of the Romantic Period are included in the chain. This similarity chain is text exhaustive and will be referred to as chain #2.1.

5.3.2 Writers

The semantic field of writers has been delineated in the same way as in Text 1, and therefore does not include specific artists of the period or literary works. There is frequent mention of Romantic writers and their works in the text, however, and the cohesive effect of having several chains within the same or related conceptual areas is noted. Unlike Text 1, Text 2 occasionally refers to writers or poets by the use of a pronoun, such as *they*, seen in example 5.6. (marked in bold). This means that the tie between the tokens is that of co-classification. As mentioned, Hasan (1985) does not specifically mention whether such ties, or short chains may be included in identity chains or not, but in this case it seems illogical not to include the entities in the present similarity chain since they do not refer to a specific item or person. The chain referring to “writers” is text exhaustive and is labeled chain #2.2.

- 5.6 **Many writers**, however, felt that there was something distinctive about **their** time – not all shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate, which **some of them** called “the spring of the age.” **They** had the sense that (as Keats wrote) “great spirits now on earth are sojourning,” and that there was evidence of the experimental boldness that marks a literary renaissance. (Text 2, lines 33-7)

5.3.3 Wordsworth and Coleridge

The two writers Wordsworth and Coleridge form two identity chains, but the two chains may be looked at as “fused” because the tokens tend to be connected through conjunction and operate within the same clause constituent, typically as Subject. This does not seem to be quite what Hasan (1985) meant by chain interaction as she counts chain interactions as relations between constituents of a clause or a group, such as *doer* and *doing* (cf. Hasan 1985: 91).

In addition, the two authors have a tendency to co-occur within the same clause constituents (because they were collaborators), and may to some extent be counted as one token.

This may be taken as an indication that the two writers should be treated as constituents of the same identity chain. Nevertheless, the two also operate independently of each other, which again suggests that these should be viewed as separate tokens. If they are viewed as separate tokens, the coordination of tokens from the two chains (such as *he and Coleridge* in example 5.7 below) would count as a grammatical relation between these chains.

In addition, the text may display a different type of chain interaction than the one accounted for

by Hassan; namely one of “merging”, where the two tokens of two different identity chains are collectively referred to by one word (i.e. merged into one item), in this case the plural pronoun *their* as seen in example 5.7. This type of “merging” would also be possible in other texts where the members of two or more identity chains are referred to collectively, and seems to have a cohesive effect similar to that of chain interactions, and will be treated as a type coherence inducing interaction.

- 5.7 Wordsworth experienced later in the decade. His sense of the emancipator opportunities brought in by the new historical moment carried over to the year 1797, when, working in tandem, he and **Coleridge** revolutionized the theory and practice of poetry. The product of their exuberant daily discussions was the *Lyrical Ballads* of 1798. (Text 2, lines 81-5)

For the purpose of the analysis Wordsworth and Coleridge will be treated as separate chains, but it is recognized that these may seem partly dependent on each other because the constituents would frequently occur together as one clause constituent, and are in that sense “fused”. The identity chain referring to Wordsworth will be referred to as chain #2.3, and the chain referring to Coleridge will be marked as chain #2.4. Both chains are text exhaustive.

5.3.4 Mental Phenomena

Tokens within the semantic field of mental phenomena are quite prominent in the text and constitute a similarity chain where the tokens are linked through being members of the same general field of meaning. As discussed when looking at the Theme structure of the text (chapter 3.3), the fourth paragraph comes across as coherent mainly due to this fact.

The tokens within this field largely concern religious motifs, but the analysis has also included other mental phenomena such as imagination and spiritual motifs, as the text places such tokens in proximity and thus leads the reader to consider that these tokens are part of the same conceptual area in this context. However, it might be argued that the imagination and religious motifs should be treated as separate chains which stand in some type of relation to each other. The chain relating to mental phenomena will be referred to as chain #2.5.

5.4 Chain interactions in Text 1

5.4.1 Interactions between Chains #1.1 and #1.2

The chain concerning artists and the chain concerning literary periods are frequently related through adjectival reference to a literary period, generally the Romantic Period, and the token *writer* or *poet*, as seen in example 5.8. It may be argued that Neo-classical writers and Romantic writers should be viewed as tokens belonging to the chain concerning artists, but this would undermine the cohesive effect of repeatedly referring to the Romantic Period, and thus the topic of the text. In the analysis this has therefore been treated as a type of chain interaction through “fusing”.

- 5.8 While **neo-classical writers** were concerned with satires, epistles and essays that commented on social manners and foibles, **Romantic writers** looked for the sublime, and among *writers poets* were considered the closest to the sublime. (Text 1, lines 24-6)

This type of “fusing” occurs 5 times in the text, 4 of which relate to *Romantic writers/poets*.

5.4.2 Interactions between Chains #1.1/#1.2 and #1.5

Chain #1.1 and chain #1.2 (if we accept them as merged) share the same grammatical relation to chain #1.5 on two occasions, i.e. as Subject and Predicate or Mood and Residue; this means that there is interaction between the three chains. The interactions are underlined in example 5.9.

- 5.9 The political revolutions in America and France stirred notions of individuality, freedom and the power of the imagination, at least in the first years. Politically **the Romantic writers were radical** – at least in their youth – and **they were often fired by republican or nationalist fervor**. (Text 1, lines 41-4)

5.4.3 Other interactions

In the analysis there seems to be a lack of chain interaction as defined by Hasan (1985), but there are cases where chain #1.1 interacts with a similarity chain which is not included in this analysis, namely one that refers to nations through hyponymy, i.e. tokens such as *America*, *Norway*, and *Britain*. These chains do stand in a grammatical relation to each other on several occasions, as can be seen in example 5.10:

- 5.10 Above all, **this literary revival** was not taking place **in Britain** alone, to a great extent it had its roots **in German Romanticism** and was to lead to **Romanticism in France** and ultimately **[Ø] America**. (Text 1, lines 57-9)

According to Hasan (1985: 91) “at least two members of one chain should stand in the same relation to two members of another chain” [omission of emphasis], but it seems fair to also consider cases where members of two (or more) chains stand in different grammatical relations to each other (e.g. if tokens from two (or more) chains appear within the same clause or sentence repeatedly) or appear in proximity. This can be seen in lines 34-40 where chains #1.3 and #1.4 occur in proximity and have a cohesive function through converse. A sense of coherence through proximity between relevant tokens can be seen in example 5.9, where the tokens from chain #1.5 occur close to tokens from a less prominent chain involving the semantic field of mental phenomena; tokens such as *fever* and *imagination* are mental phenomena (i.e. they are related to the mind) and occur in proximity to the tokens relating to political motifs. The chain relating to mental phenomena also occurs in proximity to chain #1.3 in the third paragraph of the text (lines 16-23), and may also be seen as “merged” with chain #1.3 in lines 22-23, as the doctrine of Pantheism views nature and divinity as one (see example 5.11).

- 5.11 Pantheism was one of the ideologies, the idea that godliness was to be found in all living things.
(Text 1, lines 22-3)

This relates to Hasan’s (1985) statement that a text will be more coherent the higher the proportion of relevant tokens in the text is (cf. 93-4), but it may be added that the proximity between relevant tokens from different chains may also influence the sense of coherence.

5.5 Chain interactions in Text 2

There is, as mentioned in 5.4.3, frequent interaction between chains #2.3 and #2.4, i.e. Wordsworth and Coleridge. As suggested when looking at Text 1, it seems fair to include “merging” as a type of interaction and to also consider proximity as an important factor. This has to some extent been discussed when identifying the identity chains referring to Wordsworth and Coleridge, which often occur together within the same clause constituent and are “merged” in lines 19 (see example 5.12) and 87. Chains #2.3 and #2.4 also interact with chain #2.2 (writers), as seen in example 5.12 below, where there are two subsequent clauses in which chains #2.3 and #2.4 act as Subject and chain #2.2 acts as Adverbial (realized by prepositional phrases *to them* and *from them*):

- 5.12 and WORDSWORTH AND COLERIDGE (junior colleagues of Robinson when she was poetry editor of the *Morning Post* in the late 1790s) looked up to *them* and learned THEIR craft from *them*.
(Text 2, lines 17-19)

Chain #2.2 also “merges” with chain # 2.1 in line 35 (see example 5.13), where *their time* refers to the Romantic Period and, in addition *their* refers to *writers*.

- 5.13 *Many writers*, however, felt that there was something distinctive about ***their time*** – not all shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate, which some of them called “the spring of the age.” (Text 2, lines 33-5)

If several lexical chains had been included in the close analysis, more interactions would have been observable in the text; chain #2.5 (mental phenomena) occurs in proximity to a similarity chain concerning revolution (and political motifs), which was not selected for analysis.

Mental phenomena and revolution/political motifs are placed in proximity in the paragraph covering lines 46-64, and co-occur within a clause constituent in lines 58-9, as shown in example 5.14, where tokens from chain #2.5 are marked in bold and tokens related to revolution are underlined. Notably, there would also have been more interactions between the chains if names of writers had been included in chain #2.

- 5.14 A quarter-century later, **their millenarian interpretation of the Revolution** would be recapitulated by radical *writers* such as Percy Shelly and Hazlitt, who, though they tended to place their **faith** in notions of progress and the diffusion of knowledge and tended to identify a rational citizenry and **not God as the moving force of history**, were just as convinced as their predecessors were that the Revolution had marked humanity’s chance to start history over again (a chance that had been lost but was perhaps recoverable). (Text 2, lines 58-63)

5.6 Results

The analysis shows that both texts display a rather high quantity and density of relevant tokens. The high proportion of relevant tokens in both texts indicates a good basis for coherence, and it should be remarked that if names of writers were included in the similarity chains referring to *writers* and more similarity chains were included in the analysis, e.g. if the chain relating to mental phenomena were included in text 1 and the chain relating to revolution were included in Text 2, and chains referring to nations/places, and literary genres were included in both texts, the high proportion of relevant tokens would be even more visible.

The analysis also shows that the relevant tokens in both texts largely concern the same general fields of meaning. This would be expected as the texts concern the same topic, that is, the Romantic Period. Furthermore, the most prominent chains, i.e. *writers/artist* and *the RomanticPeriod/Literary periods* are related to the texts’ topic, or macro Themes, and are text exhaustive in both texts. This can be taken as an indication that the texts stay on topic and have a red thread that draws the whole together, to wit, creates harmony.

Neither of the texts shows a considerable amount of chain interactions. However, it is a bit unclear how strictly the notion of “same grammatical relation” should be interpreted.

The texts show several examples of members from different chains being combined within the same clause or sentence, but these have not been counted as interaction because they do not stand in the *exact* same grammatical relation to each other, as illustrated in example 5.15 below, from Text 2:

5.15 *Writers* working in **the period 1785-1830** did not think of themselves as “**Romantic**”; **the word** was not applied until half a century later, by English historians. (Text 2, lines 26-7)

The Romantic period had a great many more participants than *the six principal male poets* and was shaped by a multitude of political, social and economic changes. (Text 2, lines 23-5)

In 1798, the year of WORDSWORTH AND COLERIDGE's first *Lyrical Ballads*, neither of the authors had much of a reputation; (Text 2, lines 11-3)

Indeed, despite the “lack of” chain interaction according to the analysis, the texts do not come across as less coherent, since tokens from different chains appear in proximity and share grammatical relations with each other, though they do not occur in the same grammatical relation repeatedly, and “merging” also appears to have a function similar to that of interaction.

It appears that the idea of chain interaction as defined in Hasan's article may not be as applicable to expository texts as to the types of narrative text studied by Hasan. Hasan looks at short narrative texts produced by children, and for this purpose the definitions of Cohesive Harmony are sufficient. They may, however, need to be further elaborated on in order to be applicable to longer and more complex texts, not to mention texts within different genres.

Indeed it seems that chain interactions as a key element in the establishment of coherence in terms of Cohesive Harmony may not be applicable to expository texts as the progression of such a text and interaction between entities differs from that of short narrative texts.

Furthermore, as discussed at the beginning of this chapter, Hasan (1985) does not explicitly state how tokens within a similarity chain should be related, i.e. if several sense relations may be included, or if ties or short chains of co-extension may be included in an identity chain.

It seems that the relations within identity chains should be studied and defined more closely, as the types and explicitness of the relations may vary and how closely relevant tokens are related could influence the cohesive effect of the relation.

6 The Self-consistency of the two Texts

6.1 Introduction

In the theory section it was pointed out that the consistency of a text is partly determined by the text's structure and texture. That is, the self-consistency of a text depends on the validity of the message in a given text and its consistency in terms of texture and structure, including its genre and language. This chapter will compare the results of the preceding analyses to and study the consistency of the two texts in relation to Grice's Cooperative Principle (see chapter 2.1)

6.2 Structure, Texture and Register

The previous chapters focused on the texture and structure of the two texts, and found the structure of the two texts is more or less normal. The analysis of Cohesive Harmony in the two texts showed that both texts had a high quantity and density of relevant tokens which contributes to the texture of the two texts. As could be seen in the Theme and Information analyses, Text 2 makes good use of the recommended Topic + Elaboration Structure, and this is also reflected in the text's macro Themes and hyperThemes, and hyperNews. Text 1 also generally displays a normal structure, although it can be argued that the structure could be improved upon, especially in relation to the impression of global coherence through the text's use of hyperThemes and hyperNews (see chapters 3 and 4 and Appendix V). Nevertheless, both texts exhibit fairly normal, consistent and recognizable structures.

With regard to formality level, the two texts make use of slightly different registers.

The texts belong to the same genre, but Text 1 is intended for Second Language Learners at a lower level and the language, especially the vocabulary, is therefore simpler and the sentence structures less complex than in Text 2. Text 2 is intended for higher-level learners, especially university students who may or may not have English as their first language, and thus makes use of a more advanced vocabulary and more complex sentence structures.

Both texts are nevertheless self-consistent in terms of register and genre. This means that Text 1 and Text 2 are viewed as presenting a consistent and coherent text in terms of texture, structure, register and genre.

6.3 Contradictions, Validity and Cooperation

Neither of the texts present *obvious* or immediate self-contradictions or self-contradictory values and is thus give an impression of coherence in terms of Fries's (2004) second assumption concerning a text's self-consistency, namely that if the values attached to the world presented are perceived as consistent then this will support the coherence of a text (cf. Fries 2004: 36).

A closer look at the two texts, however, shows that they may contain some inconsistencies.

6.3.1 Contradictions

Both texts emphasize that the British Romantic Period was a diverse period at the same time as establishing that their goal is to define the period as a an epoch, which entails that generalized characteristics of the period need to be identified. This could potentially imply a higher degree of unity than diversity in the period. Text 2 explicitly states that the period was diverse; but by presenting the many different views and literary schools of the period, at the same time as it identifies the popular views and opinions of the period, the text is still able to present and identify an epoch of great diversity without coming across as self-contradictory.

Conversely, Text 1 does not state that the period was diverse, but implies this through the use of metaphor in the first paragraph. The text does not come across as fully self-consistent, however, because it follows up by presenting largely unified generalizations and the idea of the Romantic Period as diverse is not further elaborated on or supported until the eighth paragraph. This disrupts the self-consistency in the text, and may cause the text to seem somewhat self-contradictory to readers because, as Fries (2004) points out, addressees constantly match what they understand at any given point within a text with what they have seen in that text before, and if they fail to deduce and evaluate the information presented correctly, the text may come across as slightly confusing. It follows from this that, as suggested by Graesser et al. (2003), whether a text is seen as self-consistent or not may greatly depend on the readers' individual reading skills, deduction skills and interpretation of the text. It should be noted, however, that the potential confusion in Text 1 is not due to the text's demanding structure or change in stance, but rather to its macro structure, i.e. the sequencing of information and the flow of the message.

6.3.2 Quantity and Manner

Text 1 may potentially be violating or flouting the maxim of relevance and/or quantity in its first paragraph, when the text tries to make an analogy between the furniture in a house and literary periods (lines 1-5³). This is intended to be a helpful analogy, but it may also be seen as flouting or infringing one or more maxims as this use of metaphor may be seen as irrelevant and/or more informative than required. This, of course, depends greatly on the readers and their interpretation and understanding of the text. When a class of upper secondary school students was asked what they thought of the analogy, most students did not appear to have paid the analogy much attention, but a couple of the students found that it disturbed the text and made it less coherent (although they did not themselves use the word “coherent”). The problem with this analogy and what may cause it to be viewed as irrelevant is that it contradicts the expected structure of a text, i.e. the text does not begin by stating a specific topic, but provides an elaboration, or exemplification text initially, and thus violates the maxim of manner by not being orderly. It then follows that Text 1 can be argued to be less than fully self-consistent in terms of Theme and topic. This was also observed when investigating the thematic structure of the text (see chapters 3.3 and 3.5). The first paragraph may also be taken to violate the maxim of manner in terms of prolixity as it may be viewed as unnecessarily wordy by some readers. This, however, will depend greatly on the reader’s amount of prior knowledge and general preferences.

Text 2 makes use of complex sentence structures, e.g. involving longer sentences consisting of several co-/subordinated clauses, and offers more (compact) information. This can be seen as a violation, or flouting, of the maxims of quantity and manner by less experienced learners, as the information may come across as excessive and difficult to access. But because less experienced learners are not the target group of the text, i.e. it is a text intended for learners with a certain degree of prior knowledge with a good grasp of the English language who are seeking an in-depth introduction to British literature; the text is not taken as violating these maxims.

6.3.3 Validity and Quality

A closer look at Text 1 also reveals a potential inconsistent in terms of validity. The text begins by discussing literary labels and Romanticism in general (the two first two paragraphs, lines 1-15), but then only discusses the British, or rather English, Romantic Period (from line 14 and

³ All references to lines in the texts correspond to the Theme analyses in Appendices I and II.

onwards), before it makes a turn and introduces romanticism in America and Norway (from line 61 and onwards). It then becomes clear that the text has largely been discussing features of the Romantic Period in general, on the basis of generalizations around the British Romantic Period. The text therefore comes across as overly generalized and possibly lacking adequate evidence for its statements (though this is not necessarily the case), and may consequently be interpreted as violating the maxim of quality.

Overgeneralization in the form of exaggeration can also be found in statements such as:

- 6.1 Sensitive people hung harps in trees to be played upon by the winds, so they could hear the music of Nature (Text 1, lines 16-17)

Examples such as 6.1 can be seen as violations of the maxim of quality, because the example suggests that *all* sensitive people were in the habit of hanging harps in trees, and based on the context, sensitive people may even be interpreted as being inherently sensible (see lines 16-17). Because the text is part of an English textbook for lower level second language learners, however, these generalizations can be accepted as adjusted to the readers' competence level and the common goal of the text and the reader, i.e. to *introduce* the Romantic Period and the main, or even generalized, traits of the period. It should also be noted that the potential violation of the maxim of quality through overgeneralizations does not necessarily spring from the content of the text so much as the structure. This is to say that the message itself can be accepted as valid, but that it is the sequencing of the text that can cause the message to come across as overly generalized.

Another type of potential violation of the maxim of quality may be seen in example 6.2, where the text states that:

- 6.2 "Usually one cannot pinpoint a precise moment when a new literary trend starts" (Text 1, lines 4-5)

But the text then partly contradicts this a little further on in the text by announcing that:

- 6.3 "The publication of their literary volume of poetry *Lyrical Ballads* in 1798 is by many pinpointed as the date which marks the beginning of the Romantic movement". (Text 1, lines 13-15)

This is not a direct self-contradiction, but because the two statements are not in immediate proximity or marked in any way as possibly being in opposition to each other (e.g. by the use of an adjunct), they may be taken as such. Furthermore, example 6.3 may show another violation of the maxim of quality, as it does not explicitly state that the publication of *Lyrical Ballads* marks the beginning of the *British* Romantic Movement, thus making a generalization which indicates that this may also be true for Romanticism in other countries. This however, is not the case, as,

the German Romanticism can be argued to have begun in the 1770s, whereas Romanticism in countries, such as France, Spain, and Russia, came around 1800. ("Romanticism in literature and the arts" [Encyclopædia Britannica](#))

The discussion and examples above do not rule the text as inconsistent or lacking in coherence, but it is evident that the text may be viewed as less than fully consistent by some readers, especially readers with some prior knowledge. In relation to whom the text is intended for and its function, i.e. its Tenor and Mode, the generalizations and use of metaphor can be appropriate, and the inconsistencies seem to be owed largely to the structure and sequencing of the message rather than actual inconsistencies. Text 1 only exhibits one actual case of inconsistency, when it makes a factual error and thus violates the maxim of quality by stating something which is not true:

- 6.4 Lord Byron can be said to represent the true romantic hero, adventurous and fearless with a dark and restless soul. **In true character he lost his life fighting for the Greek independence.**

Although Lord Byron may be the true romantic hero and he did *intend* to fight for Greek independence, he did not die in battle as the text suggests, as he succumbed to illness before he reached the battle ("George Gordon Byron, 6th Baron Byron." [Encyclopædia Britannica](#)).

Text 2 avoids factual errors and avoids generalizations. That Text 2 avoids generalizations entails that it also does not offer a clear account of the main traits of the Romantic Period, which means that it demands a greater amount of prior knowledge than Text 1, and may be seen as flouting the cooperation principle by lower level learners, who may see the text as not offering enough basic information, thus making sequences of the text appear to lack relevance and be difficult to predict. The text must nevertheless be viewed as self-consistent as it would not be seen as inconsistent by the target audience.

6.4 Results

Investigating the consistency of the two texts illustrates how consistency and the relevance of a text may vary according to the audience. Nevertheless, the consistency of a text, like the information structure and value, must be assessed with a text's target audience in mind.

Based on the target audience of the text, Text 2 comes across as consistent.

Text 1 violated the maxim of quality at one point in the text (see example 6.4), but still gives an overall impression of consistency.

The consistency of the texts and the texture imposing systems discussed in the previous analyses support the idea that coherence is in the eye of the beholder. What may be overt, Inferrable and relevant to some may be seen as obscure and incomprehensible to others. The analyses showed that Text 2 was highly cohesive, but that it may not necessarily be accessible to less experienced readers. Text 1 also proved to be coherent, although the text may be considered less than completely coherent on the basis of consistency and structure at the same time as these very factors may make the text more accessible to less experienced readers or readers who do not possess prior knowledge about the Romantic Period.

PART III: OUTLOOK

This section will sum up the results of the analysis (7.1) and compare these with the results of the experiment concerning reader comprehension in relation to the two texts (7.2 onwards). Finally, a summary of the study and a discussion of the results will be offered in chapter 8.

7 Coherence and Reader Comprehension

7.1 Introduction

In the theory section, it was discussed how coherence would influence the readers' comprehension of a text and that cohesive devices and signal may not be recognizable to readers with a lower amount of prior knowledge and/or fully proficient readers (2.7).

Additionally, in the analyses it was observed that Text 2 made use of more complex structures and more advanced language which means that it may be less comprehensible to younger readers or readers with less prior knowledge, even though the text proved to be highly cohesive.

Furthermore, looking back at what McNamara (2001) counted as coherence enhancing devices (see chapter 2.7.1), illustrates that Text 2 does follow most of the points listed,

but it does not offer many descriptive elaborations for linking unfamiliar concepts.

It was observed that the text makes use of interpolated Themes (see chapter 4.2), which offers some elaboration and grounding of unfamiliar concepts, but the use of descriptive elaborations are far from exhaustive. This was also discussed when looking at the consistency of the text, and it was taken as a sign that the text adhered to the maxim of quantity. The text was therefore considered highly cohesive, but it was also noted that the text may be less comprehensible for some readers, as "low knowledge readers have trouble making [these] bridging inference" (Graesser et al. 2003: 91-2)

Text 1 makes use of a less advanced language and makes use of descriptive elaborations, as seen in the first paragraph of the text. Occasionally, the text also uses words and phrases that increase the conceptual overlap between sentences, such as in lines 20-3⁴ where the concept of pantheism is introduced. However, the text's Theme structure was viewed as less than optimal at some points, and there seems to be room for improvement in the use of hyperThemes, which can be translated to topic headers/topic sentences in McNamara (2001) and Graesser et al. (2003). Furthermore, the information structure could potentially look a bit unclear to some readers, which, as Graesser et al. (2003) notes, may interfere with the comprehension of a text (see chapter 2.7.2). Finally, McNamara (2001) points out that low knowledge readers are dependent on information being provided explicitly in the text, but as

⁴ All line references point to lines in the Theme analyses of the two texts in Appendices I and II.

discussed in the Theme analysis and the Information analysis (see chapters 3.5 and 4.3), Text 1 does not explicitly state the time of the Romantic Period until the very end of the text, and as was discussed in chapter 6, Text 1 implies through metaphor that the Romantic Period was diverse, but presents the period as largely unified.

The result of the analyses begs the question of which text students would benefit most from reading, and indeed, which text they would prefer reading. In order to test this, a small experiment was conducted where two school classes were asked to read the two texts and answer a series of questionnaires about what they were able to understand from the texts and which text they preferred.

7.2 The Experiment

One class of lower secondary school students in the tenth grade (all aged 15) and one class of first year upper secondary school students (aged 15-16) were asked to participate in the experiment during their normal English lessons at school. 12 students from the lower secondary class and 24 students from the lower secondary class participated in the experiment.

The students that took part in the experiment came from two schools in Oslo⁵ which both had an average mark above 4.5 in English in 2011, which is slightly above the national average (“Rapportvisning Oslo fylke” Udir). The students are therefore considered to be a fairly homogenous group representing an average to above average proficiency in English.

The students were given a consent form and informed that they were to read two texts and answer some questions about what they had just read and what they thought about the texts. It was stressed that this was done in order to test the texts and not them, and that it would not in any way affect their grades. It was also pointed out that all answers were anonymous and that they were free to leave the experiment at any time.

⁵ The names of the two schools are withheld to protect the anonymity of the participants.

7.2.1 Method

The students were given a pre-test to get an indication of their knowledge about the British Romantic Period before they were asked to read the two texts.

After the pre-test, each class was divided into two groups based on their seating in the classroom. One group from each class was asked to read Text 1 first (Group 1), and another group from each class was asked to read Text 2 first (Group 2). Ideally, there should have been the same number in of students in each group and each class. Unfortunately, there were fewer students in the lower secondary class, as not all students were present during the experiment and three of the student responses were discarded as these students used the same name and partly copied each other's answers. Among the upper secondary school students, there were a few more students seated on the Group 1 side of the classroom and some students in Group 2 left the experiment, which regrettably resulted in uneven group sizes among the upper secondary school students.

The students were asked to read the texts as they would normally read texts in class or for homework and given 10-15 minutes to read each of them. Vocabulary sheets were provided for each of the texts and the students were also encouraged to ask me or their English teacher if they had any questions about the texts or the questions that would follow.

After they had finished reading one text, the students were given a questionnaire about the Romantic Period. The students were not allowed to keep the texts after they had finished reading them. They were given a maximum of 15 minutes to fill out the questionnaire.

After this they were given another question sheet asking what they thought about the text they had just read. After they had filled out the two questionnaires, the second text was handed out. The same questionnaires were given after the second reading. After these had been filled out, the students were asked to complete a final questionnaire concerning which text they preferred. The vocabulary sheets for the texts can be found in Appendix VIII and the questionnaires given to the students can be found in Appendix IX.

7.2.2 The Texts and the Vocabulary Sheets

The texts were kept mostly unaltered, except that they were both typed up in font size 12 with 1.5 line spacing. In addition, Text 1 originally provides vocabulary lists with translations into Norwegian in the margin of the text. This vocabulary was not included as part of the text during

the experiments, but given on a separate vocabulary sheet. This was done because some extra vocabulary was added (below the line in the vocabulary list, Appendix VIII) since the text is intended for students at a higher level (third year upper secondary) than any of the students that partook in the experiment.

Text 2 does not provide a vocabulary list. A vocabulary sheet containing any words that were considered potentially unfamiliar to the readers was therefore provided.

7.2.3 The Questionnaires

Four different questionnaires were handed out to the students; one pre-reading questionnaires and three different post reading questionnaires.

The pre-reading questionnaire was provided to get an impression of the readers' prior knowledge about the Romantic Period. The students were given seven questions in order to get an idea of their basic knowledge about the period.

The first post-reading questionnaire concerned the period and aimed to get an indication of how much the students were able to understand and remember from the texts they had just read.

The students were asked twelve questions concerning both information explicitly stated in the texts, such as the names of authors and dates, and information that would require some understanding and inferences, such as characteristics of the period and the romantic writer.

The same questionnaire was handed out twice, once after they had read the first text and then again after they had read the second text. This questionnaire will be referred to as Q1.

The second post-reading questionnaire asked about the reader's opinion of the text and was given in order to find out whether the students felt they had benefitted from the text, if they found it was difficult to read, and if they liked the text or not. This questionnaire was also handed out twice. This questionnaire will be referred to as Q2.

The final questionnaire was provided to assess which text the students generally preferred reading and which text they felt was better written. This final questionnaire will be referred to as Q3

7.2.4 Interpretation of the Student's Answers

Because the students were asked to answer the questionnaires using their own words rather than filling out a multiple choice questionnaire, the results of the experiment are a bit difficult to

define and quantify. In addition, the number of upper secondary students and lower secondary students is uneven, and there is an uneven distribution between the two groups of students in the upper secondary class. The level of understanding depends on the interpretation of the answers, which means that the results of the analysis are merely an indication of what might be a tendency among the students, but may be taken as an indication of readers' impressions and comprehension of the two texts.

In order to get an indication of how much of the basic information about the Romantic Period the students had learned and understood their answers were analyzed according to the following five questions:

1. Did the student understand when the Romantic Period took place?
2. Were the students able to understand/remember where the English Romantic period had its roots?
3. Were the students able to provide some keywords describing/identifying the romantic writer?
4. Were the students able to provide some keywords relating to the romantic period?
5. Did the students recognize the period as diverse or unified?
6. Were the students able to remember the canonical writers?

For questions 1-3 it was considered whether the students' answers were correct, correct but vague, or incorrect. For example, answers that provided more or less the exact dates of the English Romantic Period were correct, whereas answers such as "the 1800s" were considered correct, but vague. In relation to questions 4 and 6, how many keywords and writers the students were able to name was counted. Occasional misspellings and use of Norwegian words did not affect the assessment of the students' understanding of the text. This means that if a student misspelled a writer's name but the answer was understandable (e.g. "wormsword" for "Wordsworth" or "col...?" for "Coleridge"), it was accepted as "correct" because misspellings were not taken to mean lack of text comprehension.

7.3 Prior Knowledge

7.3.1 Prior Knowledge among the Lower Secondary Students

8 of the 12 lower secondary students said that they were unfamiliar with the Romantic Period in Norway, although some of them noted that they had learned a little about it in their music or art classes. None of the students had learned about the Romantic Period in Britain yet.

Four students were able to correctly list at least one typical trait from the period. The keywords they listed were *patriotism*, *nationalism*, and *dragon style architecture in Norway*. *Art* was also mentioned, but this was too vague to be counted as a trait. Some of the students also mentioned, or guessed (as some admitted to doing) *love*, which was considered vague and incorrect. Only one student was able to mention authors belonging to the period, and listed the Grimm Brothers.

Three students were able to approximately state when the Romantic Period took place.

Two of the students answered “1840-1910-ish” and “1890 in Norway”, which was taken as indicating that the students had some knowledge about the epoch. One student answered vaguely “maybe 1800 something”, which was accepted as an indication that the student might have some familiarity with the period even if the student did answer “no” to all the other questions in the pre-test.

When asked to mention authors from the period, many of the students answered by listing *Ibsen*, *Shakespeare*, *Bjornstjerne Bjornson* and *Francis Bacon*. Some students also listed the Romantic Period as taking place in the 16th century. The teacher informed me that he was a bit disappointed that so many of the students had listed Shakespeare as a Romantic writer, since they had just covered the British Renaissance in class. However, it seems that many of the students were inclined to use their recently acquired knowledge and perhaps also prone to confuse their knowledge about literary periods and some of the best known writers. Because so many students said that they had learned about Romanticism in Norway, this was taken to mean that they were somewhat familiar with the concept of romanticism, even if they were unable to recall specific details.

7.3.2 Prior Knowledge among the Upper Secondary Students

16 of the 24 upper secondary students said that they had learned about the Romantic Period in Norway. It seems strange that not all the students were acquainted with the period, since it would be expected that they had been introduced to the period in lower secondary school. It is therefore assumed that some of the students understood the question to be if they had learned about it at the school they are currently attending, and it is expected that all the students should be somewhat familiar with the epoch. One student noted that she was a German exchange student and therefore had very little knowledge about Norwegian literary periods, but it is presumed that she is familiar with the German Romanticism as she mentioned the German Romanticist Friedrich Schiller later in the pre-test. None of the students said that they had learned about the British Romantic Period.

Seven of the students were able to list something they knew about the period. The keywords they provided were as follows: “The period before the realists (sic)”, “nature”, “emotions”, and “Brudeferden i Hardanger”. Four students were able to name Romantic writers, but each student was only able to name one correctly. The students named “Wergeland”, “Wellhaven”, “Friedrich Schiller”, and “George Byron (sic)”. Six students were able to recall the time of the Romantic Period, however four of them wrote that it was “before realism”, the two other students wrote “ca 1800” and “1840s”.

Just like the lower secondary students, the upper secondary students listed *Shakespeare*, *Ibsen*, and *Bjørnstjerne Bjørnson* as Romantic writers. One also mentioned *Kielland*. It seems that the students may recently have learned about the Norwegian Realism, and like the lower secondary students attempted to apply their knowledge to the questionnaire and/or be confused about the dates and writers of different literary periods.

7.4 Group 1

7.4.1 Reader Comprehension in Group 1

The results among the students who read text 1 first can be seen in figure 5 below.

The students in Group 1 seemed to get a fairly good overview of the period from reading Text 1. The same was not true for Text 2. This corresponds quite well to the findings in chapter 6, where it was noted that Text 1 makes use of generalizations about the period and the writers, which Text 2 does not do. This means that it would be easier to draw out keywords and general features of the period from Text 1 than from Text 2, where the keywords would have to be inferred based on the previous text or prior knowledge and logical reasoning. Interestingly, the students did not seem to apply much of what they had learned from Text 1 when answering Q1 for a second time after having read Text 2.

The students generally seemed to be able to draw out more (correct) information from Text 2.

It was found in chapter 6 that Text 1 may seem a bit inconsistent and obscure as to whether the period was diverse or unified. This is reflected in the students’ answers; after having read text 1, four of the seven lower secondary students understood the period as unified, only two students understood it as diverse, and one student did not answer the question. After they had read Text 2, however, six of the students recognized the period as the diverse. Only one student believed it to be unified. This student had also said that it was unified when answering Q1 the first time.

Among the upper secondary students, six students understood the period as diverse and seven as unified after having read Text 1. One of the students quite correctly noted that the period was both unified and diverse (marked as “other” in Table 7.1), and she stuck to this answer after having read Text 2 as well. Two students left the question unanswered. After having read Text 2, seven students recognized it as diverse and five students still recognized it as unified. Three students left the question unanswered.

The students who read Text 1 first were better able to answer when the Romantic Period took place after having read Text 2, where the time of the period is explicitly stated as part of the headline and also repeated in the second section of the text. After having read Text 1, most of the student’s answers were somewhat vague, such as “the 1800”. However, some students were able to place the period in the mid 1800s, and one lower secondary student placed it “in the beginning of the 19th century”. A few students put down “1798”, which was accepted as somewhat correct because Text 1 states that “1798 is by many pinpointed as the date which marks the beginning of the Romantic Movement” (lines 13-15). After having read Text 2, more of the students were able to name more or less the exact time of the period, although some of the upper secondary students seemed to be a bit confused about the dates and still tended to give vague answers. Notably, some of the students appeared to have misunderstood the concept of centuries, and think that the 18th century referred to the 1800s rather than the 1700s. Such answers were marked as wrong, because it was difficult to know whether the students really understood when the period took place or not.

The students were able to name more writers, especially canonical ones, after having read Text 2. Among the lower secondary school students, none of the lower secondary students mentioned the canonical writers after they had read Text 1, but four of the students were able to list other writers than the canonical ones. Admittedly, neither Blake nor Keats is mentioned in Text 1, but Wordsworth and Coleridge are mentioned repeatedly. The students seemed to have paid more attention to the American and the female writers, and mentioned writers such as Edgar Allen Poe, Emily Dickinson, Mary Shelley and Jane Austen. Notably, when the students were asked to list some works from the period, most answered *Frankenstein*. This was probably because this work was already familiar to them and why some remembered Mary Shelley. Possibly, Jane Austen and Edgar Allen Poe were also familiar to them before they read the text, as the works of Poe has a role in popular culture and movies based on Jane Austen’s books are frequently shown on television.

A few of the upper secondary students did mention Wordsworth, Coleridge and Shelley, but like the lower secondary students they were not able to list (or remember) many of the writers of the time. However, five of the students listed other writers than the six canonical ones, and like the lower secondary students they mentioned Jane Austen and Edgar Allen Poe. One student also mentioned Robert Burns.

After the students had read Text 2, however, there was a remarkable increase in the number of writers the students were able to remember. The students who mentioned non-canonical writers tended to mention female writers, such as Smith and Robinson.

The students who read Text 1 before they read Text 2 appeared to generally have learned more, or be able to understand and remember more from Text 2.

Question			Correct	Vague	Incorrect	Unanswered				
Time of the period	L	1	2	4	1	0				
		2	3	3	1	0				
	U	1	2	9	4	1				
		2	6	7	2	1				
Define the Romantic writer	L	1	4	1	0	2				
		2	2	2	0	3				
	U	1	11	5	0	0				
		2	8	3	1	4				
Where did the English Romantic Period have its roots?	L	1	0	1	1	5				
		2	1	0	2	4				
	U	1	0	2	7	6				
		2	3	1	6	6				
Provide (correct) keywords relating to the period			0	1	2	3	More			
	L	1	1	0	1	3	2			
		2	1	2	3	1	0			
	U	1	2	1	5	3	5			
2		1	2	6	4	4				
Diverse or Unified Period			Diverse	Unified	Unanswered	Other				
	L	1	2	4	1	0				
		2	6	1	0	0				
	U	1	6	7	2	1				
2		7	5	3	1					
Romantic writers			Wordsworth	Coleridge	Shelley	Keats	Blake	Byron	other	
	L	1	0	0	0	0	0	0	4	
		2	5	3	5	1	1	0	1	
	U	1	1	2	3	0	0	0	5	
2		9	9	13	9	4	6	4		

Figure 5: Comprehension in Group 1: Text 1 before Text 2.

7.4.2 Reader Opinions in Group 1

When asked what they thought about the texts they had read, the lower secondary students said that they found Text 1 easy to read and that they generally felt that they understood it.

However, some of the students commented on the vocabulary in the text when asked what they did not like about Text 1; one student said he did not like that the text used “some strange words” and another noted that “some of the words was (sic) hard”. Two students also commented that they found the text easy to read but difficult to understand. Only one student expressed dislike of the text.

When asked what they liked about the text, two of the students noted that they liked the way the text was organized; one noted that: “It was a nice flow when you red (sic) it, and it contained a lot of information”. However, another student noted that she thought it should have contained more information about the writers.

The upper secondary students were divided in their views on Text 1. A little less than half of the students said they liked the text and felt that they had learned from it. Some of them noted that they thought it had “a nice flow”, and one also noted that “the structure was good and informative”. Quite a few of the students, however, expressed a dislike of the text. Most of the students seemed to have understood the text, but several noted that they found the text too long and the vocabulary difficult, and some also found the text confusing. One student said that “the text did not float very well so you really had to focus to understand the message (sic)”, that it “had a lot of sentences going back and forth” and that “parts were kind of confusing”. Another student said she did not like “the bad explanation of the Romanticism. Too many difficult words and confusing explanations”.

It seems that though the answers in the test indicates that the students did understand and learn quite a bit from reading the text, some of the students may have reacted negatively towards the text’s potential inconsistencies discussed in chapter 6. The answers may also reflect the findings that the text sometimes lacked a clear structure in terms of Theme and Information.

When asked what they thought about Text 2, the lower secondary students generally found it alright to read, but noted that they found it heavy and needed to concentrate and focus in order to understand it. One student found it too difficult to read and understand. One of the students commented that she had learned more from text 2 than Text 1, another student noted that she liked that Text 2 was “more orderly than text 1”, and a third student commented that “I liked Text 2 better than Text 1. Text 1 was a bit messy and a lot of different new information (sic)”.

These comments coincide with the findings in the Theme and Information analysis, where it was found that Text 2 followed a clearer structure than Text 1 and made better use of hyperThemes and hyperNews.

There were not many negative comments on Text 2, but one student noted that she thought the text had too few paragraphs, and another thought it contained too much information. Overall, however, the lower secondary students generally expressed that they understood Text 2 and found it interesting to read.

The upper secondary students were once again divided in their opinions about the text. Five students found the text very difficult to read, and two of them said that they did not feel that they had understood or learned anything from the text. Four of the students found it a little difficult, but said they had understood some of it and learned from it. One of these students noted that she liked the text, but that “you need some pre-knowledge to understand it, that I didn’t have (sic)”.

Seven of the students said that they understood the text and did not find Text 2 difficult to read. Two of these students noted that they found this text easier to understand than Text 1. Five of the students said that they found the text well structured; one noted that she found the text “informative and well-written”, and another said it was “easy to read, nicely structured”.

When asked what they did not like about the text, many of the students answered that they did not like that the text was too difficult and that they did not understand it. Two of the students also noted that they found the text boring and three of the students also found the text to be too long.

Overall, the upper secondary students were divided in their views on Text 2, and their views seem to be based around the individual students’ grasp of the English language and reading skills, as the negative comments largely concerned the difficulty of the text.

7.5 Group 2

7.5.1 Reader Comprehension in Group 2

The text comprehension among the students who read Text 2 first varied greatly between the upper secondary and lower secondary students. There was also quite a bit of variation among the upper secondary students. An overview of the text comprehension in Group 2 can be seen in figure 6 below.

The Lower secondary students were not able to answer many of the 12 questions after having read Text 2. Only one student was able to answer several of the questions in Q1, but generally the students did not seem to have gotten a good overview of the period, and left most of the questions unanswered. Remarkably, however, all the students answered the question about when the period took place correctly (although one answer was rather vague as the student had only written down “1790”). The students seemed to have gotten quite discouraged by reading Text 2 (indeed they did not look happy nor very intrigued while reading) and also left most of the questions following Text 1 unanswered. It seems that Text 2 was far too difficult to read for the younger students without any prior knowledge or introduction, which took much of their interest and concentration away.

Among the upper secondary students the result of Q1 varied among the students. Some of the students left several of the questions unanswered, one student left all the questions except the one about the date of the period unanswered, and it seems that the text proved too difficult for several of the students. Even so, all the upper secondary students were able to identify the time of the period, and all except the one who did not answer the question, understood the period as diverse. The students were also able to identify most of the canonical writers. Like the lower secondary students, however, most of the students did not seem to be able to get an overview of the general traits of the period. After having read Text 1, the students were still able to identify/remember the canonical writers, and three of the students also identified additional writers (Poe, Dickinson and Mary Shelley). The students also seemed to get a better overview of the period after having read Text 1, but like the lower secondary students, many of the students seemed to have gotten discouraged by having read a text that was too difficult first and appeared to have trouble concentrating on the second text.

Question		Correct		Vague	Incorrect	Unanswered			
Time of the period	L	2	4	1	0	0			
		1	2	2	0	1			
	U	2	7	2	0	0			
		1	6	3	0	0			
Define the Romantic writer	L	2	1	1	1	2			
		1	1	0	0	4			
	U	2	4	3	0	2			
		1	7	1	1	0			
Where did the English Romantic Period have its roots?	L	2	0	0	0	5			
		1	1	0	0	4			
	U	2	4	0	0	6			
		1	4	1	3	1			
Provide (correct) keywords relating to the period	0		1	2	3	More			
	L	2	2	2	1	0	0		
		1	3	1	1	0	0		
	U	2	3	1	0	0	5		
1		1	0	2	2	4			
Diverse or Unified Period	Diverse		Unified	Unanswered	*Other				
	L	2	3	2	0	0			
		1	1	1	3	0			
	U	1	8	0	1	1			
2		9	0	0	0				
Romantic writers	Wordsworth		Coleridge	Shelley	Keats	Blake	Byron	other	
	L	2	0	0	1	3	0	1	0
		1	1	0	0	1	0	1	0
	U	2	6	5	7	7	7	4	1
1		5	6	6	3	4	3	3	

Figure 6: Comprehension in Group 2: Text 2 before Text 1

7.5.2 Reader Opinions in Group 2

When asked what they thought about the text they had read, the upper secondary students generally answered that they did not like Text 2, that they found it too difficult and that they did not understand it and did not learn much from it.

The same answers were given by the lower secondary students, except for one, who said that he liked the text. This student was able to answer most of the questions in Q1 correctly, and he noted that he understood the text, did not find it difficult to read and that he liked that “it was very informative”. Remarkably, he left many of the questions following Text 1 unanswered, and did not repeat his knowledge about the Romantic writers or their works, though he had correctly listed several keywords when answering Q1 the first time. When asked if he had learned from Text 1, the answer was “a little”, and he noted that he found the text too long. This is curious, because Text 1 is actually shorter than Text 2. It seems that this student might have found

the text too long because he found it less interesting than Text 2, as it does not add anything new compared to Text 2, or because, as discussed in chapter 6, it may be too wordy for some readers.

When asked what they thought of Text 1, the other lower secondary students noted that the text was easier to read and that they preferred it to Text 2, but did not express a particular liking for the text and only said that had learned “a little bit” from it. The upper secondary students agreed with the lower secondary students, and said that they understood the text, had learned something from it and that they liked that it was easier to read than Text 1. Many noted that they still found the text a little difficult.

7.6 Results

Based on the students’ answers, it seems Text 2 proved too difficult to read without any introduction for lower level students. It appears that the difficulties students had with reading and understanding Text 2 were typically that the text did not offer much generalized information and that the vocabulary and sentence structure was too advanced and complicated. At the same time, however, it appears that the students who were able to understand the text benefitted more from reading it than they did from reading Text 1. The students were generally able to answer more questions correctly and remember more about the period and the writers after they had read Text 2 than Text 1.

Text 1 proved to give the students a better general overview of the period, but the students still had trouble identifying the time of the period and its writers. This could perhaps, as suggested in the analyses, have been improved upon by changing the structure and making the text more consistent. It was also noted in the analyses that Text 1 is less cohesive than Text 2, and this was also commented on by some of the students who found Text 2 difficult to understand but remarked that they found it better structured. Furthermore, the experiment showed that although several of the students said that they found Text 2 difficult to understand, many of these students were still able to answer quite a few of the questions in Q1. It thus appears that the structure of the text made it relatively accessible and that the text may be used by lower level students if they were offered an introduction to the period. However, this cannot be taken to outweigh the value of elaborations and explanations, such as found in Text 1, provided for lower knowledge readers in terms of comprehension. These results coincide with McNamara’s (2001) findings in her study on coherence and reader comprehension, namely that students with less

prior knowledge (in this case it would perhaps be students who are less proficient readers/less proficient in English) benefit more from texts with more elaborations.

When asked about their opinions about the two texts, the students who expressed that they did not understand or like Text 2 generally based this on the difficulty of the text, whereas the students who did not understand or did not like Text 1, appeared to react negatively towards the breaks in Theme and Information structure identified in the analyses, and to the occasional inconsistencies in the text. This supports Fries's (2004) hypothesis about what it is that makes a text coherent and also implies that there may be a correlation between reader comprehension and coherence from a systemic functional point of view.

In answer to the final questionnaire, Q3, which asked which of the texts the students would prefer, most of the students said Text 1. An overview of the answers to Q3 can be seen in figure 7 below. Note that answers naming none or both of the texts have not been included among the figures in the table.

Remarkably, the table shows that the lower secondary students in Group 1 (i.e. Text 1 first) preferred Text 2. It should be noted that the students were divided into groups reading different texts first according to where they were seated, which may very well have affected the outcome of the experiment greatly; the lower secondary students were seated freely at group tables, and it seems that the more proficient English students were grouped together in the section of the classroom that was given Text 1 first, i.e. Group 1.

In summary, the experiment indicates that Text 1 provides lower level students a better general overview of the period, but that the students still had trouble identifying the time of the period and its writers. This coincides with that the potential lack of coherence identified in the analysis, and could perhaps, as suggested in the analyses, have been improved upon by changing the structure and making the text more consistent. Text 2, although it proved difficult to comprehend among the Group 2 students, appeared to give the students better specific knowledge of the period. The experiment suggests that this could be due to the cohesive structure of Text 2, which again coincides with the findings in the analysis.

Text 2 was, nevertheless, only fully comprehensible with some prior knowledge. There were some students in Group 2 who were able to comprehend Text 2, but it assumed that these students had some prior knowledge of the period and were quite proficient readers and English speakers. Finally, it appears that Text 1, although it can be argued to have a lower level of

coherence, offers sufficient prior knowledge about the Romantic Period to make Text 2 comprehensible, which should not be underestimated.

Reader Preferences	Group 1				Group 2			
	L		U		L		U	
	T1	T2	T1	T2	T1	T2	T1	T2
Which text did you most enjoy reading?	2	5	9	8	3	2	7	2
Which text did you feel you learned most from?	2	5	12	7	2	2	8	0
Which text do you feel was more well written?	4	3	11	6	2	3	8	0
If you had to choose one, which would you prefer reading for school?	2	5	11	8	3	2	8	1
Which text would you prefer reading if it was not part of your curriculum, but perhaps for your own pleasure/enlightenment, or a school project?	3	4	8	10	3	2	7	1
Generally preferred	Text 2		Text 1		Text 1		Text 1	

Figure 7: Reader Preferences

8 Conclusion

8.1 Revisiting the Research Questions

The study set out to investigate coherence with the three following aims:

- to investigate whether SFL analysis of coherence may be applicable to longer stretches of authentic text by applying Fries's (2004) hypothesis about the four factors contributing to the coherence of text to an analysis of two expository texts.
- to investigate the significance and validity of some of the analytical models and hypotheses concerning coherence and cohesive devices related to the factors suggested by Fries (2004) through text analysis.
- to investigate whether there is correlation between this type of SFL analysis of coherence and reader comprehension.

The analysis of the texts found that the model of analysis suggested by Fries (2004) by and large proved useful. However, the model should be refined in the sense that some of the concepts have not been thoroughly defined in Fries's paper. This means that the validity of the hypothesis is hard to dispute, because the factors may be interpreted and defined to fit a given analysis. However, this also means that much more work needs to be done in order to refine the model and make it applicable to the study of text coherence.

The theory chapter showed that the analytical models presented by Fries (2004) need to be further identified before they can be applied to text analyses, as there are several ideas on how the texture imposing systems should be identified and used in analyses. This thesis dedicated much attention to the identification and definitions of different models of Theme and Information analyses, and focused heavily on the systems in relation to prior and general knowledge. Fries points out that coherence may not be equally perceivable to all readers (cf. 2004: 24-5). The analysis therefore applied the model of analysis presented by Prince (1981) and suggested that the identification of givenness, or assumed familiarity, in a text should be adjusted to the text's Field, Tenor, and Mode. This supports Fries's statement that the four factors are codependent, but also suggests that the analysis models need to be defined in relation to the social interaction in the text.

In the analysis it was found that Cohesive Harmony, as defined by Hasan (1985), supports the notion of coherence of the texts, but may not be entirely suitable for the analysis of

expository texts and that the model would need to be refined before it could be applied to longer texts within other, especially non-fictional, genres.

The Theme analysis supported Fries's (1981) hypotheses that there is a relation between Thematic Progression and genre. Looking at the Thematic Progression, based on Daneš 1974, and the hyperThemes and macro Themes in the texts, as suggested by Martin 1992, showed that the Theme structure related to the texts' structure and global coherence. This further supports the validity of Fries's (2004) model and the argument that the four factors leading to coherence are codependent.

In the Information analysis, the analysis of hyperThemes was related to the idea of hyperNews, as defined by Martin and Rose (2007), which showed that the Theme Structure and the Information Structure relate to the structure and coherence in the texts. This further supports Fries's (2004) model. The findings in the analyses found support in the experiment, where the students' answers tended to coincide with the findings in the Theme and Information analyses. Hence the findings in this thesis support the models suggested by Martin (1992), Martin and Rose (2007), and Fries (2004).

The experiment suggests that the analyses correlate with readers' impressions of the texts, and found indications that a coherent text in terms of Fries's four factors will be recognized as comprehensible and coherent by readers. The experiment also found that the consistency of the texts in relation to the Cooperative Principle influenced the readers' perception and understanding of the texts, which supports Fries's choice of including this factor as contributing to the coherence of a text. This also suggests that the model concerning consistency could usefully be supplemented with pragmatic principles, specifically Grice's principles of cooperation.

In summary it was observed that the analytical models proved applicable to longer stretches of expository text, and that Fries's model incorporates many of the aspects of coherence and thus provides a useful tool-kit for both text production and analysis.

8.2 Previous Studies

The thesis is mainly based on the previous works and studies by Fries (1981, 2002, and 2004), Halliday and Matthiessen (2004), Halliday and Hasan (1976), Hasan (1985), Prince (1981), Martin (1992), and Martin and Rose (2007). However, there were several other studies that also inspired this thesis. Green (1996) explored the pragmatic relation between the Cooperative Principle and coherence and Zor (2009) studied coherence in learner writing in relation to the cooperative principle; and both found that the failure to abide by the Gricean maxims can cause incoherence in text, which coincides with the findings in this study. This suggests that the relation between coherence and pragmatic principles, and specifically the Cooperative Principle as suggested above, should be taken into account when exploring text coherence.

The studies by McNamara (2001) and McNamara et al. (1996) on coherence and reader comprehension were also an inspiration to this thesis, as there is little value in a coherence analysis which does not represent readers' comprehension and perception of text. However, this paper does not fully agree with McNamara (2001) and McNamara et al. (1996), because, as was discussed in the theory section, these studies treat less explicitly coherent text as less coherent. Furthermore, McNamara et al. claim that "high knowledge readers benefit from minimally coherent text. We argue that poorly written text forces the knowledgeable readers to engage in compensatory processing to infer unstated relations in the text." (1996: 1) According to the analytical models used in this analysis, however, McNamara et al. have not looked at minimally coherent texts; quite contrarily their high coherence-texts may be deemed in violation of the cooperative principle and be seen as overusing cohesive ties (cf. McNamara et al. 1996: 40-3). Nevertheless, the findings in this study coincide with the findings made by McNamara (2001) and McNamara et al (1996), namely that lower-knowledge learners benefit from, what this thesis refers to as, coherence inducing devices such as explicitness, generalizations and elaborations in expository texts.

8.3 Limitations and Suggestions for Further Research

As was mentioned in the Introduction, the thesis has its limitations: firstly, the study did not focus all the aspects of the four factors, and Fries's hypothesis still needs more solid and quantitative evidence. Secondly, the analysis only focuses on two relatively short expository texts, and the results cannot be assumed to apply to all types of texts, let alone expository texts in

general. In order to truly investigate the analytical models explored in this thesis more texts and texts from several genres would need to be analyzed. It would be interesting to further research the validity of Fries's (2004) model by applying the same analytical models as used in this study to expository texts from other disciplines and texts from different genres, such as scholarly texts, news articles, or short stories, to see if the models are equally applicable to different genres.

There were clear limitations to the experiment in this study; only a small qualitative experiment was conducted in relation to text coherence and reader comprehension, which means that the results of the experiment must be taken as indications and not proof of a general tendency. The texts that were analyzed were both intended for learners with higher knowledge and language proficiency than the participants in the experiment. Therefore it would perhaps have been more beneficial if the participants were third year upper secondary school students and first year university students. To make the study more robust, the experiment would need to be more structured and have more controllable variables. There would be a need for a larger group of participants and the questionnaires should be carefully compiled to include text-based questions, inference question, and general knowledge questions (McNamara et al. 2003: 13). Furthermore, the experiment and the questionnaires should allow the results to be quantified so that the results may more easily be compared to those of other studies and experiments.

This study found that generalization, exemplification, and elaboration could contribute to reader comprehension, but that this did not necessarily make the text more coherent.

It would have been interesting to analyze the texts used in McNamara et al.'s (1996) experiment according to the analytical models explored in this thesis and compare the results of the analysis to McNamara et al.'s findings. It would also be interesting to further investigate this how the comprehension inducing devices might be applied to a text without disturbing the text coherence, as was seen in the analysis of Text 1.

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Appendix I:

Theme Analysis of Text 1

Notations: Themes are marked in bold and numbered in subscript. HyperThemes (hT) relating to the macro Theme are underlined.

The Romantic Period

Sensibility and imagination

1 **Too much faith in literary labels**_{T1} can be unhelpful, leading to rapid conclusions and rigid
2 categories. **Just as few houses will have entirely new furniture but will contain bits and**
3 **pieces from earlier years**_{T2}, so each literary period carries with it the flavor and furniture of the
4 previous period. **Usually one**_{T3} cannot pinpoint a precise moment when a new literary trend
5 starts.

6 **And yet we**_{T4} do say, at least after the event: “**That**_{T5} was Neo-classism; **Now**_{T6} we have
7 Romanticism.” **We**_{T7} can contrast the urbane eighteenth century with the more emotional writing
8 that has been classified as Romantic. **Whereas the eighteenth century man**_{T8} saw himself in
9 relation to other men, and then chiefly in a town, **the Romantic writers**_{T9} sees himself as alone
10 with nature, preferably in a natural setting of some wilderness, with a waterfall or steep crags. **In**
11 **Britain**_{T10} the Lake District formed the perfect setting for the two young poets William
12 Wordsworth and Samuel Taylor Coleridge. **Wordsworth’s poems**_{T11} were more concerned with
13 the local and earthbound **while Coleridge**_{T12} wrote about the mystical and fantastic. **The**
14 **publication of their volume of poetry *Lyrical Ballads***_{T13} in 1798 is by many pinpointed as the
15 date which marks the beginning of the Romantic movement.

16 **Romantics**_{T15} believed in emotion and sensibility. **Sensitive people**_{T16} hung harps in
17 trees to be played upon by the winds, so they could hear the music of Nature. **It**_{T17} was believed
18 that Nature was stern but essentially good, touching deep strings in the soul of the artist, enabling
19 him to speak for all mankind. **Thus the writer or the musician**_{T18}, through his sensitivity and
20 above all through his creative imagination, was a kind of prophet. “Make me thy lyre, even as the
21 forest is” says Shelley. **Shelley**_{T19 (R18)} wrote of the spirit of Romanticism, the prophetic voice

22 open to the harmonies of the universal spirit. **Pantheism**_{T20 (R19)} was one of the ideologies, **the**
23 **idea**_{T21 (R20)} that godliness was to be found in all living things.

24 **While neo-classical writers were concerned with satires, epistles and essays that**
25 **commented on social manners and foibles**_{T22}, Romantic writers looked for the sublime, and
26 **among writers**_{T23 (R22)} poets were considered the closest to the sublime. **The poets**_{T24 (R23)} were
27 not necessarily innovators in form, **but they**_{T25 (T24)} looked for new subject matter in common or
28 lowly life or in exotic flights of fancy and mysticism. **Robert Burns**_{T26 (hT)} anticipated the
29 Romantic Movement with his use of the Scots language. **This use of dialect**_{T27 (R27)} was in many
30 ways regarded as something exotic. **It**_{T28} was not learning that made a man open to the creative
31 impulses, but the intensity of his emotions. **Thus simple, uneducated people, peasants and**
32 **children**_{T29} were often glorified, as was the Noble Savage, such as the inhabitants of the newly
33 paradise of the South Sea islands – **though at this very time**_{T30} the Aborigines of Australia were
34 being hunted down.

35 **This strong belief in the simple life and the goodness of nature**_{T31} came at a time of
36 great change in Britain. **From the 1830s**_{T32} the railways, were cutting great swathes through
37 woods and fields, scaring both men and horses. **The countryside**_{T33 (R32)} was transformed in the
38 interest of big landowners; **the beginning of the Industrial Revolution**_{T34} made a rural and
39 agricultural society into an urban and manufacturing one, where small villages grew into large
40 towns, while old market towns lost their importance. **Radicals**_{T35} were extremely critical of the
41 “dark Satanic mills” and the dehumanising process of industrialization.

42 **The political revolutions in America and France**_{T36} stirred notions of individuality,
43 freedom and the power of the imagination, at least in the first years. **Politically**_{T37} the Romantic
44 writers were radical – at least in their youth – **and they**_{T38 (R37)} were often fired by republican or
45 nationalist fervor. **Lord Byron**_{T39} can be said to represent the true romantic hero, adventurous
46 and fearless with a dark and restless soul. **In true character**_{T40 (R39)} he lost his life fighting for the
47 Greek independence. **Revolutionary tendencies**_{T41 (hT/R40)} led to fear of the masses among the
48 governing upper classes. **In pragmatic Britain**_{T42} it eventually led to concessions of the middle
49 class, one example being electoral reform, **The Reform Act of 1832**_{T43 (R42)} gave voting rights to
50 many more people and redistributed the seats in Parliament to ensure that the new industrial
51 towns were represented.

52 **It**_{T44} can be said that the women’s rights movement was born in this period. **Mary**
53 **Wolfstonecraft’s polemic *A Vindication of the Rights of Women* (1792)**_{T45 (R44/hT)} proved

54 highly influential, and her daughter Mary Shelley's novel *Frankenstein, or The Modern*
55 *Prometheus* (1818)_{T46 (T45)} has had more fame than she could have dreamed of.

56 **And to return to the idea that it is difficult to pin a label to a period: while the**
57 **prototype Romantic poet was pouring out his soul**_{T47}, Jane Austen was writing her
58 emotionally contained and acutely observant novels of human manners. **Above all, this literary**
59 **revival**_{T48 (macro/hT)} was not taking place in Britain alone, **to a great extent**_{T49} it had its roots in
60 German Romanticism and was to lead to Romanticism in France and ultimately America.

61 **Romanticism in America**_{T50 (R49)} can be traced in writers as diverse as James Fenimore
62 Cooper (1759 – 1851), Edgar Allen Poe (1809 – 49), Walt Whitman (1819 -92) and Emily
63 Dickinson (1830-86). **Like its European counterpart**_{T51 (hT)} it preferred emotion to rationality
64 and turned to nature for inspiration, **but it**_{T52 (hT)} was above all linked to the development of the
65 new American nation.

66 **Its preference for the common man and its belief in the value of the individual**_{T53}
67 _(T50) went well together with the American form of democracy. **This**_{T54 (R53)} is most clearly seen in
68 Ralph Waldo Emmerson (1803-82) who reacted against rationalism and intellectualism in his
69 writing. **And it**_{T55 (R54)} was put into practice by Henry Thoreau (1817-62) who built a cabin and
70 lived the simple life deep in the woods. **His experiment in primitive living**_{T56 (R55)} inspired him
71 to write the essay "Civil Disobedience" which was to influence Tolstoy, Gandhi and Martin
72 Luther King, Jr. at important stages in their lives.

73 **Romanticism**_{T57} became strong in Norway, especially in paintings and national feeling.
74 **This is a period**_{T58 (hT/T57)} that lasted for only a few decades in Britain, **but it**_{T59 (hT/T58)} was part of
75 a large movement which left a lasting and dramatic impact on ideas and form right up to our own
76 time

Chronology 1760-1830:

- 1760 – 1800 A series of inventions sets off the Industrial Revolution.
- 1769 James Watt invents the steam engine.
- 1770 James Cook reaches Australia.
- 1776 The Declaration of Independence. Adam Smith's *Wealth of Nations* is published introducing economic liberalism.
- 1789 The French Revolution starts.
- 1801 Union of Ireland and Great Britain.
- 1805 The Battle of Trafalgar – the British navy defeats the French navy.
- 1815 Napoleon is finally defeated at Waterloo.
- 1821 – 1832 Greece breaks loose from the Ottoman Empire and becomes independent.
- 1829 George Stephenson's locomotive "The Rocket" has its trial run.
- 1832 The Reform Act leads to extension of voting rights and redistribution of seats in Parliament.
- 1833 Slavery is abolished in British colonies and laws restricting the exploitation of child labour are passed.

Text taken from:
Bártvedt et al. 2003. *Impressions*. Aschehoug. 3rd Ed. Pp. 95 -97.

Appendix II:

Theme Analysis of Text 2

Notations: Themes are marked in bold and numbered in subscript. HyperThemes (hT) relating to the macro Themes are underlined.

The Romantic Period

1785-1830

- 1789 – 1815: Revolutionary and Napoleonic period in France. – 1789: The Revolution begins with the assembly of the States-General in May and the storming of the bastille on July 14. – 1793: King Louis the XVI executed; England joins the alliance against France. – 1793 – 94: The reign of Terror under Robespierre. 1804: napoleon crowned emperor. – 1815: Napoleon defeated at Waterloo.
- 1807: British slave trade outlawed (slavery abolished throughout the empire, including the West Indies, twenty-six years later)
- 1811-20: The Regency – George, Prince of wales, acts as regent for George III, who has been declared incurably insane
- 1819: Peterloo Massacre
- 1820: Accession of George IV

1 The romantic period_{T1}, though far the shortest, is at least as complex and diverse as any other
2 period in British literary history. **For much of the twentieth century**_{T2}, scholars singled out five
3 poets – Wordsworth, Coleridge, Byron, Percy, Shelley and Keats, adding Blake belatedly to make
4 a sixth – and constructed notions of a unified Romanticism on the basis of their works. **But**
5 **there**_{T3} were problems all along: **even the two closest collaborators of the 1790s, Wordsworth**
6 **and Coleridge**_{T4(R2)}, would fit no single definition; **Byron**_{T5(R2)} despised both Coleridge’s
7 philosophical speculations and Wordsworth’s poetry; **Shelley and Keats**_{T6(R2)} were at opposite
8 poles from each other stylistically and philosophically; **Blake**_{T7(R2)} was not at all like any of the
9 other five.

10 **Nowadays**_{T8}, although the six poets remain, by most measures of canonicity, the
11 principal canonical figures, **we**_{T9} recognize a greater range of accomplishments. **In 1798, the year**

12 of Wordsworth and Coleridge's first *Lyrical Ballads*,^{T10} neither of the authors had much of a
13 reputation; **Wordsworth**^{T11(R10)} was not even included among the 1,112 entries in David River's
14 *Literary Memoirs of Living Authors of Great Britain* of that year, and *Lyrical Ballads*^{T12(R10)} was
15 published anonymously because, as Coleridge told the publisher, "Wordsworth's name is nothing
16 – to a large number of people mine *stinks*." **Some of the best-regarded poets of the time**^{T13}
17 were women – Anna Barbauld, Charlotte Smith, Mary Robinson – and **Wordsworth and**
18 **Coleridge**^{T14 (R10)} (junior colleagues of Robinson when she was poetry editor of the *Morning Post* in
19 the late 1790s) looked up to them and learned their craft from them. **The rest of the then-**
20 **established figures**^{T15} were the later eighteenth-century poets who are printed at the end of
21 volume 1 of this anthology – Gray, Collins, Crabbe, and Cowper in particular. **Only Byron**^{T16}
22 among the now-canonical poets, was instantly famous; and **Felicia Hemans and Letitia**
23 **Landon**^{T17} ran him a close race as best-sellers. **The Romantic period**^{T18(MACRO)} had a great many
24 more participants than the six principal male poets and was shaped by a multitude of political,
25 social and economic changes.

26 ****Skipped pp. 2-6: "Revolution and Reaction"****

27 "THE SPIRIT OF THE AGE"

28 **Writers working in the period 1785-1830**^{T19} did not think of themselves as "Romantic"; the
29 **word**^{T20} was not applied until half a century later, by English historians. **Contemporary**
30 **reviewers**^{T21} treated them as independent individuals, or else grouped them (often maliciously,
31 but with some basis in fact) into a number of separate schools: the "Lake School" of
32 Wordsworth, Coleridge, and Robert Southey, the "Cockney School," a derogatory term for the
33 Londoners Leigh Hunt, William Hazlitt, and associated writers, including Keats; and the "Satanic
34 School" of Percy Shelley, Byron and their followers.

35 **Many writers**^{T22}, however, felt that there was something distinctive about their time –
36 not all shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate,
37 which some of them called "the spring of the age." **They**^{T23} had the sense that (as Keats wrote)
38 "great spirits now on earth are sojourning," and that there was evidence of the experimental
39 boldness that marks a literary renaissance. **In his "Defence of Poetry"**^{T24} Shelley claimed that
40 the literature of the age "has arisen as it were from a new birth," and that "an electric life burns"
41 within the words of its best writers, "less their spirit than the spirit of the age." **He**^{T25} explained
42 this spirit as an accompaniment of revolution, and others agreed. **Francis Jeffrey, the foremost**
43 **conservative review of the day**^{T26}, connected "the revolution in our literature" with "the
44 agitations of the French Revolution, and the discussions as well as the hopes and terrors to which

45 it gave occasion.” **Hazlitt, who devoted a series of essays entitles *The Spirit of the Age to***
46 **assessing his contemporaries,**_{T27} maintained that the new poetry of the school of Wordsworth
47 “had its origin in the French Revolution”.

48 **The imagination of many romantic-period writers**_{T28} was preoccupied with
49 revolution, and from that fact and idea they derived the framework that enabled them to think of
50 themselves as inhabiting a distinctive period in history. **The deep familiarity that many late-**
51 **eighteenth-century Englishmen and –women had with the prophetic writings of the**
52 **Bible**_{T29} contributed from the start to their readiness to attribute a tremendous significance to the
53 political transformations set in motion in 1789. **Religious belief**_{T30} predisposed many to view
54 these convulsions as something more than local historical events and to cast them instead as
55 harbingers of a new age in the history of *all* human beings. **Seeing the hand of God in the**
56 **events in France and understanding those events as a fulfillment of prophecies of the**
57 **coming millennium**_{T31} came easily to figures such as Barbauld, Coleridge, Wollstonecraft and
58 above all, Blake: **all**_{T32} were affiliated with the traditions of radical protestant Dissent, in which
59 accounts of the imminence of the Apocalypse and the coming of the Kingdom of God had long
60 been central. **A quarter-century later**_{T33}, their millenarian interpretation of the Revolution would
61 be recapitulated by radical writers such as Percy Shelley and Hazlitt, who, though they tended to
62 place their faith in notions of progress and the diffusion of knowledge and tended to identify a
63 rational citizenry and not God as the moving force of history, were just as convinced as their
64 predecessors were that the Revolution had marked humanity’s chance to start history over again
65 (a chance that had been lost but was perhaps recoverable).

66 **Another method that writers of this period took when they sought to salvage the**
67 **millennial hopes that had, for many, been dashed by the bloodshed of the Terror**_{T34}
68 involved granting a crucial role to the creative imagination. **Some writers**_{T35} rethought
69 apocalyptic transformation so that it no longer depended on the political action of collective
70 humanity but depended instead (in a shift from the external to the internal) in the individual
71 consciousness. **The new heaven and earth promised in the prophecies**_{T36} could, in this
72 account, be gained by the individual who had achieved a new, spiritualized, and visionary way of
73 seeing. **An apocalypse of the imagination**_{T37} could liberate the individual from time, from what
74 Blake called the “mind-forg’d manacles” of imprisoning orthodoxies and from what Percy
75 Shelley called “the curse which binds us to be subjected to the accident of surrounding
76 impressions.”

77 **Wordsworth, whose formulations of this notion of a revolution in imagination**
78 **would prove immensely influential,**_{T38} wrote in *The Prelude* the classic description of the spirit

79 of the early 1790s. “Europe at that time was thrilled with joy, / France standing on top of the
80 golden hours, / And human nature seeming born again” (6.340-42). “Not favored spots alone,
81 but the whole earth, / The beauty wore of promise” (6.117-18). **Something of this sense of**
82 **possibility and anticipation of spiritual regeneration (captured in that phrase “born**
83 **again”)**_{T39 (R38)} survived disenchantment with politics that Wordsworth experienced later in the
84 decade. **His sense of the emancipatory opportunities brought in by the new historical**
85 **moment**_{T40 (R39)} carried over to the year 1797, when, working in tandem, he and Coleridge
86 revolutionized the theory and practice of poetry. **The product of their exuberant daily**
87 **discussions**_{T41 (R40)} was the *Lyrical Ballads* of 1798.

Appendix III:

Information Analysis of Text 1

Information value according to Prince 1981 in subscript

The Romantic Period

Sensibility and imagination

1 **Too much faith in literary labels** _{BRAND-NEW} can be unhelpful, leading to rapid conclusions and
2 rigid categories. **Just as few houses will have entirely new furniture but will contain bits**
3 **and pieces from earlier years** _{BRAND-NEW}, so each literary period carries with it the flavor and
4 furniture of the previous period. **Usually one** _{UNUSED} cannot pinpoint a precise moment when a
5 new literary trend starts.

6 **And yet we** _{UNUSED} do say, at least after the event: “**That** _{INFERRABLE} was Neo-classism;
7 **Now we** _{EVOKED} have Romanticism.” **We** _{EVOKED} *can* contrast the urbane eighteenth century with
8 the more emotional writing that has been classified as Romantic. **Whereas the eighteenth**
9 **century man** _{BRAND-NEW} saw himself in relation to other men, and then chiefly in a town, **the**
10 **Romantic writers** _{EVOKED} sees himself as alone with nature, preferably in a natural setting of
11 some wilderness, with a waterfall or steep crags. **In Britain** _{UNUSED} the Lake District formed the
12 perfect setting for the two young poets William Wordsworth and Samuel Taylor Coleridge.
13 **Wordsworth’s poems** _{ANCHORED} were more concerned with the local and earthbound **while**
14 **Coleridge** _{EVOKED} wrote about the mystical and fantastic. **The publication of their volume of**
15 **poetry *Lyrical Ballads*** _{ANCHORED} in 1798 is by many pinpointed as the date which marks the
16 beginning of the Romantic movement.

17 **Romantics** _{EVOKED} believed in emotion and sensibility. **Sensitive people** _{INFERRABLE} hung
18 harps in trees to be played upon by the winds, so they could hear the music of Nature. **It**
19 _{INFERRABLE} was believed that Nature was stern but essentially good, touching deep strings in the
20 soul of the artist, enabling him to speak for all mankind. **Thus the writer or the**
21 **musician** _{EVOKED}, through his sensitivity and above all through his creative imagination, was a

22 kind of prophet. **“Make me thy lyre, even as the forest is”** says Shelley. **Shelley**_{EVOKED} wrote
23 of the spirit of Romanticism, the prophetic voice open to the harmonies of the universal spirit.
24 **Pantheism**_{INFERRABLE} was one of the ideologies, **the idea**_{INFERRABLE} that godliness was to be found
25 in all living things.

26 **While neo-classical writers were concerned with satires, epistles and essays that**
27 **commented on social manners and foibles**_{BRAND-NEW}, Romantic writers looked for the
28 sublime, **and among writers**_{EVOKED} poets were considered the closest to the sublime. **The**
29 **poets**_{EVOKED} were not necessarily innovators in form, **but they**_{EVOKED} looked for new subject
30 matter in common or lowly life or in exotic flights of fancy and mysticism. **Robert Burns**_{BRAND-}
31 _{NEW} anticipated the Romantic Movement with his use of the Scots language. **This use of**
32 **dialect**_{EVOKED} was in many ways regarded as something exotic. **It**_{UNMARKED} was not learning that
33 made a man open to the creative impulses, but the intensity of his emotions. **Thus simple,**
34 **uneducated people, peasants and children**_{INFERRABLE} were often glorified, as was the Noble
35 Savage, such as the inhabitants of the newly paradise of the South Sea islands – **though at this**
36 **very time the Aborigines of Australia**_{BRAND-NEW} were being hunted down.

37 **This strong belief in the simple life and the goodness of nature**_{EVOKED} came at a
38 time of great change in Britain. **From the 1830s**_{INFERRABLE} the railways, were cutting great swathes
39 through woods and fields, scaring both men and horses. **The countryside**_{EVOKED} was
40 transformed in the interest of big landowners; **the beginning of the Industrial Revolution**
41 _{UNUSED} made a rural and agricultural society into an urban and manufacturing one, where small
42 villages grew into large towns, while old market towns lost their importance. **Radicals**_{BRAND-NEW}
43 were extremely critical of the “dark Satanic mills” and the dehumanising process of
44 industrialization.

45 **The political revolutions in America and France**_{UNUSED} stirred notions of individuality,
46 freedom and the power of the imagination, at least in the first years. **Politically the Romantic**
47 **writers**_{EVOKED} were radical – at least in their youth – **and they**_{EVOKED} were often fired by
48 republican or nationalist fervor. **Lord Byron**_{BRAND-NEW} can be said to represent the true romantic
49 hero, adventurous and fearless with a dark and restless soul. **In true character he**_{EVOKED} lost his
50 life fighting for the Greek independence. **Revolutionary tendencies**_{EVOKED} led to fear of the
51 masses among the governing upper classes. **In pragmatic Britain**_{UNUSED} it eventually led to
52 concessions of the middle class, one example being electoral reform. **The Reform Act of 1832**
53 _{BRAND-NEW} gave voting rights to many more people and redistributed the seats in Parliament to
54 ensure that the new industrial towns were represented.

55 **It**_{UNMARKED} can be said that the women's rights movement was born in this period. **Mary**
56 **Wolfstonecraf's polemic *A Vindication of the Rights of Women* (1792)**_{ANCHORED} proved
57 highly influential, **and her daughter Mary Shelley's novel *Frankenstein, or The Modern***
58 ***Prometheus* (1818)**_{ANCHORED} has had more fame than she could have dreamed of.

59 **And to return to the idea that it is difficult to pin a label to a period: while the**
60 **prototype Romantic poet was pouring out his soul**_{INFERRABLE}, Jane Austen was writing her
61 emotionally contained and acutely observant novels of human manners. **Above all, this literary**
62 **revial**_{EVOKED} was not taking place in Britain alone, **to a great extent it**_{EVOKED} had its roots in
63 German Romanticism and was to lead to Romanticism in France and ultimately America.

64 **Romanticism in America**_{EVOKED} can be traced in writers as diverse as James Fenimore
65 Cooper (1759 – 1851), Edgar Allen Poe (1809 – 49), Walt Whitman (1819 -92) and Emily
66 Dickinson (1830-86). **Like its European counterpart**_{EVOKED} it preferred emotion to rationality
67 and turned to nature for inspiration, **but it**_{EVOKED} was above all linked to the development of the
68 new American nation.

69 **Its preference for the common man and its belief in the value of the individual**
70 _{ANCHORED} went well together with the American form of democracy. **This**_{EVOKED} is most clearly
71 seen in Ralph Waldo Emmerson (1803-82) who reacted against rationalism and intellectualism in
72 his writing. **And it**_{EVOKED} was put into practice by Henry Thoreau (1817-62) who built a cabin
73 and lived the simple life deep in the woods. **His experiment in primitive living**_{EVOKED} inspired
74 him to write the essay "Civil Disobedience" which was to influence Tolstoy, Gandhi and Martin
75 Luther King, Jr. at important stages in their lives.

76 **Romanticism**_{EVOKED} became strong in Norway, especially in paintings and national
77 feeling. **This is a period**_{EVOKED} that lasted for only a few decades in Britain, **but it was part of a**
78 **large movement**_{EVOKED} which left a lasting and dramatic impact on ideas and form right up to
79 our own time.

Chronology 1760-1830:

- 1760 – 1800 A series of inventions sets off the Industrial Revolution.
- 1769 James Watt invents the steam engine.
- 1770 James Cook reaches Australia.
- 1776 The Declaration of Independence. Adam Smith's *Wealth of Nations* is published introducing economic liberalism.
- 1789 The French Revolution starts.
- 1801 Union of Ireland and Great Britain.
- 1805 The Battle of Trafalgar – the British navy defeats the French navy.
- 1815 Napoleon is finally defeated at Waterloo.
- 1821 – 1832 Greece breaks loose from the Ottoman Empire and becomes independent.
- 1829 George Stephenson's locomotive "The Rocket" has its trial run.
- 1832 The Reform Act leads to extension of voting rights and redistribution of seats in Parliament.
- 1833 Slavery is abolished in British colonies and laws restricting the exploitation of child labour are passed.

Text taken from:
Bårtvedt et al. 2003. *Impressions*. Aschehoug. 3rd Ed. Pp. 95 -97.

Appendix IV:

Information Analysis of Text 2

Information value according to Prince 1981 in subscript

The Romantic Period

1785-1830

- 1789 – 1815: Revolutionary and Napoleonic period in France. – 1789: The Revolution begins with the assembly of the States-General in May and the storming of the Bastille on July 14. – 1793: King Louis the XVI executed; England joins the alliance against France. – 1793 – 94: The reign of Terror under Robespierre. 1804: Napoleon crowned emperor. – 1815: Napoleon defeated at Waterloo.
- 1807: British slave trade outlawed (slavery abolished throughout the empire, including the West Indies, twenty-six years later)
- 1811-20: The Regency – George, Prince of Wales, acts as regent for George III, who has been declared incurably insane
- 1819: Peterloo Massacre
- 1820: Accession of George IV

1 **The romantic period**_{EVOKED}, though far the shortest, is at least as complex and diverse as any
2 other period in British literary history. **For much of the twentieth century**_{UNUSED}, scholars
3 singled out five poets – Wordsworth, Coleridge, Byron, Percy, Shelley and Keats, adding Blake
4 belatedly to make a sixth – and constructed notions of a unified Romanticism on the basis of
5 their works. **But there were problems all along: even the two closest collaborators of the**
6 **1790s, Wordsworth and Coleridge**_{BRAND-NEW}, would fit no single definition; **Byron**_{BRAND-NEW}
7 despised both Coleridge's philosophical speculations and Wordsworth's poetry; **Shelley and**
8 **Keats**_{BRAND-NEW} were at opposite poles from each other stylistically and philosophically;
9 **Blake**_{BRAND-NEW} was not at all like any of the other five.

10 **Nowadays, although the six poets remain, by most measures of canonicity, the**
11 **principal canonical figures**,_{ANCHORED} we recognize a greater range of accomplishments. **In**
12 **1798, the year of Wordsworth and Coleridge's first *Lyrical Ballads***,_{ANCHORED} neither of the
13 authors had much of a reputation; **Wordsworth**_{EVOKED} was not even included among the 1,112
14 entries in David River's *Literary Memoirs of Living Authors of Great Britain* of that year, **and *Lyrical***
15 ***Ballads***_{EVOKED} was published anonymously because, as Coleridge told the publisher,

16 “Wordsworth’s name is nothing – to a large number of people mine *stinks*. “ **Some of the best-**
17 **regarded poets of the time** ANCHORED were women – Anna Barbauld, Charlotte Smith, Mary
18 Robinson – **and Wordsworth and Coleridge (junior colleagues of Robinson when she was**
19 **poetry editor of the *Morning Post* in the late 1790s)** EVOKED looked up to them and learned
20 their craft from them. **The rest of the then-established figures** EVOKED were the later
21 eighteenth-century poets who are printed at the end of volume 1 of this anthology – Gray,
22 Collins, Crabbe, and Cowper in particular. **Only Byron** EVOKED among the now-canonical poets,
23 was instantly famous; **and Felicia Hemans and Letitia Landon** BRAND-NEW ran him a close race
24 as best-sellers. **The Romantic period** EVOKED had a great many more participants than the six
25 principal male poets and was shaped by a multitude of political, social and economic changes.

26 *****Skipped pp. 2-6: “Revolution and Reaction”*****

27 “THE SPIRIT OF THE AGE”

28 **Writers working in the period 1785-1830** EVOKED did not think of themselves as “Romantic”; **the**
29 **word** EVOKED was not applied until half a century later, by English historians. **Contemporary**
30 **reviewers** BRAND-NEW treated them as independent individuals, or else grouped them (often
31 maliciously, but with some basis in fact) into a number of separate schools: the “Lake School” of
32 Wordsworth, Coleridge, and Robert Southey, the “Cockney School,” a derogatory term for the
33 Londoners Leigh Hunt, William Hazlitt, and associated writers, including Keats; and the “Satanic
34 School” of Percy Shelley, Byron and their followers.

35 **Many writers** EVOKED, however, felt that there was something distinctive about their time
36 – not all shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate,
37 which some of them called “the spring of the age.” **They** EVOKED had the sense that (as Keats
38 wrote) “great spirits now on earth are sojourning,” and that there was evidence of the
39 experimental boldness that marks a literary renaissance. **In his “Defence of Poetry”** ANCHORED
40 Shelley claimed that the literature of the age “has arisen as it were from a new birth,” and that “an
41 electric life burns” within the words of its best writers, “less their spirit than the spirit of the age.”
42 **He** EVOKED explained this spirit as an accompaniment of revolution, and others agreed. **Francis**
43 **Jeffrey, the foremost conservative review of the day** BRAND-NEW, connected “the revolution in
44 our literature” with “the agitations of the French Revolution, and the discussions as well as the
45 hopes and terrors to which it gave occasion.” **Hazlitt, who devoted a series of essays entitles**
46 ***The Spirit of the Age* to assessing his contemporaries,** BRAND-NEW maintained that the new
47 poetry of the school of Wordsworth “had its origin in the French Revolution”.

48 **The imagination of many romantic-period writers** ANCHORED was preoccupied with

49 revolution, and from that fact and idea they derived the framework that enabled them to think of
50 themselves as inhabiting a distinctive period in history. **The deep familiarity that many late-**
51 **eighteenth-century Englishmen and –women had with the prophetic writings of the Bible**
52 ^{ANCHORED} contributed from the start to their readiness to attribute a tremendous significance to
53 the political transformations set in motion in 1789. **Religious belief** ^{EVOKED} predisposed many to
54 view these convulsions as something more than local historical events and to cast them instead as
55 harbingers of a new age in the history of *all* human beings. **Seeing the hand of God in the**
56 **events in France and understanding those events as a fulfillment of prophecies of the**
57 **coming millennium** ^{INFERRABLE} came easily to figures such as Barbauld, Coleridge, Wollstonecraft
58 and above all, Blake: **all** ^{EVOKED} were affiliated with the traditions of radical protestant Dissent, in
59 which accounts of the imminence of the Apocalypse and the coming of the Kingdom of God
60 had long been central. **A quarter-century later, their** ^{EVOKED} millenarian interpretation of the
61 Revolution would be recapitulated by radical writers such as Percy Shelley and Hazlitt, who,
62 though they tended to place their faith in notions of progress and the diffusion of knowledge and
63 tended to identify a rational citizenry and not God as the moving force of history, were just as
64 convinced as their predecessors were that the Revolution had marked humanity’s chance to start
65 history over again (a chance that had been lost but was perhaps recoverable).

66 **Another method that writers of this period took when they sought to salvage the**
67 **millennial hopes that had, for many, been dashed by the bloodshed of the Terror** ^{INFERRABLE}
68 involved granting a crucial role to the creative imagination. **Some writers** ^{EVOKED} rethought
69 apocalyptic transformation so that it no longer depended on the political action of collective
70 humanity but depended instead (in a shift from the external to the internal) in the individual
71 consciousness. **The new heaven and earth promised in the prophecies** ^{INFERRABLE} could, in
72 this account, be gained by the individual who had achieved a new, spiritualized, and visionary way
73 of seeing. **An apocalypse of the imagination** ^{INFERRABLE} could liberate the individual from time,
74 from what Blake called the “mind-forg’d manacles” of imprisoning orthodoxies and from what
75 Percy Shelley called “the curse which binds us to be subjected to the accident of surrounding
76 impressions.”

77 **Wordsworth, whose formulations of this notion of a revolution in imagination**
78 **would prove immensely influential,** ^{EVOKED} wrote in *The Prelude* the classic description of the
79 spirit of the early 1790s. “Europe at that time was thrilled with joy, / France standing on top of
80 the golden hours, / And human nature seeming born again” (6.340-42). “Not favored spots
81 alone, but the whole earth, / The beauty wore of promise” (6.117-18). **Something of this sense**
82 **of possibility and anticipation of spiritual regeneration (captured in that phrase “born**

83 **again”**_{EVOKED} survived disenchantment with politics that Wordsworth experienced later in the
84 decade. **His sense of the emancipatory opportunities brought in by the new historical**
85 **moment**_{INFERRABLE} carried over to the year 1797, when, working in tandem, he and Coleridge
86 revolutionized the theory and practice of poetry. **The product of their exuberant daily**
87 **discussions**_{INFERRABLE} was the *Lyrical Ballads* of 1798.

Appendix V:

hyperThemes and hyperNews

Notation:

Brand-New: B-N; Brand-New Anchored: A; Unused: U; Evoked: E;
 Inferrable: I; Unmarked: UM

*Paragraph too short for analysis **Part of macro Theme.

Text 1							
	HyperTheme	Info Value (T, R)		HyperNew	Info Value (T, R)		Distilled/ Relates to hT?
1*	Too much faith in literary labels can be unhelpful, leading to rapid conclusions and rigid categories.	B-N	B-N	Usually one cannot pinpoint a precise moment when a new literary trend starts.	U	B-N	Yes/Yes
2	And yet we do say, at least after the event: "That was Neo-classism; Now we have Romanticism."	U	I/E	The publication of their volume of poetry <i>Lyrical Ballads</i> in 1798 is by many pinpointed as the date which marks the beginning of the Romantic movement.	A	B-N	No/Yes
3	Romantics believed in emotion and sensibility.	E	B-N	Pantheism was one of the ideologies, the idea that godliness was to be found in all living things.	I	I	Yes/No
4	While neo-classical writers were concerned with satires, epistles and essays that commented on social manners and foibles, Romantic writers looked for the sublime, and among writers poets were considered the closest to the sublime.	B-N E	A B-N	Thus simple, uneducated people, peasants and children were often glorified, as was the Noble Savage, such as the inhabitants of the newly paradise of the South Sea islands – though at this very time the Aborigines of Australia were being hunted down.	I B-N	B-N B-N	Yes/No
5	This strong belief in the simple life and the goodness of nature came at a time of great change in Britain.	E	B-N	Radicals were extremely critical of the "dark Satanic mills" and the dehumanising process of industrialization.	B-N	B-N	Yes/No
6	The political revolutions in America and France stirred notions of individuality, freedom and the power of the imagination, at least in the first years.	U	B-N	The Reform Act of 1832 gave voting rights to many more people and redistributed the seats in Parliament to ensure that the new industrial towns were represented.	B-N	B-N	No/No

7*	It can be said that the women's rights movement was born in this period.	UM	B-N	Mary Wolfstonecraft's polemic <i>A Vindication of the Rights of Women</i> (1792) proved highly influential, and her daughter Mary Shelley's novel <i>Frankenstein, or The Modern Prometheus</i> (1818) has had more fame than she could have dreamed of.	A A	B-N B-N	Yes/Yes
8*	And to return to the idea that it is difficult to pin a label to a period: while the prototype Romantic poet was pouring out his soul, Jane Austen was writing her emotionally contained and acutely observant novels of human manners.	I	B-N	Above all, this literary revival was not taking place in Britain alone, to a great extent it had its roots in German Romanticism and was to lead to Romanticism in France and ultimately America.	E E	B-N A	No/No
9*	Romanticism in America can be traced in writers as diverse as James Fenimore Cooper (1759 – 1851), Edgar Allen Poe (1809 – 49), Walt Whitman (1819 -92) and Emily Dickinson (1830-86).	E	B-N	Like its European counterpart it preferred emotion to rationality and turned to nature for inspiration, but it was above all linked to the development of the new American nation.	E; E	A B-N	No/No
10	Its preference for the common man and its belief in the value of the individual went well together with the American form of democracy.	A	B-N	His experiment in primitive living inspired him to write the essay "Civil Disobedience" which was to influence Tolstoy, Gandhi and Martin Luther King, Jr. at important stages in their lives.	E	B-N	Yes/Yes
11	Romanticism became strong in Norway, especially in paintings and national feeling.	E	B-N	This is a period that lasted for only a few decades in Britain, but it was part of a large movement which left a lasting and dramatic impact on ideas and form right up to our own time.	E E	B-N B-N	No/No

Text 2							
	HyperTheme	Info Value (T, R)		HyperNew	Info Value (T, R)		Distilled/ Relates to hT?
1**	The romantic period, though far the shortest, is at least as complex and diverse as any other period in British literary history.	E	B-N	Even the two closest collaborators of the 1790s, Wordsworth and Coleridge, would fit no single definition; (...)	B-N	B-N	No/No
2	Nowadays, although the six poets remain, by most measures of canonicity, the principal canonical figures, we recognize a greater range of accomplishments	A	B-N	The Romantic period had a great many more participants than the six principal male poets and was shaped by a multitude of political, social and economic changes.	E	E	Yes/Yes
3**	Writers working in the period 1785-1830 did not think of themselves as “Romantic”; the word was not applied until half a century later, by English historians.	E	B-N	Contemporary reviewers treated them as independent individuals, or else grouped them (often maliciously, but with some basis in fact) into a number of separate schools:(...)	B-N	A	No/Yes
4	Many writers, however, felt that there was something distinctive about their time – not all shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate, which some of them called “the spring of the age.”	E	B-N	Hazlitt, who devoted a series of essays entitles <i>The Spirit of the Age</i> to assessing his contemporaries, maintained that the new poetry of the school of Wordsworth “had its origin in the French Revolution”.	B-N	E	Yes/Yes
5	The imagination of many romantic-period writers was preoccupied with revolution, and from that fact and idea they derived the framework that enabled them to think of themselves as inhabiting a distinctive period in history.	A	B-N	A quarter-century later, their millenarian interpretation of the Revolution would be recapitulated by radical writers such as Percy Shelley and Hazlitt, who, though they tended to place their faith in notions of progress and the diffusion of knowledge and tended to identify a rational citizenry and not God as the moving force of history, (...)	E	E/I	Yes/Yes
6	Another method that writers of this period took when they sought to salvage the millennial hopes that had, for many, been dashed by the bloodshed of the Terror involved granting a crucial role to the creative imagination.	I	B-N	An apocalypse of the imagination could liberate the individual from time, from what Blake called the “mind-forg’d manacles” of imprisoning orthodoxies and from what Percy Shelley called “the curse which binds us to be subjected to the accident of surrounding impressions.”	I	A	Yes/Yes

Appendix VI:

Lexical Chains in Text 1

Notations:

#1.1: Romanticism marked in **bold**

#1.2: Writers/artists marked in *italics*

#1.3: Nature/Rural motifs underlined

#1.4: Industrialization/Urbane motifs marked in CAPITAL letters.

#1.5: Revolution/Political motifs marked by **enlarged font**

The Romantic Period

Sensibility and imagination

1 Too much faith in **literary labels** can be unhelpful, leading to rapid conclusions and rigid
2 categories. Just as few houses will have entirely new furniture but will contain bits and pieces
3 from earlier years, so each **literary period** carries with it the flavor and furniture of **the previous**
4 **[literary] period**. Usually one cannot pinpoint a precise moment **when a new literary trend**
5 starts.

6 And yet we do say, at least after the **event**: “That was **Neo-classicism**; Now we have
7 **Romanticism**.” We *can* contrast the URBANE eighteenth century with the more emotional
8 writing that has been classified as **Romantic**. Whereas the eighteenth century man saw himself
9 in relation to other men, and then chiefly in A TOWN, the **Romantic writers** sees himself as
10 alone with nature, preferably in a natural setting of some wilderness, with a waterfall or steep
11 crag. In Britain the Lake District formed the perfect setting for the two young *poets* William
12 Wordsworth and Samuel Taylor Coleridge. Wordsworth’s poems were more concerned with the
13 local and earthbound while Coleridge wrote about the mystical and fantastic. The publication of
14 their volume of poetry *Lyrical Ballads* in 1798 is by many pinpointed as the date which marks the
15 beginning of the **Romantic Movement**.

16 **Romantics** believed in emotion and sensibility. Sensitive people hung harps in trees to be
17 played upon by the winds, so they could hear the music of Nature. It was believed that Nature
18 was stern but essentially good, touching deep strings in the soul of the *artist*, enabling him to
19 speak for all mankind. Thus the *writer* or the *musician*, through his sensitivity and above all
20 through his creative imagination, was a kind of prophet. “Make me thy lyre, even as the forest is”
21 says Shelly. Shelly wrote of the spirit of **Romanticism**, the prophetic voice open to the

22 harmonies of the universal spirit. Pantheism was one of the ideologies, the idea that godliness
23 was to be found in all living things.

24 While **neo-classical writers** were concerned with satires, epistles and essays that
25 commented on social manners and foibles, **Romantic writers** looked for the sublime, and
26 among *writers poets* were considered the closest to the sublime. *The poets* were not necessarily
27 innovators in form, but they looked for new subject matter in common or lowly life or in exotic
28 flights of fancy and mysticism. Robert Burns anticipated **the Romantic Movement** with his use
29 of the Scots language. This use of dialect was in many ways regarded as something exotic. It was
30 not learning that made a man open to the creative impulses, but the intensity of his emotions.
31 Thus simple, uneducated people, peasants and children were often glorified, as was the Noble
32 Savage, such as the inhabitants of the newly paradise of the South Sea islands – though at this
33 very time the Aborigines of Australia were being hunted down.

34 This strong belief in the simple life and the goodness of nature came at a time of great
35 change in Britain. From the **1830s** the RAILWAYS, were cutting great swathes through woods
36 and fields, scaring both men and horses. The countryside was transformed in the interest of big
37 landowners; the beginning of the INDUSTRIAL REVOLUTION made a rural and agricultural
38 society into an URBAN and manufacturing one, where small villages grew into large TOWNS,
39 while old market TOWNS lost their importance. Radicals were extremely critical of the “dark
40 Satanic mills” and the dehumanising process of INDUSTRIALIZATION.

41 The political revolutions in America and France stirred notions of
42 individuality, freedom and the power of the imagination, at least in the first years. **Politically**
43 **the Romantic writers** were radical – at least in their youth – and *they* were often fired by
44 republican or nationalist fervor. Lord Byron can be said to represent the true **romantic**
45 **hero**, adventurous and fearless with a dark and restless soul. In true character he lost his life
46 fighting for the Greek independence. Revolutionary tendencies led to fear of the
47 masses among the governing upper classes. In pragmatic Britain it eventually led to concessions
48 of the middle class, one example being electoral reform, The Reform Act of **1832**
49 gave **voting rights** to many more people and redistributed the seats in **Parliament** to
50 ensure that the new INDUSTRIAL TOWNS were represented.

51 It can be said that the women’s rights movement was born in this period. Mary
52 Wolfstonecraft’s polemic *A Vindication of the Rights of Women* (1792) proved highly
53 influential, and her daughter Mary Shelley’s novel *Frankenstein, or The Modern Prometheus* (1818) has
54 had more fame than she could have dreamed of.

55 And to return to the idea that it is difficult to pin a label to a **period**: while the prototype
56 **Romantic poet** was pouring out his soul, Jane Austen was writing her emotionally contained and
57 acutely observant novels of human manners. Above all, **this literary revival** was not taking
58 place in Britain alone, to a great extent it had its roots in **German Romanticism** and was to lead
59 to **Romanticism in France** and ultimately **Ø** America.

60 **Romanticism** in America can be traced in writers as diverse as James Fenimore Cooper
61 (1759 – 1851), Edgar Allen Poe (1809 – 49), Walt Whitman (1819 – 92) and Emily Dickinson
62 (1830-86). Like **its** European counterpart **it** preferred emotion to rationality and turned to nature
63 for inspiration, but it was above all linked to the development of the new American nation.

64 Its preference for the common man and its belief in the value of the individual went well
65 together with the American form of **democracy**. This is most clearly seen in Ralph Waldo
66 Emmerson (1803-82) who reacted against rationalism and intellectualism in his writing. And it
67 was put into practice by Henry Thoreau (1817-62) who built a cabin and lived the simple life
68 deep in the woods. His experiment in primitive living inspired him to write the essay “Civil
69 Disobedience” which was to influence Tolstoy, Gandhi and Martin Luther King, Jr. at
70 important stages in their lives.

71 **Romanticism** became strong in Norway, especially in paintings and national feeling.
72 **This is a period** that lasted for only a few decades in Britain, but **it** was part of a large [literary]
73 **movement** which left a lasting and dramatic impact on ideas and form right up to our own time.

Appendix VII:

Lexical Chains in Text 2

Notations:

#2.1: The Romantic Period marked in **bold**

#2.2: Writers marked in *italics*

#2.3: Wordsworth marked by underlining

#2.4: Coleridge marked by UPPERCASE LETTERS

#2.5: Mental phenomena marked by **enlarged font size**

The Romantic Period

1785-1830

1 **The romantic period**, though far the shortest, is at least as complex and diverse as any other
2 period in British literary history. For much of the twentieth century, scholars singled out five *poets*
3 – Wordsworth, COLERIDGE, Byron, Percy, Shelly and Keats, adding Blake belatedly to make a
4 sixth – and constructed notions of a unified **Romanticism** on the basis of their works. But there
5 were problems all along: even the two closest collaborators of the 1790s, WORDSWORTH
6 AND COLERIDGE, would fit no single definition; Byron despised both COLERIDGE’S
7 philosophical speculations and Wordsworth’s poetry; Shelly and Keats were at opposite poles
8 from each other stylistically and philosophically; Blake was not at all like any of the other five.
9 Nowadays, although the six *poets* remain, by most measures of canonicity, the principal
10 canonical figures, we recognize a greater range of accomplishments. **In 1798**, the year of
11 WORDSWORTH AND COLERIDGE’S first *Lyrical Ballads*, neither of the authors had much of
12 a reputation; Wordsworth was not even included among the 1,112 entries in David River’s
13 *Literary Memoirs of Living Authors of Great Britain* of that year, and *Lyrical Ballads* was published
14 anonymously because, as COLERIDGE told the publisher, “Wordsworth’s name is nothing – to
15 a large number of people mine *stinks*. “ *Some of the best-regarded poets* of the time were women –
16 Anna Barbauld, Charlotte Smith, Mary Robinson – and WORDSWORTH AND COLERIDGE
17 (junior colleagues of Robinson when she was poetry editor of the *Morning Post* in the late **1790s**)

18 looked up to *them* and learned THEIR craft from *them*. The rest of the then-established figures
19 were *the later eighteenth-century poets* who are printed at the end of volume 1 of this anthology –
20 Gray, Collins, Crabbe, and Cowper in particular. Only Byron among *the non-canonical poets*, was
21 instantly famous; and Felicia Hemans and Letitia Landon ran him a close race as best-sellers. **The**
22 **Romantic period** had a great many more participants than *the six principal male poets* and was
23 shaped by a multitude of political, social and economic changes.

24 *****Skipped pp. 2-6: “Revolution and Reaction”*****

25 “THE SPIRIT OF THE AGE”

26 *Writers* working in **the period 1785-1830** did not think of themselves as “**Romantic**”; **the word**
27 was not applied until half a century later, by English historians. Contemporary reviewers treated
28 *them* as independent individuals, or else grouped them (often maliciously, but with some basis in
29 fact) into a number of separate schools: the “Lake School” of Wordsworth, COLERIDGE, and
30 Robert Southey, the “Cockney School,” a derogatory term for the Londoners Leigh Hunt,
31 William Hazlitt, and associated writers, including Keats; and the “Satanic School” of Percy Shelly,
32 Byron and their followers.

33 *Many writers*, however, felt that there was something distinctive about **their time** – not all
34 shared a doctrine or literary quality, but a pervasive intellectual and imaginative climate, which
35 some of them called “the spring of the age.” *They* had the sense that (as Keats wrote) “great
36 spirits now on earth are sojourning,” and that there was evidence of the experimental boldness
37 that marks a literary renaissance. In his “Defence of Poetry” Shelly claimed that the literature of
38 **the age** “has arisen as it were from a new birth,” and that “an electric life burns” within the
39 words of its best *writers*, “less their spirit than the spirit of the age.” He explained this spirit as an
40 accompaniment of revolution, and others agreed. Francis Jeffrey, the foremost conservative
41 review of the day, connected “the revolution in our literature” with “the agitations of the French
42 Revolution, and the discussions as well as the hopes and terrors to which it gave occasion.”
43 Hazlitt, who devoted a series of essays entitles *The Spirit of the Age* to assessing his
44 contemporaries, maintained that the new poetry of the school of Wordsworth “had its origin in
45 the French Revolution”.

46 The imagination of many **romantic-period writers** was preoccupied with revolution,
47 and from that fact and idea they derived the framework that enabled them to think of
48 themselves as inhabiting a distinctive period in history. The deep familiarity that many **late-**
49 **eighteenth-century** Englishmen and –women had with the **prophetic writings** of the

50 Bible contributed from the start to their readiness to attribute a tremendous significance to the
51 political transformations set in motion in 1789. Religious belief predisposed many to view
52 these convulsions as something more than local historical events and to cast them instead as
53 harbingers of a new age in the history of *all* human beings. Seeing the hand of God in the
54 events in France and understanding those events as a fulfillment of prophecies of the
55 coming millennium came easily to figures such as Barbauld, COLERIDGE, Wollstonecraft
56 and above all, Blake: all were affiliated with the traditions of radical protestant
57 Dissent, in which accounts of the imminence of the Apocalypse and the coming of the
58 Kingdom of God had long been central. A quarter-century later, their millenarian
59 interpretation of the Revolution would be recapitulated by radical *writers* such as Percy
60 Shelly and Hazlitt, who, though they tended to place their faith in notions of progress and the
61 diffusion of knowledge and tended to identify a rational citizenry and not God as the moving
62 force of history, were just as convinced as their predecessors were that the Revolution had
63 marked humanity's chance to start history over again (a chance that had been lost but was
64 perhaps recoverable).

65 Another method that writers of this period took when they sought to salvage the
66 millennial hopes they had, for many, been dashed by the bloodshed of the Terror involved
67 granting a crucial role to the creative imagination. Some writers rethought apocalyptic
68 transformation so that it no longer depended on the political action of collective humanity but
69 depended instead (in a shift from the external to the internal) in the individual consciousness.
70 The new heaven and earth promised in the prophecies could, in this account,
71 be gained by the individual who had achieved a new, spiritualized, and visionary way of
72 seeing. An apocalypse of the imagination could liberate the individual from time, from
73 what Blake called the "mind-forg'd manacles" of imprisoning orthodoxies and from what
74 Percy Shelley called "the curse which binds us to be subjected to the accident of surrounding
75 impressions." Wordsworth, whose formulations of this notion of a revolution in imagination
76 would prove immensely influential, wrote in *The Prelude* the classic description of the spirit of the
77 early 1790s. "Europe at that time was thrilled with joy, / France standing on top of the golden
78 hours, / And human nature seeming born again" (6.340-42). "Not favored spots alone, but the

79 whole earth, / but the whole earth, / The beauty wore of promise” (6.117-18). Something of this
80 sense of possibility and anticipation of **spiritual regeneration** (captured in that phrase
81 “born again”) survived disenchantment with politics that Wordsworth experienced later in the
82 decade. His sense of the emancipator opportunities brought in by the new historical moment
83 carried over to **the year 1797**, when, working in tandem, he and COLERIDGE revolutionized
84 the theory and practice of poetry. The product of THEIR exuberant daily discussions was the
85 *Lyrical Ballads* of **1798**.

Appendix VIII:

Vocabulary Sheets for the Texts

Vocabulary TEXT1

- If there's a word you don't know/a sentence you don't understand, don't be afraid to ask!

Neo-classicism	nyklassisime
Urbane	urban, kultivert
Craig	fjellskrent
Foible	svakhet
The sublime	det opphøyde, det storslåtte
Lowly	lavtstående
Noble Savage	ie primitive man as an ideal
Cut great Swathes	gjøre store innhogg
Fervour	lød
Craftsmanship	håndverk
Polemic	polemisk prototype

Polemic	polemsik: stridlysten, stridbar – som angår polemikken (strid, meningsstrid, pennefeide (litterær)).
Rapid	rask
Rigid	stiv, streng
Pinpoint	presisere, angi eksakt
Sensibility	følsomhet, ømfintlighet
To glorify	glorifisere, lovprise
Dehumanisng	avhumanisere, brutalisere
Prometheus	Prometevs (gr.mytol., som stjal ilden fra gudene og gav den til menneskene)

Vocabulary TEXT2

- If there's a word you don't know/a sentence you don't understand, don't be afraid to ask!

Diverse	ulik, mangfoldig
Scholar	lærd, vitenskapsmann
Notion	forestilling, begrep, idé
Unify	forene, samle, gjøre ensartet
Collaborator	medarbeider, samarbeidspartner
Canon	kanon (rettesnor, regel, forskrift) (her: samling av viktigste litterære figurer/retninger i perioden)
Canonical figure	av/tilhørende litterær kanon. (e.g. Keats)
Principal	hovedsakelig, hoved-
Craft	håndverk, kunst
Anthology	antologi, utvalg
Multitude	masse, mengde, vrimmel, myriade
Apply	påføre, anbringe, sette til anvende
Contemporary	samtidig, samtids-
Maliciously	ondsinnnet/slem
School	I denne sammenheng: en gruppe mennesker (gjerne filosofer, poeter, kunstnere) med lik bakgrunn/som demonstrer like filosofiske/kunstneriske oppfatninger
Derogatory	fornedrende
Pervasive	gjennomtrengende
Distinctive	utpreget, karakteristisk
Imaginative	fantasirik, oppfinnsom
To sojourn	oppholde seg midlertidig
Boldness	dristighet, frimodighet
Accompaniment	tilbehør, tillegg
Agitation	uro, opprør
Maintain	opprettholde, håndheve, vedlikeholde

Preoccupy	syssette, oppta
Framework	rammeverk
Inhabit	bebo
Attribute	kjennetegn, egenskap
Tremendous	kolossal, voldsom, fantastisk, utrolig
Convulsions	rystninger
Significance	betydning
Predispose	gjøre mottagelig (på forhånd)
Harbinger	forsmak, varsel, budbærer
Affiliate	knytte til, forene
Dissent	uenighet, være av en annen oppfatning
Imminence	truende nærhet, overhengende fare
Millenarian	person som tror på tusenårsriket Tuensårsriket: tidsperioden der djevelen skal være bundet, basert på Johannes åpenbaring kapittel 20. (de tror på apokalypsen)
Recapitulate	sammenfatte, oppsummere, rekapitulere
Diffusion	utsredning, utbredelse
Citizenry	borgere/innbyggere ansett som en gruppe
Predecessor	forgjenger
Salvage	berge, heve, redde
Orthodoxies	rettroenhet (ortodoks)
Manacle	håndjern
Disenchantment	desillusjonere, befri fra en illusjon/falske oppfatninger
Emancipator	frigjører, befrier
Exuberant	sprudlende, yppig, frodig

Appendix IX:

Questionnaires

PREREADING TEST

1. Have you learned about the Romantic Period in Norway?
YES
NO
2. Have you learned about the Romantic Period in Britain?
YES
NO
3. Do you know anything about the Romantic Period? If yes, please name three keywords relating to Romanticism.
YES
1.
2.
3.
NO
4. Do you know when the Romantic Period took place? (if yes, please name country and ca. year/period of time)
5. Can you name any Norwegian Romantic writers?
6. Can you name any British Romantic writers?
7. Do you know any other (European or American) Romantic writers?

Q1: THE ENGLISH ROMANTIC PERIOD

- Please write keywords.

1. When did the English Romantic Period take place?
2. Name as many **keywords** relating to/defining the Romantic period in Britain as you can.
3. Was the Romantic Period a unified or a diverse literary period?
4. What defines the Romantic writer?
5. What was typically glorified/idealized during the Romantic Period?
6. Where did the British Romanticism have its roots?
7. How did the Romantic poet see himself?
8. Can you name some important historical events and/or political debates that influenced the literature?
9. Can you name a few of the most important Romantic authors/poets?
10. Which work is said to have pinpointed the date that marks the beginning of the Romantic Period in Britain?
11. Who wrote it?

Q2: AFTER READING

1. Do you feel that you understood the text?
2. Was it difficult to read?
3. Do you feel that you learned something from text?
4. What did you like about the text?
5. What did you not like about text?
6. Any additional comments?

Q3: WHICH TEXT DO YOU PREFER?

1. Which text did you most enjoy reading?
2. Which text do you feel you learned the most from?
3. Which text do you feel was more well written?
4. If you had to choose one, which text would you prefer reading for school?
5. Which text would you prefer reading if it was not part of the curriculum, but perhaps for your own pleasure/enlightenment or a school project?
6. Any additional Comments?