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6   2 Observing and exploiting patterns

2.0 Introduction
clause relation by winter: a clause relation is the cognitive process whereby the reader interprets the meaning of a clause, sentence, or groups of sentences in the context of one or more preceding clauses, sentences or groups of sentences in the same text.

2.1 Common core patterns of clause relations
Problem-Solution, Hypothetical-Real and General-Particular
In the problem-solution pattern, the key element that marks the completion of the pattern is a positive evaluation of at least one of the possible solution offered. A text which ends with no positive solution offered leaves the reader with a feeling of unease; no one likes to think problems are insoluble. Leaving the reader in a state of unease is, of course, a legitimate device of some styles of writing(eg. campaigning journalism, literary writing).
The second pattern we shall consider is termed a hypothetical-real structure. In the hypothetical element the writer reports what has been said or written but does not accede to its truth: the statement to be affirmed or denied is presented. In the real element the writer gives what he or she considers to be the truth: the statement is affirmed or denied.
The third common pattern to be presented is a general-particular structure, where a generalization is followed by more specific statements, perhaps exemplifying the generalization.
2.2.1 Text frames
One of the skills of efficient readers of English is the ability to recognize typical patterns of organization in texts.
As teachers, then, one of our tasks is to develop the necessary linguistic skills in our students so that they can recognize these typical patterns, make the appropriate anticipations and comprehend the implications of a writer's choosing.
2.2.2 Text organization
Eventually students can be asked to construct their own text frames for parts of or for whole texts, with labels and sentence numbers. If groups of students are asked to work together on this activity the results can then be compared across groups. In our experience this generates lively discussion leading to a better understanding of text organization.
2.2.4 Style
There will always be disagreement over how a text should be analysed and any lack of confidence in ability to analyse texts accurately should not discourage teachers from attempting to employ the precedures that we have suggested in their own teaching.
2.4 Openings and closings
The openings represent an orientation towards the features of genres that are socially and culturally instituted. The orientation works at three levels: the ideational or topical (what are the participants going to talk about), interpersonal(what kind of relationship is being established between participants, whether informal, distant, etc), and the enabling or textual level(how are we going to communicate about the matter in hand, is it a business letter, a telephone call, a face-to-face talk, how does one typically go about buying a car? and so on). genres thus become quickly established in their opening phases, even though individual features of register may

vary.

Casual conversations usually have recognizable beginnings when people come face to face. A greeting signals the opening of an encounter, and may, in most cultures, be followed by exchanges which establish and/or confirm social relations. These often formulaic, phatic utterances can vary from culture to culture.

The same principles applying to spoken language openings apply to written texts. The newspaper headline, with its special grammar and lexis, signals the opening of a particular genre.

Closings may be just as elaborate as openings. In casual conversation, the social bonds effected or reinforced by the discourse as it has developed must temporarily severed without hurt to any party involved. Thus, characteristically, speakers signal to one another that they think things ought to come to an end. The discourse marker 'anyway' has this as one of its regular functions in English, both in speech and in spoken-mode written texts.

2.5 The developing discourse

Main business need be no more than casually meandering through day to day topics, wherer coherence is created by often quite tenuous associative links. At the other hand of the scale, highly formulaic genres will have clearly identifiable stages.

One of the difficulties that language teachers face with features such as discourse markers is how does one 'teach' such features in a natural way, not only given that they are almost subconscious items for speakers, but also given that they seem to be so central to natural discourse?

Suffice it to say that narrative is an all-pervasive genre in speech and writing and is one of the best examples of how the main section of a discourse can be seen to ben internally structured and , on the surface, managed and signalled by the producer, and participated in by the listener.

The general principles still apply: speakers and writers orient themselves to conventional patterns and they engage in some kind of discourse management and signalling of the development and direction of the discourse.

2.6 Thematic development

A main aim is to use thematic analysis to establish the relative coherence of a text and to show how paragraphs can be organized across sentence boundaries by means of patterns of theme(and rheme) development.

Awarness of thematic organization can be of value to learners in helping them to shape and pattern their writing.

Researchers equate theme with first position in a clause or sentence, underlining that this position is not automatically identifiable with the grammatical subject of a sentence.

Oral narratives of personal experience tend to thematize the teller, not only as a prticipant in events but also as the main evaluator of them.

If one speaker constantly inserts new themes, he or she may be heard as dominant or aggressive. Maynard suggests that them-rheme interplay is crucial to te creation of cohesion, fluidit, conversational well-being and interactivity in conversational encounters.

It will be clear that many more subdivisions and fine classifications of types of themes are possible. For our purposes we believe that the broad distinction between topic-based and interactional themes is a useful starting-point for distinguishing different textual varieties.

2.7

Charpter 2 has emphasized regularity across a wide range of discourse-types. That regularity is observable in patterns of clause relations and patterns created by thematic choices.

All the linguistic options interweave in the discourse processes that realize genres and the final product, the text(whether spoken or written) is a complex balance of many diverse elements. Those elements are, themselves, ultimately, realized in the lexical and grammatical choices of the unfolding discourse, and it is to these we turn to pay more detailed attention in charpter 3.

1   2 Observing and exploiting patterns 2.0 Introduction clause relation by winter: a clause relation is the cognitive process whereby the reader interprets the meaning of a clause, sentence, or groups of sentences in the context of one or more preceding clauses, sentences or groups of sentences in the same text. 2.1 Common core patterns of clause relations Problem-Solution, Hypothetical-Real and General-Particular In the problem-solution pattern, the key element that marks the completion of the pattern is a positive evaluation of at least one of the possible solution offered. A text which ends with no positive solution offered leaves the reader with a feeling of unease; no one likes to think problems are insoluble. Leaving the reader in a state of unease is, of course, a legitimate device of some styles of writing (eg. campaigning journalism, literary writing). The second pattern we shall consider is termed a hypothetical-real structure. 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