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THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

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CHAPTER I

INTRODUCTION

It is agreed that in order for a stretch of language to constitute a text, it has to form a unified whole (see, for example, Halliday and Hasan, 1976, de Beaugrande and Dressler, 1981, Martins, 1992). Language cannot be seen as mere units in isolation. The components of language, whether grammatical, semantic or pragmatic, have to be interrelated and, in actual language use, they always are. It is at this level that the concept of cohesion becomes of paramount importance because it is a supra-sentential phenomenon (Corvalán and Zenteno, 2009). By supra-sentential, we mean that it is a phenomenon whose boundaries go beyond the sentence and which is related to the meaning conveyed by linguistic units used in combination.

Cohesion is in fact one of the properties of text (de Beaugrande and Dressler, 1981). We shall see a text as a semantic and pragmatic unit, rather than as a mere grammatical one. A text is, apart from appropriately coherent in actual use, both semantically and pragmatically internally connected. This is generally, although not always necessarily so, explicitly or linguistically expressed. The term 'cohesion' is applied to those forms of linguistic linkage (see Quirk et al., 1985).

Linguistic linkage may be expressed in many ways. For example, a text may contain pronouns that refer to each other; it may contain ellipted items that substitute previous expressions in the text; it may also contain lexical forms that point to others; and it may

contain explicit forms of conjunction, such as coordinators. All these elements are usually referred to as cohesive devices.

Halliday and Hasan (1976), probably the main contributors in the field, propose that the sum total of cohesive devices provides the text with cohesion. According to these authors, cohesion is defined as 'the set of possibilities that exist in the language for making text hang together' (1976: 18). Although the forms that contribute to this property have been clearly defined, there are certain linguistic items whose cohesive nature is not entirely clear.

One such set of items is given by coordinating conjunctions or coordinators, which traditionally have always received a sentence-based characterization. Coordinators are generally treated as linkers of sentence components, such as clauses, phrases, words, and even morphemes sometimes (see, for example, Quirk et al., 1985). As such, coordination has been regarded as a sentence-based phenomenon.

Some grammarians have noted that certain coordinators may play a role across sentences. This is manifested by, for example, the presence of such words as 'and', 'or', or 'but' in sentence initial position or at the beginning of a whole new paragraph, which prescriptivists used to strongly disregard (see, for example, Strunk and White, 2009: 25) However, a quick look at texts of all kinds produced by native writers, of a variety of genres, of different levels of formality, obtained from different sources, will demonstrate the fact that linking with coordinators across sentences is probably not only a very frequent phenomenon but

also a desirable one given certain circumstances. This fact was observed by, for example, Carter and McCarthy (2006).

The purpose of this investigation is to look into the cohesive behaviour of the central coordinators, namely 'and', 'or', and 'but'. The assumption is that these linguistic items do play a significant role in the creation of cohesion. However, this behaviour is not a uniformed one. It is believed that the extent to which these items may contribute to cohesion will depend on such factors as type of text or genre. Specifically, we rely on the assumption that the cohesive behaviour of the coordinators is related to whether a text is more prototypically oral (such as conversation or the language that is used in film scripts) or prototypically written (such as the language of academic writing).

The main reasons that motivated us to work with coordinators, and specifically with 'and', 'or' and 'but', are their frequency of use and their importance. Moreover, these items are not normally included in the study of cohesive conjunctions, as opposed to, for example, conjuncts, except maybe in some cases (see Zenteno, 1997, Corvalán and Zenteno, 2009).

1.1 Statement of the Problem and Research Questions.

Due to the fact that research regarding the cohesive nature of coordinators is scarce, we find ourselves motivated to make a contribution to this area of linguistics. Specifically, we want to find out if there is such a correlation between genre and the cohesive behaviour of central coordinators. With this in mind, we have selected a corpus of texts from various origins, ranging from prototypically oral texts (a film script), a less prototypically oral text (fiction),

a more prototypically written text (journalistic comments), to the most prototypically written genre (an academic text).

1.2 Research Questions

We have formulated three central research questions:

1. Do central coordinators, such as 'and', 'or', and 'but', possess a cohesive nature?

2. How do central coordinators behave in terms of cohesiveness?

3. What is the relationship between the cohesive nature of these coordinators (if any) and the types of texts or genres analysed?

1.3 Hypothesis

If we adopt the assumption that there are texts that are more or less prototypically oral or written, we can think of a gradient that goes from the most prototypically oral to the most prototypically written text (see, for example, Biber et al., 1999).

The hypothesis put forth in this dissertation is that, concerning the four types of texts analysed here, the more prototypically oral a text is, the more cohesive the coordinators will behave. Conversely, the more prototypically written a text is, the less cohesive the coordinators will behave.

1.4 Objectives

1.4.1   General Objective

The main purpose of this dissertation is to conduct a comparative study of the behaviour of the central coordinators 'and', 'or' and 'but' in order to determine their cohesive role in four different types of written texts.

1.4.2   Specific Objectives

In order to confirm our hypothesis, the following specific objectives have been put forward:

- To select representative samples of texts in British English of the following types: film script, fiction, journalistic comments and an academic text.

- To identify the central coordinators 'and', 'or' and 'but' in those texts.

- To quantify the occurrence of the coordinators 'and', 'or', and 'but' in each text.

- To determine whether the coordinators 'and', 'or', and 'but' perform a cohesive role in the texts.

This report is an account of the dissertation carried out to obtain the degree of Bachelor of Arts in English Language and Literature and is organised into five chapters. Chapter 1 contains the introduction to the study, which includes the statement of the problem, the

hypothesis and the general and specific objectives. Chapter 2 presents the theoretical framework used to support this study. It contains the most significant contributions in the area of coordination and cohesion. Chapter 3 presents the description of the study, including the description of the corpus, the methodology used in this research and an account of how we obtained the results. In chapter 4, we display the results of the study and discuss them accordingly. Chapter 5 includes the conclusions. This is followed by the list of references and two appendices containing the specific analyses that each type of text received in the form of spreadsheets and the corpus.

CHAPTER II

THEORETICAL FRAMEWORK

In this section we will present the theory regarding the notions and principles underlying coordination, paying particular attention to 'and', 'or' and 'but'. We will try to examine the extent to which they are related to the concept of cohesion. In this respect, we will take into account the contributions offered by contemporary grammarians within the field of mainstream grammar and text grammar.

2.1 Coordination

There is widespread agreement that coordination is a syntactic construction that can occur with various grammatical structures, ranging from morphemes and lexemes, going through phrases and even clauses (see, for example, Quirk et al., 1985, Biber et al., 1999, Huddleston and Pullum, 2002, and Carter and McCarthy, 2006). Coordinated constructions consist of two or more units that are joined to form a structure of a higher extension called conjoint (see Quirk et al., 1985). According to these authors, the term conjoin corresponds to the coordinated units that make up a conjoint. These units typically are of the same status, whether syntactic constructions or word classes. The assumption is that most coordination is in fact a parallel type of construction. In English, there are few exceptions to this. There are a few cases in which two structures that belong to different categories are joined, e.g. a noun phrase and a prepositional phrase (as in 'this afternoon or on Tuesday'). However, the relationship is equally paratactic, since the conjoins maintain the same status in their function, i.e. adverbials (see, for example, Huddleston and Pullum, 2002,

Greenbaum, 1996). This is clearly described in Huddleston and Pullum (2002) who state that '[t]he major condition on coordination, then, is that coordinates must be alike in function, they must stand in the same syntactic relation to any surrounding material' (Huddleston and Pullum, 2002: 1323)

2.1.1 Principles and Distinctive Features of Coordination

One of the main features that characterises coordination is the presence or lack of a coordinating conjunction or coordinator. When the coordinator is present, the construction is referred to as syndetic; it is asyndetic when the coordinator is elided and replaced by a comma or semicolon. A further type is polysyndetic coordination, which is an emphatic kind of coordination involving the repetition of a coordinator between each conjoin (Quirk et al., 1985; Huddleston and Pullum, 2002; Greenbaum, 1996).

He invited [all his colleagues <u>and</u> all his students].   [Syndetic]

He invited [all his colleagues, all his friends].   [Asyndetic]

He can see you [on Monday or Tuesday or Friday].   [Polysyndetic]

(examples taken from Huddleston and Pullum, 2002: 1276)

Frodesen and Eyren (2001) have led this relationship to the extreme, practically embracing prescriptivism. They postulate that there are two principles that govern coordination. The first is parallelism and the second conciseness. The former states that coordination occurs between two identical grammatical constructions, if not, the conjoins should be reformulated. Conciseness has to do with the avoidance of repetition through the use of

ellipsis, promoting the principle 'the shorter the better' in order to emphasise only the important information.

Halliday and Matthiessen (1994) use the term 'taxis' to designate the degree of interdependency between clauses. When the relationship is one of equal status it is known as parataxis, which is one of the two different degrees of interdependency that exist between clauses; when the relationship is of unequal status it is called hypotaxis.

Greenbaum and Quirk (1991) and Greenbaum (1996) coined the concepts of segregatory and combinatory coordination, which are specifically related to coordination of noun phrases. Segregatory coordination occurs when the conjoint is viewed as containing separate elements (each noun phrase functions independently in the clause) e.g. 'Peter and Mary are married to different people'. Combinatory coordination occurs when the conjoint is viewed as containing a combination of units acting as one element (the noun phrases function semantically as a unit and cannot be paraphrased) e.g. 'Peter and Mary are married to each other'.

2.1.2 Types of Coordination

According to Quirk et al. (1985), coordination can be classified into several types, depending on the features present in the constituent parts of the conjoins. Simple coordination is the most basic coordinated structure. This occurs when the coordinator is used between grammatical constituents, which in themselves form one unit and which are parallel in meaning, in function and usually in form. As a result, different types of

coordination can be obtained, e.g. coordination of clauses, of predicates, of noun phrases, etc.

Here is an example of simple coordination of matrix clauses.

> [..] a decision that the government at that time did not come to lightly, (45) **but**... it successfully halted the spread of the REAPER VIRUS. (Matrix cls)
>
> (Script 1)

The same authors make a difference between coordination of predicates and coordination of predications, given that both kinds are very common. Coordination of predicates occurs when the conjoins are made up of the clause minus the subject, because this has been subject to ellipsis in the second part of the sentence. However, it is assumed to be the same as the one of the first part of the sentence, i.e. they are co-referential, but it is elided to avoid redundancy, as in 'Peter ate the fruit and drank the beer' (Quirk et al., 1985: 948). On the other hand, coordination of predications involves a greater level of ellipsis. The first part of the sentence presents the complete clause, containing the subject, the auxiliary verb, and the main verb, the second part of the sentence contains the ellipsis of the auxiliaries present in the clause and also of the subject. Thus, the predications are equivalent to the predicates minus the auxiliaries, as in 'Most people will have read the book or seen the film' (Quirk et al., 1985: 949).

In what follows, different types of examples of simple coordination are offered. The corresponding subtypes appear in parentheses.

The long-term credibility of Christianity depends upon it being respected by the most discriminating minds (18) **and** sensitive consciences […] (NPs/PC)

(Comment 1)

Since the affective domain is one of the most important facets of human behavior that governs a person's success (5) **or** failure in language learning, […] (ns/H)

(Academic 1)

Another less frequent type of coordination is given by complex coordination. This occurs when the conjoins contain in themselves a combination of units, rather than single units. A typical case of complex coordination may contain, for instance, the combination of object and complement which is linked to, with another sequence of object and complement.

Examples of complex coordination are given below, again with the subtypes in parentheses.

A return to the table is inevitable because, as Carlyle once said, "the soul is a kind of stomach, (35) **and** spiritual communion an eating together". (NPs+NPs/S+C)

(Comment 3)

In an attempt to quell the epidemic, Martial Law was implemented, roadblocks set up (1) **and** curfews ruthlessly enforced by the Police [...] (NP + predication/S +V)

The healthy were filtered out from the infected, the living from the dead, (11) **and** placed in holding camps. (NP+PP/S+A)

[...] we would all be contagious within the hour, (98) **and** dead within 24 hours. (adj+PP/C+A)

(Script 1)

According to Quirk et al. (1985), complex coordination is associated with a high level of formality. They insist that complex coordination 'establishes a strong parallelism between the conjoins, and for this reason it tends to be associated with a premeditated, written style of English, rather than with informal conversation' (Quirk et al., 1985: 974).

Other types of coordination, which are not based on the same characteristics mentioned above also occur. Pseudo-coordination presupposes an idiomatic implication which again can be regarded as informal style (Quirk et al., 1985). In this type of coordination, the linking units are semantically paratactic but syntactically hypotactic. The typical purpose of such constructions is to intensify, repeat, or show a progressive action.

Examples of pseudo coordination are given below.

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Opinion polls reveal **time and again** that, whereas most people do not regard themselves as religious, only 12% are willing to be put into the category of "not a spiritual person".

(Comment 1)

Don't just **stand there and grin**.

(Quirk et al., 1985: 978)

Coordination involving a second conjoin which is inserted into the clause as a parenthetical expression is known as interpolated coordination (Quirk et al., 1985). The insertion is typically marked by prosody in speech, and punctuation in writing. An elliptical reduction also occurs in appended coordination, which consists of an elliptical clause that is linked to the preceding clause, as an afterthought.

Examples of interpolated coordination are given below.

Convinced he was dealing with a lunatic – **and** a rude one at that – the railway clerk eventually sold her a ticket to a small Welsh town whose name was unpronounceable […]

(Fiction 1)

The following is an example of appended coordination:

I was reading about a man called Driberg the other day. He liked tramps' socks – **and** really dirty ones. They turned him on. I think he sucked them.

(Fiction 1)

2.2 Coordinators

According to Quirk et al. (1985), coordinating conjunctions or coordinators fulfil certain criteria. These are the following:

a) Clause coordinators are restricted to clause initial-position

b) Coordinated clauses are sequentially fixed

c) Coordinators are not preceded by conjunction

d) Coordinators can link clause constituents

e) Coordinators can link subordinate clauses

f) Coordinators can link more than two clauses

'And' and 'or' are the only coordinators that satisfy all the criteria that coordinators must have. 'But' satisfies most of the criteria with the exception of criterion F. Other coordinators share some of the criteria, but they are not enough to be called central coordinators (see, for example, 'for', 'yet', 'so', etc.). Thus the central coordinators are 'and', 'or', and 'but'.

2.2.1 The Meaning of Coordinators

2.2.1.1 The Meaning and Distribution of 'and'

The general meaning of 'and' is addition. However, it is also used to serve other purposes such as sequencing, similarity, result, condition, paraphrasing, contrast and comment. Examples follow:

> The weather was very nice and everybody was having a good time. (= addition)
>
> I went into the room and (then) opened the windows. (= sequence)
>
> He heard a shot and (therefore) phoned the police. (= result)
>
> Overuse your credit cards and you will find yourself in debt. (= condition)
>
> She studied very hard and (yet) failed. (= concession)
>
> We came to an agreement and (similarly) we solved the conflict. (= paraphrase)
>
> Peter is secretive and (on the contrary) David is open. (= contrast)
>
> Charlie became addicted to gambling and that surprised no one. (= comment)
>
> (examples taken from Corvalán, 2001: 5)

> We could use with a bit of relaxation and a good massage would also come in handy (= similarity).

According to Biber et al. (1999), the frequency of 'and' is very high in all genres (academic, news, fiction, conversation). They point out that, however, its frequency is quite notable in the academic and fiction genres.

2.2.1.2 The Meaning and Distribution of 'or'

'Or' is typically used to offer an alternative of some kind, with the implicit meanings of exclusion, occasionally inclusion, correction and sometimes negative condition. Note the examples below:

You have to study hard for this exam or you may fail. (= alternative)

You can have roast chicken or roast beef, or you can have both. (= inclusion)

There are no snakes in this canyon or at least our guide tells us so. (= correction)

We will be free or we will die. (= negative condition)

(examples taken from Corvalán, 2001: 6)

This coordinator is frequent in the academic text, but its presence decreases in the other genres (Biber et al., 1999).

2.2.1.3 The Meaning and Distribution of 'but'

The word 'but' can be classified into different word classes. Other than a coordinator, it can be a preposition or an adverb, even a noun in its plural form.

He tried but failed.   [coordinator]

I couldn't have done it but for your help.   [preposition]

He is but a child.   [adverb]

Let's have no more buts.   [noun]

(examples taken from Huddleston and Pullum, 2002: 1310)

According to Quirk et al. (1985), as a coordinator, it is used to show an adversative meaning, that is to say, it may convey the meanings of contrast or concession. Under certain circumstances, it can also indicate positive paraphrase or reformulation.

Patrick lost a fortune in the stock market **but** he lives quite comfortably. (= contrast)

Jane did not waste her time before the exam, **but** (rather) studied very hard. (= positive paraphrase)

(examples taken from Corvalán, 2001: 6)

According to Biber et al. (1999), 'but' is more frequent in the genres of conversation and fiction.

2.3 Cohesion

Thornbury (2005) makes a list of the conditions that a portion of language has to have to be considered a text, in opposition to a non-text. Texts are self-contained and well-formed; they have to hang together and make sense; they also have a clear communicative purpose and there are recognizable text types, i.e. they can be a recipe or a letter and; finally, they are appropriate to their context of use.

The previous description reveals a characteristic that has been the focus of a variety of surveys and studied in textual and discourse research at great length. A text must 'hang together'; this feature is widely and commonly known as cohesion.

Halliday and Hasan (1976) define cohesion as a concept which 'refers to relations of meanings that exist within the text, and that defines it as a text' (Halliday and Hasan, 1976: 4). These relations provide the text, as opposed to non-text, with the property of texture. Texture can be realized by different types of linguistic devices such as reference, substitution, ellipsis, conjunction and even vocabulary, which is known as lexical cohesion. These devices can refer anaphorically to an entity previously mentioned in a text or cataphorically to an entity present later in the text. Each instance of cohesion is called a 'tie'. Strictly speaking, cohesion enables the understanding of an item in a text depending on the appropriate decoding of another element in the text (Halliday and Hasan, 1976).

The term cohesion is closely related to the concept of coherence, unfortunately Halliday and Hasan (1976) do not go further in this term. In fact, it seems that the authors tend to mix both concepts at some point. However, coherence can be thought of as how meanings and sequences of ideas relate to each other; it makes a text semantically meaningful. De Beaugrande and Dressler (1981) state that 'we can use SENSE to designate the knowledge that *actually* is conveyed by expressions occurring in a text. Many expressions have several virtual meanings, but under normal conditions, only one sense in a text' (de Beaugrande and Dressler, 1981: ¶ 1). Therefore, the one responsible for decoding the appropriate sense is the reader or listener. A text "makes sense" when there are continuous

related meanings within itself which are in harmony with the surrounding world context. Thus the cohesive property is internal to the text whereas coherence goes beyond the text itself.

A text may be cohesive without necessarily being coherent, cohesion does not spawn coherence. Thornbury (2005) shows a clear example of this fact.

> The Austrian composer Mozart was a musical genius. He has got a swimming pool. It actually tingles on your skin to tell you it's working. Water would then come out of fountains such as the one shown here. And that is why dogs still chase rabbits.
>
> (Thornbury, 2005: 36)

In the passage above, despite the fact that there are cohesive devices such as pronouns, substitution and conjuncts, it is completely nonsensical.

Up to this point, any differentiation has been made between written and spoken texts. Even though cohesion and coherence are concepts that apply to both of them, it is important to know how these concepts may coincide or differ regarding the type of text. In fact, a text is defined as 'a continuous piece of spoken or written language, especially one with a recognizable beginning and ending' (Trask, 1999 in Thornbury, 2005: 6).

Concerning cohesion, written and spoken texts act quite similarly. However, lexical recurrence is higher in spoken texts due to its spontaneity and the quick loss of the referent (de Beaugrande and Dressler, 1981).

In spoken texts, the coherence is created by the interlocutors involved, whereas in written texts, coherence is achieved by the writer mainly through cohesive devices which are lately tested by the reader (Thornbury, 2005).

2.3.1 Cohesion and Coordination

The extent to which coordination is a cohesive device is not very clear, since it has normally been regarded as a structural phenomenon. In fact, Halliday and Hasan (1976) refer to 'and' as the 'simplest form of conjunction' whose basic purpose is to link structural relations. However, these authors also recognize that 'and' is used cohesively to show semantic relations 'between sentences, and sentences follow one another one at a time as the text unfolds; they cannot be rearranged, as a coordinate structure can [...] e.g. women and men [...] So there is no question of linking a whole set of sentences together by a single 'and' relation' (Halliday and Hasan 1976:235).

Another reference of a possible relationship between coordination and cohesion can be deduced from Carter and McCarthy (2006), who defend the occurrence of these coordinators at the beginning of a sentence:

Even though, in writing, it seems that these three coordinating conjunctions can't take the first place within the sentence, it happens that many times this rule is broken in speech and writing use. However, the rule appears to be respected in very formal and academic styles of writing. By breaking the rule, they provide important cohesive links between sentences, and shouldn't be regarded as *bad style*.

(Carter and McCarthy, 2006: 262)

Clearly, the occurrence of coordinators at the beginning of the sentence indicates that they can link elements that go beyond structural units. The quotation above can be regarded as the basis of this study, since it shows that 'and', 'or' and 'but' have a cohesive purpose.

CHAPTER III

DESCRIPTION OF THE STUDY

In this chapter, a detailed account of the steps followed to carry out this research is given. It includes a description of the type of study, the methodology employed and the procedures followed. In the first place, there is a brief account of the investigation. After that, the description of the corpus used in the research is given, along with the sources from which it was taken. Then, the methodology employed to carry out the study is thoroughly described. This includes the processes we went through to identify the items under investigation, the criteria of analysis on which the research is based, and the tabulation of the data which was collected. Finally, the description of how the results were obtained is provided.

3.1 The Study

The study is a corpus-based investigation of the behaviour of coordinators in four kinds of texts or genres. In this sense, the study is comparative because it was originally carried out to make comparisons across the different types of texts we chose to study. It is quantitative because this investigation employs statistical techniques provided by empirical observation. And it is correlational since it aims at finding relationships among the variables that were considered in this research.

3.2 The Corpus

The corpus consisted in the collection of sample texts that belonged to the following genres: academic writing, journalistic comments, fiction (a novel), and film scripts. The

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reason for choosing these texts had to do with the hypothesis of our investigation and the consideration that we wanted to include genres that were prototypically oral and others that were prototypically written. We considered film scripts at one end of a scale as the most prototypically oral, and academic writing at the opposite end as the most prototypically written type of text. Intermediate genres, such as comments and fiction, were also ordered according to this pattern. The former was considered as more prototypically written than the latter. Thus a gradient was visualised regarding the representativeness of the four kinds of texts ranging from the more prototypically written to the more prototypically oral. This gradient is illustrated in figure 1.

Written   Oral

Academic   —   Comments   —   Fiction   —   Script

(Figure 1)

For each genre selected, the total number of words was around 5,000 per kind. The reason why this was so was that the four types of text we chose had to have a similar proportion in terms of length. The decision adopted intended to avoid interference in the results of the study: the frequency of appearance of the coordinators had to be analysed with similar formal conditions. The whole corpus comprised approximately a total of 20,000 words.

The academic text corresponded to an extract from 'Improving the interaction of communicatively anxious students using cooperative learning' by Tammy Gregersen, appearing in 'Lenguas Modernas' (Lenguas Modernas 26-27, 119-133 Universidad de Chile, 1999-2000). The text was chosen because it represents a highly formal standard written form of language, which makes it the most prototypically written sample text.

The comments comprised six journalistic texts with the following titles: 1) 'The listening church', 2) 'Remembering September 11 1971', 3) 'Meals make us human', 4) 'It's true, Men really are from Mars', 5) 'Apocalypse now', and 6) 'Why we still don't get it, one year on'. The order of appearance both in the corpus and the analysis is the same that has been listed here. The comments were taken from the websites of the British newspapers 'The Guardian' and 'The Observer'. These texts were chosen because, even though they are not as objective and formal as academic texts, they are still quite a representative sample of written language governed by the authors' subjectivity.

The fiction text was taken from the website 'www.filespart.com' and is an extract of the novel 'The Wilt inheritance' by Tom Sharpe. The excerpt was taken from page 32 to page 40 of the word file document. The novel is written in contemporary British English. It was published in 2010. Due to the fact that this type of genre is written in prose, it makes the text resemble ordinary language in natural speech.

A film script was chosen as the most suitable sample to stand for a prototypically oral text, since it is intended to be spoken and, therefore, it is the closest to a conversational text. The

corpus included an extract from the script found in the PDF document 'Doomsday (2008) [Undated] [2.0] [Digital]', which was downloaded from the website 'www.filetram.com'.

It is worth mentioning that the language employed in all of the texts corresponds to authentic British English. We selected one type of English only so as to avoid interference related to dialectic differences. This was considered to be a relevant factor because it merges the four different types of genres into a homogeneous range of language.

Note that most of the texts were collected from online sources. The reasons for downloading the material from the Internet were the following:

a) The Internet is a mass medium of communication, and as such, any individual can have access to the websites. We decided to use it because it provided easy accessibility for us. Additionally, since the information contained therein can easily be consulted, using this source allows for transparency.

b) It facilitated the analysis since it was not necessary to transcribe the corpus from hard copies or an oral source. We only had to download the texts, organise and analyse them.

3.3 Methodology

3.3.1 Identification of Coordinators

The first procedure consisted in the identification of all the three central coordinators, namely, 'and', 'or' and 'but' in the four different types of texts. Once the coordinators were thoroughly identified, they were assigned a number which was placed in brackets on the left side of the corresponding coordinator. The way this was done is shown below:

> The second component, closely related to the first, is fear of negative evaluation; evaluation in this context referring to both the academic **(26) and** personal evaluations made of students on the basis of their performance **(27) and** competence in the target language (MacIntyre and Gardner 1989).
>
> (Academic 1)

3.3.2 Criteria of Analysis

The study focused primarily on the cohesive nature of coordination and the criteria used to analyse the collected corpus considered different language levels, such as syntactic, semantic and textual.

The criteria included seven main variables, which were the following: the type of text, the coordinator itself, the meaning of the coordinator, the type of the coordination, the form and function of the coordinated elements, and the texture of the coordination in terms of cohesiveness, which was the most important factor.

All of these variables were tabulated in an excel spreadsheet which made the analysis easier and clearer. The horizontal axis contained the variables and the vertical axis each example. The coordinators found in the corpus were thoroughly analysed and were included in the table.

In total, there were nine columns along the spreadsheet in order to classify every coordinator which was found. These columns were labelled under the name of distinctive categories to facilitate obtaining the final results.

It is important to mention that there were some coordinators which seem to have been overlooked, but they have been laid aside intentionally, owing to one of the following four reasons:

1) They were not considered part of the text. Epigraphs, footnotes, captions, etc. can be regarded as elements that are added by the editor and not by the producer of the text. Therefore, such devices were considered sub-texts and not direct components of the corpus. This is clearly evidenced in the case of some comments:

> If we want relationships that work, we shall get back to eating together. Along the way, we shall conquer obesity: if we stop grazing, we shall stop gorging.

> · Felipe Fernandez-Armesto is a professorial fellow at Queen Mary, University of London, **and** author of Food: A History comment@guardian.co.uk

(Comment 3)

2) They belonged to a group of idiomatic expressions typical of the English language. They are instances of pseudo-coordination according to Quirk et al. (1985). In fact, these instances are closer to lexical units rather than syntactic structures. Therefore, they were left out of the scope of this investigation. Examples of this were given by expressions such as 'time and again', 'one kilometre or two', etc. The extract below shows the behaviour of such units in the corpus.

> Studies of the Martian meteorites show they were not highly shock-heated when propelled into space. As for the microbes, cocooned inside rocks **a metre or more** across, they would be shielded from the worst effects of radiation.

(Comment 4)

3) When 'but' means 'except', it is actually a preposition and not a coordinator. Therefore, whenever such occurrence took place, it was excluded from the analysis.

> HATCHER
>
> Scotland is a wasteland, it's cities nothing **but** ruins. What do you hope to find up there?

(Script 1)

4) When they were part of a parenthetical element. In these cases they cannot be considered as central coordinators. Parenthetical is syntactically similar to quasi-coordination.

> Convinced he was dealing with a lunatic – **and** a rude one at that – the railway clerk eventually sold her a ticket to a small Welsh town whose name was unpronounceable, […]
>
> (Fiction 1)

Coordinators perform a cohesive role when they help to link portions of text, which may involve phrases, clauses or even longer units that are relatively independent of each other. The cohesive nature of a coordinator was established when this could be omitted without altering the meaning of the message. In such cases, they express meanings but these meanings do not make the units that are linked mutually dependent. This fact indicates that in such cases coordinators merely serve a cohesive function within the text.

Indicators of a cohesive coordinator were when they occurred across sentences, i.e. when they made up a supra-sentential phenomenon, when they occurred after a stop or at the beginning of an utterance or paragraph.

Another indicator had to do with the meanings conveyed by the propositions of the text rather than with the structure or the linking of simple entities such as 'black and white' or 'mother and son'.

The cases in which coordinators could not be omitted without altering the meaning were considered as non-cohesive elements.

3.3.2.1 Problematic Cases

There were some instances that were difficult to analyse. One such example is given below:

Get that into your fornicating skull **but** fast!

(Fiction 1)

The assumption was that, even though the conjoins are different in form, the second conjoin is considered to be part of an elliptical clause.

Concerning the variable of meaning of the coordinators, there were some difficulties. From time to time, we came across instances in which we had to make troublesome decisions, so as to determine the meaning implied by the coordinators. The following extract contains an example of this.

(63) And in all that time our scientists have pulled the reaper virus apart (64) and put it back together again, (65) **and** come up with nothing.

(Script 1)

Coordinator sixty five was considered to be problematic, because a first-sight interpretation of its meaning would be that of time sequence (given the fact that the previous conjoins are chronologically ordered). However, according to Quirk et al. (1985), whenever the coordinator 'and' stands for concession, it can be replaced by 'but'. Following this observation, we determined its concessive meaning.

3.3.3 Tabulation

In the process of tabulation, we included all of the variables we analysed, as well as the corresponding data that was obtained from the analyses. Consequently, the table on the excel spreadsheet contained nine columns. From left to right, they are:

A) Text type.

B) Text nº.

C) Coord nº.

D) Coordinator.

E) Meaning.

F) Type of coordination.

G) Form of conjoins.

H) Function of conjoins

I) Texture.

'Text type': this column identifies the type of genre which the coordinators belong to. The choices are: academic, comment, script and fiction.

'Text nº': this was used to indicate the number of the text that was used. When the corpus of the specific genre was made up of more than one text, as in the case of comments, the enumeration went from 1 to 6.

'Coord nº': it signals the number of the coordinators within a particular text so as to make their position explicit. The enumeration in this column has a wider range depending on the number of coordinators found in each text.

'Coordinator': this column indicates the type of the three central coordinators being analysed. The choices are 'and', 'or', 'but'.

'Meaning': this column corresponds to the meaning of the coordination. The meaning was deduced from analysing the relation established between the conjoins. The ten possible meanings were addition, alternative, concession, condition, contrast, correction, paraphrase, result, similarity, time sequence.

'Type': In this column it is possible to distinguish whether the coordinating construction constitutes simple or complex coordination.

'Form of conjoins': this indicates the syntactic form of the elements that are part of the coordination. Some of the forms found were adjectives, adverbs, matrix clauses, noun phrases, nouns, predicates, predications, subordinate clauses, text portions, verb phrases,

etc. In some exceptional cases, there were differences of form, e.g. NP + predication, NP + PP, etc.

'Function of conjoins': as well as the form of the conjoins is signalled (column above), this new column presents their syntactic function, e.g. head, object, prepositional complement, modifier, subject, verb, etc. In cases where there was a possibility of a dual analysis, we decided to work with the superior level. For instance, the category NP was preferred instead of noun/heads.

'Texture': this column distinguished between the coordinators that had a cohesive character and those that were non-cohesive. The options were cohesive and non-cohesive.

Figure 2 is an extract from the excel spreadsheet that was used to analyse the conversational type of text. In it, it is possible to observe the columns mentioned above with the respective categories.

The figure shows a Microsoft Excel spreadsheet titled "Analysis - Script (FINAL)" with the following data table:

	text type	text n°	coordinator n°	coordinator	meaning	type of coordination	form of conjoins	function of conjoins	texture
2	script	1	1	and	time sequence	complex	NP+predication	S+V	cohesive
3	script	1	2	and	addition	simple	NPs	PC	non-cohesive
4	script	1	3	and	addition	simple	ns	H	non-cohesive
5	script	1	4	and	addition	simple	Sub cls	A	cohesive
6	script	1	5	but	concession	simple	Text portions		cohesive
7	script	1	6	and	result	simple	Matrix cls		non-cohesive
8	script	1	7	and	addition	simple	NPs	S	non-cohesive
9	script	1	8	and	time sequence	simple	VPs	V	non-cohesive
10	script	1	9	and	time sequence	simple	VPs	V	non-cohesive
11	script	1	10	and	addition	simple	NP+PP	A+A	non-cohesive
12	script	1	11	and	time sequence	complex	NP+PP	S+A	cohesive
13	script	1	12	and	addition	simple	Sub cls	PostM	non-cohesive
14	script	1	13	and	addition	simple	Matrix cls		cohesive
15	script	1	14	and	addition	simple	vs	H	non-cohesive
16	script	1	15	and	contrast	simple	Matrix cls		cohesive
17	script	1	16	and	addition	simple	PPs	A	cohesive
18	script	1	17	and	result	simple	vs	H	non-cohesive
19	script	1	18	and	time sequence	simple	Matrix cls		cohesive
20	script	1	19	and	time sequence	simple	PPs		cohesive

(Figure 2)

3.3.3.1 Figures and Symbols

An agreement was made on the abbreviations that we used to label the data obtained from the corpus. Particularly, the data corresponding to the columns of form and function of conjoins required specific labels. Consequently, in order to avoid any possible confusion of the symbols we agreed on, we made two lists that provided the explicit options, as well as the abbreviations used for the columns of form and function respectively, with their corresponding meaning.

The list of abbreviations is given below. The elements appear in alphabetical order.

1) Form of conjoins:

- AdjPs = adjective phrases

- adjs = adjectives

- AdvPs = adverb phrases

- advs = adverbs

- auxs = auxiliaries

- dets = determiners

- Matrix cls = matrix clauses

- modal vs = modal verbs

- mvs = main verbs

- NPs = noun phrases

- ns = nouns

- PPs = prepositional phrases

- Predicates = predicates

- Predications = predication

- prefixes = prefixes

- preps = prepositions

- prons = pronouns

- prop names = proper names

- Sub cls = subordinate clauses

- Text portions = text portions

- vs = verbs

- VPs = verb phrases

Note that the plural abbreviations above were used in their singular form, i.e. without final lower case '-s', in cases that were not parallel in form, or those of complex coordination. Some examples are adj + PP, adv + PP, NP + PP, etc.

2) Function of conjoins:

- A = adverbial

- App = apposition

- H = head

- OD = direct object

- OI = indirect object

- PC = prepositional complement

- PostM = post-modifier

- PreM = pre-modifier

- S = subject

- CS = subject complement

- V = verbal

3.4 Obtaining the Results

The process of obtaining the results considered three aspects: firstly, the four different genres were analysed separately, thus determining the frequency of each variable in quantitative terms. Secondly, an overall quantitative analysis took into account all the four different types of text which were regarded as a whole. And finally, a comparative analysis

was carried out which allowed us to obtain a contrastive perspective in respect to each of the four kinds of genre.

CHAPTER IV

RESULTS AND DISCUSSION

This chapter presents the results obtained in the investigation through the use of charts, accompanied by their corresponding explanations. The results are organised in the following way: First, they are presented in terms of genre. This includes texture and type of coordination, form and functions of conjoins, and the meaning of coordinators.

Secondly, a general overview is given concerning the behaviour of the coordinators in the whole corpus. This includes such aspects as frequency of occurrence of each coordinator, their individual texture, their meaning, among others.

It is worth mentioning that, because our interest was to reveal differences in terms of the nature of the text, i.e. ranging from more prototypically written to more prototypically oral texts, the reader is suggested to read the charts from left to right, and from top to bottom. The information given consists of two values separated by a semicolon: the first figure corresponds to the frequency, i.e. the number of cases found in the corpus of the type of element described, and the second is the percentage in relation to the total number of coordinators found in the corpus.

4.1 Results

4.1.1 Presence of Central Coordinators in Terms of Genre

The following charts present the number of cases found in the corpus of each central coordinator, with their corresponding percentages, in the types of texts analysed in our investigation.

Chart 1: Academic [Distribution of Coordinators]

Chart 2: Comment [Distribution of Coordinators]

Chart 3: Fiction [Distribution of Coordinators]

Chart 4: Script [Distribution of Coordinators]
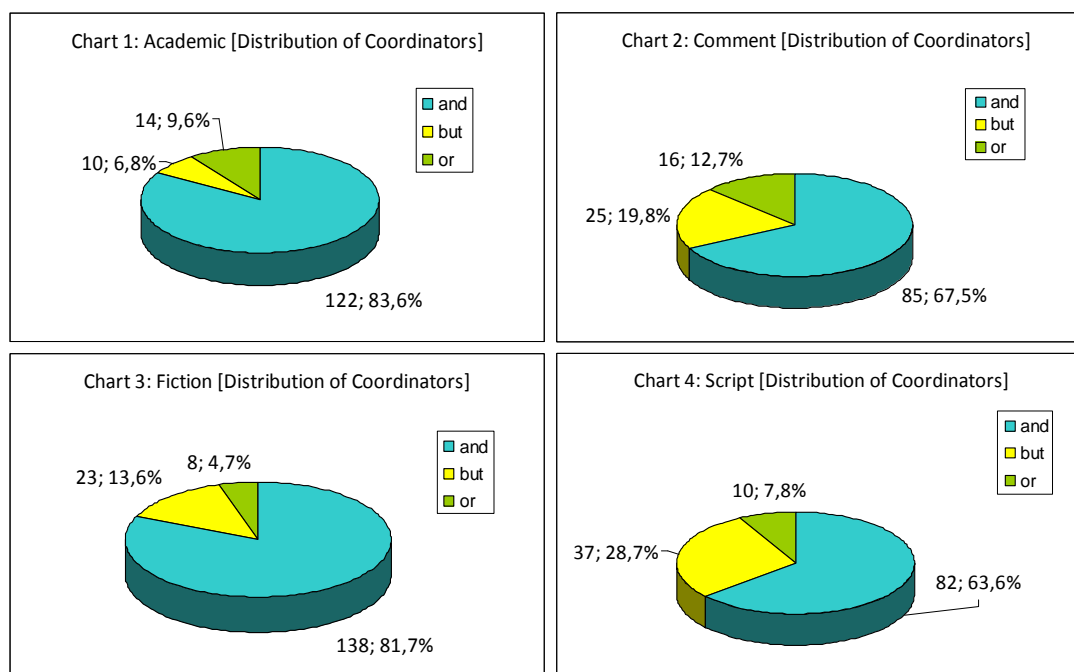
In academic texts, the highest number of cases belongs to 'and' with 122 cases, representing 83.6% of the total. 'Or' follows with only 14 cases, which corresponds to 9.6%. Finally, there were only 10 cases of 'but', corresponding to 6.8% of the central coordinators.

Comments revealed 85 cases of 'and', representing 67.5% of the total number of coordinators. The cases of 'or', 16, stand for 12.7%. 'But', in turn, samples 25 cases out of 126 registers, corresponding to 19.8%.

Fiction features 'and' again with the highest number of cases, 138 out of 169 registers, corresponding to 81.7% of the total. This is followed by 'but', which obtained 23 cases, standing for 13.6% of the coordinators. Finally, 'or' has a total number of appearances which is evidently scarce, only eight registers, equivalent to 4.7%.

In the case of the script (which we considered the most prototypically oral type of text), out of 129 cases of central coordinators, 'and' is predominant with 82 cases, equivalent to 63.6%. 'But' is present in 37 cases, corresponding to 28.7% of the total. 'Or' is the least frequent coordinator again with only ten cases found (7.8%).

In terms of distribution, the previous charts reveal a marked tendency for the predominance of 'and' as the most frequent coordinator in the four types of discourse (with a total average of 74%), followed by 'but' (with 17.2%) and finally 'or' (8.7%).

4.1.2 Texture of Coordinators in Terms of Genre

Charts number five, six, seven, and eight contain the results obtained in terms of the proportions observed among central coordinators that were considered to be cohesive as opposed to those that were regarded non-cohesive in the four types of discourse.

Chart 5: Academic [Texture of Coordinators]

- cohesive
- non-cohesive

7; 4,8%

139; 95,2%

Chart 6: Comment [Texture of Coordinators]

- cohesive
- non-cohesive

28; 22,2%

98; 77,8%

Chart 7: Fiction [Texture of Coordinators]

- cohesive
- non-cohesive

65; 38,5%

104; 61,5%

Chart 8: Script [Texture of Coordinators]

- cohesive
- non-cohesive

63; 48,8%

66; 51,2%
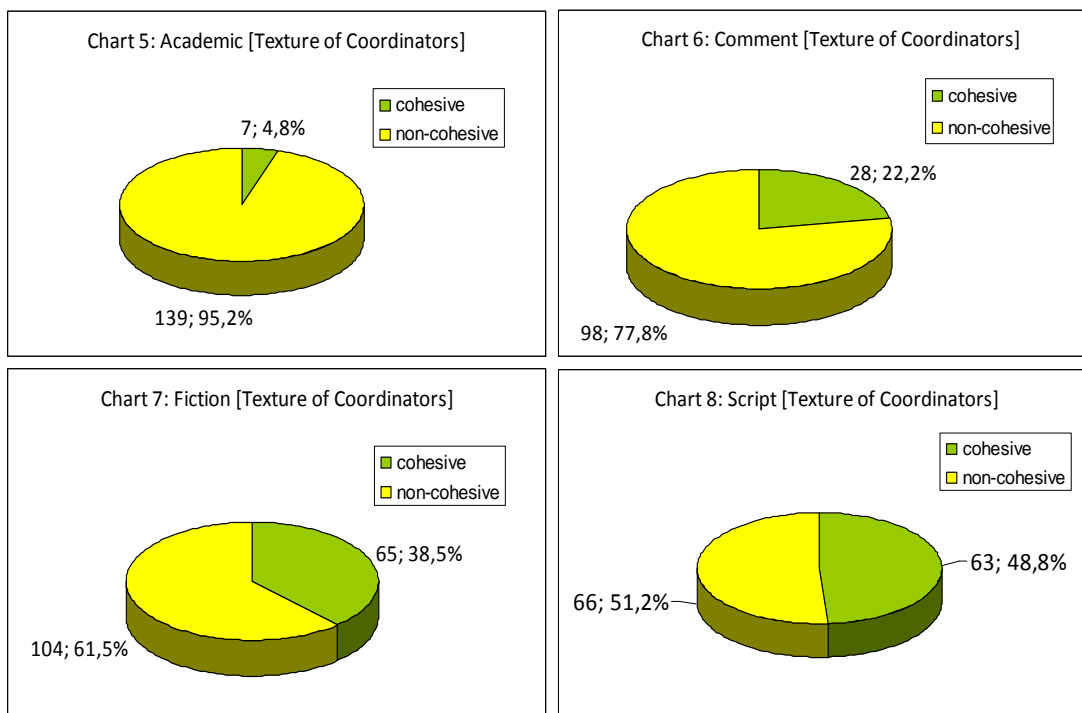
As we can see, in the academic text, cohesiveness of the coordinators under study turned out to be infrequent, revealing only seven cases out of 146, equivalent to 4.8%. In turn, non-cohesive central coordinators greatly outnumber the cohesive ones with 139 cases, standing for 95.2% of the cases of coordination.

In comments, cohesive coordinators reveal an increase compared to the academic text, appearing 28 times with 22.2% of the cases. On the other hand, non-cohesive coordinators are predominant with 98 cases, corresponding to 77.8%.

Cohesive coordinators exhibit a marked increase in the fiction text, with 65 cases, equivalent to 38.5%. In contrast, non-cohesive coordinators decline in predominance with 104 registers, which corresponds to 61.5%.

Finally, the script reveals the highest proportion of cohesive coordinators, 63 cases versus 66 non-cohesive cases of coordination, standing for 48.8% and 51.2% respectively.

Charts 9, 10, 11, 12 provide a more detailed account of the information presented in the previous four charts. They consider the cohesive behaviour of each coordinator, now regarded separately in each genre.
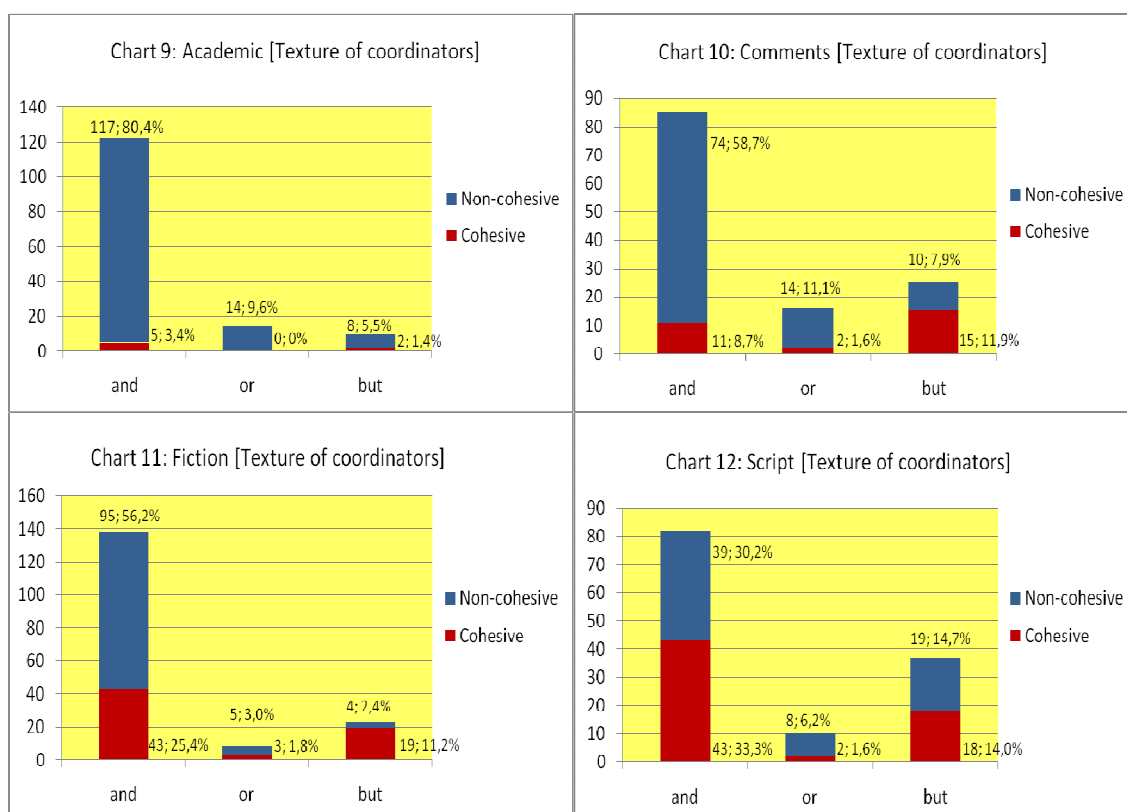
THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

A more thorough analysis of the results expresses that, the behaviour of non-cohesive 'and' decreases from prototypically written to prototypically oral types of discourse, from 80.4% in the academic texts to 58.7% in comments, followed by 56.2% in fiction, and finally 30.2% in the script analysed. On the contrary, its cohesive counterpart gains predominance from prototypically written to oral types of texts. In the academic text, cohesive 'and' stands for only 3.4% of the cases of coordination; in comments, it corresponds to 8.7% of the registers, followed by 25.4% in fiction; and finally, 33.3% in the script.

Cohesive 'or' does not exhibit a significant variation compared with the two other coordinators. In the academic text, no presence of cohesive 'or' is observed, and its non-cohesive counterpart represents 9.4% of the cases. Regarding comments, cohesive 'or' represents only 1.6% of the cases, contrasted with the non-cohesive cases, which stand for 11.1%. In fiction, the cases of cohesive 'or' yielded only 1.8%, and those which were non-cohesive, 3%. Finally, the script shows two cases of cohesive 'or' (1.6%), whilst those of non-cohesive nature are equivalent to 6.2% of the total cases of coordination.

On the one hand, non-cohesive 'but' shows a gradual increase from more prototypically to less prototypically written type of discourse, except in the case of fiction, with only 2.4%. In the academic text, it comes out with 5.5%, while in comments it reaches 7.9%. The script, however, reveals a sudden rise accounting for 14.7% of the cases. On the other hand, cohesive 'but' increases from 1.4% to 14%, as it goes from less prototypically to more

prototypically oral texts, with intermediate results in comments (11.9%) and fiction (11.2%).

The results suggest that, with the exception of 'but', the cohesive or non-cohesive nature of each coordinator is in agreement with the overall nature of coordination in general, which as was noted before, is associated with the oral or written nature of the texts.

4.1.3 Type of Coordination

The following charts show the relationship between simple coordination and complex coordination found in our research.

Chart 13: Academic [Type of Coordination]

Chart 14: Comment [Type of Coordination]

Chart 15: Fiction [Type of Coordination]

Chart 16: Script [Type of Coordination]
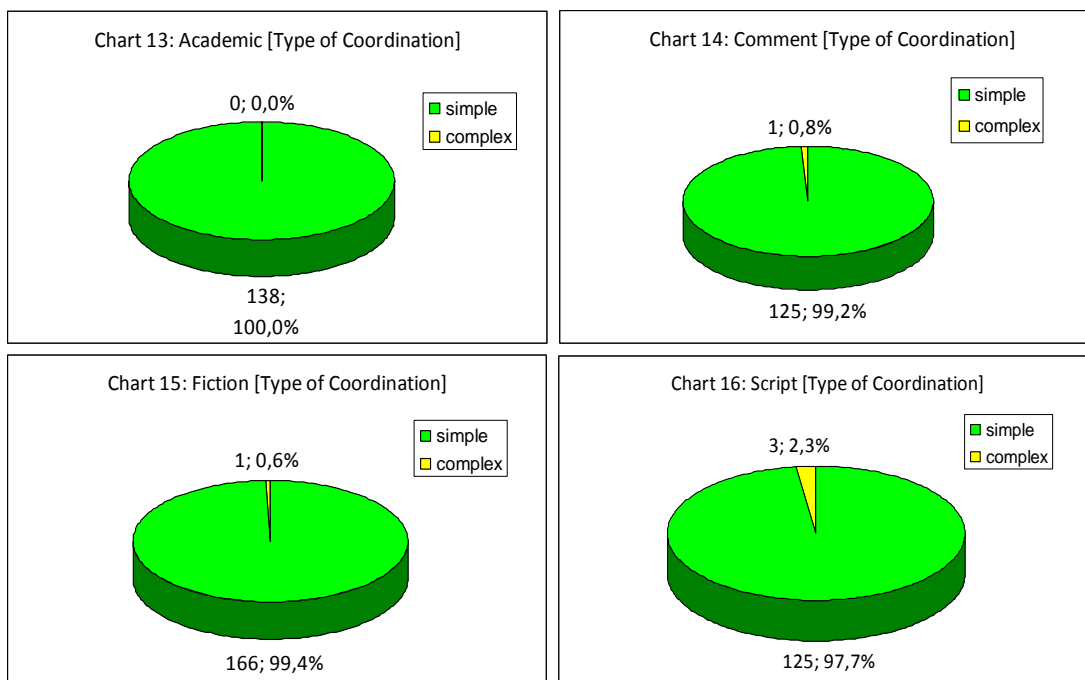
It is possible to observe that, even though it increases slightly in the script, complex coordination practically did not occur. This contrasts with simple coordination, which is quite abundant in all types of discourses. The academic texts do not reveal any samples of complex coordination. In turn, comments show one case of complex coordination against 125 registers of simple coordination. In the case of fiction, only one case of complex coordination stands in opposition to 166 of simple coordination and; in the case of the script, 3 cases, equivalent to 2.3% of the total, are contrasted with 125 registers of simple coordination (97.7%).

4.1.4 Meaning of the Coordinators

Charts No. 17 to 20 provide an account of the meanings conveyed by the central coordinators, in terms of their genre.

Chart 17: Academic [Meaning of Coordinators]

Chart 18: Comment [Meaning of Coordinators]

Chart 19: Fiction [Meaning of Coordinators]
Chart 20: Script [Meaning of Coordinators]
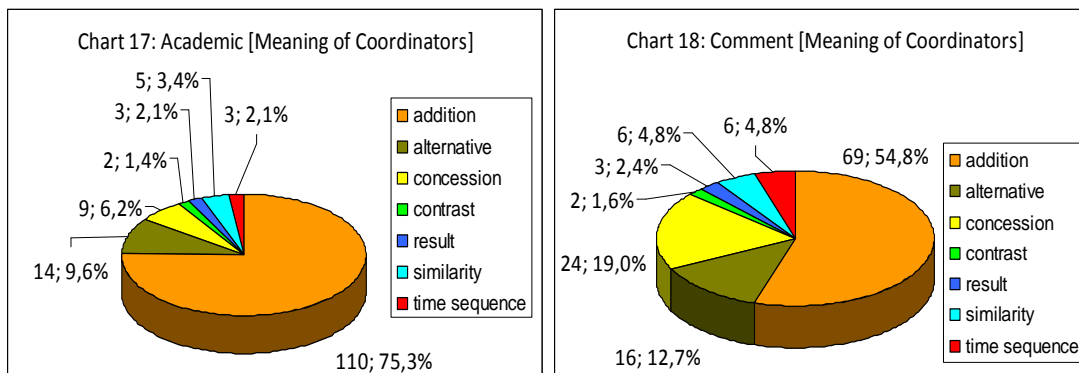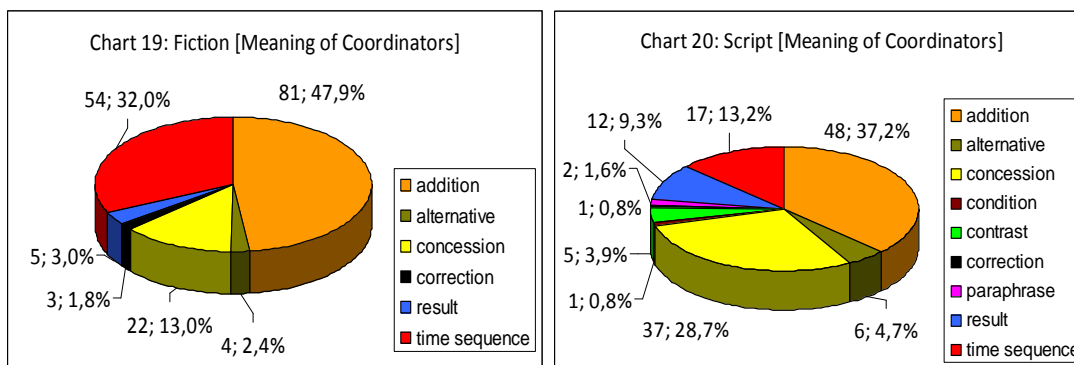
As shown in the charts, the meaning of addition decreases proportionally in accordance with the oral nature of the text. In the academic text, it totals 75.3% of the cases, which steadily decreases through the four types of texts to 37.2% in the script. In turn, concession seems to gain predominance, as the text analysed is more prototypically oral, varying from 6.2% in the academic text, ranging through comments (19%), followed by fiction (13%), and finally the script with 28.7%.

Time sequence seems to increase steadily from academic texts, showing 2.1%, to fiction, in which it reaches 32% of the cases. However, the script reveals a marked decrease, only accounting for 13.2%. Coordinators conveying the meaning of result seem to exhibit a slight increase that goes from prototypically written to prototypically oral types of discourses. In academic texts, this meaning stands for 2.1% of the cases. In the case of comments, it is equivalent to 2.4%. For fiction, it accounts for 3%, and in the script, it reaches 9.3%.

Central coordinators communicating contrast are very rare, since the academic text provides only two cases, accounting for 1.4%; comments also revealed two cases with

1.6%; in fiction, no register of contrast is found, and the script only presented five cases, equivalent to 3.9%.

Coordinators conveying alternative show a variable behaviour through the four types of texts analysed. In the academic text, they represent 9.6% of the cases. Comments exhibit 16 cases, standing for 12.7%. In turn, in fiction, they are equivalent to 2.4%; and, finally, the script yielded six cases (4.7%). The meaning of paraphrase occurred very rarely: one case in the script (0.8%).

A phenomenon worth mentioning is the occurrence of certain meanings which are associated with the two more prototypically written discourses (the academic text and the comments) such as similarity. On the other hand, a meaning that is associated with the two more prototypically oral texts, i. e., fiction and the script, was correction. Coordinators conveying the meaning of similarity account for 3.4% in the academic text, and 4.8% in comments. By contrast, the meaning of correction (not present in the former genres), is equivalent to 1.8% in fiction, and 0.8% in the script.

4.1.5 Form of Conjoins

The following bar chart contains the number of cases obtained in terms of the form of conjoins found in the four types of discourses analysed.

Each genre has been associated with a given colour. Red bars account for the academic text; white bars stand for comments; blue bars correspond to fiction, and light blue bars are used for the script.

Chart 21: Form of the Conjoins

Form	Academic	Comments	Fiction	Script
AdjPs	1		4	
adjs	9	10	5	
adj+PP				1
advs	1		3	1
adv+PP			1	
AdvPs		1		
AdvP + NP, PP + NP			1	
AdvP + PP			1	
auxs			1	
dets				1
Matrix cls	16	30	32	61
ns	16	18	1	3
n+adj	7			
NPs	30	26	15	12
NP+NP		1		
NP+PP		2		
NP+predication		1	1	
NP+Sub cl	1	1		
modal vs		1		
mvs		4		
PPs	3	3	1	3
PP+AdvP	1	1		
Predicates	14	2 2	64	
Predications	3	7	4 2	4
prefixes	4	4		
preps		1		
prons	11			
prop names	9			
Sub cls	23	12	9	6
Text portions	2	13 28		23
VPs	3	2 1	2	
vs	3	1		5

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In terms of predominance, the academic text (red bars) presented noun phrases (NPs) as the most common conjoin with 30 cases, followed by subordinate clauses (Sub cls) with 23 registers, and matrix clauses (Matrix cls) and nouns (ns), with 16 cases each. Comments (white bars), in turn, presented matrix clauses as predominant with 30 cases, closely followed by NPs (26 samples). Fiction (blue bars) exhibited predicates as the most common conjoins (64 cases), followed by matrix clauses (32 cases), representing half the cases of the previous forms. Finally, the script (light blue bars) behaved in a similar manner as comments, since matrix clauses were the most common conjoins (61 registers), followed by text portions with 23 cases.

4.1.6 Function of Conjoins

Chart 22 reveals the functions of the conjoins found in our analysis, again organised in terms of genre. The same colours were used for the identification of discourse type, namely, the academic text is represented by red bars; comments, in turn, are described by white bars; blue bars identify fiction, and light blue bars correspond to the script.

Chart 22: Function of the Conjoins

■ Academic □ Comments ■ Fiction ■ Script
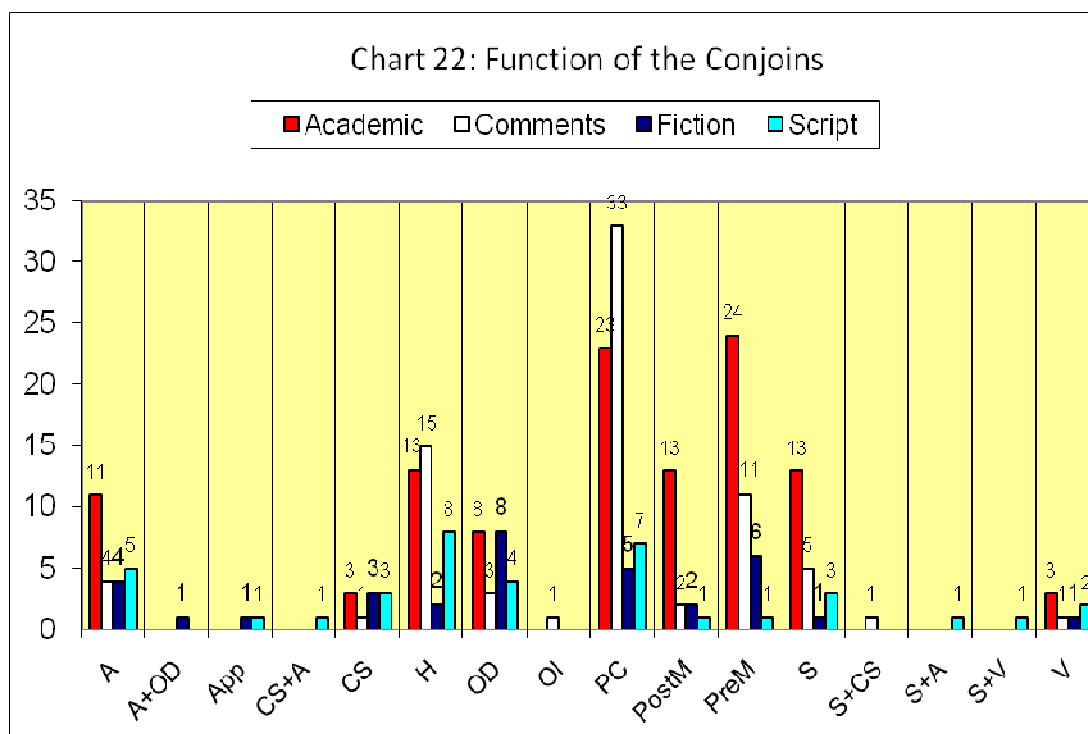
It is worth mentioning that, because higher order units such as predicates, predications, matrix clauses and text portions, could not be associated with a syntactic function, this chart only considered those conjoins that could be analysed in those terms.

Regarding prominence, in academic texts the most common functions are those of pre-modifiers (PreM) and prepositional complements (PC). In comments, PC is more clearly defined as the predominant function, followed only by heads (H). Fiction presents direct objects (OD) as the most frequent function, followed by pre-modifiers. Finally, the script samples H and PC as the most common functions, correspondingly.

4.2 Discussion of the Results

There is a clear behaviour in terms of the cohesive use of the coordinators which is consistent with the gradient from the most prototypically written to the most prototypically oral text. However, upon a closer inspection of the results, there are several assertions that must be made.

With respect to the frequency of occurrence of each coordinator in each genre, it is worth noting that the distribution does not necessarily follow the pattern that would have been expected taking into account the gradient from more prototypically written texts to more prototypically oral texts. Overall, fiction behaved more like the academic text and the comments behaved more like the script. However, once looking further into the meanings conveyed by 'and', we note that its use in fiction is related to the meaning of time sequence, which is reasonable, given the nature of the text. Fiction is associated with the chronological narration of events, which does not necessarily happen in academic texts.

One element that characterised the academic text, and which is to a certain extent surprising, is precisely the high frequency observed of the coordinator 'and'. We would have expected to find a greater variety in such text type, because theoretically academic texts contain a greater load of information, which otherwise should have been associated with more diverse linguistic expression. However, the reason for this fact may be connected with the expository nature of academic writing, since, in texts of this type, writers are more prone to constantly add data.

Conversely, the high frequency of the adversative conjunction 'but' in the script may be again a reflection of the nature of the text. The script, which was taken here as a sample of a prototypically oral text (such as conversation), is produced by several interlocutors. Therefore, contradictions among the participants may arise, causing the relatively high frequency of 'but'.

The comparatively high frequency of 'or' detected in the comments can also be attributed to the fact that these kinds of texts are opinion-based and, therefore, their producers may be more prone to suggest alternatives to a given statement.

One finding that is also worth noting is related to the meaning conveyed by the coordinator 'but'. In mainstream grammar, it is normally considered a contrastive coordinating conjunction. However, the results obtained in this investigation reveal that such a contrastive meaning is significantly outnumbered by the meaning of concession, which cannot be regarded contrastive. This fact is observed in all the four genres under study.

In terms of texture, the behaviour of 'but' calls our attention. It is observed that cohesive 'but' exhibits a slightly higher frequency in comments than in fiction, breaking the tendency of the behaviour observed by overall coordination in prototypically oral and written texts. This may be associated with the meaning of concession that is typically conveyed by 'but'. In comments, the higher frequency of this coordinator may be explained by the nature of the genre. In this type of text, authors tend to minimise the impact of their

opinion, to prevent the imposition of ideas on readers and thus avoid possible negative reactions to their comments.

It is interesting to note that the behaviour of 'but' in terms of its cohesiveness is not regular: in the academic text, the occurrence of non-cohesive 'but' is comparatively higher than its cohesive counterpart, which is what would have been expected given the written nature of the text. Cohesive 'but' increases in comments, and is also quite predominant in fiction, as compared with non-cohesive 'but', which incidentally is practically absent from this genre. This tendency is broken in the script, which contains similar numbers of cohesive and non-cohesive 'but'. One possible explanation can be given by the fact that, given the numbers obtained in this genre, 'but' expresses adversative meaning, which may be expressed by structural units.

Concerning the type of coordination, even though complex coordination occurred in only very few cases, the results obtained seemed to question the observations made by Quirk et al. (1985) in the sense that this type of coordination 'establishes a strong parallelism between the conjoins, and for this reason it tends to be associated with a premeditated, written style of English, rather than with informal conversation' (Quirk et al., 1985: 974). In fact, complex coordination occurred more frequently in the script, which is the most prototypically oral text.

With regards to the forms and the functions of the conjoins, the behaviour of coordination may be related to the density of the text. In the academic text, there is a high number of coordination of PreMs, which may be an indication of this fact. The cohesive nature of coordinators is somehow related to the form of the conjoins, as the more cohesive a kind of text is, the more likely it will contain, for example, simple coordination of matrix clauses.

Oral types of discourses are more associated with larger coordinated portions of text. This explains their little presence in terms of predominant functions –contrasted with written types of discourses, which provide clear predominance. This may be explained by the fact that text portions, predicates, predications and matrix clauses have been regarded as not being linked to any syntactic function. Therefore, in terms of tendency, oral-based texts seem to coordinate larger portions, and written-based ones, smaller grammatical units such as phrases and words, undermining the cohesive behaviour of the coordinators.

There is an inverse relationship between function and form that affects the type of text: from the more prototypically written to the more prototypically oral texts. It seems that the more oral in nature a text is, it is inclined to include more options of possible functions but less options of possible forms. Conversely, the more written in nature a text is, the tendency is for it to include more options of forms rather than functions. This fact may be explained by the assumption that more prototypically written texts will focus on the forms, while more prototypically oral texts will focus on the meanings and consequently in the functions.

Following with function, the evident predominance of the function PC is worth noticing in the case of comments. This may be the result of the compositional nature of the text, in which authors provide scenarios to support their opinions. PCs are closely linked to adverbials –the corresponding structure to form those scenarios, and coordination happens to be a very useful device to avoid repetition of the same preposition.

Chapter V

Conclusions

The current dissertation focused on the cohesive behaviour of the central coordinators 'and', 'or' and 'but' in four different types of genres, which were assumed to form a gradient from prototypically written texts to prototypically oral texts. This gradient included an academic text, journalistic comments, fiction and a film script, whose sequence expressed here reflect that gradient. The research aimed at attesting that, concerning the four types of texts analysed, the more prototypically oral a text was, the more cohesive the coordinators would behave.

In order to meet these objectives, a corpus-based, quantitative and comparative investigation was carried out, which analysed the set of texts regarded as representative samples of British English. The corpus was examined in order to identify and quantify the occurrence of each coordinator and it was analysed following structural and textual criteria to establish the possible correlations.

The results obtained enabled us to confirm the hypothesis underlying the investigation in that the more prototypically oral a text was, the more cohesive the central coordinators behaved. Conversely, the more prototypically written a text was, the less cohesive the behaviour of the same coordinators.

In terms of distribution, one important finding was that there is a marked tendency for 'and' to be the most predominant and frequent coordinator in the four types of texts. This contrasts significantly with the numbers obtained when regarding the other coordinators.

The results also suggest that, with the exception of 'but', the cohesive or non-cohesive behaviour of each coordinator is in agreement with the nature of coordination in general, which is associated with the written or oral character of the texts.

In relation to the meanings of the coordinators, the most surprising finding was that 'but' was in most cases associated with the meaning of concession. This challenges the general assumption expressed in the literature that 'but' is typically related to the meaning of contrast.

Concerning the type of coordination, complex coordination practically did not occur, contrary to simple coordination, which was quite abundant in all types of genres. One interesting finding is that the genre containing the highest number of such cases corresponded to the script, which is apparently in contradiction with what is expressed in the literature of mainstream grammar.

The current study raises a number of questions. First, it would be interesting to attest the oral nature of the script, since in the end it actually corresponds to a written text, and may be affected by written characteristics. Similarly, further studies in this respect may involve other types of genres, possibly increasing the gradient, the corpus, and thus obtaining more

definitive results concerning the cohesive nature of the coordinators. Another contribution may constitute investigations considering other coordinators, not necessarily only the central ones. It seems quite obvious that such items as 'so', 'for' and 'yet' behave to a great extent in cohesive terms.

It would be a good contribution to find out if the results obtained in this investigation may have any pedagogical implications, since teachers, as far as we know, do not often make the subtle distinctions observed here. Making such distinctions may contribute to possibly better acquisition or learning of the items under study.

To conclude, the cohesive nature of coordination is something that needs to be looked further into and we hope that this study may encourage others to pursue the path traced in this initial attempt.

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APPENDIX I: The Analyses

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
academic		1	1 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	2 and	addition	simple	NPs	PC	non-cohesive
academic		1	3 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	4 and	addition	simple	Predicates		non-cohesive
academic		1	5 or	alternative	simple	ns	H	non-cohesive
academic		1	6 and	addition	simple	Sub cls	S	non-cohesive
academic		1	7 and	addition	simple	Sub cls	OD	non-cohesive
academic		1	8 but	contrast	simple	Text portion		cohesive
academic		1	9 and	addition	simple	ns	H	non-cohesive
academic		1	10 and	addition	simple	NPs	S	non-cohesive
academic		1	11 and	addition	simple	NPs	S	non-cohesive
academic		1	12 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	13 and	addition	simple	NPs	PC	non-cohesive
academic		1	14 and	addition	simple	NPs	PC	non-cohesive
academic		1	15 and	addition	simple	prop names	S	non-cohesive
academic		1	16 and	addition	simple	Matrix cls		cohesive
academic		1	17 and	addition	simple	Predications		non-cohesive
academic		1	18 and	addition	simple	NPs	S	non-cohesive
academic		1	19 and	addition	simple	vs	H	non-cohesive
academic		1	20 and	addition	simple	ns	H	non-cohesive
academic		1	21 and	similarity	simple	Matrix cls		cohesive
academic		1	22 or	alternative	simple	Sub cls	PostM	non-cohesive
academic		1	23 and	addition	simple	NPs	PC	non-cohesive
academic		1	24 and	addition	simple	NPs	CS	non-cohesive
academic		1	25 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	26 and	addition	simple	adjs	PreM	non-cohesive
academic		1	27 and	addition	simple	NPs	PC	non-cohesive
academic		1	28 and	addition	simple	NP+Sub cl	S	non-cohesive
academic		1	29 or	alternative	simple	vs	H	non-cohesive
academic		1	30 or	alternative	simple	Matrix cls		non-cohesive
academic		1	31 and	addition	simple	Matrix cls		non-cohesive
academic		1	32 and	similarity	simple	Sub cls	S	non-cohesive
academic		1	33 and	addition	simple	NPs	PC	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of c oordination	form of conjoin	function of conjoin	texture
academic		1	34 and	addition	simple	PPs	A	non-cohesive
academic		1	35 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	36 and	addition	simple	adjs	PreM	non-cohesive
academic		1	37 and	addition	simple	ns	H	non-cohesive
academic		1	38 and	addition	simple	ns	H	non-cohesive
academic		1	39 and	addition	simple	NPs	OD	non-cohesive
academic		1	40 and	similarity	simple	ns	H	non-cohesive
academic		1	41 and	contrast	simple	Sub cls	A	non-cohesive
academic		1	42 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	43 but	concession	simple	PPs	OD	non-cohesive
academic		1	44 and	time sequence	simple	VPs	V	non-cohesive
academic		1	45 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	46 and	addition	simple	ns	PreM	non-cohesive
academic		1	47 and	addition	simple	NPs	PC	non-cohesive
academic		1	48 but	concession	simple	Sub cls	A	non-cohesive
academic		1	49 and	similarity	simple	adjs	PreM	non-cohesive
academic		1	50 and	addition	simple	Sub cls	A	non-cohesive
academic		1	51 and	addition	simple	Matrix cls		non-cohesive
academic		1	52 and	addition	simple	adjs	PC	non-cohesive
academic		1	53 and	result	simple	Predicates		non-cohesive
academic		1	54 or	alternative	simple	ns	H	non-cohesive
academic		1	55 and	addition	simple	prop names	S	non-cohesive
academic		1	56 and	addition	simple	adjs	PreM	non-cohesive
academic		1	57 and	addition	simple	AdjPs	CS	non-cohesive
academic		1	58 and	addition	simple	prop names	S	non-cohesive
academic		1	59 and	addition	simple	prons	PreM	non-cohesive
academic		1	60 but	concession	simple	Matrix cls		non-cohesive
academic		1	61 or	alternative	simple	VPs	V	non-cohesive
academic		1	62 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	63 and	addition	simple	Matrix cls		non-cohesive
academic		1	64 and	addition	simple	NPs	H	non-cohesive
academic		1	65 and	addition	simple	Predications		non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
academic	66	1	and	addition	simple	Predicates		non-cohesive
academic	67	1	and	addition	simple	NPs	PostM	non-cohesive
academic	68	1	and	addition	simple	NPs	PC	non-cohesive
academic	69	1	and	addition	simple	NPs	PC	non-cohesive
academic	70	1	and	addition	simple	ns	PreM	non-cohesive
academic	71	1	but	concession	simple	Predicates		non-cohesive
academic	72	1	and	addition	simple	prop names	PC	non-cohesive
academic	73	1	but	concession	simple	Matrix cls		cohesive
academic	74	1	or	alternative	simple	PPs	A	non-cohesive
academic	75	1	or	alternative	simple	ns	PC	non-cohesive
academic	76	1	and	addition	simple	prop names	PC	non-cohesive
academic	77	1	and	addition	simple	ns	H	non-cohesive
academic	78	1	and	addition	simple	NPs	PC	non-cohesive
academic	79	1	and	addition	simple	prop names	S	non-cohesive
academic	80	1	and	addition	simple	Matrix cls		cohesive
academic	81	1	and	addition	simple	Sub cls	A	non-cohesive
academic	82	1	and	addition	simple	n+adj	PreM	non-cohesive
academic	83	1	and	similarity	simple	NPs	PC	non-cohesive
academic	84	1	and	addition	simple	Predicates		non-cohesive
academic	85	1	and	addition	simple	adjs	H	non-cohesive
academic	86	1	and	addition	simple	adjs	PreM	non-cohesive
academic	87	1	and	addition	simple	PP+AdvP	A	non-cohesive
academic	88	1	or	alternative	simple	ns	PC	non-cohesive
academic	89	1	and	time sequence	simple	Predicates		non-cohesive
academic	90	1	and	addition	simple	Predicates		non-cohesive
academic	91	1	and	addition	simple	prefixes	PreM	non-cohesive
academic	92	1	and	addition	simple	n+adj	PreM	non-cohesive
academic	93	1	and	addition	simple	prefixes	PreM	non-cohesive
academic	94	1	and	time sequence	simple	Matrix cls		cohesive
academic	95	1	and	addition	simple	NPs	PostM	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of c oordination	form of conjoin	function of conjoin	texture
academic		1	96 and	result	simple	Matrix cls		non-cohesive
academic		1	97 or	alternative	simple	ns	PreM	non-cohesive
academic		1	98 or	alternative	simple	NPs	OD	non-cohesive
academic		1	99 and	addition	simple	Sub cls	A	non-cohesive
academic		1	100 and	addition	simple	NPs	OD	non-cohesive
academic		1	101 and	addition	simple	prop names	PreM	non-cohesive
academic		1	102 and	addition	simple	prop names	S	non-cohesive
academic		1	103 and	addition	simple	Sub cls	OD	non-cohesive
academic		1	104 and	addition	simple	Predicates		non-cohesive
academic		1	105 and	addition	simple	Sub cls	OD	non-cohesive
academic		1	106 or	alternative	simple	vs	V	non-cohesive
academic		1	107 and	addition	simple	Matrix cls		non-cohesive
academic		1	108 and	addition	simple	n+adj	PreM	non-cohesive
academic		1	109 and	addition	simple	n+adj	PreM	non-cohesive
academic		1	110 or	alternative	simple	adjs	PreM	non-cohesive
academic		1	111 but	concession	simple	Matrix cls		non-cohesive
academic		1	112 and	result	simple	Predicates		non-cohesive
academic		1	113 and	addition	simple	NPs	PC	non-cohesive
academic		1	114 and	addition	simple	prop names	S	non-cohesive
academic		1	115 but	concession	simple	Matrix cls		non-cohesive
academic		1	116 and	addition	simple	Predicates		non-cohesive
academic		1	117 and	addition	simple	NPs	CS	non-cohesive
academic		1	118 and	addition	simple	Sub cls	A	non-cohesive
academic		1	119 and	addition	simple	Sub cls	A	non-cohesive
academic		1	120 and	addition	simple	ns	PC	cohesive
academic		1	121 and	addition	simple	Predicates		non-cohesive
academic		1	122 and	addition	simple	Predicates		non-cohesive
academic		1	123 and	addition	simple	NPs	S	non-cohesive
academic		1	124 and	addition	simple	text portion		non-cohesive
academic		1	125 and	addition	simple	advs	A	non-cohesive
academic		1	126 and	addition	simple	Predicates		non-cohesive
academic		1	127 and	addition	simple	NPs	PC	non-cohesive
academic		1	128 and	addition	simple	adjs	PreM	non-cohesive
academic		1	129 and	addition	simple	NPs	H	non-cohesive
academic		1	130 and	addition	simple	Predications		non-cohesive
academic		1	131 and	addition	simple	prefixes	PreM	non-cohesive
academic		1	132 and	addition	simple	prefixes	PreM	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
academic		1	133 and	addition	simple	n+adj	PreM	non-cohesive
academic		1	134 and	addition	simple	Predicates		non-cohesive
academic		1	135 and	addition	simple	n+adj	PreM	non-cohesive
academic		1	136 but	concession	simple	Matrix cls		non-cohesive
academic		1	137 and	addition	simple	n+adj	PreM	non-cohesive
academic		1	138 and	addition	simple	ns	PC	non-cohesive
academic		1	139 and	addition	simple	NPs	PC	non-cohesive
academic		1	140 and	addition	simple	ns	PreM	non-cohesive
academic		1	141 and	addition	simple	NPs	OD	non-cohesive
academic		1	142 or	alternative	simple	Sub cls	PostM	non-cohesive
academic		1	143 but	concession	simple	Matrix cls		non-cohesive
academic		1	144 and	addition	simple	NPs	PC	non-cohesive
academic		1	145 and	addition	simple	Sub cls	PostM	non-cohesive
academic		1	146 and	addition	simple	NPs	PC	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
comment		1	1 or	alternative	simple	NPs	PC	non-cohesive
comment		1	2 but	concession	simple	Sub cls	A	non-cohesive
comment		1	3 and	addition	simple	ns	H	non-cohesive
comment		1	4 and	similarity	simple	Sub cls	S	non-cohesive
comment		1	5 and	addition	simple	NPs	PC	non-cohesive
comment		1	6 or	alternative	simple	adjs	PreM	non-cohesive
comment		1	7 and	result	simple	Matrix clauses		cohesive
comment		1	8 or	alternative	simple	adjs	PreM	non-cohesive
comment		1	9 and	addition	simple	adjs	PostM	non-cohesive
comment		1	10 and	addition	simple	Matrix clauses		cohesive
comment		1	11 or	alternative	simple	NPs	PC	non-cohesive
comment		1	12 but	concession	simple	Sub cls	A	non-cohesive
comment		1	13 and	addition	simple	adjs	PC	non-cohesive
comment		1	14 and	addition	simple	advs	PreM	non-cohesive
comment		1	15 but	concession	simple	Text portions		cohesive
comment		1	16 but	concession	simple	VPs	V	non-cohesive
comment		1	17 but	concession	simple	Text portions		cohesive
comment		1	18 and	addition	simple	NPs	PC	non-cohesive
comment		1	19 but	concession	simple	Matrix clauses		cohesive
comment		1	20 and	addition	simple	Text portions		cohesive
comment		1	21 and	result	simple	Matrix clauses		non-cohesive
comment		1	22 and	addition	simple	advs	PreM	non-cohesive
comment		1	23 but	concession	simple	Text portions		cohesive
comment		1	24 and	addition	simple	advs	PreM	non-cohesive
comment		2	1 and	addition	simple	ns	H	non-cohesive
comment		2	2 but	concession	simple	Sub cls	A	non-cohesive
comment		2	3 and	addition	simple	Text portions		cohesive
comment		2	4 and	addition	simple	ns	H	non-cohesive
comment		2	5 but	concession	simple	Matrix clauses		cohesive
comment		2	6 and	time sequence	simple	mvs	H	non-cohesive
comment		2	7 and	addition	simple	ns	H	non-cohesive
comment		2	8 and	addition	simple	NPs	PC	non-cohesive
comment		2	9 or	alternative	simple	mvs	H	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
comment	2	10 or	alternative	simple	mvs	H	non-cohesive
comment	2	11 and	addition	simple	NPs	PC	non-cohesive
comment	2	12 and	addition	simple	modal vs	PreM	non-cohesive
comment	2	13 but	concession	simple	Matrix clauses		non-cohesive
comment	2	14 and	addition	simple	NPs	PC	non-cohesive
comment	2	15 and	addition	simple	Matrix clauses		non-cohesive
comment	3	1 and	addition	simple	NPs	S	non-cohesive
comment	3	2 and	addition	simple	NPs	PC	non-cohesive
comment	3	3 and	concession	simple	Matrix clauses		non-cohesive
comment	3	4 and	addition	simple	ns	H	non-cohesive
comment	3	5 or	alternative	simple	Sub cls	PC	non-cohesive
comment	3	6 and	addition	simple	ns	H	non-cohesive
comment	3	7 and	addition	simple	Sub cls	PC	non-cohesive
comment	3	8 and	addition	simple	adjs	PreM	non-cohesive
comment	3	9 or	alternative	simple	NPs	PC	non-cohesive
comment	3	10 and	addition	simple	ns	PC	non-cohesive
comment	3	11 and	addition	simple	mvs	PC	non-cohesive
comment	3	12 and	addition	simple	Matrix clauses		non-cohesive
comment	3	13 and	time sequence	simple	Matrix clauses		non-cohesive
comment	3	14 but	concession	simple	Text portions		cohesive
comment	3	15 and	addition	simple	Matrix clauses		non-cohesive
comment	3	16 but	concession	simple	Matrix clauses		non-cohesive
comment	3	17 but	concession	simple	Matrix clauses		cohesive
comment	3	18 and	addition	simple	Sub cls	PC	non-cohesive
comment	3	19 and	similarity	simple	ns	A	non-cohesive
comment	3	20 and	addition	simple	Sub cls	PC	non-cohesive
comment	3	21 and	time sequence	simple	Matrix clauses		non-cohesive
comment	3	22 or	alternative	simple	Matrix clauses		cohesive
comment	3	23 and	time sequence	simple	Matrix clauses		non-cohesive
comment	3	24 or	alternative	simple	ns	H	non-cohesive
comment	3	25 or	alternative	simple	ns	S	non-cohesive
comment	3	26 and	addition	simple	Matrix clauses		non-cohesive
comment	3	27 and	similarity	simple	ns	H	non-cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
comment	3	28	and	addition	simple	vs	H	non-cohesive
comment	3	29	and	addition	simple	ns	PC	non-cohesive
comment	3	30	and	addition	simple	NPs	PC	non-cohesive
comment	3	31	or	alternative	simple	Matrix clauses		cohesive
comment	3	32	but	concession	simple	NPs	PC	non-cohesive
comment	3	33	and	addition	simple	NPs	PC	non-cohesive
comment	3	34	and	similarity	simple	Matrix clauses		cohesive
comment	3	35	and	addition	complex	NP+NP	S+CS	cohesive
comment	4	1	but	concession	simple	Text portions		cohesive
comment	4	2	but	addition	simple	Matrix clauses		non-cohesive
comment	4	3	and	addition	simple	NPs	PC	non-cohesive
comment	4	4	and	time sequence	simple	Sub cls		non-cohesive
comment	4	5	but	concession	simple	Matrix clauses		cohesive
comment	4	6	and	result	simple	Matrix clauses		non-cohesive
comment	4	7	and	addition	simple	Predication		non-cohesive
comment	4	8	and	addition	simple	Sub cls		non-cohesive
comment	4	9	and	addition	simple	NPs	PC	non-cohesive
comment	4	10	and	similarity	simple	prons	S	non-cohesive
comment	4	11	and	addition	simple	adjs	PostM	non-cohesive
comment	4	12	and	addition	simple	Predication		non-cohesive
comment	5	1	and	addition	simple	NPs	PC	non-cohesive
comment	5	2	and	similarity	simple	NPs	OI	non-cohesive
comment	5	3	and	addition	simple	adjs	PreM	non-cohesive
comment	5	4	and	time sequence	simple	Text portions		cohesive
comment	5	5	but	concession	simple	Text portions		cohesive
comment	5	6	and	addition	simple	NPs	PC	non-cohesive
comment	5	7	but	concession	simple	Matrix clauses		non-cohesive
comment	5	8	and	addition	simple	NPs	H	non-cohesive
comment	5	9	or	alternative	simple	NPs	PC	non-cohesive
comment	5	10	but	concession	simple	Text portions		cohesive
comment	5	11	but	concession	simple	Matrix clauses		cohesive
comment	5	12	and	addition	simple	Matrix clauses		cohesive
comment	5	13	and	addition	simple	Text portions		cohesive

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text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
comment	5	14 and	addition	simple	adjs	PreM	non-cohesive
comment	5	15 and	addition	simple	ns	PC	non-cohesive
comment	6	1 but	contrast	simple	Text portions		cohesive
comment	6	2 and	addition	simple	NPs	CS	non-cohesive
comment	6	3 but	concession	simple	Matrix clauses		cohesive
comment	6	4 and	addition	simple	NPs	PC	non-cohesive
comment	6	5 and	addition	simple	NPs	PC	non-cohesive
comment	6	6 and	addition	simple	Sub cls	PC	non-cohesive
comment	6	7 and	addition	simple	ns	S	non-cohesive
comment	6	8 and	addition	simple	ns	OD	non-cohesive
comment	6	9 but	concession	simple	Text portions		cohesive
comment	6	10 and	addition	simple	ns	PC	non-cohesive
comment	6	11 and	addition	simple	Matrix clauses		cohesive
comment	6	12 or	alternative	simple	Matrix clauses		non-cohesive
comment	6	13 and	contrast	simple	preps	H	non-cohesive
comment	6	14 and	addition	simple	NPs	PC	non-cohesive
comment	6	15 but	concession	simple	Matrix clauses		cohesive
comment	6	16 and	addition	simple	Matrix clauses		cohesive
comment	6	17 and	addition	simple	NPs	PC	non-cohesive
comment	6	18 and	addition	simple	ns	PC	non-cohesive
comment	6	19 or	alternative	simple	adjs	PreM	non-cohesive
comment	6	20 and	addition	simple	ns	H	non-cohesive
comment	6	21 and	addition	simple	NPs	OD	non-cohesive
comment	6	22 and	addition	simple	adjs	PreM	non-cohesive
comment	6	23 or	alternative	simple	Predicates		non-cohesive
comment	6	24 and	addition	simple	Sub cls	OD	non-cohesive
comment	6	25 and	addition	simple	Predicates		non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
fiction	1	1	and	time sequence	simple	Predicates		non-cohesive
fiction		2	but	concession	simple	Predicates		non-cohesive
fiction		3	but	concession	simple	Text portions		cohesive
fiction		4	and	addition	simple	Text portions		cohesive
fiction		5	and	addition	simple	AdjPs	PreM	non-cohesive
fiction		6	and	addition	simple	Predications		non-cohesive
fiction		7	and	time sequence	simple	Predicates		non-cohesive
fiction		8	or	correction	simple	NPs	OD	non-cohesive
fiction		9	and	addition	simple	Sub cls	PostM	cohesive
fiction		10	and	addition	simple	NPs	OD	non-cohesive
fiction		11	but	concession	simple	Matrix cls		cohesive
fiction		12	and	time sequence	simple	Predicates		non-cohesive
fiction		13	and	result	simple	Predicates		non-cohesive
fiction		14	but	concession	simple	Matrix cls		cohesive
fiction		15	and	result	simple	Matrix cls		cohesive
fiction		16	and	time sequence	simple	Predicates		non-cohesive
fiction		17	and	time sequence	simple	Predicates		non-cohesive
fiction		18	and	addition	simple	Text portions		cohesive
fiction		19	and	addition	simple	Predicates		non-cohesive
fiction		20	and	time sequence	simple	Sub cls	PC	cohesive
fiction		21	and	time sequence	simple	Sub cls	PC	cohesive
fiction		22	and	addition	simple	Text portions		cohesive
fiction		23	and	addition	simple	Text portions		cohesive
fiction		24	and	addition	simple	Text portions		cohesive
fiction		25	but	concession	simple	Matrix cls		cohesive
fiction		26	and	addition	simple	AdjPs	CS	non-cohesive
fiction		27	and	time sequence	simple	Predicates		non-cohesive
fiction		28	but	concession	simple	Matrix cls		cohesive
fiction		29	and	addition	simple	AdjPs	CS	non-cohesive
fiction		30	but	concession	simple	AdjPs	PostM	non-cohesive
fiction		31	and	addition	simple	Predicates		non-cohesive
fiction		32	and	addition	simple	Sub cls	CS	cohesive
fiction		33	and	addition	simple	Predicates		non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
fiction	1	1	34 and	addition	simple	NPs	PC	non-cohesive
fiction	1	1	35 and	addition	simple	Text portions		cohesive
fiction	1	1	36 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	37 and	addition	simple	Predicates		non-cohesive
fiction	1	1	38 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	39 and	result	simple	Predicates		non-cohesive
fiction	1	1	40 and	addition	simple	Matrix cls		cohesive
fiction	1	1	41 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	42 or	addition	simple	NPs	OD	non-cohesive
fiction	1	1	43 but	addition	simple	Matrix cls		cohesive
fiction	1	1	44 or	alternative	simple	Matrix cls		cohesive
fiction	1	1	45 but	concession	simple	Matrix cls		cohesive
fiction	1	1	46 and	result	simple	Predicates		non-cohesive
fiction	1	1	47 and	addition	simple	Sub cls	OD	non-cohesive
fiction	1	1	48 and	addition	simple	NPs	PC	non-cohesive
fiction	1	1	49 or	alternative	simple	NPs	App	non-cohesive
fiction	1	1	50 and	addition	simple	Text portions		cohesive
fiction	1	1	51 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	52 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	53 and	addition	simple	auxs	PreM	non-cohesive
fiction	1	1	54 and	addition	simple	Predicates		non-cohesive
fiction	1	1	55 and	addition	simple	Predicates		non-cohesive
fiction	1	1	56 and	addition	simple	Predications		non-cohesive
fiction	1	1	57 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	58 but	concession	simple	Predicates		non-cohesive
fiction	1	1	59 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	60 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	61 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	62 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	63 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	64 and	time sequence	simple	Predicates		non-cohesive
fiction	1	1	65 and	addition	simple	Text portions		cohesive
fiction	1	1	66 and	time sequence	simple	Predicates		non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
fiction		1	67 and	addition	simple	Predicates		non-cohesive
fiction		1	68 and	time sequence	simple	Predicates		non-cohesive
fiction		1	69 but	concession	simple	Text portions		cohesive
fiction		1	70 and	time sequence	simple	Predicates		cohesive
fiction		1	71 and	time sequence	simple	Predicates		non-cohesive
fiction		1	72 and	addition	simple	Matrix cls		cohesive
fiction		1	73 or	alternative	simple	Sub cls		non-cohesive
fiction		1	74 but	concession	simple	Text portions		cohesive
fiction		1	75 and	time sequence	simple	Text portions		cohesive
fiction		1	76 and	time sequence	simple	Predicates		non-cohesive
fiction		1	77 and	addition	simple	Matrix cls		cohesive
fiction		1	78 and	addition	simple	Matrix cls		cohesive
fiction		1	79 and	addition	simple	Predicates		non-cohesive
fiction		1	80 and	time sequence	simple	Predicates		non-cohesive
fiction		1	81 and	time sequence	simple	Predicates		non-cohesive
fiction		1	82 and	time sequence	simple	Predicates		non-cohesive
fiction		1	83 and	time sequence	simple	Predicates		non-cohesive
fiction		1	84 and	time sequence	simple	Matrix cls		cohesive
fiction		1	85 and	time sequence	simple	Predicates		non-cohesive
fiction		1	86 and	addition	simple	Text portions		cohesive
fiction		1	87 and	addition	simple	adjs	H	non-cohesive
fiction		1	88 and	time sequence	simple	Predicates		non-cohesive
fiction		1	89 and	time sequence	simple	Predicates		non-cohesive
fiction		1	90 and	addition	complex	AdvP + NP, PP + N A + OD		non-cohesive
fiction		1	91 but	concession	simple	adjs	PreM	non-cohesive
fiction		1	92 and	addition	simple	adjs	PreM	non-cohesive
fiction		1	93 and	time sequence	simple	Predicates		non-cohesive
fiction		1	94 but	concession	simple	Matrix cls		cohesive
fiction		1	95 and	time sequence	simple	Predicates		non-cohesive
fiction		1	96 and	time sequence	simple	Predicates		non-cohesive
fiction		1	97 and	addition	simple	Sub cls		non-cohesive
fiction		1	98 and	addition	simple	Matrix cls		cohesive
fiction		1	99 and	addition	simple	NPs	PC	non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
fiction	1	100	and	addition	simple	Predicates		non-cohesive
fiction	1	101	and	addition	simple	Matrix cls		cohesive
fiction	1	102	and	time sequence	simple	Predicates		non-cohesive
fiction	1	103	and	addition	simple	NPs	OD	non-cohesive
fiction	1	104	and	addition	simple	Matrix cls		cohesive
fiction	1	105	but	concession	simple	Text portions		cohesive
fiction	1	106	and	addition	simple	Matrix cls		cohesive
fiction	1	107	and	addition	simple	Text portions		cohesive
fiction	1	108	but	concession	simple	Text portions		cohesive
fiction	1	109	and	addition	simple	NPs	OD	non-cohesive
fiction	1	110	and	time sequence	simple	Predicates		non-cohesive
fiction	1	111	and	time sequence	simple	Predicates		non-cohesive
fiction	1	112	and	addition	simple	NPs	OD	non-cohesive
fiction	1	113	and	addition	simple	NPs	OD	non-cohesive
fiction	1	114	and	addition	simple	Text portions		cohesive
fiction	1	115	and	time sequence	simple	Predicates		non-cohesive
fiction	1	116	but	concession	simple	Matrix cls		cohesive
fiction	1	117	and	time sequence	simple	adv + PP	A+A	non-cohesive
fiction	1	118	and	addition	simple	Text portions		cohesive
fiction	1	119	but	concession	simple	Text portions		cohesive
fiction	1	120	and	addition	simple	Predicates		non-cohesive
fiction	1	121	and	addition	simple	Text portions		cohesive
fiction	1	122	and	addition	simple	Matrix cls		cohesive
fiction	1	123	but	concession	simple	Text portions		cohesive
fiction	1	124	and	time sequence	simple	Predicates		non-cohesive
fiction	1	125	and	time sequence	simple	Predicates		non-cohesive
fiction	1	126	and	addition	simple	Text portions		cohesive
fiction	1	127	and	addition	simple	AdvP	A	non-cohesive
fiction	1	128	and	time sequence	simple	Predicates		non-cohesive
fiction	1	129	and	addition	simple	Predicates		non-cohesive
fiction	1	130	and	addition	simple	Sub cls		non-cohesive
fiction	1	131	and	addition	simple	Predicates		non-cohesive
fiction	1	132	and	addition	simple	Matrix cls		cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
fiction		1	133 and	time sequence	simple	Predications		non-cohesive
fiction		1	134 and	addition	simple	Matrix cls		cohesive
fiction		1	135 and	addition	simple	AdvP + PP	A+A	non-cohesive
fiction		1	136 and	addition	simple	Predications		non-cohesive
fiction		1	137 or	alternative	simple	VPs	V	non-cohesive
fiction		1	138 and	addition	simple	Matrix cls		cohesive
fiction		1	139 and	addition	simple	Matrix cls		cohesive
fiction		1	140 but	concession	simple	Matrix cls		cohesive
fiction		1	141 or	correction	simple	Text portions		cohesive
fiction		1	142 but	concession	simple	Matrix cls		cohesive
fiction		1	143 and	addition	simple	Matrix cls		cohesive
fiction		1	144 and	addition	simple	Matrix cls		cohesive
fiction		1	145 and	addition	simple	Text portions		cohesive
fiction		1	146 but	concession	simple	Text portions		cohesive
fiction		1	147 and	time sequence	simple	Predicates		non-cohesive
fiction		1	148 and	addition	simple	Predicates		non-cohesive
fiction		1	149 and	addition	simple	Text portions		cohesive
fiction		1	150 and	addition	simple	NPs	S	non-cohesive
fiction		1	151 and	time sequence	simple	Predications		non-cohesive
fiction		1	152 and	addition	simple	ns	H	non-cohesive
fiction		1	153 and	addition	simple	Predications		non-cohesive
fiction		1	154 and	time sequence	simple	Predicates		non-cohesive
fiction		1	155 and	addition	simple	Text portions		cohesive
fiction		1	156 and	addition	simple	Sub cls		non-cohesive
fiction		1	157 or	correction	simple	Text portions		cohesive
fiction		1	158 and	time sequence	simple	Predications		non-cohesive
fiction		1	159 and	time sequence	simple	Predicates		non-cohesive
fiction		1	160 and	time sequence	simple	Predicates		non-cohesive
fiction		1	161 and	time sequence	simple	Predicates		non-cohesive
fiction		1	162 but	concession	simple	Matrix cls		cohesive
fiction		1	163 and	time sequence	simple	Matrix cls		cohesive
fiction		1	164 and	result	simple	Matrix cls		cohesive
fiction		1	165 and	addition	simple	Matrix cls		cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of c oordination	form of conjoin	function of conjoin	texture
fiction		1	166 and	addition	simple	Predicates		non-cohesive
fiction		1	167 and	addition	simple	adjs	PreM	non-cohesive
fiction		1	168 and	addition	simple	adjs	PreM	non-cohesive
fiction		1	169 and	addition	simple	PPs	A	non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
script		1	1 and	time sequence	complex	NP+predication	S+V	cohesive
script		1	2 and	addition	simple	NPs	PC	non-cohesive
script		1	3 and	addition	simple	ns	H	non-cohesive
script		1	4 and	addition	simple	Sub cls	A	cohesive
script		1	5 but	concession	simple	Text portions		cohesive
script		1	6 and	result	simple	Matrix cls		non-cohesive
script		1	7 and	addition	simple	NPs	S	non-cohesive
script		1	8 and	time sequence	simple	VPs	V	non-cohesive
script		1	9 and	time sequence	simple	VPs	V	non-cohesive
script		1	10 and	addition	simple	NP+PP	A+A	non-cohesive
script		1	11 and	time sequence	complex	NP+PP	S+A	cohesive
script		1	12 and	addition	simple	Sub cls	PostM	non-cohesive
script		1	13 and	addition	simple	Matrix cls		cohesive
script		1	14 and	addition	simple	vs	H	non-cohesive
script		1	15 and	contrast	simple	Matrix cls		cohesive
script		1	16 and	addition	simple	PPs	A	cohesive
script		1	17 and	result	simple	vs	H	non-cohesive
script		1	18 and	time sequence	simple	Matrix cls		cohesive
script		1	19 and	time sequence	simple	PPs		cohesive
script		1	20 and	addition	simple	PPs	A	non-cohesive
script		1	21 and	addition	simple	Matrix cls		cohesive
script		1	22 and	time sequence	simple	Matrix cls		cohesive
script		1	23 and	time sequence	simple	Matrix cls		cohesive
script		1	24 or	alternative	simple	NPs	OD	non-cohesive
script		1	25 and	result	simple	Predications		non-cohesive
script		1	26 and	addition	simple	Matrix cls		cohesive
script		1	27 and	result	simple	Text portions		cohesive
script		1	28 and	result	simple	Predications		non-cohesive
script		1	29 but	concession	simple	Text portions		cohesive
script		1	30 or	alternative	simple	vs	H	non-cohesive
script		1	31 and	addition	simple	Text portions		cohesive
script		1	32 and	addition	simple	NPs	PC	non-cohesive
script		1	33 but	addition	simple	dets	PreM	non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
script		1	34 and	time sequence	simple	Matrix cls		cohesive
script		1	35 and	addition	simple	Matrix cls		cohesive
script		1	36 and	addition	simple	Matrix cls		cohesive
script		1	37 but	concession	simple	Matrix cls		non-cohesive
script		1	38 but	concession	simple	Text portions		cohesive
script		1	39 and	time sequence	simple	Matrix cls		cohesive
script		1	40 but	concession	simple	Matrix cls		non-cohesive
script		1	41 and	addition	simple	Text portions		cohesive
script		1	42 and	result	simple	Matrix cls		cohesive
script		1	43 and	result	simple	Text portions		cohesive
script		1	44 and	paraphrase	simple	NPs	CS	non-cohesive
script		1	45 but	concession	simple	Matrix cls		cohesive
script		1	46 and	addition	simple	Sub cls	A	non-cohesive
script		1	47 and	result	simple	Sub cls	PC	non-cohesive
script		1	48 and	result	simple	Sub cls	CS	non-cohesive
script		1	49 and	result	simple	Matrix cls		cohesive
script		1	50 but	concession	simple	Matrix cls		cohesive
script		1	51 and	addition	simple	ns	H	non-cohesive
script		1	52 and	addition	simple	Predicates		non-cohesive
script		1	53 and	addition	simple	NPs	S	non-cohesive
script		1	54 and	addition	simple	ns	H	non-cohesive
script		1	55 and	result	simple	Matrix cls		cohesive
script		1	56 but	concession	simple	Matrix cls		non-cohesive
script		1	57 and	addition	simple	Matrix cls		cohesive
script		1	58 but	concession	simple	Matrix cls		cohesive
script		1	59 and	addition	simple	Matrix cls		cohesive
script		1	60 but	concession	simple	Matrix cls		non-cohesive
script		1	61 and	paraphrase	simple	NPs	App	non-cohesive
script		1	62 but	concession	simple	Matrix cls		non-cohesive
script		1	63 and	addition	simple	Text portions		cohesive
script		1	64 and	time sequence	simple	Matrix cls		cohesive
script		1	65 and	concession	simple	Predications		non-cohesive
script		1	66 and	addition	simple	Predicates		non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
script		1	67 but	concession	simple	Text portions		cohesive
script		1	68 or	condition	simple	Matrix cls		cohesive
script		1	69 or	correction	simple	NPs	PC	non-cohesive
script		1	70 and	addition	simple	Matrix cls		cohesive
script		1	71 but	concession	simple	Matrix cls		cohesive
script		1	72 and	addition	simple	Matrix cls		non-cohesive
script		1	73 or	alternative	simple	Matrix cls		cohesive
script		1	74 and	addition	simple	NPs	PC	non-cohesive
script		1	75 but	concession	simple	Matrix cls		non-cohesive
script		1	76 and	result	simple	Predications		non-cohesive
script		1	77 but	concession	simple	Text portions		non-cohesive
script		1	78 and	concession	simple	Matrix cls		cohesive
script		1	79 and	time sequence	simple	Matrix cls		non-cohesive
script		1	80 and	addition	simple	Text portions		cohesive
script		1	81 and	contrast	simple	Matrix cls		cohesive
script		1	82 but	contrast	simple	Text portions		non-cohesive
script		1	83 and	time sequence	simple	Matrix cls		cohesive
script		1	84 and	addition	simple	Text portions		cohesive
script		1	85 or	alternative	simple	vs	H	non-cohesive
script		1	86 but	concession	simple	Text portions		cohesive
script		1	87 but	concession	simple	Matrix cls		cohesive
script		1	88 but	concession	simple	Matrix cls		cohesive
script		1	89 but	concession	simple	Text portions		cohesive
script		1	90 and	addition	simple	NPs	S	non-cohesive
script		1	91 and	addition	simple	NPs	PC	non-cohesive
script		1	92 but	concession	simple	Matrix cls		non-cohesive
script		1	93 but	concession	simple	Matrix cls		non-cohesive
script		1	94 but	concession	simple	Matrix cls		non-cohesive
script		1	95 but	concession	simple	NPs	CS	non-cohesive
script		1	96 but	concession	simple	Matrix cls		non-cohesive
script		1	97 and	addition	simple	Text portions		cohesive
script		1	98 and	time sequence	complex	adj+PP	CS+A	non-cohesive
script		1	99 or	alternative	simple	NPs	PC	non-cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

text type	text n°	coord n°	coordinator	meaning	type of coordination	form of conjoin	function of conjoin	texture
script		1	100 and	addition	simple	Matrix cls		cohesive
script		1	101 or	contrast	simple	Text portions		non-cohesive
script		1	102 and	addition	simple	Matrix cls		non-cohesive
script		1	103 and	addition	simple	Matrix cls		non-cohesive
script		1	104 but	concession	simple	Matrix cls		non-cohesive
script		1	105 but	concession	simple	Matrix cls		non-cohesive
script		1	106 but	concession	simple	Matrix cls		non-cohesive
script		1	107 and	addition	simple	Matrix cls		cohesive
script		1	108 and	time sequence	simple	Matrix cls		cohesive
script		1	109 and	addition	simple	NPs	OD	non-cohesive
script		1	110 but	concession	simple	Matrix cls		non-cohesive
script		1	111 but	concession	simple	Matrix cls		cohesive
script		1	112 and	time sequence	simple	vs	H	non-cohesive
script		1	113 but	concession	simple	Text portions		cohesive
script		1	114 and	addition	simple	Matrix cls		cohesive
script		1	115 but	concession	simple	Matrix cls		non-cohesive
script		1	116 or	contrast	simple	Matrix cls		non-cohesive
script		1	117 but	concession	simple	Text portions		cohesive
script		1	118 or	alternative	simple	Sub cls	OD	non-cohesive
script		1	119 but	concession	simple	Matrix cls		cohesive
script		1	120 but	concession	simple	Text portions		cohesive
script		1	121 and	addition	simple	NPs	OD	non-cohesive
script		1	122 and	addition	simple	Text portions		cohesive
script		1	123 but	concession	simple	Text portions		cohesive
script		1	124 and	addition	simple	Matrix cls		cohesive
script		1	125 and	time sequence	simple	Matrix cls		cohesive
script		1	126 and	addition	simple	Matrix cls		non-cohesive
script		1	127 and	addition	simple	Matrix cls		non-cohesive
script		1	128 and	addition	simple	Matrix cls		cohesive
script		1	129 and	addition	simple	Text portions		cohesive

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

APPENDIX II: THE CORPUS

ACADEMIC TEXT N° 1

IMPROVING THE INTERACTION OF COMMUNICATIVELY ANXIOUS STUDENTS USING COOPERATIVE LEARNING

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Universidad de Atacama

Previous research has suggested that anxiety causes second language students to withdraw from participation in language class. Furthermore, student participation in negotiated interaction is claimed to be vital to the acquisition process as attempts to resolve communication breakdowns (1) and work toward mutual comprehension make acquisition more effective. It has been suggested that the solution to the anxiety problem (2) and its resulting lack of participation may be found in teaching methodologies that move away from the more traditional, teacher-fronted classrooms (3) and concentrate more on student-centered, cooperative learning techniques. The results of this study confirmed that these techniques reduce the levels of foreign language classroom anxiety (4) and increase the frequency of classroom participation. However, no significant difference was found that demonstrated that greater participation led to greater language proficiency.

The acceptance of the possibility that human action is determined by emotion as well as by reason has been reflected in research that gives as much credence to the affective domain as it has historically bestowed upon the cognitive. In the last two decades, researchers in the field of foreign language acquisition have demonstrated a tremendous surge of interest in the affective variables that affect language acquisition. Since the affective domain is one of the most important facets of human behavior that governs a person's success (5) or failure in language learning, it is important to understand the affective factors that prevent second language learning (6) and look for ways to diminish their effect (Brown 1981). It has been claimed that language learners are strongly influenced by their affective states, (7) and that these states are subject to change as a result of their language learning experiences (Ellis 1994). "Every imaginable feeling accompanies learning, especially learning that can be as

closely related to who we are as language learning is. There can be positive feelings such as joy, enthusiasm, satisfaction, warmth" (Ehrman 1996:137). (8) But there can also be unpleasant feelings, among which anxiety has been perceived as one of the most debilitating (Horwitz, Horwitz and Cope 1986, MacIntyre and Gardner 1989, Ehrman 1996). Therefore, it behooves the conscientious educator to investigate the ways (9) and means of teaching language so that anxiety is minimized.

There is evidence that suggests that anxiety causes second language students to withdraw from participation in class (Ely 1984, Horwitz et al. 1986, MacIntyre and Gardner 1991, Young 1991 a, Phillips 1992). This is a critical issue as second language research has also demonstrated the importance of student participation in negotiated interaction, as attempts to resolve communication breakdowns (10) and work toward mutual comprehension lead to more effective language acquisition (Selinger 1977, Selinger 1983, Long and Porter 1985, Pica and Doughty 1985a, Pica and Doughty 1985b, Kramsch 1985, Porter 1986, Pica 1987, Pica and Doughty 1988, Pica, Holliday, Lewis, and Morgenthaler 1989, Pica, Lincoln-Porter, Paninos, and Linnell 1996). The solution to the anxiety problem (11) and its resulting lack of participation may be found in teaching methodologies that move away from the more traditional, teacher-fronted classrooms (12) and concentrate more on student-centered, cooperative learning techniques (Slavin 1980, Selinger 1983, Pica and Doughty 1985a, Pica and Doughty 1985b, Long and Porter 1985, Porter 1986, Pica 1987, Pica and Doughty 1988, Slavin 1988, Slavin 1989/90, Manning and Lucking 1993, Smagorsky and Fly 1994, Johnson and Johnson 1994, Cohen 1994, Qin, Johnson, and Johnson 1995, Swafford 1995).

The purpose of this study, therefore, is to answer the question as to whether student-centered, cooperative learning techniques in the foreign language classroom will result in lower anxiety levels, greater participation, (13) and higher achievement in anxiety-ridden students than whole group, teacher-fronted classrooms.

ANXIETY IN FOREIGN LANGUAGE ACQUISITION

"Anxiety is the subjective feeling of tension, apprehension, nervousncss, (14) and worry associated with an arousal of the autonomic nervous system" (Horwitz et al. 1986:127). However, because foreign language anxiety has such unique characteristics, it must be defined more specifically. MacIntyre (15) and Gardner (1991) claimed that language anxiety could be set apart from other types of anxiety. They suggest that anxiety is primarily an indiscriminate, negative affective response to some language class experience, (16) and when repeated, it becomes linked with language class (17) and distinguished from other contexts.

Communication apprehension (18) and fear of negative evaluation are two of the components of language anxiety (Horwitz et al. 1986). Communication apprehension

incorporates the idea that although the language student can reflect upon (19) and consider developed thoughts (20) and ideas, he has an underdeveloped second language vocabulary which limits his capacity to express them (21) and this inability to express oneself (22) or to comprehend another person leads to frustration (23) and apprehension (MacIntyre and Gardner 1989). Typical behavior patterns of communicatively apprehensive people are communication avoidance (24) and communication withdrawal. Compared to nonapprehensive people, communicatively apprehensive people are more hesitant to converse with others (25) and to pursue social interactions (Aida 1994).

The second component, closely related to the first, is fear of negative evaluation; evaluation in this context referring to both the academic (26) and personal evaluations made of students on the basis of their performance (27) and competence in the target language (MacIntyre and Gardner 1989). Feelings of insecurity about themselves (28) and what they are saying may incite students to feel that they are not capable of creating appropriate social impressions (MacIntyre and Gardner 1991). People who are preoccupied with what others think about them are prone to behave in ways that reduce the possibility of adverse appraisals. They are inclined to evade (29) or leave social situations early when they think others might perceive them unapprovingly. When interacting with others, they rarely initiate conversation (30) or they limit their participation. When applied to the language classroom, students with this fear sit passively, withdraw from activities that could otherwise broaden their language skills, (31) and, in extreme cases, may even cut classes (Aida 1994).

Thus, there is evidence that anxiety affects second language acquisition (32) and that, more often than not, this anxiety can be a debilitating affective barrier that, among other negative consequences, also results in a withdrawal from participation on the part of anxiety-ridden students. This withdrawal from participation is particularly grave when considering the importance of negotiated interaction in the process of language acquisition.

THE ROLE OF INTERACTION IN SECOND LANGUAGE ACQUISITION

Vygotsky (1978) identified two developmental levels in the individual that interact with learning from birth. By using interaction, the individual advances from an "actual developmental level" to a "potential developmental level." The "Zone of Proximal Development," which he defined as "the distance between the actual developmental level as determined by independent problem solving (33) and the level of potential development as determined through problem solving under adult guidance of (34) and in collaboration with more capable peers," is between the two levels (p. 86). Through learning which "presupposes a specific social nature (35) and a process by which children grow into the intellectual life of those around them," the potential developmental level becomes the next actual development level (p. 89).

In the foreign language acquisition arena, extensive research demonstrates that the learning environment needs to incorporate opportunities for learners to participate in meaningful social interaction with foreign language users in order to discover the linguistic (36) and

sociolinguistic rules for foreign language comprehension (37) and production. Many of the inhibiting factors affecting ineffective classroom interaction is the role that teachers (38) and students normally assume, granting them unequal status as classroom participants. Classroom interaction is usually managed so that students can demonstrate their knowledge (39) and skills to their teacher, elevating her to both language expert (40) and evaluator, (41) and subordinating the students to seekers of the teacher's expertise to guide (42) and assess the advancement of their learning. Classroom discourse, in this context, is not orientated towards a two-way flow of information aimed at mutual comprehension, (43) but rather to a one-way display from student to teacher. Controlling communication, the teacher first elicits (44) and then assesses students' production. Thus, opportunities to modify (45) and restructure interaction towards mutual comprehension in the commonly used teacher-fronted activities rarely appear because an indispensable requirement for interactional modification is missing in the design (46) and organization of classroom activities. Since languages are acquired, not through memorization of their rules (47) and structures, (48) but through internalizing these rules from input made comprehensible within the context of social interaction, interactional modification is even more crucial (Pica 1987).

Using both pedagogical (49) and linguistic arguments, research has also demonstrated that the implementation of small groups is favorable to foreign language acquisition. From a pedagogical perspective, the advantages of small group interaction are seen in their potential to a) increase the number of opportunities to practice the language; b) improve the quality of student talk; e) individualize instruction; d) create a positive affective climate in the classroom; (50) and e) increase the motivation of the students. From a linguistic perspective, the advantages of interaction in second language acquisition are essentially guided by a three-pronged hypothesis whose important points to note are that: 1) comprehensible input is necessary for acquisition; 2) conversational interactions (negotiation) make the input comprehensible; (51) and 3) comprehensible output aids learners in moving from semantic processing to syntactic processing (Long and Poner 1985).

COOPERATIVE LEARNING

Cooperative learning is defined by Cohen (1994:3) as "students working together in a group small enough that everyone can participate on a collective task that has been clearly assigned. Moreover, students are expected to carry out their task without direct (52) and immediate supervision of the teacher." With his definition of cooperative learning demonstrating his preoccupation with motivation, Slavin (1980:315) defines it as "classroom techniques in which students work on learning activities in small groups (53) and receive rewards (54) or recognition based on their group's performance." Finally, Johnson (55) and Johnson (1994:4) simply state that "cooperation is working together to accomplish a shared goal." Making the distinction between cooperative (56) and collaborative learning, Oxford (1997:443-444) states that cooperative learning is more "structured" (57) and "prescriptive" while collaborative learning, with its different intellectual roots, connotes social constructivism.

Johnson (58) and Johnson (1994) also make their own proposal for attaining productivity using cooperative learning techniques. They believe that students working in small groups can maximize their own (59) and each other's learning, (60) but only under certain conditions. The Johnsons challenge teachers to structure their existing classroom materials cooperatively, including these five essential elements: 1) positive interdependence (the element that makes students feel that they succeed (61) or fail as a team); 2) face-to-face promotive interaction (the help that students give each other to finish the task (62) and encourage each individual's success); 3) individual accountability (the facet of cooperative learning that makes each individual better for having participated); 4) social skills (the elements that must be overtly taught to assure high quality collaboration (63) and the motivation to use them); (64) and 5) group processing (groups discuss how well they are achieving goals (65) and maintaining effective relationships).

Finally, Dórnyei (1997) brought these cooperative learning precepts into the second language classroom (66) and discussed their importance in providing group structure (67) and the necessary motivation among peers to interact. He states, "The strength of cooperative learning lies in the small group learning format accompanied by positive interdependence among the learners, resulting in intensive interaction (68) and a process of cooperation." Dórnyei perceives cooperative learning as "the learning process which best maximizes the beneficial effects of peer collaboration" (Pp. 490-491).

STATEMENT OF HYPOTHESES

Previous research has demonstrated that communicatively anxious students have the tendency to orally participate less than their non-anxious counterparts. Thus, Hypothesis One seeks to discover if the sample population confirms this trend.

Hl: Communicatively anxious students, when submitted to student-centered, cooperative learning foreign language acquisition methodology will demonstrate significantly less apprehension (a = .05, using the t- Student test) on the Foreign Language Classroom Anxiety Scale (FLCAS) than communicatively anxious students who attend the more traditional teacher-fronted classes.

Hypothesis Two concerns the projected changes in the levels of participation of the communicatively anxious students in the same sample population.

H2: Communicatively anxious students, when submitted to student-centered, cooperative learning foreign language acquisition methodology will participate significantly more actively (a = .05, using the t- Student test) in the classroom as measured by classroom observation (69) and audio-taped small group interaction than communicatively anxious students who attend the more traditional, teacher-fronted classes.

Hypothesis Three deals with the proficiency levels that were affected by the changes in the anxiety (70) and participation levels.

H3: Communicatively anxious students, when submitted to student-centered, cooperative learning foreign language acquisition methodology will more significantly improve more significantly (a = .05, using the t- Student test) their language proficiency level as measured by the Oral Proficiency Interview (OPI) than communicatively anxious

students who attend the more traditional, teacher-fronted classes.

METHODOLOGY

Subjects of this study were students in the second semester of their second year in the Programa de Pedagogía y Licenciatura en Inglés at the Universidad de Atacama, Copiapó, Chile. This level was chosen to assure that the subjects could speak above the sentence level, (71) but still feel anxious about their communicative abilities. Subjects were randomly assigned by the university to two separate groups at the beginning of the academic year. At the beginning of the second semester, a modified, Spanish translation of the Foreign Language Classroom Anxiety Scale (FLCAS) (Horwitz el al. 1986) was administered to both groups. The 10 students registering the highest levels of anxiety in each group constituted the sample population.

The purpose of this experiment was to investigate the behavior of communicatively anxious students under two distinct language teaching methodologies. The control group was submitted to traditional teacher-fronted classes, while the experimental group was involved in student-centered, cooperative learning teaching techniques. Both groups used the content areas presented in *Interactions* by Keller (72) and Thrush (1991). The control group followed the contents using a teacher-fronted presentation while the experimental group used the same content areas, (73) but in the form of information-exchange tasks.

The control group attended classes led by the teacher, whereby student participation was managed in the more "traditional" sense, i.e., student responses were stimulated directly by the teacher, either through group responses (74) or by the teacher directly soliciting an individual's participation. All activities were done in whole group form.

The experimental group was divided into student-selected groups of four (75) or five members who were asked lo cooperatively work on information-exchange tasks given by the teacher. The teacher had little involvement throughout the class period, entering roto group exchanges only when invited by the students. The previously mentioned five-step plan to successful cooperative learning created by Johnson (76) and Johnson (1994) was integrated into the lessons.

The experimental process lasted the entire semester (14 weeks), each group meeting once a week for two academic hours. Each treatment contained three factors to be evaluated: level of anxiety, achievement, (77) and participation.

Measuring anxiety

The Foreign Language Classroom Anxiety Scale (FLCAS), using a self-report Likert Scale, was developed to provide investigators with a standard instrument for measuring anxiety. The thirty-three items on the FLCAS correspond to the measurement of communication apprehension, negative evaluation, (78) and test anxiety. However, Maclntyre (79) and Gardner's (1989) position that test anxiety reflects general anxiety more than communication anxiety was respected, (80) and those questions on Horwitz's FLCAS scale that corresponded to test anxiety were eliminated for the purposes of this study. Furthermore, to assure that language impediments did not affect the results of the survey

(81) and that the subjects fully understood the questions, as well as attempting to eliminate any anxiety that may have been generated because the survey was written in a foreign language, the FLCAS, which was originally written in English, was translated into Spanish for the purposes of this study. The Cronbach alpha coefficient for the adapted instrument was considered acceptable (d = .9).

Measuring achievement

A communicatively based pre-test, the Simulated Oral Proficiency Interview (SOPI), was administered to measure the level of language proficiency of each student in the control (82) and experimental groups.

The SOPI was developed by the American Council on the Teaching of Forcign Languages (ACTFL) in conjunction with the Educational Testing Service (83) and several government agencies, (84) and was designed to assess an individual's oral proficiency on the basis of a face-to-face structured conversation (Young 1991b). Four basic proficiency levels are identified: Novice, Intermediate, Advanced, (85) and Superior, with three ratings (Low, Mid, and High) for Novice (86) and Intermediate levels, (87) and only two ratings within Advanced (Advanced and Advanced-High). For the purposes of this study, a numerical value (from one to seven) was assigned to each rating in order to statistically process the results.

A second SOPI was administered to both groups to measure the progress achieved during the second semester. Care was taken to assure that the post-test maintained a similar level of difficulty as the pre-test, manipulating the content areas while maintaining the language functions.

Measuring participation

For the control group, three observers were present in the teacher-fronted classes with each observer focussing on 3 (88) or 4 pre-designated students who were among the sample population. A preliminary observer reliability study demonstrated a level of 97% among classroom observers. Using an observation sheet, the observers counted every utterance made by 1 of the 10 students in the sample population. After every class, each observer tallied up the number of times a selected student participated, (89) and then registered the total. At the end of the semester, the researcher calculated the total frequency of participation of each student.

For the experimental group, frequency of participation was measured in much the same way, except that instead of an observer present in the classroom, each cooperative group was given a tape recorder to record their group sessions. The groups submitted their tapes to the research team at the end of each class period to be evaluated in the same way as the control group. The researcher listened to the tapes (90) and counted the utterances made by each student. Totals were then calculated at the end of the experimental procedure.

RESULTS

Results on anxiety

The difference between the pre- (91) and post-tests of each student was calculated in both the experimental (92) and control groups. With these data, the average difference between the pre- (93) and post-tests for each group was then calculated (94) and these results were submitted to the t-Student statistical test (a = .05).

Table 1: Group data and t-student anxiety results

Experimental group					Control group				
N	n	x	o	o	N	n	x	o	o
10	100	16.7	10.57	3.52	10	100	4.2	12.94	4.31
t = 2.246									

Considering that t = 2.246 is greater than the critical value 1.734 $_{(t18,a-005)}$ the null hypothesis was rejected with 95% statistical confidence, clearly demonstrating that the small group teaching methodology applied to the experimental group produced less anxiety than the traditional teacher-fronted strategies used in the control group.

We had hypothesized that small group, cooperative, student-centered teaching methodologies would result in lower anxiety than the more traditional, teacher-fronted classrooms. This projection was based on previous research that demonstrated that students feel uncomfortable speaking in front of large groups, particularly with people who are not well-known to the anxious students. For this reason, we had speculated that if students could choose their own groups, build a degree of trust, positive interdependence, promotive interaction, cooperative social skills (95) and an effective group dynamic, their anxiety would decrease (96) and thus they would participate more in the language acquisition process. Oxford (1990) listed a number of ways to reduce anxiety in the language classroom, among which is the idea of using cooperative (97) or group learning. The focus was to use pair work, group work, (98) or cooperative learning activities which take the onus off the individual student to perform in front of the whole class (99) and allow greater student-student interaction.

Results on participation

Table 2 shows the group averages for frequency of oral participation, calculated from the student averages, (100) and the corresponding results of the t-Student test, using a = .05.

Table 2: Group data and t-student participation results

Experimental group average	Control group average

N	n	x	o	a	N	n	x	o	o
10	*	87.032	32.70	10.90	10	*	9.45	3.58	1.19
t = 7.076									

*Maximum possible score cannot be calculated as observations were done based upon the number of times a given individual orally participated. There was no maximum limit put upon the student, with this value depending upon students' willingness to communicate.

As t = 7.076 is greater than the critical value 1.734 (t1t $_{ao.os)'}$ the null hypothesis was rejected with 95% statistical confidence, thus demonstrating that the methodology used in the experimental group stimulated greater frequency of oral participation than did the techniques used for the control group.

These results confirmed Long (101) and Porter's 1985 study, where they discovered that the amount of student talk was significantly greater in small groups than in teacher-led discussions. Pica (102) and Doughty (1985a) agreed, stating that compared with teacher-fronted activities, group work provides students with many more opportunities to practice using the target language (103) and to engage in direct interaction. In the teacher-fronted classrooms, the teacher restricts the number of occasions when individual students are able to talk. Endorsing group work, these researchers demonstrated that peer interaction offers more practice time where students form hypotheses about the target language (104) and develop greater second language fluency. If quantity of production is a goal, learners will derive great benefit by talking to other learners (Porter 1986).

Language acquisition experts, such as Day (1985), have proposed that the use of the target language is one of the crucial variables in the successful acquisition of the target language, (105) and that the more the students use (106) or practice the foreign language, the more likely they are to learn it. This idea of the importance of the student production of language as a necessary element for acquisition is also strongly supported by the "Output Hypothesis" developed by Swain (1985), where she discusses output as a necessary mechanism for providing opportunities for contextualized, meaningful use to test hypotheses about the target language, (107) and to allow the student to focus on syntax as well as semantics.

Table 3 shows some of the characteristics that distinguish the interaction experienced in the experimental (108) and control groups. It also illustrates the benefits of small group methodology over teacher-fronted classrooms, in the case of our experimental (109) and control groups. This supports Taylor (1987), when he states that language is best acquired when it is not studied in a direct (110) or explicit way, (111) but rather when it is used as a vehicle to do something else —when learners are directly involved in accomplishing something via the language (112) and therefore have a personal interest in the outcome of what they are using the language to do.

Table 3: Characteristics that distinguish interaction

Experimental group	Control group
Participation is based on negotiated inter action. Input is original, and is unrehearsed.	Interaction is often based on repetition using either the teacher or a peer as a
Interaction focusses on meaning and the message across.	Interaction is structure-oriented, attention being focused on how is said rather than on the message.
Spontaneity abounds. Although at grammatically incorrect, students themselves understood.	Spontaneity is scarce. Questions answers must fit a prescribed pattern.
Peer correction is the norm.	Teacher correction is abundant — peer or self-correction.
Extended discourse is common in explain, narrate, and argue.	Little extended discourse —answers explained or expanded.
Although some students talk more others, all students have the tasks were used, participation was less guaranteed to all.	The good students are called upon often than the struggling students so as models. This limits the participation of it most.
Only student-student interaction. gave input only when asked.	Interaction is funneled through the Very little student-student
Participants are concerned with well as correctness.	Attention is on correctness. Fluency far second.
Positive affective climate — interaction is characterized by intermittent encouragement and, at times, even	Classroom environment suffers long silences, students seem somewhat
Participation was voluntary	Teacher usually designated participants.

For real communication to take place, Morrow (1981) has pointed out that participants must be capable of using spontaneous language above the sentence level. Because the skill of using the formal features of language in isolation does not inherently carry with it communicative competence, a communicative teaching approach must give speakers the opportunity to participate in extended discourse in a real context, as was found in the techniques (113) and tasks applied to the experimental group. Note that the students rarely ventured into extended discourse in the teacher-fronted classrooms.

Furthermore, Johnson (1979) (114) and Morrow (1981) have proposed that one of the major purposes of communication is to bridge an information gap. Thus, a communicative methodology must create situations in which students share information not previously known by all of the interacting participants. That is the reason why information-exchange

tasks were implemented in the experimental group. In these terms, communication did not occur in the control group because all of the participants were in possession of the information before speaking began, particularly when so much repetition was demanded of the students on the part of the teacher.

Morrow (1981) also observed that real communication gives speakers choices not only on what they will say, (115) but also on how they will say it, which calls for the hearer to remain in a state of readiness. A communicative methodology, therefore, needs to provide learners with opportunities to engage in unrehearsed communication, as was found in the interaction patterns of the experimental group. Notice in Table 3 that, while the control group used a lot of repetition (116) and was structure-oriented (117) and teacher-controlled, the experimental group was spontaneous and focussed on meaning.

From classroom observation in the control group (118) and the analyses of the cassettes in the experimental group, it was discovered that the affective climates in the classrooms were very distinct. This is of particular importance when considering that the sample population for this study were students who suffer from communication apprehension, (119) and that the affective climate that exists in the classroom will greatly affect whether that anxiety is maintained at a manageable level. As shown in Table 3, the experimental group demonstrated a more positive affective climate, an observation made by virtue of the presence of laughter, singing, (120) and encouragement that was dispersed throughout the tapes. In contrast, the control group maintained strict silence in the classroom, rarely interacted with each other, (121) and seemed much more uptight than their experimental counterparts. If the intention in language classes is to provide opportunities for students to communicate realistically in class, it is necessary to create an atmosphere in which communication will be possible, one in which students can feel free to take communicating initiative (122) and are motivated to do so (Taylor 1987). Lower levels of anxiety, higher motivation, (123) and increased self-esteem are the affective variables that are related to success in second language acquisition (Krashen 1987). This being the case, the qualitative analysis done through observations in this study demonstrates that the affective climate produced in the experimental group gives them a greater advantage in acquiring English.

Finally, more peer correction occurred in the small groups than in the teacher-fronted sessions. The importance of this finding is based upon research by Walz (1982), who discusses the advantages of peer correction. He states, first of all, that it may motivate students who previously thought foreign language was impossible to learn because they see their classmates using it correctly. This motivation may be one of the many factors that helped contribute to the high affectivity found in the experimental group. Second, peer correction (as opposed to teacher correction) involves a greater number of students in the running of the class. Third, the corrections tend to be at a level that others in the class understand. (124) And last, (125) and probably the most central to this investigation, is that peer correction increases the amount of time students talk in class (126) and reduces the amount of time that the teacher must talk.

So what can be concluded from the data gathered on the frequency (127) and quality of

participation, comparing small group interaction with teacher-fronted activity, is that from both a quantitative (128) and qualitative perspective, small group interaction stimulates students' participation (129) and results in higher quality communication, as it is less rehearsed, more focussed on meaning, (130) and carried out in a more positive affective climate.

Language proficiency results

We had hypothesized that the experimental group would experience a greater difference between the pre- (131) and post-test, in favor of greater proficiency. Results are presented in Table 4. The average difference between the pre- (132) and post-tests of each student was calculated. These results were then averaged for both the control (133) and experimental groups, (134) and were submitted to the t-Student statistical measure (a=.05). Following are the results:

Table 4 : Group data and t-student proficiency results

Experimental group					Control group average				
N	n	x	o	o	N	n	x	a	a
10	7	1.65	0.9233	0.3078	10	7	1.35	0.8675	0.2892
t = 0.7143									

Considering that t = 0.7143 is less than 1.734 (t18;0), the null hypothesis cannot be rejected demonstrating that no significant statistical difference resulted from the methodologies applied to the experimental (135) and control groups as concerns levels of student language proficiency. However, it is important to note that the experimental group did demonstrate a greater average difference, (136) but this could not be statistically shown as significant. What this says is that, in terms of proficiency, both groups, under the experimental conditions found in this study, were very similar.

Speculating on this lack of statistical difference, it is possible that these results can be explained by the research design, which limited the number of hours of classroom activity that was controlled by the researcher. Students in their second year of the Programa de Pedagogía y Licenciatura en Inglés at the Universidad de Atacama have a total of twenty hours per week of English classes. This investigation controlled only two hours of Language class, leaving eighteen hours outside of the chosen methodologies. Due to the impossibility of controlling all of the possible variables present in the other classes, the desired statistical difference between the two groups concerning proficiency could not be found. In the cases of the comparison between the experimental (137) and control groups with regard to anxiety (138) and participation, both of those analyses were directly corresponding to the two hours being controlled, while the proficiency measure was a global measure that took other variables into account.

CONCLUSIONS

At the beginning of this study, the question asked was whether student-centered, cooperative learning techniques in the foreign language classroom will result in lower anxiety levels, greater participation, (139) and higher achievement in anxiety-ridden students than whole group, teacher-fronted classrooms. While the answer to the anxiety (140) and participation question was an affirmative one, concerning achievement, no significant difference was found either way. In this study, evidence has been found that connects lower anxiety (141) and higher participation to the non-traditional language teaching methodologies using small group interaction. From a pedagogical perspective, those teachers who use activities facilitative of cooperative learning have reason to feel more confident about their reception. Conversely, those language educators who have avoided these types of activities on the grounds that they do not generate a positive classroom environment (142) or that they do not produce high levels of participation might want to reconsider their trepidation in utilizing small group interaction. Also, it cannot be claimed that cooperative grouping works at cross purposes with increased levels of language proficiency, (143) but only that statistical analysis demonstrates that under the research parameters of this study, language proficiency increased at about the same level with small group interaction (144) and teacher-fronted classrooms. Further research that controls more classroom hours (145) and that uses larger sample populations may demonstrate that proficiency increases with lower anxiety (146) and higher participation.

COMMENT TEXT Nº 1

The listening church

Richard Harries
Monday October 14, 2002
The Guardian

In his history of the 19th-century church, Alec Vidler maintained that the great Victorian agnostics turned away from Christianity not because of the rise of science (1) or the rise of biblical criticism, (2) but because what Christianity called upon them to believe, with a sense of its moral superiority, struck them as morally inferior to their own highest beliefs (3) and standards.

The truth in that judgment is more pressing now than ever. For 1,500 years, it has been assumed that to be good (4) and to be Christian were synonymous. That is simply not true now. People have their own systems of values, in the light of which they often find that what is put across to them as Christianity is morally wanting.

One of the churches' great, unacknowledged failures is their reluctance to face this. They like to assume that they hold the high moral ground. If they ever did, they certainly do not now, at least in the minds of the liberal intelligentsia. People often find Christianity's picture of God unattractive.

They also react against its theological ethic of command (5) and obedience, which, it is alleged, encourages infantilism. Interestingly, in his recent atheist's Thought For The Day item on Radio 4, Richard Dawkins did not criticise Christianity on philosophical (6) or scientific grounds. He just urged Christians to stop being so childish, (7) and to take responsibility for their own lives.

I believe that, beneath people's alleged philosophical (8) or scientific objections, there is often a gut feeling, at once psychological, moral (9) and spiritual, that they do not like what has been put before them – (10) and they do not like it not just because of their temperament, (11) or because they are wicked, (12) but because it feels psychologically oppressive, morally suspect (13) and spiritually unattractive.

I would not remain a Christian unless I believed that one could work through these objections to state something that is morally (14) and spiritually persuasive on the other side of them. (15) But the reluctance of Christians to face up to this kind of objection, painful as it is, stops it getting a hearing.

This is of particular relevance today, with a great growth in the constituency of self-defined spiritual people. Opinion polls reveal time and again that, whereas most people do not regard themselves as religious, only 12% are willing to be put into the category of "not a spiritual person". As the Foundation for People with Learning Disabilities puts it in their recent update, "Spirituality is a common human phenomenon, which includes, (16) but is not defined by, religion."

It is clear, for example, that Richard Dawkins is a spiritual person, as we can easily discern from his sense of wonder before human existence in Unweaving The Rainbow. It is this constituency of people, feeling their way gently into the spiritual dimension of life, who often feel the moral objections to traditional religion most acutely. (17) But, too often, it is displaced by another kind of objection. As I have sometimes said to Richard Dawkins, "There are enough good arguments against religion without dragging science into it."

The long-term credibility of Christianity depends upon it being respected by the most discriminating minds (18) and sensitive consciences; it may not be believed, (19) but it needs to be respected. (20) And it will only be respected if Christians come off their high moral ground, (21) and take seriously the feelings of those people who have value systems, on the basis of which they offer a critique of Christianity.

I believe that the Christian understanding of God is the most morally (22) and spiritually beautiful picture of the divine that has been put before human beings. (23) But if we want people to feel the persuasive power of this, we have first to hear how people find it morally (24) and spiritually unpersuasive.

• Richard Harries is Bishop of Oxford. His new book, God Outside The Box: Why Spiritual People Object To Christianity, was published last month by SPCK

COMMENT TEXT Nº 2

Remembering September 11 1973

Were the lives of those killed at the World Trade Centre more valuable than the innocents murdered in Chile's US-backed coup, asks Tito Tricot

Monday September 16, 2002

Our dreams were shattered one cloudy morning when the military overthrew the democratically elected government of Salvador Allende. Twenty-nine years later, at midday, Chile's's firemen sounded their sirens paying tribute to thousands of men (1) and women who lost their lives without really understanding what was happening.

It was a moment of remembrance, not for the victims of the military coup, (2) but for those killed at the World Trade Centre in New York. Sad as that might have been, it is even sadder that Chilean firemen have never sounded their sirens to remember our own dead. (3) And there are thousands of them, including many children, who were murdered by the military.

It is not a matter of comparing sorrow (4) and pain, (5) but for the past year the US media has tried to convince us that north American lives are worth more than other people's lives. After all, we are from the third world, citizens of underdeveloped countries who deserve to be arrested, tortured (6) and killed. How else are we interpret the fact that the military coup in our country was planned in the United States?

The truth is that no US president ever shed a tear for our dead; no US politician ever sent a flower to our widows. The US government (7) and media use different standards to measure suffering. It is precisely this hypocrisy (8) and these double standards that make us sick, especially when on such a symbolic day for Chileans, the president of Chile, Ricardo Lagos, attended a memorial service at the United States embassy where the ambassador, William Brownfield, stated that "people who hate the United States must be controlled, arrested (9) or eliminated".

In what kind of a world are we living? Can we stand idly by while in the name of the fight against terrorism countries are bombed (10) or invaded by the US war machine? I think not, especially

because, irrespective of the horror of the World Trade Centre attacks, the US has no moral right to impose its will on our continent. After all, we in Latin America have ample experience with US terrorist tactics. In our continent alone 90,000 people disappeared as a direct result of the operation of the School of the Americas (11) and US "counterinsurgency" policies - 30 times more than the victims of the World Trade Centre.

One cannot – (12) and should not - attempt to quantify suffering, (13) but we do have the right to denounce this double standard. We also have the right to question President Lagos's assertion that "for the youth of today what happened in 1973 is part of history, which means we must undertake the task of looking to the future". Only a few hours after the president's speech, thousands of people - mostly young people- took over parts of Santiago (14) and other Chilean cities to express their true feelings about this fateful day in Chile's history. They organised demonstrations, candle-lit vigils, concerts, meetings, seminars (15) and put up barricades to defend themselves from the police.

It was a way of saying: Neither the United States nor anybody has the right to steal our memory. No one has the right to steal our day, for September the 11 1973 is marked in our hearts with tears.

COMMENT TEXT Nº 3

Meals make us human

Felipe Fernandez-Armesto Never mind obesity, it's the loneliness of the fast food eater that matters

Saturday September 14, 2002
The Guardian

Fat can be fatal. Obesity is the great new global health scare. Heart disease (1) and late-onset diabetes grow out of the grease. The danger is baffling because it is paradoxical. For ours is the most diet-conscious era (2) and diet-obsessed culture in the history of the world. We think thin (3) and we get fat.

This is more than a cultural peculiarity: it bucks the whole trend of human evolution. Our species has long been conspicuously more successful in absorbing fat than any other land-based animal - why is that going wrong now?

The experts' favourite explanations are all ideologically biased. Some blame capitalism for forcefeeding us sugar (4) and starch, (5) or industrialisation (6) and urbanisation for distancing millions from healthy food. Dieting, say others, makes you fat by disturbing the metabolism (7) and encouraging faddish eating. Some blame poverty, some blame abundance. Some of these explanations are wrong; the rest are inadequate. Really, fat is a function of deeper disturbances in our eating habits. It's the outward (8) and visible sign of a profound social disaster: the decline of the meal. We have to face this threat if we want to face it down.

Mealtimes are our oldest rituals. The companionable effects of eating together help to make us human. The little links which bind households together are forged at the table. The stability of our homes probably depends more on regular mealtimes than on sexual fidelity (9) or filial piety. Now it

is in danger. Food is being desocialised. The demise of mealtimes means unstructured days (10) and undisciplined appetites.

The loneliness of the fast-food eater is uncivilising. In microwave households, family life fragments. The end of home cooking has long been both tearfully predicted (11) and ardently desired. The anti-cooking movement started, rather feebly, more than 100 years ago, among socialists who wanted to liberate women from the kitchen (12) and replace the family with a wider community. In 1887, Edward Bellamy imagined a paradise of kitchenless homes. Workers would order dinner from menus printed in newspapers (13) and eat them in people's palaces. Twenty years later, Charlotte Perkins wanted to make cookery "scientific": in effect, eliminating it from most lives, while professionals in meal-making factories maintained energy levels for a world of work. It would have been insufferably dull - institutional eating can never beat home cooking. (14) But at least it was nobly conceived, with socialising effects in mind.

Now capitalism has succeeded where socialism failed. We are facing a nightmare version of Perkins' vision: a dystopia in which cooking has surrendered to "convenience" (15) and family break-ups start at the fridge. The eateries Bellamy imagined have materialised (16) but they are supplied by private enterprise in fast-food outlets, serving uniform pabulum. The scientific cooks Perkins predicted are now found in processed food factories, stuffing tinfoil with gloop. People still eat at home – (17) but mealtimes are atomised: different family members choose different meals at different times.

People no longer learn cooking at home. They need Delia to show them how to boil an egg (18) and instruction from Nigella on How to Eat. Mealtimes have adjusted to new patterns of work. In Britain (19) and America, they are vanishing from weekday lives. Lunch has disappeared in favour of daytime "grazing". People eat while they are doing other things, with eyes averted from company. They snack in the street, trailing litter, spreading smell pollution (20) and dropping fodder for rats. Office workers forage for impersonal sandwiches, grab ready-made from refrigerated shelves (21) and bolt them down in isolation. Before leaving home in the morning they do not share breakfast with loved ones. Family breakfast has been crowded out of daily routines. In the evening there may be no meal to share – (22) or, if there is, there may be a shortage of sharers. Latchkey kids come home alone (23) and fall ravenously on instantly infused pot noodles (24) or beans eaten straight from the tin.

Microwaves erode society. In these machines, eaters can heat up whatever ready-mades are to hand. No reference to community of taste needs to be made. No mummy (25) or daddy can arbitrate for a whole family. No one in a household has to defer to anyone else. This new way of cooking reverses the cooking revolution which made eating sociable, (26) and threatens to return us to a presocial phase of evolution.

Part of the result of the snacking society is undermined health, as eating disorders multiply. People alienated from the comradeship (27) and discipline of the common table starve (28) and stuff themselves into extremes of emaciation (29) and obesity. The obesity pandemic has coincided with the decline of the meal. A new kind of malnutrition has emerged - engorgement on deadly diets (30) and lethal lipids. The new eating habits multiply microbes while spreading fat. When foods are mass-produced, one mistake can poison many people. Every time prepared foods are unfrozen (31) or chilled meals heated, an eco-niche opens for microbial infestation.

The raw food movement is not a healthy alternative. Raw food freaks seem to prefer ruminants to humans. This is psychologically unhealthy - however salubrious bean sprouts may be: romantic primitivism allied with ecological anxiety. Modern urbanites head for the raw bar seeking readmission to Eden. When the African-American elite dumps the fat-rich dishes of Southern tradition - collard greens suppurating with pork fat, pigs' feet with black-eyed peas - in favour of the

raw vegetables of the "new soul food", a sacrifice of culture accompanies a loss of girth. The raw movement is not a solution, (32) but part of the threat, dividing families by taste (33) and diet.

So the family mealtime looks irretrievably dead. The future, however, usually turns out to be surprisingly like the past. We are in a blip, not a trend. Cooking will revive, because it is inseparable from humanity: a future without it is impossible. Communal feeding is essential to social life: we shall come to value it more highly in awareness of the present threat. There is bound to be a reaction in favour of traditional eating habits, as nostalgia turns into fashion (34) and evidence builds up of the deleterious effects of snacking. The advertisers are already beginning to re-romanticise family feeding. Some convenience foods can be adapted as friends of family values: fast preparation time can make fixed mealtimes possible.

A return to the table is inevitable because, as Carlyle once said, "the soul is a kind of stomach, (35) and spiritual communion an eating together". We seem incapable of socialising without food. Among people who like to enjoy other's company, every meal is a love feast. We eat to commune with our gods. The discreetly lit table is our favourite romantic rendezvous. At state banquets, diplomatic alliances are forged. Deals are done at business lunches. Family reunions still take place at mealtimes. Home is a place which smells of cooking. If we want relationships that work, we shall get back to eating together. Along the way, we shall conquer obesity: if we stop grazing, we shall stop gorging.

▪ Felipe Fernandez-Armesto is a professorial fellow at Queen Mary, University of London, and author of Food: A History comment@guardian.co.uk

COMMENT TEXT Nº 4

It's true, men really are from Mars

And so are women, thanks to an invasion by Red Planet microbes

Paul Davies
Wednesday October 30, 2002
The Guardian

A hundred years ago it was widely believed that there was life on Mars. The American astronomer Percival Lowell even produced detailed maps of canals he claimed had been constructed by water-deprived Martians. Then in the 1960s space probes sent to Mars failed to reveal any sign of life, let alone intelligent canal-building life.(1) But the coup de grace came in 1977 when the US space agency Nasa landed two Viking spacecraft on the Martian surface with the specific aim of searching for signs of biological activity. Not so much as a bacterium was found. The surface of Mars appeared to be a freeze-dried desert, utterly hostile to any form of life.

Today this pessimistic assessment seems too hasty. I believe not only that Mars has harboured life, (2) but it may actually be the cradle of life. This conclusion arises because of the recent discovery that our biosphere extends deep into the bowels of the Earth. Microbes have been found thriving at depths of several kilometres, inhabiting the pore spaces of apparently solid rock. Genetic studies suggest these deep-living organisms are among the most ancient on the planet. They are, in effect, living fossils.

Because temperature sharply rises with depth, the subterranean microbes tend to be extremely heat-tolerant. There is, however, a limit. Estimates suggest that 150C is probably an upper bound for life as we know it. After Earth formed about 4.5bn years ago it remained very hot, both from enhanced radioactivity (3) and the violence of the planet's birth. Temperatures below ground would have been lethal, even for heat-loving microbes. On the other hand the surface was pretty uncongenial too. Astronomers think that for about 700m years a barrage of giant asteroids pounded the planet. The big impacts would have swathed the globe with incandescent rock vapour, boiling the oceans (4) and sterilising the rock beneath.

By contrast, Mars cooled quicker because it is smaller. The comfort zone for deep-living, heat-tolerant microbes would have been deeper sooner. All in all, the Red Planet offered a more favourable habitat for life during the early history of the solar system. We don't know where life began, (5) but a kilometre or two below the surface of Mars seems a good place. How, then, did life get from Mars to Earth? The answer is straightforward. The same asteroid impacts that made early life so hazardous also served to splatter vast quantities of Martian rock around the solar system. A fraction of this hits Earth; indeed, it does so today. So far, a couple of dozen meteorites have been found that can be traced back to Mars.

If there was life on Mars, then it is possible that some Martian microbes will have hitched a ride inside the ejected rocks (6) and made their way to Earth. When I suggested this idea about 10 years ago, few scientists took it seriously. They found it incredible that any form of life could survive being blasted off a planet (7) and subjected to the inhospitable environment of outer space. Yet evidence is steadily growing that microbes could withstand the violence of ejection, the savage radiation of interplanetary space, as well as the heat of atmospheric re-entry. Studies of the Martian meteorites show they were not highly shock-heated when propelled into space. As for the microbes, cocooned inside rocks a metre or more across, they would be shielded from the worst effects of radiation.

Initially Mars was the more bio-friendly planet; Earth was a scalding hell. Once life got going on the Red Planet, it quickly spread through the subsurface zone - a good refuge from impacts. However, those microbes living near ground zero of a major impact would have been flung into orbit round the sun. The lucky ones, buried deep inside large boulders, could have survived in space for millions of years. A few of those boulders would, over such durations, hit the Earth. Although many microbes would perish in space, (8) and more would die on high-speed entry to Earth's atmosphere, it would take just one viable organism to seed our planet with life.

One of the puzzles about life's appearance on Earth is that it happened so quickly after the bombardment abated about 3.8bn years ago. There are distinct traces of life in Australia dating from 3.5bn years ago, (9) and hints of life in rocks from even earlier times. This is readily explained if life came from Mars. We can imagine a continuing rain of microbe-laden Martian debris falling on Earth during the bombardment. As soon as conditions finally settled down, these colonists would have flourished. Martian life probably established itself here many times, only to be destroyed by the next big impact. If I am right, then you (10) and I are the direct descendants of the first Martians able to burrow hot (11) and deep, (12) and ride out the remaining fury of the cosmic bombardment.

▪ Paul Davies is a member of the Australian Centre for Astrobiology in Sydney and a visiting professor at Imperial College. His book The Fifth Miracle: the Search for the Origin of Life is published by Penguin.

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

COMMENT TEXT Nº 5

Apocalypse now

No country in the world - not even tiny Mauritius - is now immune to the western witch-hunt against Muslims

Faisal Bodi
Wednesday November 6, 2002
The Guardian

One of the portents of the end of days, according to Islamic eschatology, will be the blurring of reality, an Orwellian era in which the lie has supplanted truth. To many a religious eye that hour has already dawned; our world - dominated by spin, deception (1) and conspiracy - is one where it is increasingly difficult to isolate the actual from the intended.

The Bali nightclub bombing is a case in point. Muslims have had to watch helplessly as western journalists have coat-tailed their governments in concocting a spurious trail to the Jemaah Islamiyah (JI), (2) and in turn to al-Qaida.

The attacks did not fit into an established al-Qaida pattern of hitting political, military (3) and economic targets. (4) And they were condemned by Abu Bakar Ba'aysir, the alleged leader of the nebulous JI, who suggested that the US, which had most to gain from the bombing, was responsible.

In one sense it does not matter who the Bali culprits are. Ultimately the victims, as with the events following September 11, will be Muslims. The war on terror has slickly developed, as though primed well in advance, into a war on Islam. Just as Pakistan's leader, General Pervez Musharraf, was forced to accede to American influence over his country's independent madrasa system, Indonesia's president, Megawati Sukarnoputri, is being strong-armed into reining in groups that oppose US hegemony.

(5) But more worrying is how the war on terror has landed on just about every other part of the earth, not sparing even the most unlikely places. Soon after 9/11, US officials identified the holiday idyll of Mauritius as a haven for Islamist extremists (6) and a money laundering centre for al-Qaida. Of course no money has been found nor has any al-Qaida operative been seized, (7) but that is not the point. The very convenient effect has been to intensify a wave of repression against the island's Muslim population.

In December 2000 the Mauritian government arrested the leader of the Muslim opposition party, Hizbullah (no relation to the Lebanese "party of God"). Cehl Meeah, an outspoken Islamic scholar, was charged with instructing party supporters to gun down three activists of the MMM-Labour alliance during the 1996 general elections. The charges are based on the testimony of a single witness who was part of the rogue Hizbullah unit that carried out the murders. Hateem Oozeer, a lifelong criminal (8) and drug addict, turned state's witness in return for de facto immunity from prosecution. It did not matter that two previous statements he had given exonerated Meeah of the crimes - the authorities had their man.

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

Meeah has been a thorn in the side of Mauritian politicians ever since he returned to his native island after seven years in Mecca. One of his first moves was to set up Hizbullah to represent the interests of Mauritius's 250,000 Muslims.

Mauritius is a highly communal society, which is reflected in its political system. Most of its 50% Hindu population votes for the Mauritian Socialist Movement (MSN), (9) or the Labour party, with the 30% of Christians for the rival Mauritian Militant Movement (MMM). Holding the balance of power, the Muslim population has hitched its fortunes to the MMM. By the 1990s, however, the marriage was on the rocks.

Hizbullah exploited the new circumstances. In 1995 the party won its first seat in parliament. On the morning of the 1996 municipal elections, government intelligence had Hizbullah marked to win all five seats in Plaine Verte, a predominantly Muslim suburb of the capital, Port Louis. (10) But before polling had begun the murderers struck. The elections were postponed in the Hizbullah strongholds, (11) but when they took place a week later the party returned two successful candidates.

Meeah's lawyers have little faith in the country's judicial system to clear their man of what is essentially a political prosecution to bury his party. Last week Meeah's barrister met with the Bar Human Rights Committee to discuss the possibility of a British lawyer co-defending his client, in order to bring international scrutiny to the case. Meeah will learn in the coming days whether he will face trial for the triple murder. If convicted, he faces 42 years behind bars, (12) and that's even before committal proceedings begin to hear if Meeah also planned to assassinate the former prime minister, Navinchandra Ramgoolam - based again entirely on the accusations of the same witness.

September 11, of course, has been a godsend for the Mauritian government. It has claimed, without any evidence, on an island that has no history of terrorist activity, that Muslim extremists were plotting to use crop sprayers to destroy the country's sugar cane plantations. (13) And with the cooked-up threat has come further repression, documented by the Islamic Human Rights Commission.

Islamic tradition teaches us that another of the portents of the last day will be an almighty war between the Islamic (14) and the Judaeo-Christian world. Even if that day is far away, the war on terror is driving ordinary Muslims into an apocalyptic frame of mind. That, surely, cannot be conducive to the world peace (15) and security which, we are told, is its aim.

· Faisal Bodi is a writer on Muslim affairs and editor of ummahnews.com

COMMENT TEXT Nº 6

Why we still don't get it, one year on

Americans are badly served by semi-official media propaganda

Mark Hertsgaard
Wednesday September 11, 2002
The Guardian

Perhaps the greatest lie told to the American public about the September 11 terrorist attacks is that they prove the outside world hates us. President Bush, for example, has repeatedly warned Americans about foreign "evil doers" who loathe everything we stand for. The US media has been no less insistent, referring time and again to "Why they hate us", as one Newsweek story put it.

(1) But the world doesn't hate us, the American people. It is our government, our military, (2) and our corporations that are resented. To anyone living outside the US, this may seem an obvious point. (3) But we Americans are not used to drawing the distinction most outsiders do between Americans (4) and America. One result of Americans' confusion is that, a year after the attacks in New York (5) and Washington, we remain largely ignorant of how the world regards us (6) and why.

Non-Americans, however, misunderstand the true source of our ignorance about them, which only furthers our mutual estrangement. Yes, our mind-boggling wealth (7) and power encourage a certain complacency (8) and arrogance. (9) But that is not the most important cause of our global naivete.

Americans are ignorant about the outside world mainly because most of what we're told about it is little more than semi-official propaganda. Our political leaders portray the acts of our government, military (10) and corporations in the best possible light, (11) and our news media do little to challenge these self-serving declarations.

An outstanding example was President Bush's warning to foreign nations, days after September 11, that "either you are with us (12) or you are with the terrorists". The US would never accept such ultimatums itself, yet the arrogance of Bush's remark went unnoticed by America's journalistic elite. The International Herald Tribune did not mention Bush's statement until the 20th paragraph of its story, deep inside the paper. By contrast, the French daily Le Monde highlighted it three times on its front page.

I spent six months travelling the world before (13) and after September 11, gathering impressions about my homeland. I interviewed a wide range of people in Europe, Africa, the Middle East (14) and Asia. Today, as the Bush administration prepares to attack Iraq, I recall a comment by Ana, an intellectual in Barcelona, shortly after September 11: "Many of us have American friends, (15) but we wish they would think a little more about their government, because we have to live with America's politics, (16) and that is often difficult, especially when war is in the air."

Would outsiders be more forgiving if they knew how little critical information we Americans receive about our government's foreign policy? Even sophisticated foreign observers don't appreciate how poorly served Americans are by our media (17) and education systems, how narrow the range of information (18) and debate is in "the land of the free".

For example, last year's terrorist attacks presented an eerie coincidence to anyone familiar with the real history of American foreign policy. September 11 is also the date - in 1973 - when a coup encouraged by the US overthrew a democratically elected government in Chile. The official death toll in Chile, 3,197, was remarkably close to the number of lives lost to terror 28 years later in America. This disquieting piece of deja vu passed unremarked in American coverage.

We do not, thank God, have a state-owned (19) or state-controlled press in the US. We do, however, have a state-friendly one. Our news media support the prevailing political system, its underlying assumptions (20) and power relations, (21) and the economic (22) and foreign policies that flow from them.

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

Because most news coverage of the Middle East reflects the pro-Israeli bias that characterises official American policy, Americans are ignorant about basic aspects of the conflict. A poll last May found that only 32% of Americans knew that more Palestinians than Israelis had died in this spring's fighting.

In Washington, the media function like a palace court press. In the name of political neutrality, the definition of quotable sources is limited to the narrow spectrum from Republican to Democrat. If a given point of view - say, that missile defence is a dangerous fantasy - is not articulated by leading lawmakers, it is ignored. Instead of substance, journalists focus on palace intrigues: what is the White House proposing today, how will Congress react, who will win the fight? Rarely does the coverage stand back from insider debates, (23) or offer alternative analysis. Thus our media fail to act as the check (24) and balance our nation's founders envisioned.

So think twice, foreign friends, before judging my compatriots too harshly. Americans suffer daily from pseudo-news that parrots the pronouncements of the powerful (25) and illuminates nothing but the corporate bottom line. Is it any wonder we don't understand the world around us?

▪ Mark Hertsgaard is an American journalist. His latest book is The Eagle's Shadow: Why America Fascinates and Infuriates the World

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Fiction Text Nº 1

The Wilt Inheritance
Tom Sharpe

When she woke late the following afternoon she immediately insisted on leaving the hospital.

"I'll catch a train," she screamed, struggling out of bed, (1) and, when an attempt was made to stop her, went on to use the most foul language which she'd never used before (2) but had picked up from the drivers trapped in the tunnel.

"(3) But you're still in shock, dear," the Sister told her. "You're not fit to go anywhere. You need to rest."

"(4) And you need to be bloody well fired," Ms Young yelled as she staggered to the door. The Sister sighed. If the stupid bitch insisted on leaving there was nothing she was prepared to do to stand in her way. Life was difficult enough without hysterical (5) and evidently well-educated young-ish women telling her she ought to be fired.

"She insulted me in the foulest language," she later explained to the Ghanaian doctor who wholly sympathised. He was used to being insulted by racially prejudiced patients.

"Well, it will serve her right if she goes to the wrong station," the Sister said with satisfaction. "In her condition I wouldn't be at all surprised if she does."

Ms Young did. Two hours later she was on her way to Cardiff (6) and, still suffering the after-effects of the sedative, asleep again. The Ward Sister had been right. She had chosen the wrong station (7) and completely ignored the insistent denials of the ticket-seller that he had any tickets for Inverness.

"Well, give me one that will let me get there by taxi then."

"Listen, madam, this is a railway station not a taxi office."

"Of course it is. I know that. Just give me a ticket, you oaf! I'm in a hurry," she snarled at him.

Convinced he was dealing with a lunatic – and a rude one at that – the railway clerk eventually sold her a ticket to a small Welsh town whose name was unpronounceable, in the hope that it had a good mental hospital (8) or at least a rehab unit, (9) and where the Welsh would know better than to speak to a deranged Englishwoman.

Having slept nearly all the way, Ms Young awoke with a start when the train stopped at Cardiff. By now she was sufficiently de-tranquillised to understand the ticket-seller's reluctance to provide her with a ticket to Inverness, (10) and the peculiar expression on his face when she'd said she'd catch a taxi there.

Still determined to attend the wedding, she tried to hire a car only to find that somewhere along the way since she'd left the damned school she'd lost her driving licence. Ranting at the unfortunate Avis man who refused to accommodate her without it was satisfying (11) but to little avail. In fact, it was only when he threatened to call the police that she gave up (12) and walked into the centre of town. Fortunately for her, she still had her credit card (13) and could book into a hotel. She was feeling desperately hungry as well as murderous towards those infernal Wilt girls, absolutely certain they had been responsible for her awful experiences of the last two days.

Finally accepting defeat, Ms Young sent an urgent message to her cousin explaining that she was sorry to miss the wedding (14) but her car had broken down (15) and she was stuck

in Cardiff, thanks to the idiocy of a taxi driver. Then she went to her room (16) and ordered sandwiches from Room Service. She was asleep again when they arrived.

At St Barnaby's School the quads were planning a final act of revenge on Mrs Collinson, the Headmistress, who had ordered them to stay away from the other girls until they left for the summer holidays.

"The silly old bag!" said Penelope. "Anyone would think we had some infectious illness. I vote we put something horrid in her study when she's not there."

"Like what?" asked Samantha.

"What about a snake? If we got hold of a grass snake (17) and painted it black, the old bitch would have a fit."

"(18) And where are we going to get a grass snake? Anyway all snakes give me the horrors," said Josephine.

"All right, snakes are out. Surely we can think of something she'll hate (19) and won't be able to pin on us."

"What about breaking into her office (20) and getting lots of porn from the internet on to her computer (21) and then reporting her to the police?"

"(22) And how are we going to find out her password, stupid? It was only because you guessed that Mum's password was Disappointed that we managed to do it last time. (23) And anyway she caught us before we even had the chance to show Dad, let alone ring 999."

"Well, what if we did the sugar in the petrol tank again?"

"Boring. (24) And besides we may get caught," Penelope said. "That might have worked with Ms Young (25) but you don't do the same thing twice if you want to get away with it. It's got to be different (26) and subtle, like…"

"Well, go on. Like what?"

"I can't think. We've got to come up with something before the end of term, though, if we really do want to get rid of her."

They sat behind the hockey pavilion (27) and applied their diabolical minds to the problem (28) but none of the ideas they discussed seemed adequate. They were all agreed that it had to be something so horrible (29) and nasty, something so absolutely unthinkable (30) but also very public, that the Headmistress's position would become untenable. She'd be leaving then instead of the quads.

Emmeline still favoured ruining Mrs Collinson's reputation by implying she suffered from some sexual perversion. "I was reading about a man called Driberg the other day. He liked tramps' socks – and really dirty ones. They turned him on. I think he sucked them."

"Oh, do shut up," Penelope told her. "You make me sick."

"You're just too innocent to be true. I bet you have really filthy fantasies."

"If anyone's a pervert, you are, you weirdo!"

"Tart!"

"Cow!"

"Bitch!"

After swapping insults in language which grew fouler by the moment, (31) and could even have taught the drivers in the Dartford Tunnel a word or two, all four of them ended up on the ground, fighting (32) and pulling one another's hair.

Much to their chagrin, the school groundkeeper reported them to a prefect who had them

confined to their dormitory for the rest of the week.

<p style="text-align:center">*</p>

At Sandystones Hall Sir George was feeling less cheerful too. Lady Clarissa had imposed a frightful series of healthy meals on him (33) and had been so rude to Philomena Jones that the new cook had refused to stay.

"I don't care if you send me to prison," she'd announced one evening as he munched his way through a salad of cos lettuce, lentils (34) and raw carrots, all of which he detested. "You get treated better by warders than you do by her." (35) And Philly had marched out of the dining room before Clarissa could even say, "Good riddance to bad rubbish."

Sir George stared at his wife venomously (36) and was about to point out that he owned the Hall (37) and had every right to employ whomever he liked when Clarissa announced that she was becoming increasingly worried about her uncle (38) and would be driving down to Ipford the following day, to find out how he was getting on. She added that she would also take it upon herself to see if she could engage a proper cook there, to replace that awful creature who would undoubtedly have poisoned them if she'd stayed.

At this Sir George finally exercised his right as master of Sandystones Hall (39) and exploded.

"To hell with your bloody uncle!" he shouted, so loudly that Philly was bound to hear him in the kitchen. "You've just seen off the most interesting cook I've ever had, (40) and you think you can just march away to fawn on your relatives (41) and leave me to starve? You can go to hell. Philomena's staying, come hell (42) or high water. Get that into your fornicating skull (43) but fast! It's either that (44) or I'll have Philly hurl you out on your ear. She's twice the woman you are."

For a few seconds Lady Clarissa stayed silent. Then she spat back, "She may be sizewise, (45) but if you let that gypsy slut loose on me, I'll tell everyone your sexual fantasies about fat women (46) and have you known all over the world as the Butterball lover! I can't imagine your living that down. I'll see to it personally that every newspaper in the country sends reporters to besiege this house (47) and publicise your disgusting peccadillos. I can just see the headlines in the News of the World (48) and the Sun. 'Knight of the Girth' (49) or 'Gorging George's Orgy' something like that. (50) And you can be sure I'll get our excellent previous cook to give evidence that you harassed (51) and then sacked her because she wasn't fat enough for your filthy tastes. That'll really make the divorce court sit up (52) and take notice. Oh, yes, I'll file for divorce too. I've every reason to (53) and will, you'd better believe me, if you carry on in this revolting fashion."

Faced with this counter-threat, Sir George could only wish he was living in a previous age when women knew their place (54) and, if they answered back too often, were strapped to a ducking stool (55) and given a taste of pondwater. He'd happily have had Clarissa held underwater in the moat at that moment. Better still would have been a metal scold's bridle, which would have prevented her from talking at all. After one final murderous look at her, he took himself off to his study with a bottle of brandy for consolation. The only way out he could think of was that he'd find Philly a cottage somewhere on the estate (56) and have a proper dinner down there every night, instead of munching his way through some awful mixture of raw vegetables with his wife. He could always say he'd been down to the golf club for a drink.

Mrs Collinson wasn't having a pleasant night either. She'd been up to London to see her dentist (57) and have a new set of dentures fitted. Her old ones had begun to drop whenever she smiled, which wasn't often (58) but had happened several times while she had been giving the sixth form a Latin lesson. Since then she had overheard some of the senior girls referring to her as Toothless Annie. She was feeling quite confident with her new false teeth firmly in place when she drove into the school grounds (59) and parked. By the end of the evening that confidence had completely evaporated. The quads had struck.

They'd been down by the river that afternoon (60) and had watched a young man having a swim in the nude.

More to the point, they'd found his clothes on the bank (61) and appropriated them on the spur of the moment.

Samantha suddenly had a bright idea.

"It's Mr Collinson's evening out. He comes back from Horsham (62) and has his dinner at the pub in the village then stays on (63) and drinks," she said as they examined the abandoned trousers (64) and emptied the pockets. "(65) And when he comes home he's usually pissed."

"I don't blame him," said Emmeline. "Being married to that old gumboil can't be any fun at all."

"Why don't we put this man's trousers in her bedroom so that Mr Collinson thinks she's been up to something?"

They were interrupted by Penelope who had been poking around in the bushes with a long stick.

"See what I've found," she cried excitedly, (66) and held up a condom. It was unrolled (67) and appeared to have been used. The quads stared at it (68) and then at one another. Josephine then held up the young man's underpants, which were not particularly clean.

"Yuk! You're so disgusting…" the other three chorused together "… (69) but…"

This was just what they needed to complete the scene when the Headmistress's husband came home.

"He'll think she's been into rough trade," said Samantha, who had picked up the term from Wilt talking on the phone. "Oh, how wonderful, she's gone to London. The house will be empty!"

The Collinsons' house stood some distance from the main school buildings. Best of all, it was surrounded by a neatly trimmed yew hedge which would give them some cover. The quads went in by the back gate. "Suppose there's someone inside, like the cleaner?" said Josephine. "I mean, we ought to make sure."

"All right. You can go up to the front door (70) and ring the bell (71) and find out," the others told her.

"Oh, well then, I jolly well will, you scaredy cats!" Josephine came back in five minutes to say that no one had answered. "I tried the door (72) and it was locked."

"Then we'll have to get in by going up a drainpipe (73) or using a ladder," Penelope said.

(74) But Samantha had spotted a way up to an open window on the first floor.

"Look at that climbing hydrangea. It's really strong, I'll show you." (75) And she climbed up the thick stem (76) and slithered over the sill into the house. The rest of the quads were about to climb up too when she peered out. "I think I'm in the bedroom," she called down.

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

"There's a big double bed (77) and all their clothes are in a long cupboard (78) and there's a bathroom attached with his razors in it (79) and the old cow's dressing gown on a hook beside the door."

Emmeline climbed halfway up the climbing hydrangea after her (80) and handed up the pair of pants.

"The condom's wrapped up inside them."

Five minutes later the quads had left the garden unseen (81) and were back in the school buildings, trying not to laugh.

It was 8 a.m. when the Headmistress returned from London happily wearing her new dentures. She had a bath (82) and then, after going round the school, returned (83) and had dinner before she went to bed. She was asleep when her husband got in from the pub (84) and, knowing how she would react if he woke her, he got into his pyjamas (85) and slid into the bed as far away from her as possible.

As his feet encountered the underpants he paused for thought. These didn't feel like women's underwear. (86) And certainly not like Mrs Collinson's underwear, which was – (?) and this would have hugely surprised the quads had they known it – quite frilly (87) and lacey. Very quietly he reached down for them (88) and encountered something that no woman could possibly wear. The next moment he had dragged the blankets off his side of the bed (89) and was staring incredulously at the unwashed pants (90) and, with even more disgust, the condom. The sight of it had an extraordinary effect on him. From being a drunk (91) but considerate husband, he became a sober (92) and furious one. The pants themselves didn't improve matters either.

He turned on the light (93) and became further infuriated. That his wife should be having an affair with anyone was bad enough, (94) but that she had been having it off with some man whose underpants needed washing… He couldn't find words for his fury.

Instead he acted. He shook her so violently that she fell out of bed (95) and landed with a thump on the floor, dislodging her new teeth in the process. As she stared glumly up at him he loomed over her.

"You filthy whore!" he yelled. "I go out to work (96) and come back to find you've been getting yourself shafted by some revolting animal in my absence. Well, this is the end of our marriage, that's for certain. Tomorrow I'm going to see the most experienced divorce lawyer in London. I'll get him to start proceedings immediately."

Mrs Collinson got to her knees. To be woken from a deep sleep by a demented husband, who stank of booze (97) and hurled her out of bed while accusing her of having sex with someone, was worse than any possible nightmare. As for the threat to divorce her, she could only suppose he was drunker, far drunker, than she'd ever known him to be. Her head was aching (98) and, while normally an assertive woman, she felt surprisingly vulnerable without any teeth in. Worse: when she got to her feet she was confronted by the condom (99) and the pair of underpants he was brandishing.

"There you are, the proof," he snarled. "I found them in our bed. I suppose you thought I was staying in Horsham tonight (100) and didn't bother getting rid of them? Well, I'm not staying here, (101) and I don't think I'll have any problem getting a divorce either."

Mrs Collinson slumped down into a chair (102) and tried desperately to think.

"This scandal is going to ruin you," he continued. "You'll have to give up this house, (103) and the school, (104) and I can't see you ever getting a teaching job after these have been

produced in court." He was smiling at her cruelly now. "Not that I ever liked the wretched place…all those snobby little tarts. Well, you've brought it on yourself."

(105) But Mrs Collinson was thinking very hard indeed. She hadn't slept with anyone, (106) and even if a man had been with her, why on earth would he have left these filthy things in their bed? (107) And where was he now? It didn't make any sort of sense. Someone must have put them there deliberately to ruin her. (108) But who?

Mr Collinson stormed out of the room, carrying the pants (109) and the condom at arm's length, telling her that he was going to sleep elsewhere for the night (110) and would be leaving at first light.

Mrs Collinson got up from her chair (111) and retrieved her teeth, (112) and with them something of her dignity. She was putting on her dressing gown to go after her husband when she spotted the open window (113) and, on the floor beneath it, a bloom of climbing hydrangea. A closer look out of the window, this time with the aid of a torch she kept on her bedside table, showed her a branch hanging away from the stem. It had obviously been broken by someone making their way up the main stem which was unusually thick. Mrs Collinson rushed into the spare room.

"What do you want, damn you?" her husband demanded. "Don't imagine for one moment I'll change my mind. I'm going to get that divorce (114) and…"

"I want you to come out into the garden (115) and look at something."

"In the garden? At this time of night?"

"That's what I said. I've found something that will stop you making any more of a fool of yourself."

"Oh, all right, (116) but it isn't going to help you," he grumbled.

They went downstairs (117) and round the side of the house to the climbing hydrangea where she shone the torch on the broken branch.

"How did that break, do you think? (118) And another question. How did this get into our bedroom?" She showed him the bloom. "Tell me that." Oh, yes, she wasn't a headmistress for nothing!

Her husband shook his head.

"God only knows. Perhaps your lover boy…"

"Are you saying he climbed up? If you are, let's see if you can," she said. "Go on. Don't just stand there."

(119) But Mr Collinson was feeling the main stem (120) and knew there was no way a full-grown man could climb up it without ripping the hydrangea off the wall. He turned back to face her.

"Are you suggesting one of your girls did it? I mean, where on earth could they have got those pants, not to mention that filthy condom? (121) And why on earth would they?"

"I have no idea, (122) and frankly I hate to think. (123) But…"

"I hope you're satisfied now that I haven't been having an affair. Can't you see that I'd have been mad to have left the evidence in our bed?"

They went back into the house where Mr Collinson made a shame-faced apology (124) and then helped himself to a whisky and soda.

More practically, Mrs Collinson went to the boot cupboard (125) and took out a pair of gym shoes.

"I'm going down to the dormitories to see if anyone's giggling," she told him as she went

out of the front door. "I've my own suspicions as to who did this. (126) And, by God, if I'm right those disgusting girls won't know what's hit them."

<p style="text-align:center">∗</p>

Five miles away, a naked young man who had wasted several hours in the darkness, searching for his clothes, was cycling home, painfully (127) and without any lights, when he was stopped by a police car. He'd already been spotted by several drivers, three of them middle-aged women who'd used their mobiles to phone the police (128) and inform them that there was a naked flasher on a bike in the vicinity. Unfortunately two of them had driven past as he'd been relieving himself into a hedge.

Rounding a sharp corner, he found his way blocked by a police car. Twenty minutes later, strategically covered by a blanket, he was being questioned by a thoroughly bad-tempered Inspector who'd had his car windows smashed the night before by hooligans (129) and regarded all young men as swine. Naked ones riding bikes without lights at ten o'clock at night, (130) and pissing with complete abandon into hedges, came into an even worse category.

"So you'd been having sex with some slut (131) and couldn't remember where you had left your clothes, is that what you're saying?" he asked belligerently.

"No, I've told you, I went for a swim…"

"In the nude. Right?"

"All right, naked, in the river. I'd left my clothes on the bank. There's no law against that, (132) and there was no one about that I could see."

"So they just disappeared of their own accord, I suppose?"

The young man sighed.

"Of course they didn't. Someone pinched them," he said.

"That someone being the girl you'd been having it off with."

"I've told you, I was alone."

"Oh, sure."

All in all it was a most unpleasant interview. Finally they sent him home in a police car for another distressing hour of furious questioning by his father, the local Vicar, who had searched the young man's room when he hadn't come home (133) and found a packet of condoms in a drawer.

The implied threat to his own reputation was too much for the Vicar, (134) and his consequent ferocious reaction was definitely too much for the young man. He went to bed naked, badly bruised, (135) and without any supper. After today he was of the opinion that sex was not all it was made out to be, (136) and seriously considering joining the priesthood of the Catholic Church, to spite his father.

Lady Clarissa had spent a very difficult day in Ipford trying to persuade her Uncle Harold to stay in the Last Post. He had flatly refused.

"It's not just the Last Post: it's the last place on earth I'd want to be. I'd rather be in prison for the rest of my life. At least if anyone shouts (137) or screams in the middle of the night there you can be pretty sure someone will stop them, (138) and even prisoners don't have to wear a ridiculous premature shroud. That sadistic Matron keeps trying to shove a catheter up my penis (139) and she won't let me have a chamber pot. If you don't get me into a really decent guest house, I'll make things extremely awkward for you with that husband of

yours."

Clarissa couldn't imagine how.

"Well, I'll try, (140) but I can't guarantee anything…"

"You'd better put your mind to it then. I know what you get up to every time you come down here, supposedly to see me. Do you think Gadsley knows you sleep with the man who drives you down?"

"What are you talking about?"

"Adultery. (141) Or fornication, if you prefer. You see, the manager of the Black Bear is ex-army. Long after my war, of course, (142) but I've got to know him quite well when he calls in to visit his mother, that horrible old bag of a Matron. He's been most helpful to me. Old soldiers stick together, don't you know? You always stay in the same suite, apparently, (143) and at my request he had it bugged with miniature cameras. The pictures are most interesting."

"Now, my dear, off you go (144) and find me somewhere pleasant to live. I'll need to inspect it first, of course. (145) And in the meantime, you'll pay for me to stay at the Black Bear instead. I think you'll find that they're expecting me."

"(146) But…"

"No buts. Just go."

Lady Clarissa went. She knew when she was beaten. That evening the Colonel sat in the bar of the hotel, toasting his victory with a number of very large malt whiskies. He had fooled his wretched niece: there'd been no cameras, although Matron's son had been most obliging in confirming his shrewd suspicions about the cheating bitch. He sent for the menu (147) and decided to push the boat out by ordering lobster for dinner.

*

Wilt had spent most of the week sitting in his office, reading a life of Kaiser Wilhelm II. He seriously doubted that the young Gadsley blighter knew anything at all about the causes of the First World War despite his three previous attempts at the exam. From the sound of it this was only going to work if Wilt cut out all the difficult parts (148) and stuck to basics. He'd decided that the best course was to make Edward learn all the easy stuff by heart, so that he was able to regurgitate it at will: if the moron had at least half a brain that ought to do it.

He was periodically interrupted by so-called students asking inane questions about the autumn-term timetable. (149) And then there were the so-called students asking broadly sensible questions about inane subjects. Earlier in the year he (150) and Braintree had invented the most ludicrous seminar topic they could think of (151) and inserted it into the brochure for the autumn term just as it was going to press. So far 'Cultural Obesity: the study (152) and appreciation of the contribution made by the overweight to Western Civilisation since the Fall of the Roman Empire' appeared to be heavily over-subscribed – so much so that there was an eager queue of idiots anxious to join the waiting list.

On Thursday he got home to find that Lady Clarissa had phoned to say she wasn't coming down to Ipford this weekend after all (153) and suggesting that Wilt should instead catch the train to Utterborough where she'd send a taxi to pick him up.

"That's fine by me. The less time I'm closeted with that woman the better pleased I'll be," he told Eva, (154) and went back to twentieth-century German history. Half an hour later

the phone rang again. Wilt left his wife to answer it.

"That was Lady Clarissa," she said. "She wants you to catch the 10.20 train on the thirteenth. That's tomorrow."

"Why the change?"

"She said something about Edward getting on Sir George's nerves."

"(155) And she wants him to get on mine instead, I suppose? Did she say how much she was paying me for half a week?"

"I didn't like to ask. She seemed to be in a bit of a state. In fact, I wondered whether she'd been drinking. She started saying something about the cook being an old cow (156) and her uncle being a fat bastard… (157) or perhaps it was the other way round. I really didn't like to interrupt her."

"Bloody hell! What on earth have you let me in for? Oh, well, I suppose I'd better go up (158) and pack."

"I've done that already," Eva told him.

Wilt went upstairs (159) and checked his suitcase to make sure Eva hadn't put the pink chalk-stripe suit in. She had. He removed it (160) and hid it underneath a jacket in the wardrobe. Then he sat on the edge of the bed (161) and cursed his wife for having got him into this infernal situation. One thing he definitely wasn't going to do was take a dinner jacket; the Gadsleys probably dressed for dinner (162) but he intended to maintain an independent stance.

The next morning Eva drove him down to the railway station (163) and by twelve o'clock he was in the taxi at Utterborough, on the road to Sandystones Hall.

<p style="text-align:center">*</p>

Built in the nineteenth century, the Hall had a mile-long drive which culminated in an amazing moat. The architect who designed it had been instructed by his client, General Gadsley, that Hunstanton Hall in Norfolk had one (164) and so Sandystones must too. The building itself was such an extraordinary conglomeration of conflicting styles that it was commonly conjectured that General Gadsley – who had been in India at the time – must have changed what there was of his mind every month, removing any last shred of architectural coherence from the original design. More charitable critics would have it that the General's horrific experiences in the Indian Mutiny had turned him into an opium addict, (165) and this accounted for the series of bizarre instructions he sent back. Whatever the truth of this, the architect was known to have become so confused by them that he became a semi-deranged alcoholic himself. His client died of dengue fever after being bitten by a mosquito (166) and never came back to England to see the indescribable monstrosity which was the result of his many (167) and varied instructions.

Fortunately the discriminating passers-by were spared any accidental glimpse of it by the high wall surrounding the grounds. This was augmented by the unnecessarily long (168) and tortuous drive, (169) and by the half-mile-wide belt of beech woods planted by subsequent generations of Gadsleys, to hide what some of the more sensitive of the General's descendants considered the family 'shame'.

SCRIPT TEXT Nº 1

VO
Like so many epidemics before, the loss of so many lives began with a single organism....

VO
The unknown disease, dubbed "The Reaper Virus", passed from person to person like a common cold. It was contagious within 2 hours....fatal within 24. There was no cure, no vaccine. It claimed the lives of hundreds in the first week. Only it's rapid incubation period prevented it from spreading too far, too fast. In an attempt to quell the epidemic, Martial Law was implemented, roadblocks set up (1) and curfews ruthlessly enforced by the Police (2) and Military. All airports, harbours (3) and borders were closed. Movement was restricted. The whole of Scotland was placed under quarantine. The people were ordered to stay in their homes. To avoid travel. Avoid contact. To sit it out (4) and weather the storm...... (5) But they were afraid, (6) and they did not obey.

VO (CONT'D)
The road blocks (7) and border patrols weren't enough to stop the terrified thousands, desperate to escape certain death. The situation grew worse by the hour, while those in charge, safely hidden within their concrete bunkers, argued (8) and haggled (9) and eventually conceived their final solution.

VO
Medical stations were established at the two major border crossing points, the A1 in the east (10) and the M6 in the west

VO (CONT'D)
The healthy were filtered out from the infected, the living from the dead, (11) and placed in holding camps. Kept apart from their loved ones.

INFECTED MAN
Help me....!

SOLDIER
Get down on the ground! Get down on the fucking ground!!

INFECTED MAN
Please...help me.....!

KANE
He wasn't even infected!

SERGEANT
Oh shit! (to his men) Fall back, now!!

KANE
What are they doing!?

SERGEANT
They're closing the gates! Come on!

KANE
They can't do that.....We have to help these people!!!

SERGEANT
GET BACK! GET! BACK!

MOTHER
For pities sake, take her with you!? Please!

VO
They called it the new 'Hadrian's Wall' 40 feet high (12) and constructed of steel armour plating. It followed the same line of the ancient Roman frontier, 2000 years before, spanning 80 miles, east coast to west, cutting Britain in half. North of the wall the skies were declared a no fly zone (13) and its coastal waters were mined (14) and patrolled. Nobody went in... (15) and nobody came out.

VO
Those trapped inside were left to fend for themselves. Left unchecked the contagion would, in time, claim them all.

VO
Without power, communications with the outside world soon broke down, never to return. Attempts to break out became fewer and fewer. The bodies burned in their thousands. Society rotted along with the corpses. The streets ran with blood as the people fought to stay alive. Looting, rape, murder, became rife. The cities burned. The last to die became primal, savages feeding off the raw flesh of uninfected livestock, (16) and sometimes...off each other. ......As the weeks turned to months, the funeral pyres ceased to light up the night.

VO (CONT'D)
In time they would all fade (17) and die, (18) and the world North of the wall would be consigned first to memory.... (19) and then to history.

PIN STRIPE
Well?

SHOTGUN
All clear.

PIN STRIPE
Good. I want this shipment on the streets (20) and in the bloodstream by tomorrow night.

SHOTGUN
It's not a problem. We've got everything covered.

PIN STRIPE
I hope so, 'cos this stuff is the dogs proverbial bollocks, (21) and we don't the FSA getting their thieving fucking paws on it! Do we?

SHOTGUN
I told you. It's sorted!

PIN STRIPE
Alright mate, calm down (22) and put the kettle on, I could do with a brew.

MICHAELSON
Leave some for the rest of us Sinclair.

SINCLAIR
(breathing hard, angry)
Force of habit.

MICHAELSON
Whatever. Cuff him (23) and take him downstairs.

SINCLAIR
Why take the chance? With a half decent lawyer he'll get off, plead insanity (24) or some other bullshit (25) and be back on the streets in a week. The system doesn't work, it's a joke.

MICHAELSON
Do you see me laughing? We have a job to do Sinclair, (26) and we're going to do it right!

SINCLAIR
Only trying to save the tax payers a few bob.   ......You're a soft touch, sir.

SINCLAIR (CONT'D)
(27) And you can wipe that stupid smile off your face for a start!

SINCLAIR (CONT'D)
Still smiling? Didn't think so.

MICHAELSON

Alright, Sinclair, that's enough! I'll take him downstairs myself.

MICHAELSON
Do you HAVE to do that, Sinclair? It really bugs me...!

PIN STRIPE
Please.....?!

BRYANT
Commander....

NELSON
Who is it?

BRYANT
Major Michaelson. Double barrel shotgun, close range.

NELSON
Well Bryant, this has been a proper fuckin balls up hasn't it? 'Fine way to start the morning.

BRYANT
Yes sir.

NELSON
Where is she?

BRYANT
(gestures to the roof)
Up there.

NELSON
How's she taking it?

BRYANT
Always difficult to tell with Major Sinclair.

NELSON
I'd better go and have a word. 'Make sure she doesn't jump of the fuckin roof (28) and put me off my breakfast.

NELSON (O.S.)
Not thinking about doing something daft, are you?

SINCLAIR

'Just thinking. 'Don't get to see much of this from the streets.
(BEATS)
Have you got a cigarette on you?

NELSON
For crying out loud Sinclair, when are you going to get some of your own?

NELSON (CONT'D)
'You have any idea how much these things cost?!

SINCLAIR
That's why I smoke yours.

NELSON
I tell you Sinclair, we're like two fuckin relics from a bygone era. We've got to watch out for each other. With Michaelson gone, that makes you Major.

NELSON (CONT'D)
Woh.....
(he steps back)
Bryant showed me your report. ...You didn't put a foot wrong.

SINCLAIR
Tell that to Michaelson. ...He thought I could beat the system. Bring him in alive.

NELSON
(29) But you can't beat the system. The system always wins. House rules.
(pause)
Question is, are you going to fold (30) or play on?

SINCLAIR
What else am I going to do? Get a day job? Work behind a bar, cracking skulls? Who'd have me? I'm a genuine product of the system. It taught me everything I know. Made me who I am. ....If in doubt, take them out.

NELSON
You can't blame the system for everything.

SINCLAIR
Can't I?

NELSON
Why don't you take some time off, Sinclair?

SINCLAIR

I don't need time off.

NELSON
Sinclair. It's not a request.

SINCLAIR
Thanks for the cigarette.

VAGRANT GIRL
Help me.....!

DOCTOR
What have we got?

PARAMEDIC
She was picked up after curfew, wandering the streets.

DOCTOR
Any I.D.?

PARAMEDIC
Name: Elizabeth Dane. Age 23. Address: Apartment 13B, North Side Block 41.

DOCTOR
..(31) And today's lucky patient has....a history of mental illness, solvent abuse, heroin dependency (32) and, not 1, not 2, (33) but 3 terminated pregnancies. She's a model citizen....alright plug her in.
Who is this?!

ORDERLY
It's the Paramedic. The one that brought HER in. He just collapsed outside.

DOCTOR
What the hell is going here?

NURSE
Oh god.

DOCTOR
(to nurse)
Contact the FSA, give them the dead girls details (34) and tell them to get over to the north side (35) and check out her address, then call the BMA (36) and issue an emergency alert! Immediately!

ASSAULT TROOPER

Christ on a fucken bike. Get out! GET OUT NOW!

CANARIS
Prime Minister.

HATCHER
Canaris, how long?

CANARIS
2 hours ago.
(to Hendrix)
Thank you Captain, that'll be all.

HATCHER
Who was she?

CANARIS
A nobody. Picked up after curfew. They took her into casualty at St. Marks (37) but she was too far gone. Then 20 minutes later the ambulance crew that brought her in were diagnosed as contagious.

HATCHER
Is the hospital locked down?

CANARIS
Yes, (38) but this thing moves so fast it's impossible to keep up.
The lab at the hospital have been working on it (39) and they've come back with a result.

HATCHER
Oh my god.....!

CANARIS
The Reaper Virus. It's back.

HATCHER
Are the press onto it yet?

CANARIS
They're sniffing. We've put out the standard cover story, (40) but we have to presume that it won't hold for long.

HATCHER
Do we have an epidemic on our hands?

CANARIS

We have to prepare for the worst, Prime Minister. I believe we should take every possible precaution.

HATCHER
.....Who's running things down here?

CANARIS
Gold command is Chief Jane Harris, head of the Crisis Management Committee. She's got the FSA department heads working on a plan.
(41) And she's advised that the national alert status be stepped up to condition amber.

HATCHER
Do it.
(they start walking again)
How the fuck did this thing come back on us?! I thought it was supposed to be eradicated?

CANARIS
As far as we knew, it was.

HATCHER
Get your people on this. Leave no stone unturned. If this is a terrorist attack, I want to know who's behind it. If it's an act of God, I want answers from Him!
(beat)
Now, give me 10 minutes to get my head together then I want a full briefing.

CANARIS
I'll start gathering the team.

NELSON
Bloody hell George, it's well past my bedtime, what's got your knickers in a twist?!

DUTTON
National emergency I'm afraid. Briefing for the P.M. upstairs in 5. I'll fill you in on the way up.

NELSON
What's this got to do with me?

DUTTON
The Prime Minister's Security advisor, Michael Canaris asked specifically for you to be there. I guess he thinks you know your way around the streets. So be a good chap (42) and try not to make an arse of yourself in there.

HARRIS
We've always known, sooner or later, this day would come again. (43) And as such we've

always had a emergency plan; we call it the DOOMSDAY contingency.
(beat)
We put that contingency into effect during the epidemic of 2007. It was a brutal, painful solution, (44) and a decision that the government at that time did not come to lightly, (45) but....it successfully halted the spread of the REAPER VIRUS. Starting with Patient Zero, (46) and based on current data, this is our worst case prediction ....24 hours, 48 hours....
.....52 hours, 78 hours.
(beat)
Our best chance of stopping this depends on putting a plan into action immediately (47) and containing the virus before it's able to spread.

HATCHER
So what is this 'continency' plan? What does it involve?

HARRIS
In 2023, when the rising tidal waters were threatening to flood London, we extended the THAMES FLOOD BARRIER. Like a castle moat, this system of canals now encircles the entire capital north of the Thames. Our plan is to flood the canals, then blockade all the bridges, destroying them if necessary, (48) and effectively seal off the city.

HATCHER
You mean trapping the people inside (49) and leaving them to die? Just like they did last time?

HARRIS
Left unchecked, this virus will be in every major city in this country within 24hrs. We can stop this thing in it's tracks, (50) but only if we act NOW. ...The curfew ends in...approximately four hours. That gives us a narrow window of opportunity...to implement martial law. Put every FSA officer (51) and soldier on the streets. Keep everyone indoors while we secure the bridges (52) and set up medical stations, then start filtering out the uninfected.
I'm afraid there is no 'soft' option in this scenario.

HATCHER
There's no option at all! I have a duty to these people.
George, FSA is your department, you'd be running this operation on the ground.
What's your take on this?

DUTTON
As I see it, the biggest problem is manpower. We've got maybe 1 FSA Officer to every 300 civilians. Doctors (53) and other medical staff are in shorter supply. Fire (54) and rescue, fewer still. Bill?

NELSON
We've got 17 million people packed like sardines into this city. You throw a deadly virus

into the mix (55) and this town will go tits up in no short order.
(he glances nervously at Harris)
Pardon my language, (56) but once we start piling bodies in the streets, we'll have mass panic on our hands. Rape, murder, looting. Hundreds of thousands are going to die (57) and there will be fuck all we can do about it.

HATCHER
(standing and circling the table)
Well, I don't know about you people....(58) but I didn't win a third term in government in order to kill all the voters! We could not, in all good conscience, continue to govern with so much blood on our hands. Look at what happened to the government following the epidemic of 2007. The Prime Minister blew his own brains out. His party was ousted from power for the next 21 years.
.....This is unacceptable. There has to be another way.

HARRIS
Prime Minister, we've looked at this from every angle, (59) and frankly, there is no choice.

CANARIS
....There is one possibility. It's a slight chance, (60) but I believe it's worth investigating.
We need to get our hands on the work done by this man, DR. MARCUS KANE, a professor of virology, (61) and the worlds foremost expert on the The Reaper Virus.
...Unfortunately, KANE died 32 years ago, (62) but his work still exists, in the one place we can be sure it has been left untouched.

HATCHER
So where is it?

CANARIS
Scotland.

HATCHER
Scotland? Nobody's been inside the hot-zone in 30 years.

CANARIS
(63) And in all that time our scientists have pulled the reaper virus apart (64) and put it back together again, (65) and come up with nothing.

HATCHER
Scotland is a wasteland, it's cities
nothing but ruins. What do you hope to find up there?

CANARIS
Something, anything that might lead us to a cure. I believe Dr. Kane came closer than anyone to breaking this thing.

HATCHER
You believe?!

CANARIS
Hear me out. When they gave the order to close the gates he fell in with a handful of army stragglers who'd got left behind.
They dug in at St. Oswald's hospital in Glasgow (66) and held out as long as they could while he continued his work.

HATCHER
How do you know all this?

CANARIS
Before the power ran out, he radioed in reports on his progress. He was close....

HATCHER
(67) But obviously he didn't succeed, (68) or we would have heard from him by now.

CANARIS
If finding his work could just point us in the right direction....!

HARRIS
Your chasing a ghost, Canaris. We don't have time for this.

CANARIS
Can you really afford to put all your eggs in the one basket? If there's even the slightest chance we'd be fools not to try.
It could mean the difference between thousands dying, (69) or millions. Just give me enough time to send in a small team. Low profile. Get to Glasgow. Find the lab. Recover his research. 48 hrs, that's all I'm asking.

HATCHER
You heard what Nelson said. We need everyone we've got, here, now.

CANARIS
Fine, put the soldiers on the streets. Slow the spread of the virus (70) and evacuate as many as you can. Just don't abandon them completely. Not while there's a chance.

HATCHER
Sooner or later, I HAVE to draw the line.

CANARIS
48 hrs.

HATCHER
(looking at Canaris)
Jane. Start the ball rolling. Do what you have to do, just save as many as you can.
Bill, would you stay behind a moment?
(to NELSON)
Well? What do YOU think?

NELSON
Politics aren't really my cup of tea, (71) but either way you can't win, so you've got fuck all to lose.

HATCHER
I think you've got politics sewn up.
(to Canaris)
You've got until 12 noon, 2 days from now. Then I give the order to close the city. Agreed?

CANARIS
Agreed.

HATCHER
Good. Now, who do you have in mind to lead this wild goose chase?

NELSON
Well, can I come in?

SINCLAIR
Be my guest, though I won't apologise for the mess.

NELSON
Expecting company?

SINCLAIR
No....that's the point.
You want coffee?

NELSON
Listen, Sinclair, I don't have time to piss around. There's a car waiting downstairs (72) and I need an answer from you, YES (73) or NO.

SINCLAIR
No coffee then.

NELSON
The Reaper Virus is back. 5 hours ago, 'outbreak in a central London hospital (74) and North Side ghetto. They've kept a lid on it so far, calling it some kind of flu bug, (75) but it

won't last. The bodies are already piling up (76) and starting to stink. So they've come up with a plan.

SINCLAIR
What kind of plan?

NELSON
They want you to take a team into Scotland.
You always wanted to stick two fingers up at the system, well this is your big chance to hold a gun to it's head.
(beat)
It all seems pretty normal out there. (77) But in the next 24 hrs things are going to change, (78) and not for the better. So if you won't do this thing, I recommend to pack your bags (79) and get out of here tonight.

SINCLAIR
....Who's this?

NELSON
Dr. Marcus Kane.

SINCLAIR
I know him from somewhere.

NELSON
That's entirely possible. He was there the night your parents died.

NELSON
That day changed your life forever. Every part of yourself that you hold in contempt is a direct result of the decision made to close those gates.

SINCLAIR
That's me. All fucked up with nowhere to
go.

NELSON
Don't give me that 'Orphan of the wall' crap. I've known you for too long. ....You weren't the only one, Sinclair. Hundreds of families were torn apart that night.
(beat)
Well this is a chance, YOUR CHANCE, to set it right, (80) and make fucking sure the same thing doesn't happen again.

SINCLAIR
What do you mean? Happen again?

NELSON
You work it out.

SINCLAIR
....You know Chief....there are bastards born (81) and there are bastards bred, (82) but YOU sir....are a self made man.
(beat)
Tell them to start the car.

NELSON
...The rest of your team have gone ahead to the wall. You'll link up with them there, then proceed North in two armoured transports...

SINCLAIR
Since we're up against the clock, why not fly in?

NELSON
Canaris doesn't want to draw any unwanted attention. Scotland is still officially a no-fly zone. This way you go in under the radar, stay in the shadows, find KANE's work (83) and come out clean.

SINCLAIR
Nothing's ever that easy.
NELSON
(84)And this will be no exception. ....You'll be working in the dark. Strictly inter-personnel communications only. Nothing that can be jammed, traced (85) or intercepted.

SINCLAIR
You mean I can't call on you for backup?

NELSON
Not this time.

SINCLAIR
Good.

CANARIS
Bill, give us a moment, would you?
Please, Major Sinclair, take a seat. I'll keep this brief, I know time is of the essence.

SINCLAIR
You must be Canaris?

CANARIS
That's correct.

SINCLAIR
Don't suppose you've got a cigarette?

CANARIS
I'm sorry I don't smoke.

SINCLAIR
Good for you.

CANARIS
....I've read your file. I know what you're capable of. I have no doubts as regards your ability to lead this mission. (86) But there is an added element to this operation that I believe you should be made aware of.....(87) but first I need to know that you can keep it under your hat. The fewer people who know about this the better, including the Prime Minister. You may wish to inform your team once you're on the road, (88) but until then, this remains strictly classified information.

SINCLAIR
I get the picture.

CANARIS
No Major, you don't.

SINCLAIR
What is this?

CANARIS
They're people, Major. Survivors.
(beat)
For the past three years I've had satellites taking photographs of Scotland as part of a national security exercise.
Spying on the neighbours lawn, so to speak. 98% of the images turned up nothing at all, certainly no signs of human life. Those are the 2% that did.

SINCLAIR
(89) But if there are survivors up there, surely that's good news? ...Isn't it?

CANARIS
The epidemic of 2007 is still fresh in a lot of peoples memories. Scotland (90) and her dead have long since been laid to rest by friends (91) and family. This is no time to re-open an old wound. We wouldn't want to give people false hope. We don't even know who they are. ...That's what you're going to find out.
Good luck Major.

NELSON
(checking his watch)
You've got 43 hours! Don't waste them! Good luck!

SINCLAIR
....You too Chief!

SCHAEFFER
Major Sinclair?! The rest of the team are waiting in the hanger! I'm Corporal Schaeffer!
I'm your 2nd in command!

SINCLAIR
I reckon you'll do.

SINCLAIR (CONT'D)
Did the equipment arrive?

SCHAEFFER
As requested Major.

SINCLAIR
I want to be on the road in 15 minutes!

CHANDLER
You have GOT to be Major Sinclair.

SINCLAIR
(taking it in her stride)
You're smarter than you look.

CHANDLER
Chandler, FSA Armoured Division. I'll be your driver for today.
They may be big bastards (92) but they'll get you out of bother quick smart. 'Each got two
V20 Hornets under the bonnet.. Just the ticket for a wet Friday night in Soho.

SINCLAIR
Are they hot zone secure?

CHANDLER
(a little crest-fallen)
...They're designed to withstand anything from 30mm rounds to microscopic bacteria....
They'll do the job.

READ
'Mind if I don't get up sir? Just doing some last minute checks, (93) but we'll be ready on

time.

SINCLAIR
Carry on....

CHANDLER
Major Sinclair, Corporal Read. Normally she's a tank driver (94) but this is her week off.

READ
Nelson asked for someone with combat experience, so I volunteered. Always wanted to see what was on the other side.
(gesturing to Chandler)
He tried it on yet?

SINCLAIR
He TRIED.

SCHAEFFER
Watts...McBain, this is Major Sinclair.

WATTS/MCBAIN
Major.

SINCLAIR
What have we got here?

WATTS
Environment suites. Combat model. Top of the line. Fully insulated. High impact polymer. 24 hour protection!

SINCLAIR
Everything a girl needs.

MCBAIN
Rapid setting silicon foam grenade.

SINCLAIR
You kidding me, right?

MCBAIN
It's a prototype, (95) but very handy in a tight spot.

SINCLAIR
What's with all the new kit, Schaeffer?

SCHAEFFER
Present....from Canaris.

MCBAIN
Are we expecting trouble, Major?

SINCLAIR
I always expect trouble.

TALBOT
If you ask me this entire operation is
designed to make Hatcher feel better about himself. Why else put us under the command of
the FSA?

STIRLING
FSA.....Fucking Stupid Arseholes.
She's behind me...isn't she.

SINCLAIR
You must be the brains of this outfit.

STIRLING
I have my moments. Ben Stirling, Professor of Virology. ....This is Doctor Martin Talbot,
biochemistry.

TALBOT
Welcome aboard, Major.

SINCLAIR
Gentlemen. We're leaving in 10 minutes.

SCHAEFFER
Nice work....

TALBOT
Alright, could I have everybodies attention please?! This won't take long (96) but it is
important.

SCHAEFFER
Chandler, Read, over here on the double!

TALBOT
This, is our enemy. The Reaper Virus. (97)And before any of us enter the hot zone, it's
vital you are all aware of the danger you are facing. If one infected cell from this sample

got into any one of our blood streams, we would all be contagious within the hour, (98) and dead within 24 hours.
(beat)
The virus is passed person to person, much like a strain of flu, via direct physical contact (99) or very close proximity. The reason this virus is so effective is because it renders the human immune system defenceless. It absorbs anti-bodies along with anything else that gets in it's path, eventually liquifying the lungs, the heart, all the internal organs.
(beat)
We don't know what the life span of this thing has. We don't know if it could have survived this long, out in the open without host organisms. In short, stay alert, be aware of your surroundings (100) and keep a close eye on each other. (101) Or this thing'll killyou quick.

STIRLING
Jesus.....I had no idea it was so big.

READ
'First time these gates have been opened in 30 years.

TALBOT
The old place will have gathered some dust....

SINCLAIR
Chandler, take us in.

KANE (V.O.)
.....I don't think we can stay here much longer. Though I need to continue my work, time is running out. Any sense of morality has long since abandoned the people here.
The killing is everywhere, doing the work of the virus. The dying resent the living.
No one is safe. They know we're in here (102) and they want us. Ammunition is low (103) and the barricades won't hold out much longer....
....I have this demon in the palm of my hand now...(104) but I lack the strength to crush it. I need more time...(105) but I can hear them outside, calling for our blood. I would offer them salvation, (106) but they no longer care...(107) and I'm no longer certain they deserve to be saved.....

CHANDLER
At least we're heading in the right
direction.

STIRLING
My god....!

SINCLAIR
According to the read-outs, the LAB is on the 10TH floor.

SCHAEFFER
Stairs are this way.

SINCLAIR
What's wrong?

SCHAEFFER
Nothing... I just don't like rats.

SINCLAIR
We're at the 10TH floor, going in.

CHANDLER
Copy that. Everything quiet out here.

READ
Hey, Chandler, my scanners are dead, this place is a ghost town.

CHANDLER
Not much chance of getting laid in a town full of stiffs.

READ
I thought you'd screw anything with an aperture.

SINCLAIR
This is it....Stirling, you're up.

STIRLING
Take it slow (108) and watch out for needles. Keep an eye on each other. The air in this place could kill you.

TALBOT
Nothing.....not a damn thing! This was a waste of time from the start! Whoever got inside trashed the place, (109) and Kane's work with it!

SINCLAIR
Cool it Talbot.

WATTS
Maybe he's right.

SCHAEFFER

Just keep looking.

CHANDLER
Holy shit!   ....Oh my god.
(into radio mic)
Major, you are not going to fucking believe what I'm looking at.

SINCLAIR
What is it Chandler?

CHANDLER
We got a live one.

SINCLAIR
I didn't copy that. You what?

CHANDLER
There's a girl here, outside in the street!

STIRLING
She could be infected.

TALBOT
She SHOULD be dead.

SINCLAIR
Chandler. Stay where you are. Keep her in sight (110) but DO NOT approach her. Repeat DO NOT APPROACH HER.

READ (O.S.)
CHANDLER....

READ
What are you doing? You heard the orders, get back inside, now!

CHANDLER
Relax Read! Look at her. She's helpless.

READ
Chandler.....!

CHANDLER
Everything's going to be okay. Your safe now.

SINCLAIR

Chandler?

CHANDLER
She's alive Major, (111) but only just.

STIRLING
She has to be isolated (112) and examined. She may be able to give us with some answers!

SINCLAIR
Chandler, we need to bring her inside.

TALBOT
We better find somewhere we can work.

WATTS
Major....This lab looks intact.

SINCLAIR
Check it out, we're right behind you.
SINCLAIR (CONT'D)
Fall back!

SCHAEFFER
Read, lock it down, prepare for emergency evac!

READ
I'm already on it! ....Chandler! Get back in the fucking APC right now!

READ (O.S.)
Chandler, you're on fire!

CHANDLER
Don't I fucking know it!

READ (O.S.)
Major, we are under attack, repeat we are under attack!

SINCLAIR
(into mic)
Head for the basement car park, we'll rendezvous there!

SINCLAIR (CONT'D)
Get down!!

SCHAEFFER

The stairs! GO!

READ
I've picked up a passenger!

READ (CONT'D)
I can't shake him!

READ
Chandler, what the fuck are you doing?!
What's wrong?!

READ
Chandler......!

READ
Shit!!
(into mic)
We lost Chandler! APC 1 is down!

READ
(over radio)
Repeat, APC 1 is down!

SINCLAIR
Get to the elevators on Sub-Level 1!

SINCLAIR (CONT'D)
In there, GO!

TALBOT
(113)But it doesn't work! There's no power!

SCHAEFFER
Shut up slap-head (114) and get in!

SINCLAIR
McBain, shotgun!

SCHAEFFER
(cool under pressure)
Whatever your plan is, make it snappy!

SINCLAIR

McBain, get out one of those grenades! It's time to test the new equipment!

MCBAIN
Not on US!

SINCLAIR
Pull the fucking pin!

READ
Oh shit! ..Come on! Get in! We've got to go! NOW!

SINCLAIR
That's everyone. Step on it!

SINCLAIR
Hope you're getting a picture of this shit, Canaris!
Talk to me!

SCHAEFFER
I'm alright.

SINCLAIR
Stirling, you still with us?

STIRLING
I'm alright, (115) but Talbot's hurt.

SCHAEFFER
What about Read?

SINCLAIR
She's dead.

SCHAEFFER
Fuck it!

SINCLAIR
(calm and deliberate)
Hurry it up Schaeffer (116) or they'll all over us!

SINCLAIR
Somebody put the fire out.

SINCLAIR (CONT'D)

Stirling, give me a hand here!?
Schaeffer! On point. Get down there!

SCHAEFFER
Come on.

STIRLING
We've got to wait for her!

SCHAEFFER
She's not coming. We've got to go, NOW!

MALE PRISONER
...You are alive....just in case you were wondering. Sometimes it's not easy to tell in this place.

SINCLAIR
Where am I?

MALE PRISONER
...Captive. Like the rest of us.

MALE PRISONER (CONT'D)
Hope you don't mind, I stitched your head up as best I could.

SINCLAIR
I was with someone....

MALE PRISONER
Yeah, they have him too. He's next door. (117) But he doesn't look too good.

SINCLAIR
Pity. ...You have another one of those?

MALE PRISONER
Take mine. ....My name's SOL.

SINCLAIR
What is that shit?

SOL
I don't know. Round here we smoke whatever burns.....(BEAT) So what brings you to town? We don't get many visitors.

SINCLAIR

We had no idea there were this many
survivors.

SOL
Survivors?

SINCLAIR
Never mind. What you in here for?

SOL
Trying to get out. (BEAT) What happened to the rest of your people?

SINCLAIR
We were ambushed. Some of my team were killed, the others got away.

SOL
Where will they go now?

SINCLAIR
Without me I guess they'll try and complete the mission.

SOL
You're on a mission? Want kind of mission?

SINCLAIR
You ask a lot of questions Sol.

SOL
I know. I can't help it. It's my job.
Keep an eye on her.
(he sniffs the air)
I smell trouble.

SINCLAIR
That was almost a good move, Sol.
...Almost.

SOL
I had a good teacher. Same as you.

SINCLAIR
Oh yeah?

SOL
Sounds like Kane's been learning some new tricks.

SINCLAIR
Did you say Kane? ....Doctor Kane?

SOL
You know I can't tell if I'm beginning to like you, (118) or loath you.

SINCLAIR
Why are you here? I mean in the city?

SOL
....Kane gave us our lives, (119) but he wanted our souls too. Once he realised I didn't want to play by his rules, he banished me to fend for myself ....(120) But I wasn't the only one. Others followed. We came here, looking for freedom (121) and a little fun in the
big city. (122) And that's what I offer. Absolute free will. No holds barred. Anything goes.
....I'm not surprised Kane sent you to spy on us. He's envious of what we've made for ourselves here. (123) But you know that already....
.....So you must be punished for your intrusion. Your dying friend will be shared amongst us, while your head will be sent back to Kane with a message. This is OUR world, (124) and he'd be well advised to KEEP OUT!

SCHAEFFER
Company.

SCHAEFFER (CONT'D)
There! Go!

SOL
LIGHTS!

SOL (CONT'D)
Ladies and gentlemen!!!!!
I have a special treat in store for you tonight! Kane thought he could spy on us. He sent in his best man. Only his best man is a WOMAN!
(to SINCLAIR)
Is that all you've got, Kane!? Is that all you've got!? You'll have to do better than that.....!
'Cos whatever you send here.....we're gonna CATCH'EM....we're gonna COOK'EM.....(125) and we're gonna EAT'EM!
So feast your eyes (126) and fill your guts!

STIRLING
They're right behind us!

SCHAEFFER
Get behind that car! Hurry!

SCHAEFFER
Push!

SCHAEFFER
We've got to get off the streets. Come on.

SINCLAIR
Hey....what does a girl have to do to get a drink here?

GUARD
I could think of a few things....

SINCLAIR
Yeah...I bet you could. You make a fine couple.

SINCLAIR
I'm so hungry.....

MAN
Is that right?

SINCLAIR
I'll make you a deal......you give me some......I'll give you some.

MAN
Oh yeah?.....You first.

SINCLAIR
I thought you might say that....

MAN
What the fuck is wrong with you?!

SINCLAIR
Not here. Out back. Where we can get some privacy.

MAN
Yeah....whatever.

MAN
Get on with it.
What the fuck?!

CALLY

Wait! Please! You came through the wall didn't you?

SINCLAIR
Lucky guess.

CALLY
No! Wait! I can help you find what you're looking for!

SINCLAIR
Who said I was looking for anything?

CALLY
If you're not one of us, (127) and you're not one of them, then you must be from behind the wall. You've come looking for Kane.

SINCLAIR
So what if I am?

CALLY
I can take you to him...!

SINCLAIR
How do you know where he is?

CALLY
Because he's my father.

SINCLAIR
If you're taking the piss. You'll wish I'd left you here.
(she unlocks the door)
Follow me.... (128) and keep your fucking voice down!

SINCLAIR
Come in Schaeffer do you copy?....

SCHAEFFER
Sinclair? This is Schaeffer, where are you?

SINCLAIR
On the move. We have to go North. Get to the station on Queens Street, we'll rendezvous there.

GUARD
SOL! SHE'S GONE! SHE'S GONNNNNE!!!!

THE COHESIVE BEHAVIOUR OF CENTRAL COORDINATORS IN ENGLISH

SOL
FIND HER!!!!!!

SINCLAIR
Where are we going?

CALLY
Just follow me!
Joshua! It's okay! She's with me! I found help.

JOSHUA
Are you sure? She looks dangerous.

CALLY
She is.

CALLY
Joshua, get moving!

SINCLAIR
Hurry! Come ON! Get down!!

SCHAEFFER
Major, Come ON!!!

SINCLAIR
Get on!

SINCLAIR
If you're going to ask me what happened to Talbot......don't. He's dead.

STIRLING
(angry, upset)
(129) And so are a lot of other people! Maybe my first impressions weren't so wrong after all....!