

PONTIFICIA UNIVERSIDAD CATÓLICA
DE VALPARAÍSO
FACULTAD DE FILOSOFÍA Y EDUCACIÓN
INSTITUTO DE LITERATURA Y CIENCIAS
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**CAUSALITY IN THE DOMINOES SERIES: A
DESCRIPTIVE STUDY OF CAUSAL COHERENCE
RELATIONS IN SHORT STORIES**
Fondecyt 1120519

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Profesor Guía:

Dr. Romualdo Ibañez Orellana

Alumno:

Elizabeth Mackarena Díaz Vega

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Acknowledgments

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Introduction

In countries where English is not the mother tongue, reading comprehension has always been a problem; Chile is not an exception. For example, the results of a study carried out on Chilean primary school students (Hirsch, 2007) indicate that despite they can comprehend simple texts in this L2 without difficulty; they experience serious difficulties to reach the expected level of comprehension, as they move to middle school.

Aware of this situation, the Chilean Ministry of Education proposed the implementation of certain measures. Among them, the suggestion of extra reading to be incorporated in middle school; specifically the use of short stories of a significant number of different editorials. For example, Hartcourt School Publishers: Grade 1 and 2, Cambridge: Story books, Cambridge: Young Readers, Oxford: Bookworms Library and Oxford: Dominoes were the most suggested. In Viña del Mar particularly, the short stories that are being read by students are the stories of the Dominoes series by Oxford Editorial.

In a survey ran in Viña del Mar (Appendix 1), teachers declared they preferred to work with these stories for mainly two reasons: 1) the stories are divided in levels (Quick starter, Starter, One, Two and Three), so they are easier to assign to each grade, and 2) the short stories include vocabulary and literal comprehension exercises, so they do not have to prepare extra material.

As it can be seen, when working with those short stories, teachers only focus on the exercises that are included in them, leaving aside what many authors have considered to be the key in successful reading comprehension: causality (Black & Bower, 1980; Goldman & Varnhaen, 1986; Graesser & Clark, 1985; Kintsch & Van Dijk, 1978; Trabasso & Sperry, 1985; Trabasso & van den Broek, 1985). Teachers have declared they do not see its importance or its effect on reading comprehension, so they do not work with it in the classroom (Appendix 1). In order to use these short stories in more effective ways, it is important for teachers to have a description of them. Considering the need for a comprehensive description of causality in these short stories in order to improve reading comprehension, it is necessary to carry out research that describes these short stories in terms of causal coherence.

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Under this scenario, the questions that guide this study are: What subtypes of causal relations articulate coherence in the Dominoes series? What subtype of causal relation is more frequent in the Dominoes series? Do causal relations vary depending on the level?

Based on these questions, the objective of this study is to describe the causal relations that articulate coherence in the short stories from the Dominoes series that are commonly read by middle school students in Viña del Mar.

To carry out this study, 19 short stories of the different levels that are used in middle school will be analyzed using the taxonomy proposed by Ibañez, Moncada & Santana (2012) in the FONDECYT project 1120519.

It is important to point out that this study may help teachers to use the texts in the EFL classroom more efficiently by 1) designing a way to get more out of the short stories and 2) creating teaching material that incorporates exercises that work with causality. Furthermore, this study could also be thought of as a source of empirical data for future research on short stories.

Theoretical Framework

1. Narrative text

Although the revision of literature in narrative (Bremond 1973, Labov & Waletzky, 1967; Labov 1972; Labov 1997; Larivaille 1974, Tomashevsky 1925,) is extensive, the work of Labov & Waletzky (1967) is so far the most widely used model when discussing narration. Labov (1972:360) defines narration as “one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred.” This means that narration is a text that expresses a series of events that take place at a certain time which are coordinated by a causal relation. Labov & Waletzky (1967) note two types of narration: a minimal narrative and a fully formed oral narrative. The first one contains “a sequence of two clauses which are temporally ordered” (Labov 1972:360) while the latter displays seven defined features: abstract, orientation, complication, evaluation, result and coda.

The feature of abstract sets the plot; this feature was integrated by Labov (1972). Orientation describes the character and the plot; the feature of complication tries to answer the question “what happened?” and the feature of evaluation appraises the state of situation. Usually found in the climax, evaluation clauses contain statements that tell the reader what to think about characters, places, among others (Smith, 2006). The result expresses the end of the complication and states what happened at the end of the story; the coda is the moral of the story. Through the code, the narrator goes back to the present. By this, the story concluded.

Labov & Waletzky focus on the internal structure of the narrative text. Some other scholars focus on the external structure of it.

Van Dijk (1989) proposes a means to identify the structure of the narrative text: the superstructure. The superstructure (the global structure that characterizes a text) has two main characteristics: It's about actions performed by people, and these actions are interesting to the audience. By saying interesting, Van Dijk (1989) means not normal and unexpected.

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Van Dijk (1989) states that a superstructure is made of a series of categories whose possible combinations are based on conventional rules (users of the language know this system of rules). In the narrative superstructure, the first category is that of setting; it refers to the specification of circumstances in which the other two categories are framed on. The second category is that of complication, meaning that there is a specific part in the narration whose function is to express a difficult situation. The third category is that of resolution, meaning that in the text there is a part which deals with the narrator's reaction to an event in the story; this reaction may fail or succeed, so the story could end right or wrong.

The two last categories form the core of the narrative text. This core, also called incident, is framed on the setting; setting and incident together create what Van Dijk (1989) calls episode, and a series of episodes form the plot. Finally, evaluation is the term employed to refer to the narrator's opinion.

1.2 Short story

This study focuses on short stories which are a type of narration. For this reason, it is important to clarify this genre.

Propp (1928) studied the morphology (structure) of the folktale by analyzing Russian folktales. First, he identified common themes among them; second, he broke down the folktales into morphemes and then he identified 31 *narratemes*. Figure 1 shows them.

0. Initial situation.	8. Villainy and lack	16. Struggle	24. Claim
1. Absentation	9. Mediation	17. Branding	25. Task
2. Interdiction	10. Counteraction	18. Victory	26. Solution
3. Violation of interdiction	11. Departure	19. Resolution	27. Recognition
4. Reconnaissance	12. Testing	20. Return	28. Exposure
5. Delivery	13. Reaction	21. Pursuit	29. Transfiguration
6. Trickery	14. Acquisition	22. Rescue	30. Punishment
7. Complicity	15. Guidance	23. Arrival	31. Wedding

Figure 1: 31 Narratemes present in a short story. Adapted from Propp (1928).

In a short story, there is no need for all of the *narratemes* to be present and they do not necessarily appear on the same order. Propp (1928) notes that one *narrateme* may lead another *narrateme*, but neither they are a sequence nor temporal.

More details of the nature of a short story are given by Menrath (2003):

“A short story can be defined as an invented prose narrative shorter than a novel where there is often little action, hardly any character development, but we get a snapshot of life (slice-of-life story). Its plot is not very complex (in contrast to the novel), but it creates a unified impression and leaves us with a vivid sensation rather than a number of remembered facts” (2003:1).

2. Coherence

The notion of text has been largely discussed (Halliday & Hasan, 1976; Renkema, 2009). For Halliday & Hasan text can be defined as “any passage, spoken or written, of whatever length that forms a unified whole” (1976:1). The authors introduced the concept of texture (property of being a text) to argue that a text is a text when it has cohesion. Halliday & Hasan (1976) describe cohesion as “when the interpretation of some elements in the discourse is dependent on that of another” (1976:4). They argue that a text is cohesive (therefore conceived as a text) if explicit cohesive relations could be established. Cohesion can be achieved in two different ways, as described in figure number 2.

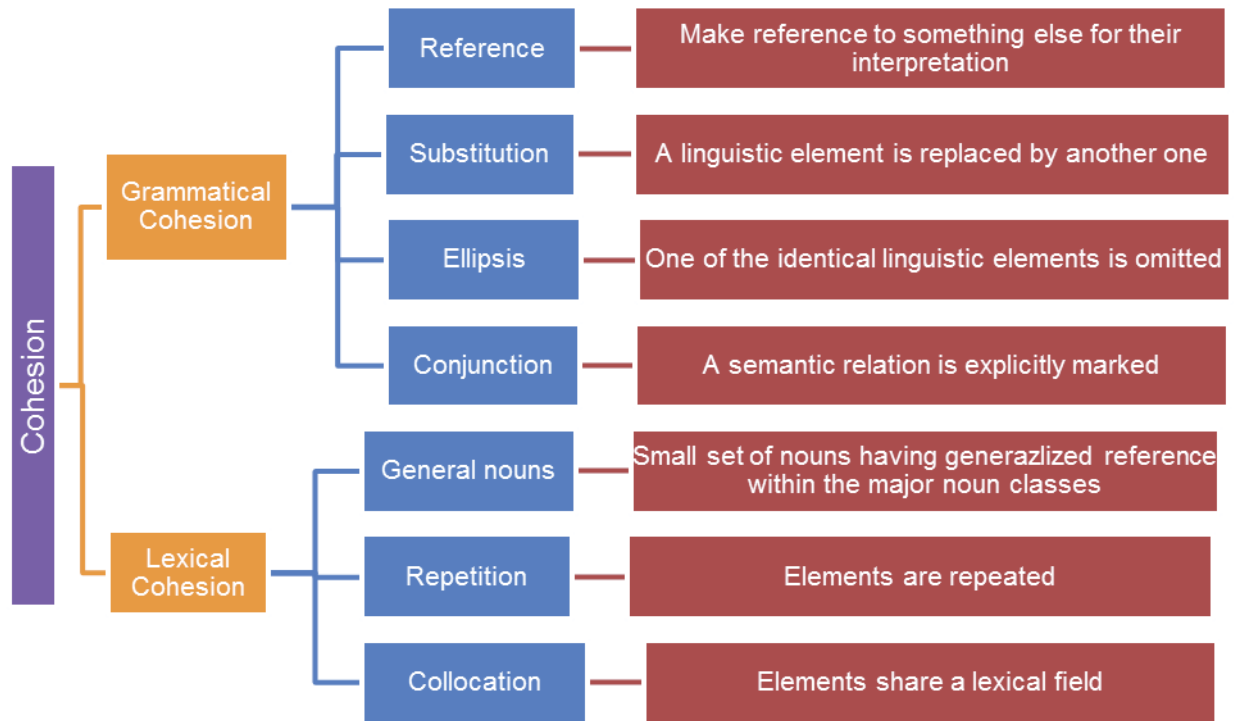


Figure number 2. Taxonomy of cohesive relations (Halliday & Hasan, 1976)

The difference in Lexical and Grammatical cohesion is that the former uses vocabulary to construct connectedness; on the other hand, Grammatical cohesion uses grammatical words.

Although Halliday & Hassan's taxonomy was a widely accepted tool for the analysis of text, there were some problems regarding lexical cohesion; specifically with the category of collocation. Halliday & Hasan (1976) argue that when two items belong to the same semantic field, the relation is that of collocation; however, this is defined by the previous knowledge of each language user, it is necessary to make some inferences using world knowledge.

Thus, connectivity is not found on the surface of a text because it depends on the mental representation that each language user builds of the meaning of a text, this is conceived as coherence (Sander & Pander, 2006). Moreover, the clauses (Halliday & Hasan, 1976), discourse segments (Sanders, Spooren and Noordman, 1992, 1993; Spooren and Sanders, 2008) or more recently, the events (Ibañez, Moncada & Santana, 2012) that provide with connectedness are intertwined, allowing language users to construct a mental

representation of the text. It is important to clarify that coherence relations do not need a marker for them to be established; on the contrary, some linguists have argued that language users construct better mental representations when there are less discourse markers (McNamara & Kintsch, 1996).

In general, linguists propose two ways of establishing coherence (Sanders, Schilperoord & Spooren, 2001; Sanders & Spooren, 1999; Sanders & Pander, 2006):

1. Referential coherence: smaller linguistic units that are connected by repeated reference to the same object.
2. Relational coherence. A text representation denotes coherence because the events are connected by establishing relations like cause-consequence among them.

Although both ways of establishing coherence are worth studying, this study will focus on the latter: relational coherence.

Several coherence models have been developed to analyze relational coherence (Sanders, Spooren & Noordman, 1992; Sanders, Spooren & Noordman, 1993; Sweetser, 1990; Ibañez, Moncada & Santana, 2012); however, there is no consensus or agreement among linguists on which is the prevailing coherence model.

One of the most recognized and relevant coherence models is the one developed by Sanders, Spooren & Noordman (1993). The authors propose that the relations among discourse segments could be analyzed under four primitives; these are “properties of the coherence relations and consequently are understood as the criteria for identifying coherence relations” (Sanders, Spooren & Noordman, 1993:6). These 4 primitives are:

- a) Basic operations: Additive or Causal.
- b) Source of Coherence: Semantic and pragmatic relations.
- c) Order of segments: Basic or non-basic.
- d) Polarity: Positive and negative relations.

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These are the 12 categories in the taxonomy developed by Sanders, Spooren & Noordman (1993) based on the primitives aforementioned:

1. Non-volitional result
2. Contrast
3. Non-volitional cause
4. Contrast
5. Interpretation
6. Anti-thesis
7. Evidence
8. Anti-thesis
9. Sequence
10. Contrast
11. Presentational Sequence
12. Concession

To test their taxonomy, Sanders, Spooren & Noordman (1993) carried out two experiments in which sentence pairs (that were a clear representative of one of the coherence relations present above) written in Dutch were presented to the subjects. In the first experiment, subjects were given cards that contain sentences and they had to judge two cards as similar based on the coherence relation connecting the events. In the second experiment, subjects were given a text that contained four sentence pairs, after reading them; they were given the taxonomy and were asked to label the relation. The results indicated that the subjects were able to identify the 12 categories present in the taxonomy and that these are “intuitively plausible and applicable” (Sanders, Spooren & Noordman, 1993:1).

This taxonomy has been further reviewed by Sanders & Spooren (2008). The 1993 taxonomy divided the third primitive, source of coherence, into pragmatic and semantic relations; in Sanders & Spooren’s (2008) revision, the categories were changed for Content, Epistemic & Speech Act relations to avoid confusion with other literature (Sweetser, 1990).

Although the taxonomy previously mentioned encouraged other studies (Sanders & Spooren, 2008) and became a valuable tool for the analysis of text, there is another taxonomy worth mentioning; the one developed by Ibañez, Moncada & Santana (2012). This taxonomy differs from the one developed by Sanders et. al. (1993) in that the latter breaks down the relations into additive and causal and the former breaks the relations into

additive and relational coherence (being the last one further divided into adjacency and causal) allowing a new type of relation that it was being left aside to emerge and with it new categories.

The model put forward by Ibañez et al (2012) conceives texture as a mental representation and the units among which meaning relations are formed are conceived as “events”. An event is composed of two entities: one concept and one action. This coherence model was developed using a top-down, bottom-up methodology and was applied to a corpus of academic discourse in Spanish related to the disciplines of Law and Biology.

This coherence model put forward 38 subtypes of coherence relations which were classified into relational and additive coherence. Moreover, relational coherence was subdivided into adjacency and causal relations. Figure 3 clarifies what has been stated.

Relational coherence is based on the revision of previous studies and taxonomies on semantic relations (Halliday & Hasan, 1976; Sanders, Spooren & Noordman, 1992, 1993; Spooren and Sanders, 2008; Sanders & Pander, 2006; Sweetser, 1990; De Beugrande & Dressler, 1986).

The four primitives in this coherence model (Ibañez, Moncada & Santana, 2012) are the following:

a) Basic operation: Adjacency & Causality.

For adjacency it is meant the proximity of the events as shown in (1). For causal relations it is meant that besides the proximity of the events, one event implicates the other, as in (2).

(1) Matías ate a cake. Cristián ordered French fries.

(2) Matías ate a cake. He was hungry.

b) Source of Coherence: Content, epistemic & Speech Act.

The relation is that of content when the consequent is a fact of the world, as shown in (3). It can be further divided into Volitional, Neutral and Deontic. The relation is volitional when the consequent is mediated by will or intention, as shown in (4); Neutral when the consequent is a non-intended event, as in (3), and Deontic when the consequent is a compulsory act, as in (5).

(3) Matías fell from the third floor. He broke his two legs.

(4) Matías got a part-time job at McDonalds because he needs money to buy car.

(5) Matías exceeded the speed limits. He must pay a fine.

The relation is epistemic when the consequent is an inference of the antecedent, as in (6) and it is speech act when the consequent is justified because of the antecedent, as in (7).

(6) Martina is too fat. She must be pregnant.

(7) Today is Martina's birthday. Let's buy her a gift.

c) Order of Events: Basic and non- basic.

This primitive can only be applied to causal relations. If the antecedent is before the consequent; then the relation is that of basic order, as in (8), and if the consequent is before the antecedent, the relation is non-basic, as in (9).

(8) I walked 80 miles to see you. Now, my feet hurt.

(9) I am devastated. My favorite show has been cancelled.

d) Polarity: Positive or negative.

Polarity is positive when the consequent meets the expectation generated by the antecedent, as in (10). Polarity is negative when the consequent does not meet the expectation generated by the antecedent, as in (11).

(10) I did not have any money, so I can't buy you a gift.

(11) Although Matías did not have any money, he went to the party.

Although all the studies and coherence models recently mentioned are worth studying and analyzing, this study will use the one postulated by Ibañez et al. (2012) to analyze the corpus. The reasons behind these decisions are several. First, the concept of event instead of discourse segment or clause is much wider since it denotes the mental characteristic of coherence. Second, the subdivision of content into volitional, non-volitional and deontology allows the existence of new relations that were not present in the previous models. Third and finally breaking down the relations into 3 instead of 2 allows more categories to emerge and re-define the ones that were already present.

3. Causality in Narratives

So far, the concepts used in this study have been defined. However, nothing has been said on what has been done relating both variables.

Causality has been proved to be crucial in narrative comprehension. Several studies have proved that readers recall events with causal relations more often (Trabasso et al 1984), and more rapidly (O'brien & Myers, 1987); readers include causal relations more often in summaries (van den Broek & Trabasso, 1986) and judge them as more important (van den Broek, 1988). It has also been proved that even young children (8 years old) recall events containing more causal relations than those with fewer causal relations (van den Broek, 1989; van den Broek, Lorch & Thurlow, 1996).

This empirical data can be theoretically explained. Carey (2009) argues that causal relations are processed faster because they are part of our daily lives. Furthermore, Albro & Stein (1997) claim that causal relations are necessary to organize content and structure coherently. Following the same line, Karmiloff-Smith(1985) indicates that causal coherence relations aid the language user to create a global representation of the story.

One study that points out the value that causality plays in reading comprehension is the one carried out by Briner, Virtue & Kurby (2012). In this study participants read narratives in which events related to a cause were presented before an effect, texts in which an effect was presented before the events related to a cause and control (non-causal) texts. The results indicate that readers process faster causal relations regardless of temporal order, but causal events presented in backward temporal order are processed more slowly compared to causal events presented in forward temporal orders. The results are consistent with the theories of causal processing in narrative comprehension (Langston & Trabasso, 1999; Trabasso & Sperry, 1985) that postulate that causal relations are processed faster than non-causal relations and the iconicity assumption (Fleischman,1990; Hopper, 1979; Zwaan & Radvansky, 1998), the reader's tendency to expect events in narratives are depicted in chronological order.

Another study worth mentioning is the one conducted by van den Broek, Linzie, Fletcher & Marsolek (2000). Subjects were asked in experiment 1 to write an end for one story (provided by the examiners) and in experiment 2, one end for several stories. Authors

wanted to know how subjects connect the beginning of a narrative and their own endings. The results indicate that in both experiments subjects connected the narratives using mostly causal relations (86% of the times) and that most of them (99%) were consequent to the story given.

Spooren & Sanders (2008) carried out a study to determine which order of coherence relations between discourse segments was acquired first. They used a cognitive theory of relations (Sanders et al, 1992); specifically the primitives of Basic Operation (additive or causal) and Polarity (positive or negative). In the experiment, two age groups were compared: grade 1 (age 6–7) and grade 6 (age 11–12). First, children were asked to describe a picture and then hold a conversation with the investigators. The theory (Bates, 1976, Bloom et al., 1980, and Eisenberg, 1980) suggest that less complex relations are acquired earlier than complex relations; for this reason, Sanders & Spooren (2008) expected younger children to use less negative and causal relations than older children. The results indicated otherwise; younger children used more causal relations than older children. The authors suggest that negative connectives emerge later than positive connectives and causal connectives are preceded by additive connectives.

Methods

Objective

The aim of this qualitative-focused study is to describe the causal coherence relations in the short stories by the Dominoes series; therefore it is a descriptive study.

Research Design

The design on this study is non-experimental because there is no manipulation of variables, the phenomenon was studied in its natural state; more specifically, this study follows a transactional design since the stories were gathered at a single time.

Materials

Survey

A twelve-question online survey (Appendix 1) was applied to 34 teachers of English in Viña del Mar during September, 2014. The aims of the survey were to know 1) If the teachers were using the short stories of the Dominoes series in middle school, 2) which level(s) were the teachers using, 3) the titles of stories they were using (if any) and finally 3) the reasons behind their choice.

Corpus

The corpus of this study is constituted by short stories of the Dominoes Series by Oxford Editorial. This corpus is a collection of 19 short stories written in English; more specifically four level Quick Starter stories, seven level Starter and eight level One. The amount of stories analyzed in this study represents 40% of the existing short stories per level. Table 1 clarifies what has been stated:

Level	Total amount of stories	40% that was analyzed
Quick Starter	22	4
Starter	37	7
One	42	8

Table 1: Summary of the corpus analyzed in relation the total amount of stories

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The short stories that were chosen to be analyzed were picked randomly, among those that teachers declared they use in middle school (Appendix 1)

The corpus was collected on August 22th: All of the short stories were bought at Books & Bits Bookstore in Viña del Mar.

In the tables below, the name of the short stories and their number of words per level are displayed.

Table 2. Details of the short stories level Quick Starter

Name	Number of words
The Selfish Giant	1462
The Skateboarder	1400
Zombie Attack	1568
Troy	1573
Total	6003

Table 3. Details of the short stories level Starter

Name	Number of words
Journey to the Center of the Earth	2675
Sinbad	2831
Rip Van Winkle	649
The legend of Sleepy Hollow	1275
Blackbeard	2196
Changing Places	1543
Hercules	4068
Total	15.237

Table 4. Details of the short stories level One

Name	Number of words
The real McCoy	1086
Strange Messages	882
Footprints in the snow	758
A Christmas Ghost	940
The Egyptian Cat	942
The Last Bus	952
The Wrong Trousers	4351
Five Canterbury Tales	5134
Total	15.045

The total length of the corpus is 36.285 words.

Methodology

This study described coherence relations among adjacent events using the top-down/bottom-up framework for the study of Coherence Relations put forward by Ibañez, Moncada & Santana (2012). Figure 2 illustrates the different categories in the taxonomy that aroused in the FONDECYT project 1120519.

Table 5: Description of the causal relations

Order of events	Polarity	Source of Coherence				
		Content			Speech Act	Epistemic
		Neutral	Volitional	Deontic		
Basic	Positive	Cause-Effect	Reason-Action	Condition-Obligation	Argument-Claim	Evidence-Deduction
Non basic	Positive	Effect-cause	Action-Reason	Obligation-Condition	Claim-Argument	Deduction-Evidence
Basic	Negative	Basic-Contrast				
Non basic	Negative	Non-Basic Contrast				
Basic	Positive	Condition-Event	Condition-Action			
Non basic	Positive	Event-Condition				
Basic	Positive		Purpose-Act			
Non basic	Positive		Act-Purpose			

Table 6: Description of each category of Causal Relations

Name	Definition	Formalization
Cause-Effect	Relation that holds when one or more events are the cause of (an) other event(s).	P causes Q
Effect-Cause	Relation that holds when one or more events have been caused by (an) other event(s).	Q is caused by P
Basic Contrast	Relation that holds when one or more events are the cause of (an) other unexpected event(s).	Although P, Q
Non Basic Contrast	Relation that holds when one or more events, different from the expected, have been caused by (an) other event(s).	Q in spite of P
Condition-Event	Relation that holds when one or more events or states determine the (non) occurrence of other events.	If P, Q
Event-Condition	Relation that holds when the (non) occurrence of certain event(s) depends on the occurrence of other event(s).	Q if P
Reason-Action	Relation that holds when one or more events have motivated one or more actions.	P motivates action Q
Action-Reason	Relation that holds when one or more actions have been motivated by (an)other event(s).	Action Q is motivated by P
Condition-Action	Relation that holds when the (non) occurrence of one or more events or states motivate(s) certain actions.	If P, Q is done.
Act-Purpose	Relation that holds when one or more actions are carried out to attain one or more objectives	Q is carried out for P
Purpose-Act	Relation that holds when, for the attainment of one or more objectives, one or more actions are carried out.	In order to P, Q
Condition-Obligation	Relation that holds when the (non) occurrence of one or more events imposes the execution of one or more actions.	If P, Q must be done
Obligation-Condition	Relation that holds when the execution of one or more actions is imposed by the (non) occurrence of one or more event(s).	Q must be done if P
Argument-Claim	Relation that holds when an event is used as evidence to support a claim.	P supports Q
Claim-Argument	Relation that holds when a claim supports an event that is used as evidence.	Q is supported by P
Evidence-Deduction	Relation that holds when one or more events lead to the generation of an inference.	P leads to reasoning Q
Deduction-Evidence	Relation that holds when an inference is generated from an event	Reason Q is motivated by P

Procedure

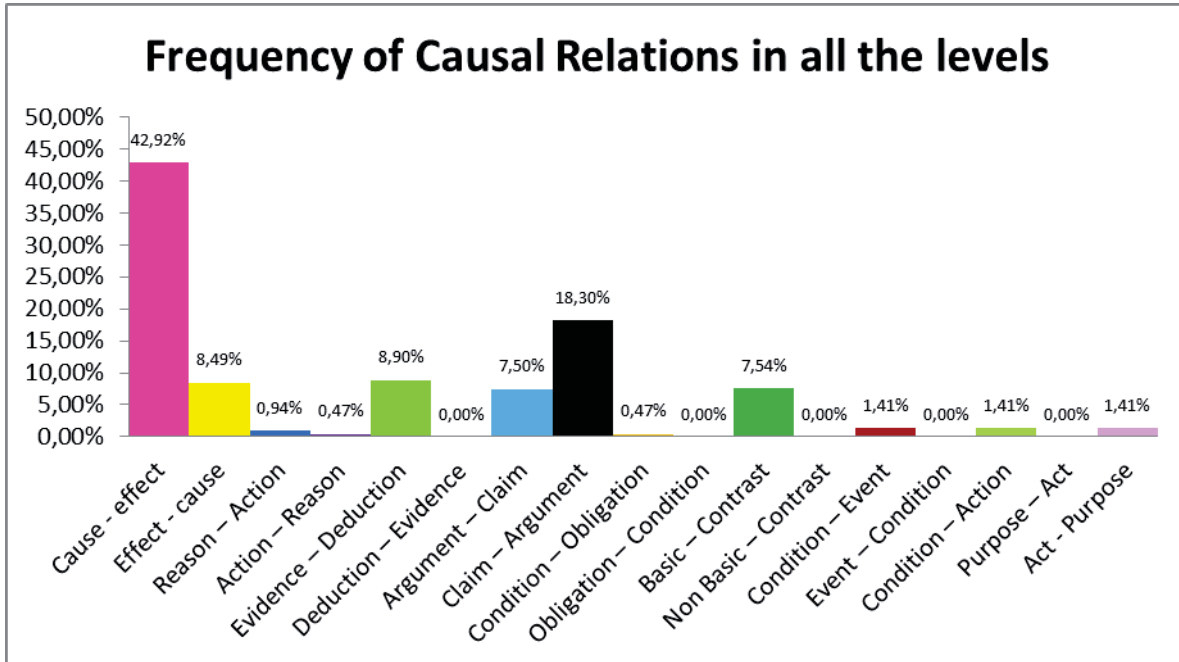
The corpus was analyzed manually using a top-down methodology. The analysis was triangulated among three analysts.

Discussion

The total number of Causal Coherence relations identified in the corpus was 212. Out of them, 91 (42,92%) were classified as cause-effect, 18 (8,49) as effect-cause, 2 (0,94%) as reason-action, 1 (0,47%), as action-reason, 19 (8,90%) as evidence deduction, 16 (7,50%) as argument-claim, 39 (18,30) as claim-argument, 1 (0,47%) as condition-obligation, 16 (7,54%) as basic-contrast, 3 (1,41%) as condition-event, 3 (1,41%) as condition-action, and 3 (1,41%) as act-purpose. It is important to highlight that no deduction-evidence, obligation-condition, non basic-contrast and event-condition relations could be established. More details on the frequency on casual coherence relations are given in Appendix 3. It is relevant to point out that all the subtypes of causal relations not found in the corpus have non-basic order.

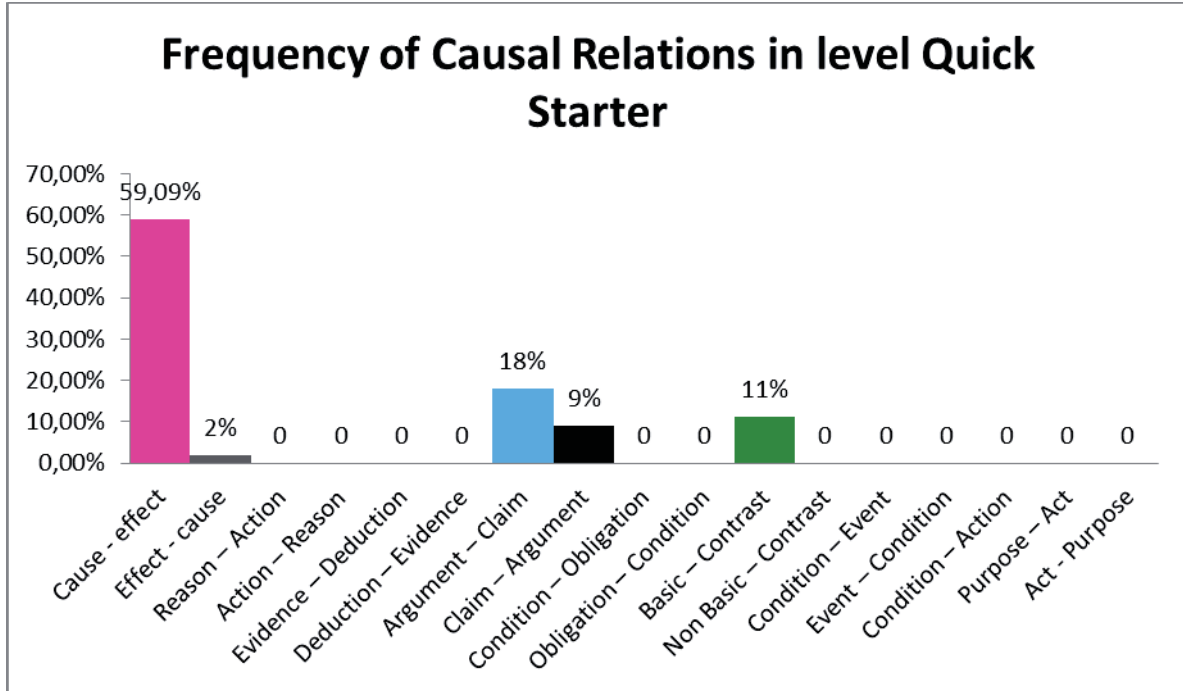
Graph 1 shows the results of what has been mentioned.

Graph 1



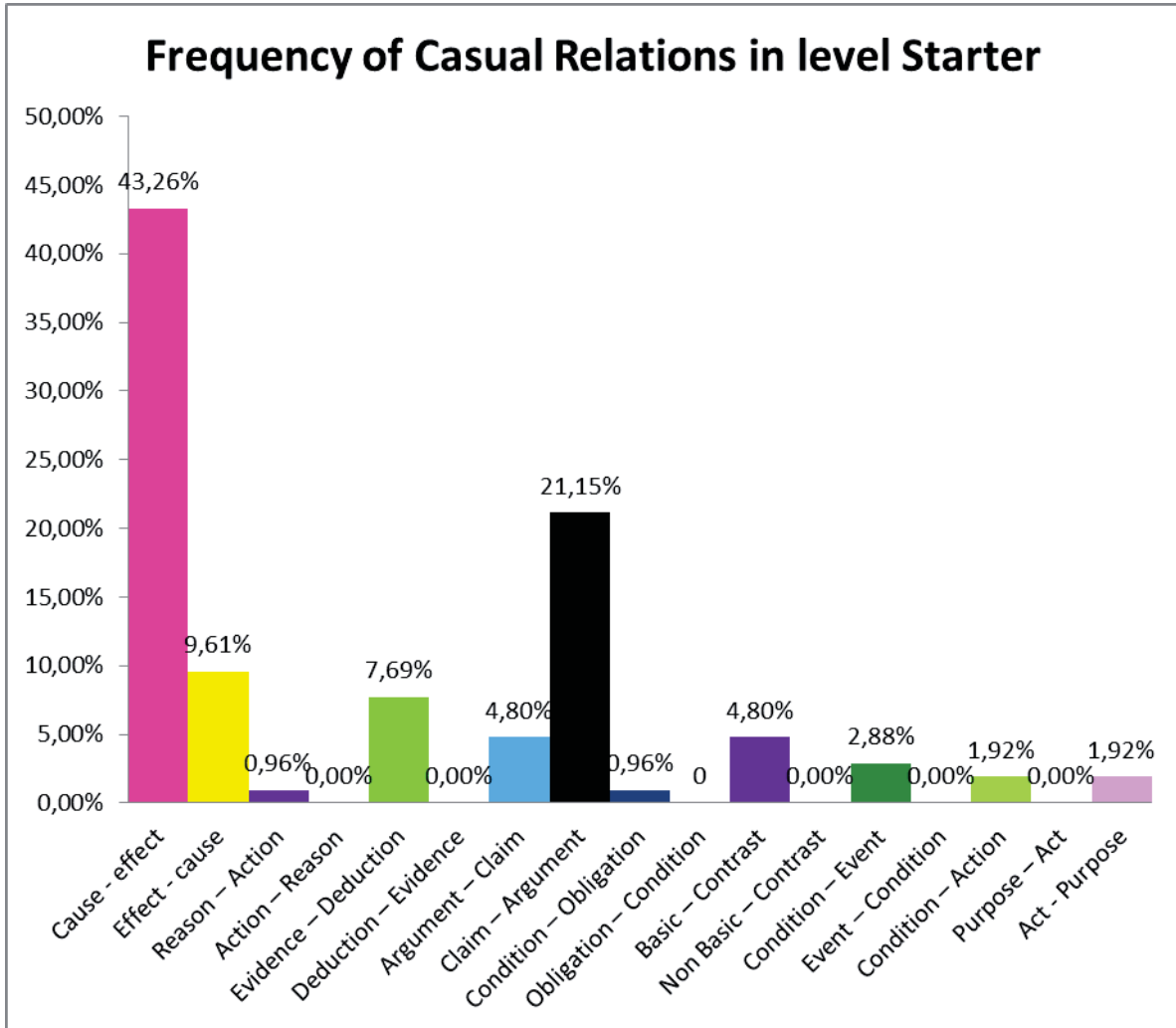
This general panorama, which does not distinguish any level, shows that cause-effect relations are the most frequent in the corpus (42, 92%), followed by claim-argument (18,30%) and evidence-deduction (8,90%).

The results are consistent with Propp’s (1928) notion that the *narratemes* inside short stories are joint by causal relations.



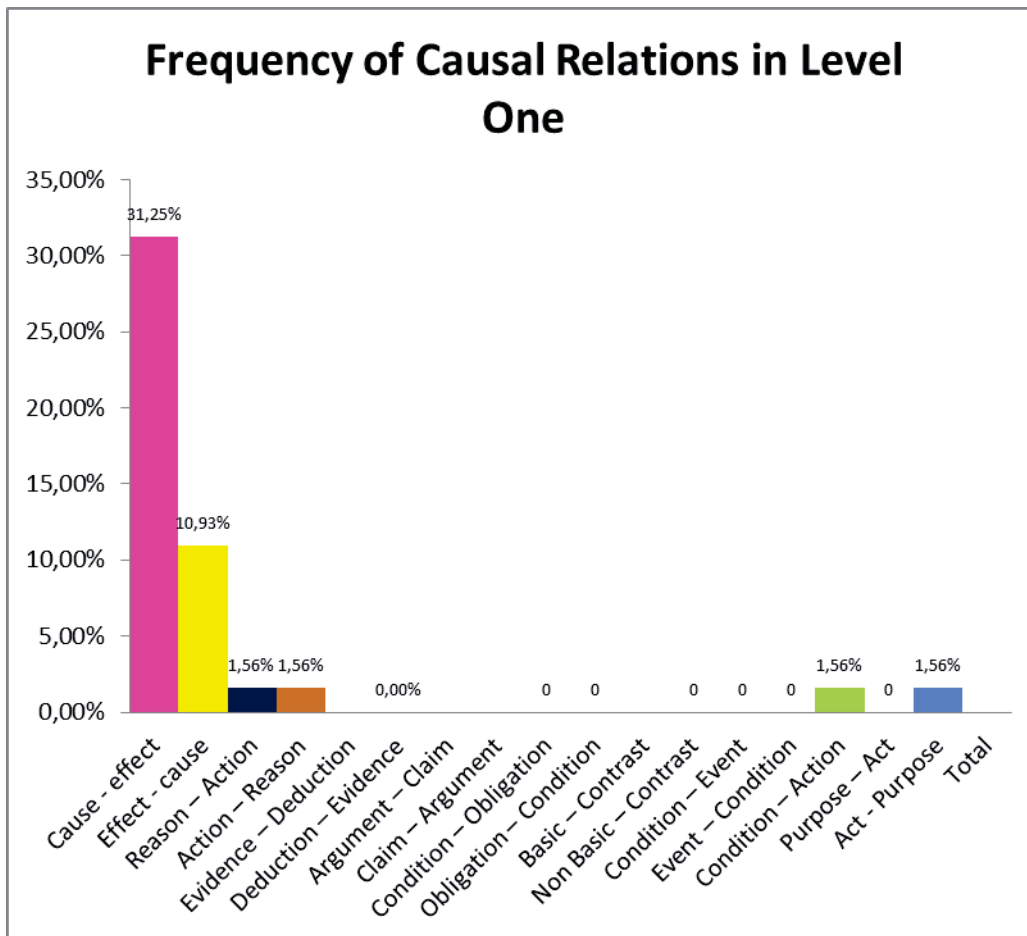
In the level Quick Starter, 44 causal relations could be established, being the most frequent relation by far that of cause-effect with 26 (59,09%), followed by 8 (18%) argument-claim relations and 5 basic contrast (11%). It is important to notice that no relation of the following subtypes could be established: reason-action, action-reason, evidence-deduction, deduction-evidence, condition-obligation, obligation-condition, non basic-contrast, condition-event, event-condition, condition-action, purpose-act and act-purpose.

The graph shows that few subtypes of coherence relations could be established in the level Quick Starter short stories. May be this could be to the length of the corpus of the Quick Starter level; it only consists of 6003 words. Furthermore, this level is the least complex of all the levels, so it is not necessary to use all of the relations to convey meaning. There are more cause-effect relations because at a low stage of complexity to explain the consequent of an action an intention is not needed.



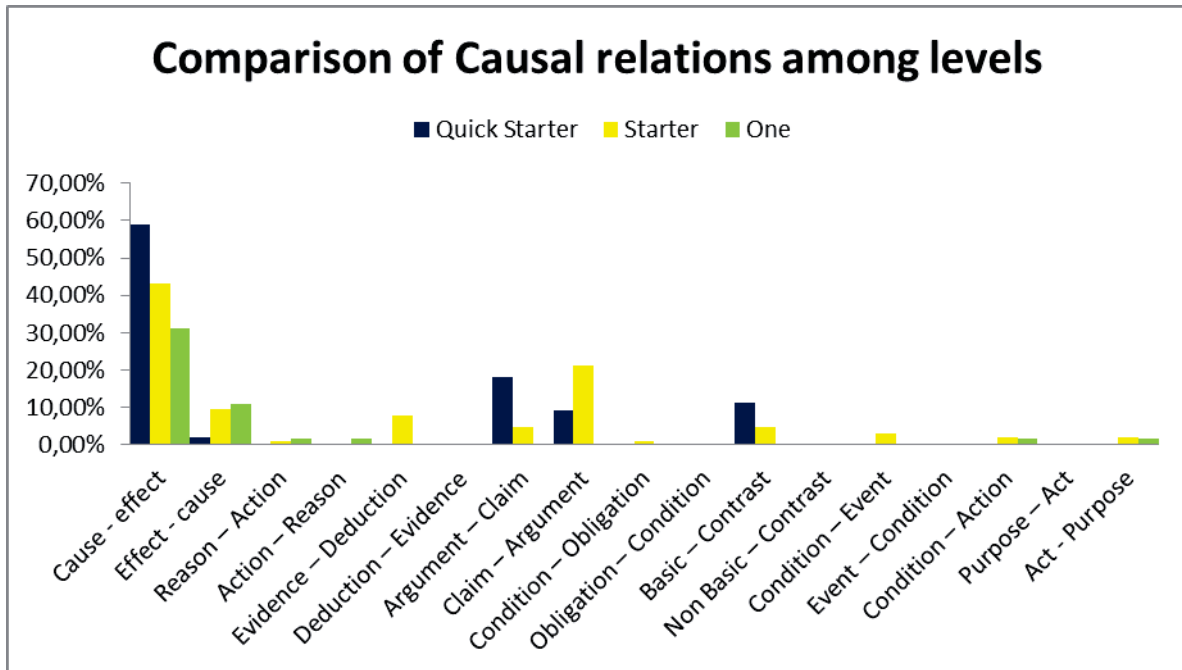
In the Starter level short stories, 104 causal relations could be established. The most frequent subtype of relation is that of cause-effect with 45 relations (43,26%) followed by claim-argument with 22 (21,5%).

In this level, most of causal coherence relations could be established. The only types that could not be established are action-reason, deduction-evidence, obligation-condition, non-basic contrast, event-condition and purpose-act. One reason to explain these data is the length of the corpus: it is the longest of the three with 15.237 words.



In level One short stories, 20 causal relations could be established and these are only 6 subtypes. The most frequent relation is that of cause-effect with 20 relations (31,25%), followed by effect-cause with 7 relations (10,93%).

Here there are fewer subtypes of relations than the Starter level, but this could be due to the fact that the corpus of the One level is shorter than the Starter. It can also be appreciated that there are relations that could not be seen in the other levels, being all of them content and volitional. Compared to Quick Starter level, the percentage of cause-effect relations is lower, this could be because at a higher level of complexity there is no need to use a lot of cause-effect relations to convey meaning.



One of the questions that guided this study was if the relations vary according to the levels. As it can be seen from the graph, the most frequent subtype of relation in all levels is cause-effect, although in Quick Starter is the highest and One the lowest.

In Starter and One there are more effect-cause than in Quick Starter.

Conclusion

The short stories of the Dominoes series of Oxford Editorial have been and continue to be used by teachers in Viña del Mar due to their practicality when trying to improve reading comprehension in middle school students; however, teachers only work with them through vocabulary exercises and literal comprehension questions. One of the main motivations to carry out this study was to provide those teachers with a description of the short stories in terms of causality since the theory has highlighted its importance in reading comprehension

The results of this study revealed that in the Dominoes Series, the most frequent subtype was that of cause-effect. Although cause-effect was the most frequent subtype in all the levels, this type of relations were more frequent in the level Quick Starter, and less frequent in level One. This result is significantly relevant since teachers could incorporate exercises that work with this subtype of causal relation in the lessons. One of the questions that guided this study was what subtypes of causal relations articulate coherence in these short stories; the results indicate that besides cause-effect, the highest were those of claim-argument, evidence-deduction, effect-cause and basic-contrast. Regarding the questions whether causal relations vary depending on the levels, the answer is yes. Although in all the levels cause-effect was the most frequent subtype, in level Starter 11 out of the 17 subtypes could be established. This was not the case neither in One nor Quick Starter. In the last one, 5 out 17 could be established and in One, only 6 subtypes could be established. Besides these results, it is important to mention that no deduction-evidence, obligation-condition, non basic-contrast and event-condition relations could be established. This is particularly interesting since all of them have non-basic order. The theory has pointed out that forward causal relations (basic order) are processed faster than backward causal relations (non basic order), and the subtypes that articulate coherence in the corpus were (in its majority) forward causal relations. The results of the study point out that the implementation of exercises that integrate the most frequent causal relations (that turned out to be forward) may aid the student to improve their reading comprehension skills.

Although this study is very interesting, it has some limitations. One of them is the length of the corpus. Since only a 40% per level was analyzed, it would be interesting to

know what subtypes of causal relations articulate coherence in the whole Dominoes series. In addition, these short stories contain images that convey meaning on their own; for this reason, their role in reading comprehension could be studied.

Despite these limitations, this study arises as a contribution to EFL teaching. Through this study, teachers may notice the need to incorporate exercises that include causality to work with these short stories. This study is consistent with the theory since it points out that in these short stories (for being a type of narration) many causal relations could be established. Furthermore, teachers may include exercises that work with causal relations; specifically the subtype of cause-effect even in low stages (5°básico) since the theory has proven that students have already acquired them. An example of an exercise incorporating the subtype of cause-effect would be to point out the effect of every cause in some parts of the short stories or having students identify the effects of a cause and explain why it is an effect of such cause.

Besides what has been mentioned, this study may encourage other researchers to study other series suggested in Planes y Programas, and then compare them to the results of this study.

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Appendixes

Appendix 1: Survey



Encuesta sobre el uso de material extra para mejorar la comprensión lectora

Esta encuesta pretende conocer el uso de material extra para mejorar la comprensión lectora en el marco de la enseñanza del Inglés como segunda lengua en el segundo ciclo en los colegios de la ciudad de Viña del Mar.

*Obligatorio

Nombre del colegio en el cuál Ud. se desempeña *

¿Qué tipo de colegio es? *

- Municipal
- Particular Subvencionado
- Particular

En el segundo ciclo de Enseñanza Básica, ¿Ud. asigna lecturas extras durante el año? *

- Sí
- No

Si respondió que sí a la pregunta anterior, ¿qué leen los estudiantes?

- Novelas
- Cuentos
- Artículos
- Revistas
- Otro:

En el caso de que en la pregunta anterior escogiera cuentos, ¿qué cuentos lee?

- Cuentos sugeridos por el Ministerio a través de Planes y Programas
- Cuentos que estén dentro del libro que utiliza en clases
- Otro:

Si en la pregunta anterior marcó la primera opción, ¿cuál de las opciones de serie y editorial que sugiere el Ministerio usa en la sala de clases?

- Hartcourt School Publishers: Grade 1 and 2
- Cambridge: Story books
- Cambridge: Young Readers
- Oxford: Bookworms Library
- Oxford: Dominoes
- Otro:

Si en la pregunta anterior indicó que prefería utilizar los cuentos de la serie Dominoes de la editorial de Oxford, por favor indique sus razones.

¿Cuántos cuentos de la serie Dominoes de la editorial de Oxford leen los estudiantes al año?

- 1
- 2
- 3 o más

¿Qué nivel (es) de cuento de la serie Dominoes leen los estudiantes en el segundo ciclo de enseñanza básica?

- Quick Starter
- Starter
- One
- Two
- Three

Si Ud. indicó que utilizaba el nivel Quick Starter, por favor marque los cuentos de este nivel que utiliza en la sala de clases

- The Selfish Giant
- Crying Wolf and other tales
- The Sorcerer's Apprentice
- Troy
- The First Flying Man
- Ali Babá and the Forty Thieves
- Zombie Attack
- Lisa's song
- Pebble's on the Beach
- The Little Match Girl
- The Skateboarder
- Otro:

Si Ud. indicó que utilizaba el nivel Starter, por favor marque los cuentos de este nivel que utiliza en la sala de clases

- A Pretty Face
- Around the World in Eighty Days
- Blackbeard
- Changing Places
- Heidi
- Hercules
- Journey to the Center of the Earth
- Kidnap!
- Mulan
- Rip Van Winkle & The Legend of Sleepy Hollow
- Sheherazade
- Sinbad
- The Big Story
- The Great Fire of London
- The Happy Prince
- The Tempest
- Tristán and Isolde
- William Tell & Other Stories

Si Ud. indicó que utilizaba el Nivel One, por favor marque los cuentos de este nivel que utiliza

- Deep Trouble
- Five Canterbury Tales
- Frankenstein
- From the Heart
- Housemates
- Jake's Parrot
- Macbeth
- Mystery in Muscat
- Pollyana
- Sherlock Holmes: The Blue Diamond
- Sherlock Holmes: The Emerald Crown
- Studio Five
- The Curse of the Mummy
- The Real McCoy & Other Ghost Stories
- The Teacher's Secret & Other Folk Tales
- The Travels of Ibn Battuta
- The Wild West
- The Wrong Trousers
- Twenty Thousand Leagues Under the Sea
- Swiss Family Robinson

Si Ud. indicó que utilizaba el nivel Two, por favor marque los cuentos que utiliza

- A Close Shave
- Ariadne's Story
- Eight Great American Tales
- Emma
- Green Planet
- Lord Arthur Savile's Crime and other Stories
- Nicholas Nickleby
- Saladin
- Sherlock Holmes: The Norwood Mystery
- The Bird of Happiness & Other Wise Tales
- The Curse of Capistrano
- The Drive to Dubai
- The Lost World
- The Three Musketeers
- The Turn of the Screw
- Typhoon
- V is for Vampire
- White Fang

Si Ud. indicó que utilizaba el nivel Three, por favor marque los cuentos que utiliza

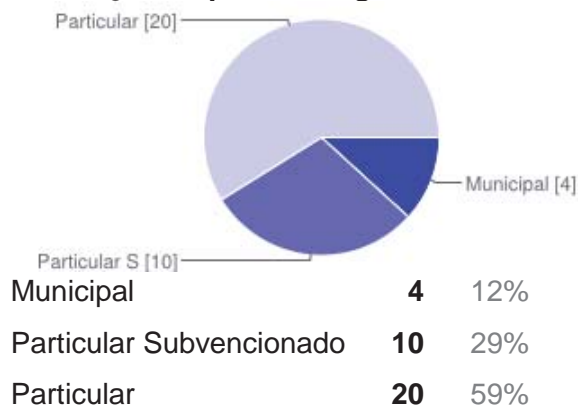
- Conan the Barbarian: Red Nails
- Dian & the Gorillas
- Hard Times
- Little House on the Prairie
- Mansfield Park
- My Family and Other Animals
- Revolution
- Sherlock Holmes: The Sign of Four
- The Count of Monte Cristo
- The Curious Case of Benjamin Button
- The Faithful Ghost and Other Tales
- The Last of the Mohicans
- The Moonstone
- The Secret Agent
- The Vesuvius Mosaic

Results of the survey

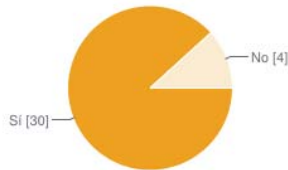
Nombre del colegio en el cuál Ud. se desempeña

1. Castilla y Aragón
2. Winterhill
3. Colegio San Agustín
4. Pan American College
5. Escuela Violeta Parra
6. Liceo José Francisco Vergara
7. Saint Margaret
8. Sagrados Corazones
9. Liceo Guillermo Rivera Cotapos
10. Colegio Alemán de Valparaíso
11. Scuola Italiana de Valparaíso
12. María Auxiliadora
13. The Mackay School
14. Saint Peter
15. Compañía de María
16. Colegio Cardenal Silva Henríquez
17. Colegio de los Sagrados Corazones
18. Scuola Italiana de Viña del Mar
19. Nuestra Señora de la Paz
20. Albamar
21. Saint Dominic
22. Rubén Castro
23. Capellán Pascal
24. Liceo Parroquial San Antonio
25. Colegio San Pío X
26. República de Colombia
27. Colegio Albamar
28. Colegio Hebreo
29. Luterano de Concordia
30. Montemar
31. Profesor Huguet

¿Qué tipo de colegio es?

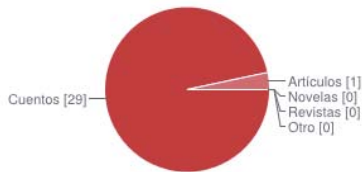


En el segundo ciclo de Enseñanza Básica, ¿Ud. asigna lecturas extras durante el año?



Sí	30	88%
No	4	12%

Si respondió que sí a la pregunta anterior, ¿qué leen los estudiantes?

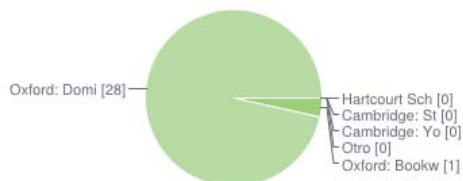


Novelas	0	0%
Cuentos	29	85%
Artículos	1	3%
Revistas	0	0%
Otro	0	0%

En el caso de que en la pregunta anterior escogiera cuentos, ¿qué cuentos lee?

Cuentos sugeridos por el Ministerio a través de Planes y Programas	29	85%
Cuentos que estén dentro del libro que utiliza en clases	4	12%
Otro	0	0%

Si en la pregunta anterior marcó la primera opción, ¿cuál de las opciones de serie y editorial que sugiere el Ministerio usa en la sala de clases?

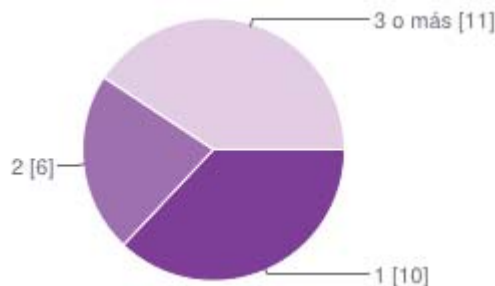


Harcourt School Publishers: Grade 1 and 2	0	0%
Cambridge: Story books	0	0%
Cambridge: Young Readers	0	0%
Oxford: Bookworms Library	1	3%
Oxford: Dominoes	28	82%
Otro	0	0%

Si en la pregunta anterior indicó que prefería utilizar los cuentos de la serie Dominoes de la editoria de Oxford, por favor indique sus razones.

Incluyen ejercicios Se dividen en niveles Son baratos La editorial te da más material
 LOS CUENTOS SON ATRACTIVOS Y FÁCILES DE LEER
 Los niveles están bien segmentados
 Incluyen ejercicios
 Vienen con ejercicios
 Como estos cuentos vienen listos para ser usados. Vienen con los ejercicios listos.
 Traen incorporados los ejercicios de vocabulario
 Los cuentos de la editorial Oxford traen ejercicios, por lo que no es necesario que prepare material extra
 Están divididos en varios niveles, asi es más facil para mi asignar los cuentos a cada curso
 Están segmentadas en niveles de acuerdo al marco ALTE
 Traen ejercicios incorporados
 Los cuentos vienen con los ejercicios listos
 Los niveles sirven como apoyo para pruebas estandarizadas
 A los chicos les gustan las historias y para mi es más fácil porque traen los ejercicios de vocabulario listos
 Traen ejercicios listos

¿Cuántos cuentos de la serie Dominoes de la editorial de Oxford leen los estudiantes al año?



1	10	29%
2	6	18%
3 o más	11	32%

¿Qué nivel (es) de cuento de la serie Dominoes leen los estudiantes en el segundo ciclo de enseñanza básica?

Quick Starter	22	65%
Starter	25	74%
One	23	68%
Two	3	9%
Three	2	6%

Si Ud. indicó que utilizaba el nivel Quick Starter, por favor marque los cuentos de este nivel que utiliza en la sala de clases

The Selfish Giant	22	65%
Crying Wolf and other tales	6	18%
The Sorcerer's Apprentice	6	18%
Troy	20	59%
The First Flying Man	0	0%
Ali Babá and the Forty Thieves	16	47%
Zombie Attack	19	56%
Lisa's song	8	24%
Pebble's on the Beach	1	3%
The Little Match Girl	14	41%
The Skateboarder	20	59%
Otro	0	0%

Si Ud. indicó que utilizaba el nivel Starter, por favor marque los cuentos de este nivel que utiliza en la sala de clases

A Pretty Face	0	0%
Around the World in Eighty Days	17	50%
Blackbeard	22	65%
Changing Places	20	59%
Heidi	8	24%
Hercules	21	62%
Journey to the Center of the Earth	23	68%
Kidnap!	4	12%
Mulan	8	24%
Rip Van Winkle & The Legend of Sleepy Hollow	19	56%
Sheherazade	17	50%
Sinbad	18	53%
The Big Story	3	9%
The Great Fire of London	2	6%
The Happy Prince	3	9%
The Tempest	8	24%
Tristán and Isolde	2	6%
William Tell & Other Stories	1	3%

Si Ud. indicó que utilizaba el Nivel One, por favor marque los cuentos de este nivel que utiliza

Deep Trouble	4	12%
Five Canterbury Tales	18	53%
Frankenstein	12	35%
From the Heart	1	3%
Housemates	1	3%
Jake's Parrot	0	0%
Macbeth	14	41%
Mystery in Muscat	1	3%
Pollyana	2	6%
Sherlock Holmes: The Blue Diamond	9	26%
Sherlock Holmes: The Emerald Crown	10	29%
Studio Five	5	15%
The Curse of the Mummy	1	3%
The Real McCoy & Other Ghost Stories	19	56%
The Teacher's Secret & Other Folk Tales	1	3%
The Travels of Ibn Battuta	12	35%
The Wild West	5	15%
The Wrong Trousers	20	59%
Twenty Thousand Leagues Under the Sea	17	50%

Appendix 2: Grids.

1. Level Quick Starter

a. The Selfish Giant

Causal Relation	Example	Page Number
Cause-Effect	1. The children are coming into the garden through a little hole in the wall, and they are sitting in the trees. And the trees are happy because the children are back.	9
	2. And the trees are happy because the children are back. They begin to blossom and move their arms about.	9
	3. There is frost and snow on his tree, and he cannot get up into it. So he is crying.	10
	4. When the children see him, they are very afraid. So they all run away, and it is winter in the garden again.	13
	5. But the little boy has his head in his hands. He can't see the Giant.	13
	6. When the other children see this, they understand: the Giant isn't bad any more.	14
	7. The giant isn't bad anymore. So they run back into the garden.	14
	8. After many years, the giant is old and weak. He cannot play anymore.	17
	9. He cannot play anymore. So he sits in a nice big chair, and he watches the children's game.	17
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim	10. The children often stop playing and listen to them. "We're very happy here," they say.	1
Claim-Argument	11. The spring and the summer never come to the Giant's garden. The Autumn brings golden apples to most people's gardens, but to the Giant's garden she brings nothing. 'I don't give to selfish people,' she says	8
	12. The young boy is the giant's favorite because he remembers the child's kiss.	16
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	13. All over the country there are springs flowers and little birds in the green trees. But in the Selfish Giant's garden it stays winter.	4

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	14. 'Get up little boy!' says the trees in that corner of the garden, and it puts its branches nearer the ground for the young boy. But he is very little, and he can't get on them.	10
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

b. The Skateboarder

Causal Relation	Example	Page Number
Cause-Effect	1. Hannah doesn't like school very much, or getting up early. She's always late.	1
	2. She doesn't want fall off in front of everybody. So usually she watches the skateboarders	2
	3. The sun is in her eyes. So she closed them	8
	4. She skateboards most evenings. Soon she can go fast.	13
	5. Bad luck,' she calls try again.' So Hannah tries once more - and falls off her skateboard again.	13
	6. Hannah's up early every morning these days. She's never late for school now.	17
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim	7. I have my skateboard now. So I can do more .	5
Claim-Argument		
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	8. Oh it's not bad Hannah answers. 'And the helmet's awesome, too. But I have a lot of bruises now. Look	16
	9. It's an easy trick, but this time he falls off his skateboard.	21
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

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c. Zombie Attack

Causal Relation	Example	Page Number
Cause-Effect	1. The professor injects a dead rat with his new serum. Minutes later the rat begins to move on the lab table. It is suddenly alive again.	2
	2. Suddenly, everything in the room is moving. ‘Help!’ the people in the dinner cry.	6
	3. But the professor is afraid and can’t move.	12
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim	4. ‘This rat’s not dead now. My serum works!’	2
	5. She comes from Haiti, and knows all about zombies.	9
	6. They can bite you- and then you change into a zombie, too.	9
	7. ‘Professor Clark, they’re coming for you! Quick! You must run! She cries	12
	8. There’s no more dangerous serum here in the lab. ‘You’re a hero!’	20
Claim-Argument	9. You can’t do this,’ says Tasha more quietly. ‘It’s wrong, professor.	2
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

d. Troy

Causal Relation	Example	Page Number
Cause-Effect	1. But when this child arrives. Hecuba is not happy.	1
	2. He is the best runner in the Trojan Games. King Priam gives the first prize to him	9
	3. Priam is very sorry for his past deeds. So he is not angry with Agelaus	10
	4. Helen is very beautiful, so Paris stays.	12
	5. Thetis is very afraid. She takes Achilles down to the dark River Styx.	13
		16

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	6. The Greek fighters are coming across the sea in 1.000 ships. The Trojans hear of this and go into Troy.	18
	7. In the end, Paris is afraid. He runs away from Menelaus into Troy.	18
Effect-Cause	8. 'I'm afraid,' Hecuba answers. I see Troy in flames years from now – because Paris brings disaster to us.'	1
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim	9. 'I'm hungry. Let's eat.' Zeus, the King of Olympus says to everyone there.	5
Claim-Argument	10. At first, Achilles does well in Troy. He kills many Trojans.	20
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	11. After this nobody can kill him with a sword. But his left heel stays weak	13
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

2. Level Starter

a. Journey to the Centre of the Earth

Causal Relation	Example	Page Number
Cause-Effect	1. The fire in the room is very warm. Soon Axel feels hot.	3
	2. Now Axel understands the message he's afraid.	3
	3. Suddenly some blue and white lighting comes from the clouds. It explodes over them, and breaks the raft.	26
Effect-Cause	4. 'I can't read it!' 'That's because it's Old Icelandic.	2
	5. Lidenbrock feels bad because there's a storm at sea	8
	6. But they can't walk very well because they are all very thirsty.	11
Reason-Action	7. Professor Linderbrock and Axel want to understand the message on the paper. They work on it all afternoon.	2
Action-Reason		
Evidence-Deduction	8. Their guide is walking away with the lamp. Where's he going? Maybe he's leaving us	17
	9. "Look at those clouds," says Axel. "A storm's coming".	26

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Deduction-Evidence		
Argument-Claim		
Claim-Argument	10. But uncle, nobody can go to the centre of the Earth and come back alive,' says Axel. 'It's hot and dark down there – I'm sure.'	4
	11. don't close that hole, Hans,' says Lidenbrock.' Now this stream can be our guide	17
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	12. 'It's an old volcano, but old volcanoes sometimes erupt, too,' thinks Axel.	11
	13. It's midnight, but they can see the light of the sun in the sky.	11
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

b. Sinbad

Causal Relation	Example	Page Number
Cause-Effect	1. Sinbad father's dies and Sinbad is unhappy for a long time	2
	2. Suddenly the sky becomes black. Sinbad feels very afraid	8
	3. But there is nothing to eat or drink and the house is dirty. His friend soon go away	14
	4. Sinbad and the two sailors are very afraid, so they climb behind some big stones.	15
	5. It stops at lots of different countries and Sinbad sells all his carpets. When he arrives in Baghdad he has a lot of money.	17
	6. A week later, Sinbad leaves Baghdad on a big tall ship. He's very excited	20
	7. Suddenly the men take Sinbad and the sailors to their village. Sinbad is now very afraid	21
	8. Sinbad is very thin and he can get thought the cage easily.	22
	9. 'You're a lucky man,' he says. 'You can make us lucky too.'	22
	10. Lots of elephants follow Sinbad and Yasmin. Yasmin is afraid.	35
	11. Sinbad and Yasmin sail back to Baghdad. Yasmin is very excited	37
Effect-Cause	12. Sinbad and the sailors are all very happy.' What a wonderful island!' says Sinbad.	5

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	13. But after some time Sinbad is not happy in Baghdad. 'I want to go back to the sea,' he tells his friends.	20
Reason-Action		
Action-Reason		
Evidence-Deduction	14. When Sinbad wakes up in the morning, he's alone. 'Oh no! The second sailor is dead too,' he thinks.	16
	15. He looks into the cave and sees a young woman. In front of her, there's a monster. It is sleeping. 'She's the monster's prisoner	33
Deduction-Evidence		
Argument-Claim	16. He buys lot of things at the market, and he puts them on the ship. He's ready to leave Baghdad again	14
Claim-Argument	17. 'I'm very lucky man. I have a lot of money now , some beautiful things, and a big house	2
	18. 'Nobody goes into the valley,' they say. "The snakes eat everything there."	11
	19. 'Don't touch it!' says Sinbad. It's a Roc's egg!'	26
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event	20. 'When the Roc flies away. I can leave the island too.'	9
	21. When night comes. They go to sleep.	15
Event-Condition		
Condition-Action	22. When a woman dies in his country they bury the husband with her' he says.	23
Purpose-Act		
Act-Purpose		

c. Rip Van Winkle

Causal Relation	Example	Page Number
Cause-Effect	1. The Catskill Mountains change color at different times of the year. Many peoples think that they very are magic mountains.	1
	2. He fell thirsty so he drinks more and more	5
	3. Soon Rip is tired. His eyes closes and he goes to sleep	5
	4. The buildings, the people and their clothes are different. Rip is very afraid.	8
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim		
Claim-Argument		
Condition-Obligation		

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Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

d. The legend of Sleepy Hollow

Causal Relation	Example	Page Number
Cause-Effect	1. On Sundays he directs his singers in the Church. He feels very important them	3
	2. When he walks home all the little noises in the night make him feel afraid.	4
	3. Then he begins to sing and this makes him feel brave again.	4
	4. In the day Ichabod forgets about ghosts and witches. The only thing he thinks about is Katrina Van Tassel.	6
	5. In the later afternoon. Baltus smokes happily and Katrina and Ichabod walk under the trees. Brom watches angrily.	8
	6. Ichabod feels happy when he sees all the good things to eat and drink in the farmhouse. Then he sees Katrina talking with Brom and he feels angry again	10
	7. Someone begins playing music in the next room. Ichabod knows Katrina loves to dance. He smiles when he remembers Brom can't dance	10
	8. He remembers Brom's story. The ghost can't go across the bridge!	15
	9. The horseman takes his head in his hands and throws it at Ichabod! It knocks him down off his horse.	15
	Effect-Cause	10. The Van Tassel have the biggest farm in the valley.
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim		
Claim-Argument	11. Country women usually think teachers are interesting. Teachers know more than farmers they speak better and they like nice things, too.	3
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	12. Ghost stories are exciting when he's sitting in a nice warm room. But they're frightening when he walk's later on a cold dark night.	5
	13. Usually when Ichabod is afraid he sings to feel braver. Now he open his mouth but no noise come out!	13
Non-Basic Contrast		

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Condition-Event		
Event-Condition		
Condition-Action	14. The students in his school usually work well. When they don't, he hits them with a big stick.	2
Purpose-Act		
Act-Purpose	15. After school he walks the youngest schoolboys' home. He likes seeing their beautiful older sisters and meeting their mothers (and getting nice things to eat)	2

e. Blackbeard

Causal Relation	Example	Page Number
Cause-Effect	1. For the next half year, Teach and his crew bring terror to ships all over the Caribbean. Soon, every ship's captain and every sailor know about Teach	9
	2. There is a Charleston councilor aboard the Crowley. His young son is with him. The boy is four years old, and there is terror in his eyes.	20
	3. For three days Blackbeard waits for the medicine. The Councilor is very afraid this time.	22
Effect-Cause	4. Captain David Herriot is afraid. He cannot say 'no' to Blackbeard	14
	5. The Councilor is very afraid this time. 'Blackbeard can easily kill my son and me! He thinks.	22
Reason-Action		
Action-Reason		
Evidence-Deduction	6. He is a quick thinker; and a good sailor, and he quickly learns to be a pirate.	3
	7. Suddenly one of la Concorde's masts comes down noisily. Some of the French crew die.	4
	8. But he cannot forget the easy money, the gold, and all of his exciting adventures at sea. And he cannot leave his pirate ship for a house ashore.	10
Deduction-Evidence		
Argument-Claim		
Claim-Argument	9. It is a bad time to be the captain of the ship in the Caribbean. Why? Because pirates are attacking any ship on the sea, and any small town near the sea, too	1
	10. They take the sailors' hats! Why? Because when Hornigold's crew drink a lot, they throw their hats into the sea	2
	11. We need medicine,' the ship's doctors tells Blackbeard.' Some of the crew have a fever , and there's no medicine for them on the ship.	17
Condition-Obligation		

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Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

f. Changing Places

Causal Relation	Example	Page Number
Cause-Effect	1. In two days, he must marry Sophie. He feels nervous.	4
	2. Tim does not have a normal life and he is unhappy.	3
	3. His face is very different in glasses. It's not Tim Hawkin's face and many people do not recognize him.	3
	4. It's not Tim Hawkins' face and many people do not recognize him. Now Tim wants to wear glasses all the time.	3
	5. The crew are filming. Hal watches for two or three minutes. He is very excited	4
	6. Hal has no map. Soon, he is lost	29
	7. Then suddenly the Jeep stops. "Oh, no. It needs gas! Hal says.	29
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim		
Claim-Argument	8. Tim loves Hal's job because nobody recognizes him.	10
	9. They must change their clothes again. Tim has many things to do that night.	11
	10. For Tim, this is easy. He has many different roles in movies	14
	11. Tim can climb very well because he makes a lot of action movies.	16
Condition-Obligation	12. The film crew cannot film in the rain. They all wait.	21
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

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g. Hercules

Causal Relation	Example	Page Number
Cause-Effect	1. In the end, Alcmene sends Hercules away to some hills in the country near Thebes. He feels better there.	2
	2. Hera sends a black cloud over Hercules's head. He opens his eyes but he can't see a thing through the cloud.	4
	3. Later when he opens his eyes there are no men there only his wife and sons. But their bodies are cold and they don't move or speak. Suddenly Hercules feel afraid	4
	4. The wild boar has little legs and it can't run very easily through the snow.	14
	5. Hercules puts the rattle up over his head and moves it left and right again and again. It makes a lot of noise	21
	6. Suddenly the birds fly down out of the trees. Hercules can them easily shoot and kill them with his arrows.	21
	7. When he arrives there. King Minos is very happy to see him.	22
	8. In the end the bull is very tired and it can't run—or fight	22
	9. Hercules then shots one arrow through all three of the monster heads and at once Geryon falls dead at his feet.	23
Effect-Cause	10. The Bull comes nearer and nearer to Hercules but the fire doesn't burn him because he's wearing his lion skin	31
Reason-Action		
Action-Reason		
Evidence-Deduction	11. 'Oh, no! He cries.' My wife and sons are dead! And I'm their kill. It's the work of one of the gods, He-or She-is angry with me!	22
Deduction-Evidence		
Argument-Claim	12. There's a big hungry lion in Nemea. It's eating everybody there! Kill it and bring its dead body back to me.'	4
	13. You re a big and strong Hercules. Please catch it and take it away.	5
	14. They want to kill us tonight! We can't go to sleep.	22
	15. "This task is going well for Hercules,' she thinks. 'I must do something fast and stop him.	24
		28
Claim-Argument	16. Of course he's big and strong,' smiles Alcmene. 'His father's Zeus, king of the Gods.	1
	17. He feels better there. He can run through the trees.	2
	18. 'He doesn't like me because I'm bigger and stronger than him.	5
	19. 'He is angry with the goodness Hera because she is working against you.	10

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	20. Hercules looks through the door of the stables and he doesn't feel very happy. "They're very dirty it's true!" he says.	15
	21. 'There are some big birds there and they are killing all the cows. You must stop them!'	17
	22. 'We must be careful,' says Hercules when they arrive. Only big strong women live here and they usually kill men when they meet them people say.'	28
	23. 'I don't want to hold it any more. I'm tired of that	35
	24. Take that dangerous dog away from here!'	37
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	25. 'I can kill it with one or two arrows,' he thinks. But his arrows don't go through the lion's skin.	8
Non-Basic Contrast		
Condition-Event	26. He is often angry when he can't understand things.	2
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose	27. He can run through the tress Happily for hours and there are lions for him to fight. Soon after he arrives some people come to the hills because they want to take the King of Thebe's cows but Hercules stops them.	3

3. Level One

a. The real McCoy

Causal Relation	Example	Page Number
Cause-Effect	1. He had a big sword in his hand. Gordon was scared	3
	2. There was something on the bed! Gordon was very very scared by now.	4
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction	3. 'He had three wives and they all died young,' said Fiona' Perhaps he killed them!	2
	4. He could see nothing. But he could hear the big old key in the door. Gordon listened and didn't move.	4
Deduction-Evidence		
Argument-Claim		
Claim-Argument		
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		

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Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

b. Strange Messages

Causal Relation	Example	Page Number
Cause-Effect		
Effect-Cause	1. Anna was at her best friend Julia's house . She often went there to do homework with her. It was their last year of school, and they always had a lot of homework.	8
	2. She said nothing to her mother and father about it. They didn't understand.	8
	3. When she heard that, Anna smiled. She didn't want to be a doctor.	8
Reason-Action		
Action-Reason	4. 'Anna wrote a letter to NASA in America. She wanted to work there.	8
Evidence-Deduction	5. A few days later. Anna got a letter from NASA. It told her all about a good college in America. 'After I go there I can work for NASA,' she told Julia	9
Deduction-Evidence		
Argument-Claim		
Claim-Argument	6. Anna liked uncle Bob. He was different from her mother and father.	8
	7. 'I can't tell them about my ambition. 'she said. 'Only boys want to be astronauts,' They think, and 'Our daughter wants to be a doctor,' they say'.	9
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action	8. 'Anna's going to be a doctor', her mother said to all their friends. When she heard that, Anna smiled	8
Purpose-Act		
Act-Purpose		

c. Footprints in the snow

Causal Relation	Example	Page Number
Cause-Effect	1. That night, we were all very tired and everybody went to bed early.	15
	2. The lights went out again, and there were more strange noises. We were all very scared by now.	17

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Effect-Cause	3. But when I opened the kitchen door and walked into the room, I screamed. There were things all over the floor and the kitchen window and the fridge door were open.	14
Reason-Action		
Action-Reason		
Evidence-Deduction	4. That night we were all very tire and everybody went to bed early. It was not a good night	15
Deduction-Evidence		
Argument-Claim		
Claim-Argument	5. He's always here with us. I sometimes hear him at night. He walks about in the garden	14
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	6. Nothing strange happened for two days. But on the third day, the radio began to make unusual noises.	16
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

d. A Christmas Ghost

Causal Relation	Example	Page Number
Cause-Effect		
Effect-Cause	1. They were scared. They didn't have much to eat and they didn't have much water.	21
	2. We were very happy to see you! We didn't have much water'. Said Dan	22
Reason-Action		
Action-Reason		
Evidence-Deduction	3. That night Dan and Alex woke up three times. Every time, they heard a strange noise. Someone's crying, I think', said Alex.	23
Deduction-Evidence		
Argument-Claim	4. 'We're miles from the next town and there aren't any cars on the road. We need some help'.	21
Claim-Argument		
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	5. The Young man stopped near the garage, but he didn't get out of the car.	22
	6. At that time, the police found his car, but they never found his body.	23
Non-Basic Contrast		

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Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

e. The Egyptian Cat

Causal Relation	Example	Page Number
Cause-Effect	1. Jill began to feel afraid of the Egyptian cat. So she did put it away in a box in the bedroom.	27
Effect-Cause		
Reason-Action	2. Alan was a teacher and he wanted to teach his students all about Ancient Egypt. So Alan and Jill visited the Pyramids, and the Egyptian Museum.	26
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim		
Claim-Argument	3. That night Jill slept badly. The Egyptian cat appeared in her dreams. 4. 'I can't tell Alan', she thought. It's stupid to be afraid of a wooden cat'. 5. It was angry with me. I wasn't careful with it.	27 27 28
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

f. The Last Bus

Causal Relation	Example	Page Number
Cause-Effect	1. It was very dark in the bus, and they couldn't see very well. 2. The three friends felt scared. That night they couldn't sleep.	34 36
Effect-Cause		
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim		
Claim-Argument	3. They didn't want to walk back to the campsite, so they got on the	32

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	bus.	
Condition-Obligation		
Obligation-Condition		
Basic-Contrast	<p>4. She had very long black hair, but they couldn't see her face.</p> <p>5. The three friends felt scared, but they didn't want to walk back to the campsite, so they got on the bus.</p> <p>6. They didn't speak, but the driver talked to them.</p>	<p>32</p> <p>32</p> <p>32</p>
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

g. The Wrong Trousers

Causal Relation	Example	Page Number
Cause-Effect	1. "It's my birthday today and my friend Wallace is sleeping," he thought, and he felt sad.	1
	2. Down in the kitchen Gromit moved a lever behind his chair. At once, up in Wallace's room, the head of the bed moved up.	3
	3. It walked nearer and nearer to Gromit on its two big legs. Gromit felt very afraid.	5
	4. What do you think of that, Gromit? Asked Wallace. "Our new friend's great help!" he laughed. Gromit looked at Wallace and the penguin and he felt angrier and angrier.	14
	5. From the house the penguin watched Gromit go, and was happy.	15
	6. Just then he heard the back door open and close. 'Oh, no! The penguin's back!' thought Gromit.	22
	7. The alarm began to ring. Lights began to go on and off. Wallace opened his eyes.	28
	8. At once the penguin took out a big black gun. When he saw that, Gromit put his rolling pin down.	32
	9. Gromit put the end of a red wire on the end of a black wire and the legs of the Techno-trousers began to move up and down, faster and faster.	33
	10. The legs of the Techno-trousers began to move up and down, faster and faster. Soon the wardrobe broke away from the floor and the trousers walked it out of the room with Wallace and Gromit in it.	33
	11. "Now we've got the thousand pounds from the police, we don't need to rent that spare room."	37

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Effect-Cause	12. The penguin suddenly felt afraid. Those long arms could easily get in front of the alarm and make it ring.	27
Reason-Action		
Action-Reason		
Evidence-Deduction	13. Wallace helped Gromit to put on his collar. "Now people can see you come from a good home," he said.	5
	14. We need some more money! He said. He wrote out a sign and put it in the front window of the house. SPARE ROOM FOR RENT, it said.	9
	15. He found something very interesting on the penguin's table. It was a picture of the big, old, building and all the different rooms in it. It was the town museum! And there, in the diamond room on the second floor, not far from the window, was a big blue diamond. 'Of course!' thought Gromit. 'The penguin wants to get the blue diamond from the museum!'	22
	16. Then the penguin put the box down, and Gromit saw the red glove on his head. At once he remembered the picture of the chicken in the shop window. 'So he's the chicken!' thought Gromit, and he hid again quickly.	23
	17. At the same time a big steel door closed in front of him. How could the penguin get the diamond out of the museum now? The air vent was in the long room behind the steel door.	29
	18. Suddenly Gromit had no more track in front of him. "Oh no!" We're going to have an accident! He thought.	36
Deduction-Evidence		
Argument-Claim	19. But this time he didn't land in his usual brown trousers, he landed in the techno trousers. "They are the wrong trousers" he cried.	16
Claim-Argument	20. But when Gromit arrived, he didn't have his new lead on. Where was it? On a toy dog!	8
	21. "You can't do this to me!" cried Wallace. "Stop it at once! I'm a good man, I am"	29
	22. But Gromit wasn't afraid. He had a lamp for a helmet on his head, and he wanted to catch the penguin.	34
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose		

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h. Five Canterbury Tales

Causal Relation	Example	Page Number
Cause-Effect	1. One day, when Palamon sat by the window, he saw beautiful Emely in the castle garden. He fell in love with her at once and cried,	7
	2. Arcite looked through the window. When he saw Emely, he fell in love with her, too.	8
Effect-Cause	3. Arcite left prison and Athens very sadly. He was very angry about Palamon. 'I'm never going to see Emily again, but Palamon is going to see her from prison window every day.'	9
Reason-Action		
Action-Reason		
Evidence-Deduction		
Deduction-Evidence		
Argument-Claim	4. "I'm very difficult to look at" he thought. No one is going to know me in Athens now."	9
Claim-Argument	5. There you must live in prison. And in the end, you must die in prison too, because you were friends of King Creon- and he was my enemy'.	7
	6. You can't love her', said Palamon angrily. 'I saw her and fell in love with her first-so I'm her lover, not you'.	8
	7. She's a very bad young woman. She's always angry with me, and she never stops talking. I'm tired of it.	28
Condition-Obligation		
Obligation-Condition		
Basic-Contrast		
Non-Basic Contrast		
Condition-Event		
Event-Condition		
Condition-Action		
Purpose-Act		
Act-Purpose	8. At this time the sun is warm and, in England, lots of people go to Canterbury, to the tomb of Saint Thomas Becket. There they thank the saint for his past help when they were ill.	1

Appendix 3: Details of Analysis Results

1. The table below shows the total amount of causal coherence relations in all the short stories.

Relation	Total
Cause - effect	91
Effect - cause	18
Reason – Action	2
Action – Reason	1
Evidence – Deduction	19
Deduction – Evidence	0
Argument – Claim	16
Claim – Argument	39
Condition – Obligation	1
Obligation – Condition	0
Basic – Contrast	16
Non Basic – Contrast	0
Condition – Event	3
Event – Condition	0
Condition – Action	3
Purpose – Act	0
Act - Purpose	3
Total	212

2. The table below shows the amount of causal relations in the stories level Quick Starter.

Relation	Total
Cause - effect	26
Effect - cause	1
Reason – Action	0
Action – Reason	0
Evidence – Deduction	0
Deduction – Evidence	0
Argument – Claim	8
Claim – Argument	4
Condition – Obligation	0
Obligation – Condition	0
Basic – Contrast	5
Non Basic – Contrast	0
Condition – Event	0
Event – Condition	0
Condition – Action	0
Purpose – Act	0
Act - Purpose	0
Total	44

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3. The table below shows the amount of causal relations in the stories level Starter.

Relation	Total
Cause - effect	45
Effect - cause	10
Reason – Action	1
Action – Reason	0
Evidence – Deduction	8
Deduction – Evidence	0
Argument – Claim	5
Claim – Argument	22
Condition – Obligation	1
Obligation – Condition	0
Basic – Contrast	5
Non Basic – Contrast	0
Condition – Event	3
Event – Condition	0
Condition – Action	2
Purpose – Act	0
Act - Purpose	2
Total	104

4. The table below shows the amount of causal relations in the stories level One.

Relation	Total
Cause - effect	20
Effect - cause	7
Reason – Action	1
Action – Reason	1
Evidence – Deduction	11
Deduction – Evidence	0
Argument – Claim	3
Claim – Argument	13
Condition – Obligation	0
Obligation – Condition	0
Basic – Contrast	6
Non Basic – Contrast	0
Condition – Event	0
Event – Condition	0
Condition – Action	1
Purpose – Act	0
Act - Purpose	1
Total	64