

# **A Comparison of Three Recipes Using Systemic Functional Grammar**

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Below you will find three texts all devoted to the subject of cooking and which all provide guidance in the preparation of certain recipes. They differ markedly, however, in key aspects of their lexico-grammar and textual organisation. Apply the systemic functional framework to identify the key aspects of this variation, using your grammatical analysis to reach conclusions as to the ultimate stylistic and communicative differences between the texts.

**Text 1** (Ceefax recipe, cited in Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 48)

Chinese style duck with pilau rice

Ingredients

(for 2 persons) 2 duck breasts 1 oz root ginger, peeled and crushed 4 tbsp water

Method

1. Heat a heavy-based frying pan and cook the duck breasts, skin side down, for five minutes over a medium heat. Do not add oil, or the breasts will produce a surprising amount of fat.
2. Pour most of the fat out of the pan and discard. Turn the breasts over, add the root ginger and water. Cook for about 10 minutes until the water has evaporated and the duck is cooked through.

**Text 2** (Transcript of spoken television cooking program – cited Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 47)

Today it's going to be a duck recipe, duck breasts, just searing two wild duck breasts in there to serve with a lovely Chinese set of flavours and a wild rice pilau. Speaking of wild, I've been cooking these duck breasts for a little while now, in fact you can use domestic or wild duck like barbary or, err, campbell khaki, a wonderful name for duck. I'm going to start adding flavours ginger first, now you can... this is crushed fresh ginger I've taken it from the root and peeled and crushed it but you can buy jars of it ready crushed which are hugely useful and valuable if you're in a bit of a hurry, about an ounce or so of ginger, a couple of big tablespoons if you're using the crushed version and then a little water, just a wineglass of water and a quick stir so that the flavours of the ginger and the duck start to mingle. Now that needs to simmer for about ten minutes until the duck's almost cooked through and meanwhile you can be starting the pilau, the delicious wild rice dish that goes with this.

**Text 3** (extracted from a Delia Smith cookery book, cited Goddard, A, 1998, *The Language of Advertising*, Routledge, London: 53)

Perfect Roast Potatoes

The amounts here are not vital because it depends on who's greedy and who is on a diet and so on, but I find that 8oz (225g) per person is enough - yielding three each and a few extras for inevitable second helpings.

Four Nut Chocolate Brownies

If you've never made brownies before, you first need to get into the brownie mode, and to do this stop thinking cakes. Brownies are slightly crisp on the outside but soft, damp and squidgy within. I'm always getting letters from people who think their brownies are not cooked, so once you've accepted the description above, try and forget all about cakes.

### Cranberry and Orange One-Crust Pies

I seem to have a craze at the moment for cooking everything in individual portions. I love individual steamed puddings and now I'm into making individual pies as well. These are dead simple to make, easy to serve and the rich, luscious flavour of the cranberries is extremely good.

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## 1.0 Introduction

The theory of Systemic Functional Linguistics is grounded in the notion that language is inherently functional, and it explores how language is used to enable social communication and the representation of ideas (White, 2001). Within this field falls Systemic Functional Grammar, an approach to language put forward by Halliday in the late 1960s. He revised his work in 1985, 1994 and 2004, and the theory has been further developed in later years, notably by Thompson (1996) and Dik (2002). This model views language as ‘a resource that is fundamentally shaped by the uses that people make of it; it therefore aims to explain the forms of language in terms of the meanings that they express (Halliday 1994: xv).

Systemic Functional Grammar is primarily concerned with the way in which grammar functions to realise meaning in text and allows the intentions of interlocutors to manifest through choices made in the selection and organisation of language (Martínez Lirola 2010). It differs from the formal or traditional approach to grammar, which outlines a set of rules that determine the parameters of how the building blocks of a language – syntax, word classes and so on – can be coherently structured (Lock 1996). In contrast, Systemic Functional Grammar adopts a broader and less abstract perspective, examining how language works within social structures (Butt 2000:29). As such, it is considered a framework for ‘describing, interpreting and making meaning’ (Butt 2000:3, Whittaker et al. 2006).

The first section of this paper outlines the main elements of Halliday’s Systemic Functional Grammar framework. This model will be used to grammatically analyse three authentic discourses: Text 1, a recipe written on the televised information retrieval service Ceefax; Text 2, a transcript of speech taken from a TV cookery programme and Text 3, an extract from the cookery book of the famous British TV chef Delia Smith. Important similarities and differences in style and function will be identified and discussed. Finally, conclusions will be drawn as to the deeper communicative properties of the texts and these are linguistically realised.

## **2.0 The theory of systemic functional grammar**

### **2.1 Metafunctions: the three meanings**

Penn-Edwards (2012) refers to Systemic Functional Grammar as concerning ‘a system made of interconnecting subsystems, all of which need to be operating for meaning to be maintained’. Central to Halliday’s theory is that meaning is found at the level of the clause, and that in any utterance or sentence the comprising clauses are said to possess three inherent meanings or ‘metafunctions’ - these are either experiential (or ideational), textual or interpersonal in nature. According to Eggins (2004), these inherent meanings are interrelated and operate simultaneously, presenting the speaker with a number of choices in the structuring and organisation of language that evidence meaning (Halliday and Matthiessen 2004).

#### **2.1.1 Experiential meaning**

The experiential aspect of a clause is considered the 'content function of language' (Halliday 2007: 183) and relates to the way in which language users interact with the world and represent their experience of it - the actions, entities, and conditions in which these events exist and occur, both in reality and within in the minds of those concerned. Systemic Functional Grammar adopts the labels Process, Participants and Circumstances to describe the happenings and states, the entities and the conditions in which these events occur, respectively; together they form the components of experience.

Although word classes (as used in the formal approach to grammar) are not the primary domain of Systemic Functional Grammar, the three elements of experiential metafunction are interlinked with them. The Process, which identifies the occurrence or the state in which the reality takes place, is typically realised by verbal groups. Participants, entities that are the target of or directly connected to that Process are realised by nominal (noun) groups, while Circumstances are denoted through the use of adverbials or prepositional phrases (Butt 2000, White 2001). Circumstances give context to the Processes and Participants, framing and developing the other experiential elements using signifiers of manner, time, degree, accompaniment, and so on.

### **2.1.2 Textual meaning**

The textual metafunction organises text in a coherent manner appropriate to a particular situation, generating the necessary signals to lift a collection of words or clauses into something that is recognisably a text (White 2001:215). Halliday (1985) considers textual meaning as the construction of the message, and essentially what creates discourse by evidencing the interpersonal and experiential functions linguistically, both within and between clauses.

Halliday (1985, 1994; also Butt 2000) states that in the textual domain, there must be a point of origin for the message that is at the heart of the matter we are concerned with. Labelled the Theme, this forms the beginning of any clause and incorporates every element up to and including the first Participant, Process or Circumstance of the experiential meaning. When this not also the subject of the clause, this Theme is said to be *marked*, as opposed to *unmarked*. (Butler 2003). In cases where a clause begins with connectives/conjunctions or modals/adjuncts, these are referred to as *topical* and *interpersonal* themes respectively (Martin & Rose 2003). Beyond this departure point, the Rheme is the remainder that in some way expands on the Theme of the clause.

### **2.1.3 Interpersonal meaning**

The third metafunction – interpersonal meaning – expresses the relationship between the interlocutors involved in a given discourse. The types of interactions represented by this metafunction operate at a lexico-grammatical level. At its most basic, interpersonal meaning is demonstrated through statements (in the form of declaratives), questions (in the form of interrogatives) and commands (in the form of imperatives) that facilitate the speaker's desire to give or demand information, goods or services. It is through these grammatical structures that clauses gain their interactivity, determining the positionality of the speaker and – if the proposition prompts argument, negotiation, compliance etc. – that of its intended audience. (White, 2001).

## 2.2 Mood block and residue

According to Halliday and Mathiessen (2004), under the systemic approach, interpersonal choices in clauses are articulated using the three-part grammatical structure called the Mood Block, considered by Butt (2000:110) to be ‘nub of [a] message’. This comprises the Subject, Finite and a Polarity. The two most crucial elements, the Subject and Finite, work together: the former to identify the participant (as nominal group) that the clause is most concerned with – essentially who or what ‘validates’ the clause (Chong 2011); the latter to place the occurrence in a timeframe relative to their position while speaking ‘in the moment’. The capability of the Finite also extends to asserting judgments of probability, obligation, capability, inclination or commonality (White 2001). Most commonly these are actuated by modal verbs (can, may, could and so on) of varying certitude (Leong 2014).

Those parts of a clause that fall outside the Mood Block are labelled the residue. Typically this will include three parts. Complements are usually nominal groups that are not the Subject, and Circumstantial Adjuncts will appear in the form of adverbial and prepositional phrases. Finally, the Predicator is the verbal element of the clause (White 2001; Chong 2011). Coupled with the polarity (whether a statement is positive or negative - for example, *has* and *hasn't*), it is the Mood Block - and most significantly the arrangement of it - that defines the nature of the interpersonal function that the clause serves.

In addition to independent and dependant clauses (the latter being unable to stand alone as a message), the omission or inclusion of the comprising elements can be manipulated to create finite and non-finite clauses (where a finite verbal group is included or excluded). Similarly it is possible to alter clauses and construct imperatives (where there is no Subject or Finite), declaratives (Subject, Finite and Predicator) interrogatives (minimally involving Finite, Predictor and Complement), which will affect the interpersonal meaning in the discourse.



## 2.3 Register

The theory of Systemic Functional Grammar also explores the socio-cultural perspective of language, making links between language function and social functionality (Leckie-Tarry 1993). Halliday (1978:32, 27) adopts the term register when describing how texts vary according to situation and context. Halliday and Hasan define it as:

"a configuration of meanings that are typically associated with a particular situational configuration [including]... the lexico-grammatical and phonological features that typically accompany or realise these meanings"

(Halliday and Hasan 1985:39)

Chapman and Routledge (2009:59) further note that members of a given culture accept these 'configurations of language' as the tools through which communicative aims are achieved.

Register is subdivided into the functions of Field, Tenor and Mode, which explain the organizational choices made in the text concerning the occasion for or purpose of discourse. In the simplest terms, the functions served by these three variables correspond with and address the 'what', 'who' and 'how' of communication respectively.

Field refers to what the language is being used to talk about and the nature of the interaction that is taking place. Its function is most evident in the range of lexicon used (Turner 1998); whether comprehension of its meaning requires specialist or only common knowledge and subsequently, who the intended audience might be.

Tenor refers to the social relationships that are constructed and maintained by interlocutors. It is concerned with the communicative tone of the exchange, and the degree of familiarity or connection between participants. This can be reflected in the relative status, and expected level of formality between interlocutors. Tenor is also of use in determining the attitudinal positions that are being asserted in lexico-grammatical choices.

Mode refers to the means of communication, or the organization of the text according to channel. Written and spoken discourse are two examples of Mode, and in each of them

different expectations will be made by the interlocutors of how the language will function, its interactive potential and how it will be composed semantically.

### 3.0 Analysis

The analysis of the three texts will be conducted at the level of the clause, which is defined as ‘the smallest unit in language that is able to convey a complete message’ (White 2001). In this paper, the clauses will be examined using Halliday’s three meanings as outlined in Section 2. A clause-by-clause breakdown of the texts according to these metafunctions can be found in Appendices 1-3, and it is this classification of the text that forms the basis of the analysis detailed here.

#### 3.1 Analysing metafunctions

From an experiential standpoint, there is significant variation between the types of Process included in each of the texts. As recipes are procedural in nature, the expectation - for the written texts at least - may be that Processes are largely material (of doing and happening), whereas in the spoken Mode it will rely on a combination of Processes that are material and relational (of identifying and being) (Thompson, 1996).

| Processes     | Text 1 | Text 2 | Text 3 |
|---------------|--------|--------|--------|
| Material      | 11     | 18     | 8      |
| Relational    | 0      | 5      | 10     |
| Mental        | 0      | 0      | 5      |
| Verbal        | 0      | 0      | 0      |
| Total Clauses | 11     | 23     | 23     |

**Table 1:** Breakdown of Process types in the three texts

Table 1 shows that only in the case of Text 1 are the Processes entirely material, and the discourse is very clinical in its use of imperatives (cook, add, discard etc.), abbreviated sentences and numbered steps to create a series of succinct instructions. Though the majority of Processes in Text 2 are material, the speaker employs a small number of relational Processes such as ‘it’s *going to be* a duck recipe’ (CL1) and ‘this *is* fresh crushed ginger’

(CL9), presumably as a means of involving and engaging the television audience and/or accenting the accompanying visuals.

Text 3 uses the largest variety of Processes, including mental ones (experiences of sensing, thinking and feeling): ‘*I find that*’ (CL5), ‘*stop thinking cakes*’ (CL11). The makeup of these clauses denotes a form of interaction between speaker and listener that allows for the projection of personal experience, something that does not occur in the other two texts. Most significantly, the greatest proportion of interpersonal meaning in Text 3 is made through the relational Process. Many of these are of an attitudinal nature – ‘*who’s greedy and who’s on a diet*’ (CL3/4), ‘*I seem to have a craze for*’ (CL18), ‘*I love individual steamed puddings*’ (CL20) – and this imbues the discourse with personal affects.

|                       | Text 1                                       | Text 2                              | Text 3  |
|-----------------------|--|-------------------------------------|---|
| Participants (Actors) | You*: 8<br>Breasts: 1<br>Water: 1<br>Duck: 1 | You*: 4<br>I**: 3<br>I*: 2<br>It: 1 | You: 3<br>I: 2<br>It: 1<br>You**: 1<br>8oz**: 1 |
| Circumstances         | 3  | 5                                   | 2   |
| Finite modals         | 0  | 5                                   | 1   |

**Table 2:** Breakdown of experiential meanings in the three texts  
(\* imperative \*\* ellipsis)

Table 2 outlines the types of experiential meaning adopted in each of the three texts. For each of them ‘*You*’ is the most frequently chosen Participant – this is expected given the instructional nature of a recipe. However, it should be noted that in Text 3, *You* is explicitly stated (as part of a Mood Block), whereas in Texts 1 and 2 it is implicit – that is to say, you, the reader/viewer, will be the Actor carrying out the Processes. Text 2 includes the most Circumstances, perhaps because for spoken procedures there is a greater need to signify the way in which a Process should be undertaken before moving on to a new theme. In any case, for all three texts the Circumstances usually refer to manner or time, as in:

‘skin side down’ (Text 1, C2)

‘for about 10 minutes’ (Text 2, CL21)

‘I seem to have a craze at the moment’ (Text 3, CL18)

Clauses in Text 2 such as ‘You *can* buy’ (CL14), ‘You *can* be starting’ (CL24) and ‘You *need to*’ (CL9) in Text 3 use finite modals to create low-level obligations, even though the imperatives are central to the cooking procedure. This can be considered a direct contrast to Text 1, which has no modality at all, instead favouring the clause construction ‘Predicator plus Complement’ (and optionally an additional adjunct). The result is the absence of a ‘Participant plus Process’ pattern – i.e. in interpersonal terms, a Mood Block – and an unequivocal sense of necessity created by the Residue that remains.

|        | Textual Meaning |                |               |          | Total Clauses |
|--------|-----------------|----------------|---------------|----------|---------------|
|        | Textual         | Topical        | Interpersonal | No Theme |               |
| Text 1 | 5               | 5              | 1             | 0        | 11            |
| Text 2 | 15              | 9 (elided: 2)  | 0             | 0        | 24            |
| Text 3 | 9               | 13 (elided: 1) | 0             | 1        | 23            |

**Table 3:** Breakdown of textual meanings in the three texts

When analysing the textual metafunction, it is necessary to examine the Themes of each clause. Table 3 shows that for the first discourse, the initial meanings in the comprising clauses are equally divided between the textual and the topical. In contrast, Text 2 uses textual meaning in much greater numbers. As a spoken discourse (and one that may be only partially scripted), this can be accounted for by the inclusion of features that are typical in speech: commencing clauses with conjunctions such as ‘and’, ‘but’ or ‘if’ that function as signaling and connecting devices. Finally, in Text 3 over half of the meanings are topical, which is evidenced in the expressly stated interactions between *I* (the cook) and *you* (the reader). This feature is of interest, as it interlinks with the aforementioned findings regarding the Actors in the interpersonal domain.

### 3.2 Analysing register

Firstly, let us examine the Field of the three texts. Though the recipes themselves differ, it is clear that all of the texts are concerned with the same subject - that of cooking and the procedural steps in the preparation of food. Therefore it can be said that they share the same Tenor.

None of the texts operate at a highly specialised level, however they can be seen as existing on a *cline* of Tenor, with the formality of the texts being influenced to some extent by their Modes. These vary between a spoken recipe transcribed from a television cookery programme (Text 2) and written recipes as found on Ceefax and in a cookbook (Texts 1 and 3 respectively).

Turner (1998) asserts that a reader will stand in a different relationship to a writer than a listener does to a speaker. Thus, in adopting a certain Mode, the likelihood of making certain linguistic decisions over others increases. It is anticipated that the written texts will adopt a more formal tone than the spoken one, opting for longer and more clearly organised clauses and sentences, as well as structures that do not encourage further involvement by the reader beyond carrying out the ‘demands’ (imperatives) in the recipes.

In actual fact, Text 1 is the most abbreviated discourse, effectively compiled into a list of concise commands. Again, taking Mode into consideration, it should be remembered that the Ceefax system has inherent limitations on data usage, meaning that it is advantageous to reduce or simplify messages so that they can be more quickly transmitted.

Text 3, while more diffuse overall, is striking in that it exhibits a number of linguistic features typically associated with spoken discourse. There are several instances where the reader is addressed personally (clauses with *I* and *you* as explicitly stated Participants) which generates frequent interaction and hence a far more conversational tone than can be found in the other texts. This level of intimacy and personalisation is usually emblematic of spoken communication, most likely between interlocutors who have a long-standing relationship. As such, it can be supposed that the author has selected their language to reduce the level of detachment between herself and her audience:

*I find* that (CL5)

I’m always getting letters from people (CL12)

I *love* individual steamed puddings (CL19)

These are *dead* simple to make (CL21)

*I’m into* making individual pies (CL20)

In the case of Text 2, it is expected that there will be a greater potential for interactivity and possibly more colloquialisms, with the speech of a television cookery programme having not been rigidly scripted prior to being spoken by the presenter. This is evidenced in several evaluative and suggestive statements, as well as through the range and quantity of adverbs and adjectives:

Today *it's going to be* duck breasts (CL1)

Just searing two wild duck breasts in there (CL2)

*Speaking of* wild (CL4)

If you're in *a bit of* a hurry (CL15)

Ultimately it is possible to say that although the three texts share the same Field, their Tenor and Mode (and hence the aspects of lexico-grammar in the discourse) are a reflection of the different types of relationships between interlocutors.

#### **4.0 Conclusion**

The application of Halliday's Systemic Functional Grammar framework clearly illustrates the interplay that occurs between all of the metafunctions, resulting in texts appropriate for different situations and contexts. Overall, it is possible to say that although the texts are concerned with a similar topic, they differ in terms of their communicative aims and primary audiences. Though there are a number of similarities between the three texts, the most marked differences are between Text 1 and Texts 2/3.

It was expected that because Texts 1 and 3 share the same Mode they would subsequently include lexico-grammatical features commonly found in written discourse. In fact, Text 1 differs significantly in that it maintains the furthest relational distance of the three because of a focus on the material Process and the 'demand' for goods or services. From an interpersonal perspective, the absence of Mood Blocks increases the density of information given, which in turn drives the imperative tone and low interpersonal theme.

In Texts 2 and 3, the Mood Blocks (especially those that incorporate Finite modals) allow the speaker to put forward more subjective and personalised assessments. Indeed, Text 3 contains several clauses that express opinion or give the reader opportunity to speculate, without directly influencing the preparation of the food in any way. The style of address, additional commentary and adjectival embellishments in the latter texts mean that there is a much lower level of formality – particularly in the case of Text 3, which is surprising as it is a written text, whereas the aforementioned characteristics are most commonly associated with conversation.

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## 6.0 Appendices

### 6.1 Appendix 1: Clausal analysis of Text 1 (Ceefax Recipe)

|                      |                    |                          |
|----------------------|--------------------|--------------------------|
| <b>CC1/C1</b>        | Heat               | a heavy-based frying pan |
| <i>Experiential</i>  | Process (material) | Participant (goal)       |
| <i>Interpersonal</i> | Finite             | Predicator               |
|                      |                    | Complement               |
|                      | Mood Block         | Residue                  |
| <i>Textual</i>       | Theme              | Rheme                    |

|                      |                |                    |                  |   |
|----------------------|----------------|--------------------|------------------|---|
| <b>CC1/C2</b>        | and            | cook               | the duck breasts | skin side down for five minutes over a medium heat. |
| <i>Experiential</i>  |                | Process (material) | Participant      | Circumstance (manner, time, place)                  |
| <i>Interpersonal</i> |                | Predicator         | Complement       | Adjunct   |
|                      |                | Mood Block         | Residue          |   |
| <i>Textual</i>       | <i>Textual</i> | Topical            |                  |   |
|                      |                | Theme              | Rheme            |   |

|                      |                    |            |                    |
|----------------------|--------------------|------------|--------------------|
| <b>CC2/C3</b>        | Do not             | add        | oil                |
| <i>Experiential</i>  | Process (material) |            | Participant (goal) |
| <i>Interpersonal</i> | Finite -           | Predicator | Complement         |
|                      |                    | Residue    |                    |
| <i>Textual</i>       | Interpersonal      | Topical    |                    |
|                      | Theme              |            | Rheme              |

|                      |                |                     |                    |                    |                             |
|----------------------|----------------|---------------------|--------------------|--------------------|-----------------------------|
| <b>CC2/C4</b>        | or             | the breasts         | will               | produce            | a surprising amount of fat. |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) | Participant (goal) |                             |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator         | Complement                  |
|                      |                | Mood Block          | Residue            |                    |                             |
| <i>Textual</i>       | <i>Textual</i> | topical             |                    |                    |                             |
|                      | Theme          |                     | Rheme              |                    |                             |

|                      |                    |                    |                      |
|----------------------|--------------------|--------------------|----------------------|
| <b>CC3/C5</b>        | Pour               | most of the fat    | out of the pan       |
| <i>Experiential</i>  | Process (material) | Participant (goal) | Circumstance (place) |
| <i>Interpersonal</i> | Predicator         | Complement         | Adjunct              |
|                      | Residue            |                    |                      |
| <i>Textual</i>       | Theme              | Rheme              |                      |

|                      |                |                    |
|----------------------|----------------|--------------------|
| <b>CC3/C6</b>        | and            | discard.           |
| <i>Experiential</i>  |                | Process (material) |
| <i>Interpersonal</i> |                | Predicator         |
|                      |                | Residue            |
| <i>Textual</i>       | <i>Textual</i> | Topical            |
|                      | Theme          |                    |

|                      |                    |                     |                                       |
|----------------------|--------------------|---------------------|---------------------------------------|
| <b>CC4/C7</b>        | Turn               | the breasts         | over,                                 |
| <i>Experiential</i>  | Process (material) | Participant (actor) | Process (material, <i>continued</i> ) |
| <i>Interpersonal</i> | Predicator         | Complement          | Adjunct                               |
|                      | Residue            |                     |                                       |
| <i>Textual</i>       | Theme              | Rheme               |                                       |

|                      |                    |                            |
|----------------------|--------------------|----------------------------|
| <b>CC4/C8</b>        | add                | the root ginger and water. |
| <i>Experiential</i>  | Process (material) | Participant (goal)         |
| <i>Interpersonal</i> | Predicator         | Complement                 |

|  |         |       |
|--|---------|-------|
|  | Residue |       |
|  | Theme   | Rheme |

|                      |                    |                      |
|----------------------|--------------------|----------------------|
| <b>CC5/C9</b>        | Cook               | for about 10 minutes |
| <i>Experiential</i>  | Process (material) | Circumstance (time)  |
| <i>Interpersonal</i> | Predicator         | Adjunct              |
|                      | Residue            |                      |
| <i>Textual</i>       | Theme              | Rheme                |

|                      |                |                     |                    |            |
|----------------------|----------------|---------------------|--------------------|------------|
| <b>CC5/C10</b>       | until          | the water           | has                | evaporated |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |            |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator |
|                      |                | Mood Block          |                    | Residue    |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |            |
|                      | Theme          |                     | Rheme              |            |

|                      |                |                     |                    |            |          |
|----------------------|----------------|---------------------|--------------------|------------|----------|
| <b>CC5/C11</b>       | and            | the duck            | is                 | cooked     | through. |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |            |          |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator | Adjunct  |
|                      |                | Mood Block          |                    | Residue    |          |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |            |          |
|                      | Theme          |                     | Rheme              |            |          |

## 6.2 Appendix 2: Text 2 (Transcript of a spoken television cooking program)

|                      |                     |                     |                      |                                 |            |
|----------------------|---------------------|---------------------|----------------------|---------------------------------|------------|
| <b>CC1/C1</b>        | Today               | it                  | 's going to be       | a duck recipe,<br>duck breasts, |            |
| <i>Experiential</i>  | Circumstance (time) | Participant (token) | Process (relational) | Participant (value)             |            |
| <i>Interpersonal</i> | Adjunct             | Subject             | Finite               | Predicator                      | Complement |
|                      |                     | Mood Block          | Residue              |                                 |            |
| <i>Textual</i>       | <i>Textual</i>      | Topical             |                      |                                 |            |
|                      | Theme               |                     | Rheme                |                                 |            |

|                      |                |                    |                          |                      |         |
|----------------------|----------------|--------------------|--------------------------|----------------------|---------|
| <b>CC1/C2</b>        | just           | searing            | two wild duck<br>breasts | in there             |         |
| <i>Experiential</i>  |                | Process (material) | Participant (goal)       | Circumstance (place) |         |
| <i>Interpersonal</i> |                | Finite             | Predicator               | Complement           | adjunct |
|                      |                | Residue            |                          |                      |         |
| <i>Textual</i>       | <i>Textual</i> | Topical            |                          |                      |         |
|                      | Theme          |                    | Rheme                    |                      |         |

|                      |                    |  |
|----------------------|--------------------|--|
| <b>CC1/C3</b>        | to serve           | with a lovely Chinese set of flavours and a wild rice pilau. |
| <i>Experiential</i>  | Process (material) | Circumstance (manner)  |
| <i>Interpersonal</i> | Predicator         | Complement   |
|                      | Residue            |  |
| <i>Textual</i>       | Theme              | Rheme  |

|                      |                  |                     |                    |                    |                         |         |
|----------------------|------------------|---------------------|--------------------|--------------------|-------------------------|---------|
| <b>CC2/C4</b>        | Speaking of wild | I                   | 've been cooking   | these duck breasts | for a little while now, |         |
| <i>Experiential</i>  |                  | Participant (actor) | Process (material) | Participant (goal) | Circumstance (time)     |         |
| <i>Interpersonal</i> |                  | Subject             | Finite             | Predicator         | Complement              | Adjunct |
|                      |                  | Mood Block          | Residue            |                    |                         |         |
| <i>Textual</i>       | <i>Textual</i>   | Topical             |                    |                    |                         |         |
|                      | Theme            |                     | Rheme              |                    |                         |         |

|                      |                |                     |                    |                       |                                      |         |
|----------------------|----------------|---------------------|--------------------|-----------------------|--------------------------------------|---------|
| <b>CC2/C5</b>        | In fact        | you                 | can use            | domestic or wild duck | like babary or, err, Campbell khaki, |         |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) | Participant (goal)    |                                      |         |
| <i>Interpersonal</i> |                | Subject             | Finite (modal)     | Predicator            | Complement                           | Adjunct |
|                      |                | Mood Block          | Residue            |                       |                                      |         |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |                       |                                      |         |
|                      | Theme          |                     | Rheme              |                       |                                      |         |

|                      |                                 |  |                            |            |
|----------------------|---------------------------------|--|----------------------------|------------|
| <b>CC2/C6</b>        | [which                          | is]  | a wonderful name for duck. |            |
| <i>Experiential</i>  | Participant (carrier, ellipsis) | Process (relational attributive, ellipsis) | Participant (attribute)    |            |
| <i>Interpersonal</i> |                                 | Finite                                     | Predicator                 | Complement |
|                      | Mood Block                      | Residue                                    |                            |            |
| <i>Textual</i>       | Theme                           | Rheme                                      |                            |            |

|                      |                     |                    |                       |                        |
|----------------------|---------------------|--------------------|-----------------------|------------------------|
| <b>CC3/C7</b>        | I                   | 'm                 | going to start adding | flavours ginger first, |
| <i>Experiential</i>  | Participant (actor) | Process (material) |                       | Participant (goal)     |
| <i>Interpersonal</i> | Subject             | Finite (modal)     | Predicator            | Complement             |
|                      | Mood Block          |                    | Residue               |                        |
| <i>Textual</i>       | Theme               | Rheme              |                       |                        |

|                      |                     |                     |                |            |
|----------------------|---------------------|---------------------|----------------|------------|
| <b>CC3/C8</b>        | Now                 | you                 | can            | [add/use]  |
| <i>Experiential</i>  | Circumstance (time) | Participant (actor) | Process        |            |
| <i>Interpersonal</i> | Adjunct             | Subject             | Finite (modal) | Predicator |
|                      |                     | Mood Block          |                | Residue    |
| <i>Textual</i>       | <i>Textual</i>      | Topical             |                |            |
|                      | Theme               | Rheme               |                |            |

|                      |                       |                                  |                      |                         |
|----------------------|-----------------------|----------------------------------|----------------------|-------------------------|
| <b>CC3/C9</b>        | this                  | is                               | crushed fresh ginger |                         |
| <i>Experiential</i>  | Participant (carrier) | Process (relational attributive) |                      | Participant (attribute) |
| <i>Interpersonal</i> | Subject               | Finite                           | Predicator           | Complement              |
|                      | Mood Block            |                                  | Residue              |                         |
| <i>Textual</i>       | Theme                 | Rheme                            |                      |                         |

|                      |             |           |             |               |
|----------------------|-------------|-----------|-------------|---------------|
| <b>CC3/C10</b>       | I           | 've taken | it          | from the root |
| <i>Experiential</i>  | Participant | Process   | Participant | Circumstance  |
| <i>Interpersonal</i> | Subject     | Finite    | Predicator  | Complement    |
|                      | Mood Block  |           | Residue     |               |
| <i>Textual</i>       | Theme       | Rheme     |             |               |

|                      |                |                        |                                      |            |                              |
|----------------------|----------------|------------------------|--------------------------------------|------------|------------------------------|
| <b>CC3/C11</b>       | and            | [I                     | have]                                | peeled     | [it]                         |
| <i>Experiential</i>  |                | Participant (ellipsis) | Process (material, partial ellipsis) |            | Participant (goal, ellipsis) |
| <i>Interpersonal</i> |                | Subject                | Finite                               | Predicator | Complement                   |
|                      |                | Mood Block             |                                      |            | Residue                      |
| <i>Textual</i>       | <i>Textual</i> | Topical                |                                      |            |                              |
|                      | Theme          | Rheme                  |                                      |            |                              |

|                      |                |                        |                    |                    |                    |
|----------------------|----------------|------------------------|--------------------|--------------------|--------------------|
| <b>CC3/C12</b>       | and            | [I                     | have]              | crushed            | it                 |
| <i>Experiential</i>  |                | Participant (ellipsis) | Process (ellipsis) | Process (material) | Participant (goal) |
| <i>Interpersonal</i> |                | Subject                | Finite             | Predicator         | Complement         |
|                      |                | Mood Block             |                    |                    | Residue            |
| <i>Textual</i>       | <i>Textual</i> | Topical                |                    |                    |                    |
|                      | Theme          | Rheme                  |                    |                    |                    |

|                      |                |                     |                    |            |                          |
|----------------------|----------------|---------------------|--------------------|------------|--------------------------|
| <b>CC3/C13</b>       | but            | you                 | can                | buy        | jars of it ready crushed |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |            | Participant (goal)       |
| <i>Interpersonal</i> |                | Subject             | Finite (modal)     | Predicator | Complement               |
|                      |                | Mood Block          |                    |            | Residue                  |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |            |                          |
|                      | Theme          | Rheme               |                    |            |                          |

|                      |                                 |                                |                         |
|----------------------|---------------------------------|--------------------------------|-------------------------|
| <b>CC3/C14</b>       | [which                          | are]                           | hugely useful           |
| <i>Experiential</i>  | Participant (carrier, ellipsis) | Process (relational, ellipsis) | Participant (attribute) |
| <i>Interpersonal</i> | Subject                         | Finite                         | Predicator              |
|                      | Mood Block                      | Residue                        |                         |
| <i>Textual</i>       | Theme                           | Rheme                          |                         |

|                      |                |                     |                      |                     |
|----------------------|----------------|---------------------|----------------------|---------------------|
| <b>CC3/C15</b>       | If             | you                 | 're                  | in a bit of a hurry |
| <i>Experiential</i>  |                | Participant (actor) | Process (relational) |                     |
| <i>Interpersonal</i> |                | Subject             | Finite               | Predicator          |
|                      |                | Mood Block          | Residue              |                     |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                      |                     |
|                      | Theme          | Rheme               |                      |                     |

|                      |                              |   |
|----------------------|------------------------------|---|
| <b>CC3/C16</b>       | [Use]                        | about an ounce or so of ginger,<br>a couple of big tablespoons. |
| <i>Experiential</i>  | Process (material, ellipsis) | Circumstance  |
| <i>Interpersonal</i> | Predicator                   | Participant (goal)  |
|                      | Residue                      |   |
| <i>Textual</i>       | Theme                        | Rheme   |

|                      |                |                     |                    |                     |
|----------------------|----------------|---------------------|--------------------|---------------------|
| <b>CC3/C17</b>       | If             | you                 | 're using          | the crushed version |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) | Participant (goal)  |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator          |
|                      |                | Mood Block          | Residue            |                     |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |                     |
|                      | Theme          | Rheme               |                    |                     |

|                      |                |                              |  |
|----------------------|----------------|------------------------------|--|
| <b>CC3/C18</b>       | and then       | [add]                        | a little water,<br>just a wineglass of water |
| <i>Experiential</i>  |                | Process (material, ellipsis) | Participant (goal)                           |
| <i>Interpersonal</i> |                | Finite                       | Predicator                                   |
|                      |                | Mood Block                   | Residue                                      |
| <i>Textual</i>       | <i>Textual</i> | Topical                      |  |
|                      | Theme          | Rheme                        |  |

|                      |                |                              |                              |                    |
|----------------------|----------------|------------------------------|------------------------------|--------------------|
| <b>CC3/C19</b>       | and            | [give                        | it]                          | a quick stir       |
| <i>Experiential</i>  |                | Process (material, ellipsis) | Participant (goal, ellipsis) | Participant (goal) |
| <i>Interpersonal</i> |                | Finite                       | Predicator                   | Subject            |
|                      |                | Mood Block                   | Residue                      |                    |
| <i>Textual</i>       | <i>Textual</i> | Topical                      |                              |                    |
|                      | Theme          | Rheme                        |                              |                    |

|                      |                |   |                    |            |
|----------------------|----------------|---|--------------------|------------|
| <b>CC3/C20</b>       | so that        | the flavours of the ginger and the duck | start              | to mingle. |
| <i>Experiential</i>  |                | Participant (actor)                     | Process (material) |            |
| <i>Interpersonal</i> |                | Subject                                 | Finite             | Predicator |
|                      |                | Mood Block                              | Residue            |            |
| <i>Textual</i>       | <i>Textual</i> | Topical                                 |                    |            |
|                      | Theme          | Rheme                                   |                    |            |

|                      |                |                     |                    |                       |
|----------------------|----------------|---------------------|--------------------|-----------------------|
| <b>CC4/C21</b>       | Now            | that                | needs to simmer    | for about ten minutes |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) | Circumstance (time)   |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator            |
|                      |                | Mood Block          | Residue            |                       |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |                       |
|                      | Theme          | Rheme               |                    |                       |

|                      |                |                     |                    |                       |
|----------------------|----------------|---------------------|--------------------|-----------------------|
| <b>CC4/C22</b>       | until          | the duck            | 's                 | almost cooked through |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |                       |
| <i>Interpersonal</i> | Subject        | Subject             | Finite             | Predicator            |
|                      | Residue        | Mood Block          | Residue            |                       |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |                       |
|                      | Theme          | Rheme               |                    |                       |

|                      |                |                     |                    |             |   |
|----------------------|----------------|---------------------|--------------------|-------------|---|
| <b>CC4/C23</b>       | and meanwhile  | you                 | can                | be starting | the pilau, the delicious wild rice dish |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |             | Participant (goal)                      |
| <i>Interpersonal</i> |                | Subject             | Finite (modal)     | Predicator  |   |
|                      |                | Mood Block          | Residue            |             |   |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |             |   |
|                      | Theme          | Rheme               |                    |             |   |

|                      |       |                    |                    |
|----------------------|-------|--------------------|--------------------|
| <b>CC4/C24</b>       | that  | goes with          | this.              |
| <i>Experiential</i>  |       | Process (material) | Participant (goal) |
| <i>Interpersonal</i> |       | Finite             | Predicator         |
|                      |       | Mood Block         | Residue            |
| <i>Textual</i>       | Theme | Rheme              |                    |

### 6.3 Appendix 3: Clause analysis of Text 3 (extract from a Delia Smith cookery book)

|                      |                       |                      |                    |            |                          |
|----------------------|-----------------------|----------------------|--------------------|------------|--------------------------|
| <b>CC1/C1</b>        | The amounts           | here                 | are                | not        | vital                    |
| <i>Experiential</i>  | Participant (carrier) | Circumstance (place) | Process (material) |            | Circumstance (attribute) |
| <i>Interpersonal</i> | Subject               |                      | Finite             | Predicator | Complement               |
|                      | Mood Block            |                      | Residue            |            |                          |
| <i>Textual</i>       | Theme                 |                      | Rheme              |            |                          |

|                      |                |                     |                    |            |
|----------------------|----------------|---------------------|--------------------|------------|
| <b>CC1/C2</b>        | because        | it                  | depends            | on         |
| <i>Experiential</i>  |                | Participant (actor) | Process (material) |            |
| <i>Interpersonal</i> |                | Subject             | Finite             | Predicator |
|                      |                | Mood Block          |                    | Residue    |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                    |            |
|                      | Theme          |                     | Rheme              |            |

|                      |            |                                  |            |            |
|----------------------|------------|----------------------------------|------------|------------|
| <b>CC1/C3</b>        | who        | 's                               | greedy     |            |
| <i>Experiential</i>  |            | Process (relational attributive) | Attribute  |            |
| <i>Interpersonal</i> | Subject    | Finite +                         | Predicator | Complement |
|                      | Mood Block |                                  | Residue    |            |
| <i>Textual</i>       | Theme      | Rheme                            |            |            |

|                      |                |                     |                                  |           |              |
|----------------------|----------------|---------------------|----------------------------------|-----------|--------------|
| <b>CC1/C4</b>        | and            | who                 | is                               | on a diet | and so on,   |
| <i>Experiential</i>  |                | Participant (actor) | Process (relational identifying) |           | Circumstance |
| <i>Interpersonal</i> |                | Subject             | Finite                           | Adjunct   |              |
|                      |                | Mood Block          |                                  | Residue   |              |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                                  |           |              |
|                      | Theme          |                     | Rheme                            |           |              |

|                      |                |                     |                  |            |
|----------------------|----------------|---------------------|------------------|------------|
| <b>CC1/C5</b>        | but            | I                   | find             |            |
| <i>Experiential</i>  |                | Participant (actor) | Process (mental) |            |
| <i>Interpersonal</i> |                | Subject             | Finite           | Predicator |
|                      |                | Mood Block          |                  | residue    |
| <i>Textual</i>       | <i>Textual</i> | Topical             |                  |            |
|                      | Theme          |                     | Rheme            |            |

|                      |                |                       |                                  |            |                          |
|----------------------|----------------|-----------------------|----------------------------------|------------|--------------------------|
| <b>CC1/C6</b>        | that           | 8oz (225g) per person | is                               | enough     |                          |
| <i>Experiential</i>  |                | Participant (carrier) | Process (relational attributive) |            | Circumstance (attribute) |
| <i>Interpersonal</i> |                | Subject               | Finite                           | Predicator | Complement               |
|                      |                | Mood Block            |                                  | Residue    |                          |
| <i>Textual</i>       | <i>Textual</i> | Topical               |                                  |            |                          |
|                      | Theme          |                       | Rheme                            |            |                          |

|                      |                    |                                |                                    |
|----------------------|--------------------|--------------------------------|------------------------------------|
| <b>CC1/C7</b>        | yielding           | three each<br>and a few extras | for inevitable second<br>helpings. |
| <i>Experiential</i>  | Process (material) | Participant (goal)             | Circumstance (cause)               |
| <i>Interpersonal</i> | Predicator         | Complement                     | Adjunct                            |
|                      | Residue            |                                |                                    |
| <i>Textual</i>       | Rheme              |                                |                                    |

|                      |                |                        |                       |                       |                        |
|----------------------|----------------|------------------------|-----------------------|-----------------------|------------------------|
| <b>CC2/C8</b>        | If             | you                    | 've never made        | brownies              | before                 |
| <i>Experiential</i>  |                | Participant<br>(actor) | Process<br>(material) | Participant<br>(goal) | Circumstance<br>(time) |
| <i>Interpersonal</i> |                | Subject                | Finite - Predicator   | Complement            | Adjunct                |
|                      |                | Mood Block             | Residue               |                       |                        |
| <i>Textual</i>       | <i>Textual</i> | Topical                |                       |                       |                        |
|                      | Theme          |                        | Rheme                 |                       |                        |

|                      |                        |         |                       |             |                       |
|----------------------|------------------------|---------|-----------------------|-------------|-----------------------|
| <b>CC2/C9</b>        | you                    | first   | need                  | to get into | the brownie<br>mode   |
| <i>Experiential</i>  | Participant<br>(actor) |         | Process<br>(material) |             | Participant<br>(goal) |
| <i>Interpersonal</i> | Subject                | Adjunct | Finite (modal)        | Predicator  | Complement            |
|                      | Mood Block             |         |                       | Residue     |                       |
| <i>Textual</i>       | Theme                  | Rheme   |                       |             |                       |

|                      |                |         |                                  |                                 |            |                       |
|----------------------|----------------|---------|----------------------------------|---------------------------------|------------|-----------------------|
| <b>CC2/C10</b>       | and            | [i<br>f | you                              | wish]                           | to do      | this                  |
| <i>Experiential</i>  |                |         | Participant<br>(actor, ellipsis) | Process<br>(material, ellipsis) |            | Participant<br>(goal) |
| <i>Interpersonal</i> |                |         | Subject                          | Finite                          | Predicator | Complement            |
|                      |                |         | Mood Block                       |                                 | Residue    |                       |
| <i>Textual</i>       | <i>Textual</i> | Topical |                                  |                                 |            |                       |
|                      | Theme          |         |                                  | Rheme                           |            |                       |

|                      |                            |            |                          |
|----------------------|----------------------------|------------|--------------------------|
| <b>CC2/C11</b>       | stop                       | thinking   | cakes.                   |
| <i>Experiential</i>  | Process (mental cognition) |            | Participant (phenomenon) |
| <i>Interpersonal</i> | Finite                     | Predicator | Complement               |
|                      | Mood Block                 |            |                          |
| <i>Textual</i>       | Theme                      | Rheme      |                          |

|                      |                        |                                     |                                  |
|----------------------|------------------------|-------------------------------------|----------------------------------|
| <b>CC3/C12</b>       | Brownies               | are                                 | slightly crisp on the<br>outside |
| <i>Experiential</i>  | Participant<br>(actor) | Process<br>(relational attributive) | Circumstance<br>(attribute)      |
| <i>Interpersonal</i> | Subject                | Finite                              | Predicator                       |
|                      | Mood Block             |                                     | Residue                          |
| <i>Textual</i>       | Theme                  | Rheme                               |                                  |

|                      |       |                                   |
|----------------------|-------|-----------------------------------|
| <b>CC3/C13</b>       | but   | soft, damp and squidgy<br>within. |
| <i>Experiential</i>  |       | Circumstance (attribute)          |
| <i>Interpersonal</i> |       | Complement                        |
|                      |       | Residue                           |
| <i>Textual</i>       | Rheme |                                   |



|                      |                     |                    |            |            |                    |                      |
|----------------------|---------------------|--------------------|------------|------------|--------------------|----------------------|
| <b>CC4/C14</b>       | I                   | 'm                 | alway<br>s | getting    | letters            | from people          |
| <i>Experiential</i>  | Participant (actor) | Process (material) |            |            | Participant (goal) | Circumstance (place) |
| <i>Interpersonal</i> | Subject             | Finite             |            | Predicator | Complement         | Adjunct              |
|                      | Mood Block          |                    |            | Residue    |                    |                      |
| <i>Textual</i>       | Theme               |                    | Rheme      |            |                    |                      |

|                      |                      |                            |            |         |  |  |
|----------------------|----------------------|----------------------------|------------|---------|--|--|
| <b>CC4/C15</b>       | who                  | think                      |            |         |  |  |
| <i>Experiential</i>  | Participant (senser) | Process (mental cognitive) |            |         |  |  |
| <i>Interpersonal</i> | Subject              | Finite                     | Predicator |         |  |  |
|                      | Mood Block           |                            |            | Residue |  |  |
| <i>Textual</i>       | Theme                | Rheme                      |            |         |  |  |

|                      |                     |              |                    |            |  |  |
|----------------------|---------------------|--------------|--------------------|------------|--|--|
| <b>CC4/C16</b>       | their               | brownie<br>s | are not            | cooked,    |  |  |
| <i>Experiential</i>  | Participant (actor) |              | Process (material) | Attribute  |  |  |
| <i>Interpersonal</i> | Subject             |              | Finite -           | Predicator |  |  |
|                      | Mood Block          |              |                    | Residue    |  |  |
| <i>Textual</i>       | Theme               |              | Rheme              |            |  |  |

|                      |                |          |                     |                    |            |                    |                      |
|----------------------|----------------|----------|---------------------|--------------------|------------|--------------------|----------------------|
| <b>CC4/C17</b>       | so             | onc<br>e | you                 | 've                | accepted   | the<br>description | above                |
| <i>Experiential</i>  |                |          | Participant (actor) | Process (material) |            | Participant (goal) | Circumstance (place) |
| <i>Interpersonal</i> |                |          | Subject             | Finite             | Predicator | Complement         | Adjunct              |
|                      | Mood Block     |          |                     | Residue            |            |                    |                      |
| <i>Textual</i>       | <i>Textual</i> |          | Topical             |                    |            |                    |                      |
|                      | Theme          |          |                     | Rheme              |            |                    |                      |

|                      |                            |  |                  |                          |  |  |
|----------------------|----------------------------|--|------------------|--------------------------|--|--|
| <b>CC4/C18</b>       | try and forget             |  | all about cakes. |                          |  |  |
| <i>Experiential</i>  | Process (mental cognition) |  |                  | Participant (phenomenon) |  |  |
| <i>Interpersonal</i> | Predicator                 |  |                  | Complement               |  |  |
|                      | Residue                    |  |                  |                          |  |  |
| <i>Textual</i>       | Theme                      |  |                  | Rheme                    |  |  |

|                      |                     |                                  |            |                         |                            |  |
|----------------------|---------------------|----------------------------------|------------|-------------------------|----------------------------|--|
| <b>CC5/C19</b>       | I                   | seem to                          | have       | a craze                 | at the<br>moment           | for cooking<br>everything<br>in<br>individual<br>portions. |
| <i>Experiential</i>  | Participant (actor) | Process (relational attributive) |            | Participant (attribute) | Circumstance (time, cause) |  |
| <i>Interpersonal</i> | Subject             | Finite                           | Predicator | Complement              | Adjunct                    |  |
|                      | Mood Block          |                                  |            | Residue                 |                            |  |
| <i>Textual</i>       | Theme               |                                  | Rheme      |                         |                            |  |

|                      |                     |                   |                                |                          |  |  |
|----------------------|---------------------|-------------------|--------------------------------|--------------------------|--|--|
| <b>CC6/C20</b>       | I                   | love              | individual steamed<br>puddings |                          |  |  |
| <i>Experiential</i>  | Participant (actor) | Process (emotion) |                                | Participant (phenomenon) |  |  |
| <i>Interpersonal</i> | Subject             | Finite            | Predicator                     | Complement               |  |  |
|                      | Mood Block          |                   |                                | Residue                  |  |  |
| <i>Textual</i>       | Theme               |                   | Rheme                          |                          |  |  |

|                      |                |                        |                       |                |                       |              |
|----------------------|----------------|------------------------|-----------------------|----------------|-----------------------|--------------|
| <b>CC6/C21</b>       | and<br>now     | I                      | 'm                    | into<br>making | individual<br>pies    | as well.     |
| <i>Experiential</i>  |                | Participant<br>(actor) | Process<br>(material) |                | Participant<br>(goal) | Circumstance |
| <i>Interpersonal</i> |                | Subject                | Finite                | Predicator     | Complement            | Adjunct      |
|                      |                | Mood Block             |                       |                | Residue               |              |
| <i>Textual</i>       | <i>Textual</i> | Topical                |                       |                |                       |              |
|                      | Theme          |                        | Rheme                 |                |                       |              |

|                      |                          |                                     |                         |                            |  |  |
|----------------------|--------------------------|-------------------------------------|-------------------------|----------------------------|--|--|
| <b>CC7/C22</b>       | These                    | are                                 | dead simple to<br>make, |                            |  |  |
| <i>Experiential</i>  | Participant<br>(carrier) | Process<br>(relational attributive) |                         | Participant<br>(attribute) |  |  |
| <i>Interpersonal</i> | Subject                  | Finite                              | Predicator              | Complement                 |  |  |
|                      | Mood Block               |                                     |                         | Residue                    |  |  |
| <i>Textual</i>       | Theme                    |                                     | Rheme                   |                            |  |  |

|                      |                           |         |                |             |  |  |
|----------------------|---------------------------|---------|----------------|-------------|--|--|
| <b>CC7/C23</b>       | [these                    | are]    | easy to serve, |             |  |  |
| <i>Experiential</i>  | Participant<br>(ellipsis) | Process |                | Participant |  |  |
| <i>Interpersonal</i> | Subject                   | Finite  | Predicator     | Complement  |  |  |
|                      | Mood Block                |         |                | Residue     |  |  |
| <i>Textual</i>       | Theme                     |         | Rheme          |             |  |  |

|                      |                |  |                                     |                 |                          |  |
|----------------------|----------------|--|-------------------------------------|-----------------|--------------------------|--|
| <b>CC7/C24</b>       | and            | the rich luscious<br>flavour of the<br>cranberries | is                                  | extremely good. |                          |  |
| <i>Experiential</i>  |                | Participant<br>(carrier)                           | Process<br>(relational attributive) |                 | Circumstance (attribute) |  |
| <i>Interpersonal</i> |                | Subject  | Finite                              | Predicator      | Complement               |  |
|                      |                | Mood Block   |                                     |                 | Residue                  |  |
| <i>Textual</i>       | <i>Textual</i> | Topical  |                                     |                 |                          |  |
|                      | Theme          |  | Rheme                               |                 |                          |  |