

# The Language of Learning: Using Functional Grammar to compare and contrast three educational interactions

Student ID number	1047459
Module Number (1-6)	3
Title of Degree Programme:	MA Applied Linguistics ODL
Title of Module:	Functional Grammar
Assessment Task No.	FG/09/03
First Submission or Resubmission	First submission
Date Submitted	March 31 <sup>st</sup> 2010
Name of tutor	Douglas Jarrell
Word Count	4473

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The following 3 texts are similar in that they all can be said to involve instructional or educative interactions between adults and children. By means of a close lexico-grammatical analysis, paying particular attention to interpersonal meanings, compare and contrast the communicative approaches of the various interactive/communicative participants (the interlocutors) in the three texts. You should develop arguments, based on your grammatical analysis, about how the participants position themselves or are permitted to position themselves interactively, about the sorts of roles and relationships constructed by the language choices, about how interlocutors construct the learning process underway and about how they construct and represent the subject matter with which they are concerned.

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# Clause Analysis Results and Conclusions

Full, clause-by-clause analyses of the three texts can be seen in the Appendices for reference. I have structured the following discussion around the four main points for argument given in the assignment question. I have chosen to conflate the points dealing with “how the participants position themselves or are permitted to position themselves interactively” and “the sorts of roles and relationships constructed by the language choices” in section 1, as I felt it was difficult to discuss positioning without reference to respective roles, and vice-versa.

## **1 Roles, relationships, and interactive positioning**

### **1.1 Text 1**

#### **1.1.1**

There are significant differences between the three texts in the interactive positioning of the interlocutors. Text 1 is a written text, with a roughly equal distribution of declarative (9), interrogative (8) and imperative (10) mood choices. The author of the text naturally has a dominant role. He has control of the direction of the interaction, and is able to direct the actions of the reader through the imperative clauses. The reader, by the act of reading, is assumed to have agreed to this dominance, and to have consented to follow the given instructions. However, the author is never referred to in the text, by name, pronoun, or any

personal content. Instead, the reader is foregrounded, through repeated direct address: there are ten occurrences of “you” as Participants of various kinds, suggesting that, although the author is in a position to direct the reader’s actions, it is the reader who will benefit from these actions, not the author. This shift of attention from author to reader obscures the author’s dominance and allows the reader to position him or herself as central to the interaction. This is reinforced by the interrogative clauses in the text, which emphasise the importance of the reader by appealing directly to his or her experiences and observations. The effect of this is to give the text an impression of being “about” the reader, rather than the author, and to construct the author’s role as that of an advisor, rather than a lecturer.

### 1.1.2

The declarative clauses are perhaps the most traditionally “instructional” parts of the text, imparting information to supplement the observations of the reader (gained from following the author’s instructions). This balance of mood choices also helps de-personalise the author. Rather than appearing as a sharply defined ‘teacher’, telling the reader what he or she needs to know (as might be suggested by a majority of declarative clauses), the author is a somewhat undefined guiding force, leading the reader through a learning process in a way that lets him or her feel in control.

### 1.1.3

The author does not, however, allow his position of authority to be challenged: there is little modality in the text, and what there is refers to the ability of the reader ("Can you hear a sound?"), rather than the factual integrity of the information presented by the author, which the reader must accept for the learning process to be successful. In fact almost all the modality appears in interrogative clauses, which request information regarding the reader's abilities to perceive various phenomena. There is no appraisal in the text, unless perhaps there is the implication in the first clause, which initiates the following discussion, that the reader might "enjoy making sounds". This lack of appraisal performs two interpersonal functions: first it ensures that the reader is not threatened with losing face by having his or her actions judged as good or bad; secondly it again avoids foregrounding the author or his opinions.

## 1.2 Text 2

### 1.2.1

Text 2 is a spoken text, constructed around an initial interrogative clause that forms the basis for the following discussion. The interlocutors are a mother and her child, the latter of whom is responsible for the initiating interrogative. The natural assumption is that there will be an asymmetrical status relationship in favour of the mother, who is likely to be held as an authority figure by the child. However, close examination of the text suggests that the mother tries to

down-play her role as authority figure, and narrow the status gap.

### 1.2.2

The first suggestion of this is the mother's widespread use of modalization. Half all her propositions are qualified by *maybe* (cl. 4, 6, 20, 21, 27), *might* (cl. 9), *sometimes* (cl. 3, 7, 17), or *could* (cl. 31), with one, slightly more confident, *probably* (cl. 26). Most of the non-modal clauses are dependent clauses, which set up hypothetical scenarios in which something *might* happen. The only thing she seems confident of is that "it *definitely* wasn't alive" (cl. 32). However, almost all her mood choices are declarative, and she has the majority of the utterances (25 clauses to the child's 8), so she is undoubtedly positioned as the provider of information. One possible explanation for this uncertain assessment of the validity of the information offered is that the mother is aware of her own lack of knowledge of the subject matter. This might be doing her a disservice, however, and it might be more accurate to postulate that she doesn't want the child to unthinkingly accept everything she says. Instead, her lengthy, modalized answers suggest that she wants to present the child with a range of possible answers so that he/she can arrive at his/her own conclusions based on the available information. The modalization in Text 2 is in marked contrast to the unquestioned validity of information in Text 1, although, as we will discuss further in section 2.2.2, both these approaches may serve the same purpose.

### 1.2.3

In a mother/child relationship, the mother's status as authority figure is so natural and strong that she does not need to use language to enforce it. The fact that, despite being clearly invited to be an active participant in the discussion, the child still modalizes his/her suggestions (*perhaps*, cl. 24, 30) supports this assumption. In order to encourage the child to develop an enquiring mind and logical cognitive abilities, the mother uses language to lessen the status gap, and elevate the child's position. The child is encouraged to ask questions and give suggestions: the child's utterances are mostly positively appraised with "Yes" (cl. 15) or "Yeah" (cl. 26, 29), and even suggestions considered unlikely are given positive appraisal with limited probability ("Could have been...", cl. 31). In addition, the mother actively helps the child express their initial query: "Like the one in the garden..." (cl. 2). By making this effort to understand the child's perspective, the mother is again elevating the child's position to that of someone with legitimate concerns deserving of thorough consideration.

### 1.2.4

This ability of the mother to guess something of the child's mind is also evidence of the closeness of the relationship, as you would expect between mother and child. This is also supported by the frequent use of "get" as a general verb. In clauses 3.1, 4 and 30, "get" is used

in Attributive Processes, and is roughly equivalent to “become”. In clauses 5, 6, 11 and 25 it is used in Material Processes, equivalent to “obtain” (cl. 5, 11) and “caught”/“killed” (cl. 6, 25). These meanings are always clearly understood by both interlocutors. Further evidence of closeness can be seen in the reference to shared possessions: “our cat” (cl. 23).

### **1.3 Text 3**

#### **1.3.1**

Texts 1 and 2 share the feature that, in both, the dominant participant downplays his/her status and elevates the status of the subordinate participant. This is not the case in Text 3, where we have an enforced asymmetrical status relationship between participants.

#### **1.3.2**

Like Text 2, Text 3 is a spoken text, in a classroom setting involving a teacher and a number of students. The teacher is the dominant participant, and he/she uses language to enhance his/her position while also attempting to disguise it. He/she controls the direction of the discussion, using strategically placed imperatives to focus the students’ attention (cl. 1, 12, 54). However, in these cases he/she uses the *Let’s* imperative construction (discussed in Thompson, 2004:57) to include him/herself with the students and make the instruction seem more like a suggestion, disguising his/her dominance. Any attempt by the students, in their sub-ordinate role, to

influence the pace or direction of the interaction is met with resistance by the teacher: "Hold on" (cl. 3, 22, 22.1, 27, 27.1) and "wait" (cl. 5).

### 1.3.3

Aside from these imperative clauses, almost all the mood choices are declarative. There are a total of 9 interrogative clauses, but of these, two are in the introductory, class management phase of the interaction (cl. 6-11), three are ellipted to just the name of the nominated student (cl. 13.1, 28, 57), and one is merely a request for confirmation (cl. 35). There are only three explicitly stated requests for information in the interrogative mood (cl. 38, 43, 49). 45 of the 64 clauses are declarative. This is another way in which the teacher controls the flow of the interaction. Requests for information are set up in such a way as to elicit specific vocabulary items. The few interrogative clauses always have very specific answers: "what did she use on the clothesline?" (cl. 43). Demanding information using declarative sentences (which will be discussed further in regard to the learning process in section 2.3.2), ensures that the teacher keeps a tight rein on the students' contributions to the interaction.

### 1.3.4

Further evidence of the sub-ordinate, almost passive role of the students in the interaction can be seen in the use of ellipsis. It is not surprising that Text 3 involves a significant amount of

ellipsis: it is set in a classroom, with a whiteboard close to hand for visual representation of the subject matter, and the class is talking about a video which they have all recently seen. The type of learning process also allows for the use of ellipsis (see section 2.3.1), but by maintaining this lesson structure the teacher is reinforcing his or her dominant role. A close analysis of the text shows that 68% of all the experiential elements represented in the students' utterances are ellipted, compared to 31% in the teacher's. All Processes are ellipted from the students' utterances. Most of what the students actually say is comprised of Participants, specifically "done to", rather than "doer" Participants: Phenomenon, Verbiage, Value, Goal, Attribute. Interpersonally speaking, in most of the students' utterances the Subject and Predicate is ellipted, leaving only the Complement. A similar pattern can be seen in the Textual analysis, which shows that in 11 out of 13 student-uttered clauses the Theme is ellipted. In this way the teacher keeps firm control of the 'points of departure' in the interaction.

### 1.3.5

There is some appraisal of student responses in Text 3 (cl. 30, 40, 52, 53, 60, 61), although many correct responses are implicitly acknowledged by repetition and being written on the board (cl. 18, 20, 32, 39, 45). However, the negative appraisal in clause 30 demonstrates that the teacher is in the position to confirm or deny the validity of the students' contributions.

### 1.3.6

Unlike Texts 1 and 2, in Text 3 the dominant participant enforces and encourages his/her higher status. This reflects a difference in the modes of the three texts: while Text 1 is written and Text 2 is spoken, they both involve one-to-one interaction. In the classroom environment of Text 3 the dominant participant (the teacher) is overwhelmingly outnumbered by the subordinate participants (the students). Maintaining the dominance of the teacher, which is necessary to lead the students into completing the task, demands that such controlling measures be taken.

## **2 The learning process**

The three texts present three different types of learning process, and a close lexico-grammatical analysis highlights the language choices which create these processes.

### **2.1 Text 1**

#### 2.1.1

A conspicuous feature of Text 1 is the even distribution between interrogative, imperative, and declarative mood choices. The three types can be categorised as performing three broad functions: the interrogative clauses prompt the reader into making observations of the world around them; the imperative clauses instruct the reader to perform certain actions which provide

the data for observation, and the declarative clauses offer information that pertains to the observations.

### 2.1.2

Now, if we look at the subject matter of Text 1, we can see that it is neatly structured around two basic propositions: sounds are caused by vibrations (cl. 12-14); vibrations travel in waves (cl. 24).

If we look at the clauses around these central points of information, we can see patterns emerge.

Clauses 7-9 are imperative; clauses 10 and 11 are interrogative; clauses 12-14 are declarative.

The pattern can be summarised as: "Do this. What happens? This is why." It is a very basic scientific methodology for young learners to carry out experiments in the world around them.

The same can be seen in clauses 18-22, and there is a third 'experiment' in clauses 25-27, although this time it is necessary to direct the reader's observations a little more specifically, so the prompt to notice what happens (cl. 26) takes the imperative, rather than interrogative, mood.

We can even say that the three phases, which we can label 'instruction', 'observational prompt', and 'supplementary explanation', mirror almost perfectly the Method, Results, Conclusion experiment structure that the reader will go on to learn in school at a later age. The experiment episodes are prompted by introductory, awareness-raising questions (cl. 1-4), and an initial instruction and observational prompt (cl. 5-6) that are not resolved by explanation but instead expanded into the first experiment episode (cl. 7-14). This initial, introductory phase (cl. 1-6)

invites the reader to form their own (very basic) hypotheses to be tested.

### 2.1.3

We can say therefore that Text 1 is written as a very basic introduction to the scientific method for young learners. The balance of mood choices create a learning process based firmly on the reader's observations of the world around them. It is for this reason that I chose to label the declarative clauses 'supplementary information'. Despite the fact that it is in these clauses that information is imparted, the real cognitive business of learning, the noticing and enquiring, is taking place in the imperative and interrogative clauses.

## **2.2 Text 2**

### 2.2.1

Part of the reason Text 1 is able to construct this very scientific learning process is the fact that it is a written text. The author has had plenty of time to construct the process at his or her leisure, before the reader gets involved. It is not surprising that it is carefully structured. Text 2 lacks such a firm structure because it is a spoken text. There are no comparable patterns of mood choices; in fact almost all the mood choices are declarative. The only non-declarative clauses are three interrogative clauses (cl. 1, 2, 12). The first of these is the child's opening question, which forms the basis of the interaction, the second is the mother checking her comprehension

of the child's question, and the third is the child asking a second, more specific question. Apart from these questions, the rest of the interaction is a succession of suggestions and hypotheticals, all designed to offer possible explanations for the death of the bird, on the part of the child as well as the mother. As discussed in section 1.2.2, the mother has the majority of the utterances, but her words are heavily modalized. She does not want this learning process to be a simple lecture: she wants to present the child with a number of options and encourage him/her to exercise and develop his/her logical faculties by considering each scenario and choosing the one that seems most likely.

### 2.2.2

This is a similarity between the Texts 1 and 2: the idea that the 'teacher' is trying to encourage the 'learner' to be an active, cognitive partner in the process, rather than just providing information. However, the two texts achieve this in markedly different ways. Text 1 uses instructions and observational prompt questions to involve the learner in the learning process; Text 2 uses extensive modalization to withhold any definite answer, encouraging the learner to consult their own judgement. We can say, therefore, that the two texts develop different mental skills in the learner: Text 1 develops skills of drawing conclusions from observations; Text 2 develops skills necessary to weigh up the comparative validity of different options and choose the most suitable.

## 2.3 Text 3

### 2.3.1

Text 3 is a different type of learning process again. Like Text 2, Text 3 is spoken, but as it is led by the dominant participant it is more explicitly structured. The teacher has the vast majority of utterances in the text, and the majority (70%) are declarative. There are two notable language features which work together to create the specific type of learning process. Firstly, as discussed above, the students' utterances are heavily ellipted. All Processes and most of the "doer" Participants are ellipted, leaving almost exclusively "done to" Participants (for the first few examples of this, see clauses 2, 4, 14, 16, 20, 29), and a few Circumstances. The students' mood choices are all declarative, and a textual analysis shows that in most cases the Theme is ellipted. In short, almost all student utterances are "done to" participants in the Rheme of declarative clauses.

### 2.3.2

Alongside this is the teacher's tendency to use declarative clauses to demand information from the students. There are three variations of this: in the first case, the teacher simply states the existence of something that he wants the students to tell him (cl. 15, 26); the second case is like the first, but the teacher attaches an interrogative to demand the information, albeit ellipted to

just the name of the nominated student (cl. 13/13.1, 56/57); in the third case the teacher obscures the part of the clause that he/she wishes the students to supply (cl. 47). The effect of using declarative clauses in this way is that the teacher effectively constructs the learning process as a cloze exercise. Using the "Let's" imperative construction in clauses 1, 12 and 54 the teacher signals that the class as a whole, including him- or herself, will be constructing a summary of the material, and then he/she provides all the experiential elements of the summary except for the specific vocabulary items that the students are required to supply. The student utterances can then be characterized as the items to be inserted into the 'blanks'. The mental skill being exercised here is data retention and retrieval. However, it is also arguable that asking the students to recall the various data from the video helps them to process what they have seen and store the data more consciously and systematically in the long-term memory. The review thus has two functions: it allows the teacher to check the students were paying attention and can remember the material, and it assists the students in setting up the material in long-term storage.

### 2.3.3

There are suggestions toward the end of the text that the teacher is moving towards requiring more active deductive reasoning from the students: clauses 49 and 56 seem to ask for information outside the scope of the video. The text is constructed as a review process, with the implication that it will then move into more analytical processes.

## 2.4 Summary

At this point we can summarize the three types of learning process in the three texts. Text 1 is a process of scientific experimentation and observation. Text 2 is a deductive assessment of possible permutations to find the most plausible, and Text 3 is a process that helps the learner mentally re-order data that might not yet have been stored systematically. These three process types are created and characterised by specific language choices.

## 3 Subject matter

### 3.1 Text 1

#### 3.1.1

A transitivity analysis of Text 1 reveals that the subject matter of the text is dealt with in a manner consistent with the scientific nature of the learning process. The Processes are overwhelmingly Material (17) and Mental (7); the Material Processes are of simple actions (*bang, put, press, try, touch, hold, let go, strike, throw*) which apply to the reader, and other actions which apply to the observed phenomena (*stops, travels, move, reach*). The Mental Processes relate directly to the basic senses: *hear, feel, and see*. The Processes are those of doing and observing. The exception is the use of *enjoy* in clause 1, which functions as positive appraisal,

representing the subject matter as something fun and interesting.

### 3.1.2

The Participants paint a similar picture. The most common Participant is *you*, which appears 10 times, 6 times as Senser, 3 times as Actor and once as Goal. It is this which foregrounds the reader and centers the learning process on them. It is also consistent with the tenets of the scientific method: your senses are your guide. Another notable group of Participants can be seen in clauses 5, 7, 8, 18, 19, and 25. Here we have *your fingers*, *a ruler*, *a triangle*, and *a stone*, all as Goal, which we can characterize as apparatus in the experiments. All through the text the subject matter never strays far from the idea of sound, which appears 3 times as Phenomenon, twice as Goal and twice as Actor. The closely related *musical sounds* appears once as Goal, and *sound waves* appears once as Actor.

### 3.1.3

Interestingly, a textual analysis of the Themes in the text shows that it is framed by references to 'sound' in Thematic position: *sounds* or *sound* occurs as Theme twice in the first four clauses and three times in the last six, but nowhere in between. While the learning process revolves around the experiments, this use of Theme makes sure the subject matter stays firmly related to 'sound'.

## 3.2 Text 2

### 3.2.1

In Text 2 the subject matter revolves around birds and death. This can be seen in the Processes used by both interlocutors: they are evenly balanced between Material (16) and Relational (15); most of the latter are Attributive. This creates a discussion of events which might lead to the death of a bird, and of the qualities of the bird in question which may have caused its death. In fact the text can be broadly split into two phases. The first (cl. 1-18) is characterized by a majority (68%) of Material Processes: the subject matter here is birds in general and events that might happen to birds. The second phase (cl. 19-32) is characterized by a majority (71%) of Relational Processes: the focus here is on the individual bird in question, and its attributes that may have caused its death. This is comparable with the General-Specific discourse structure described by McCarthy (1991:158).

### 3.2.2

There is a subtle representation of the subject matter in Text 2 created by the mother's use of language in clauses 16 and 20. The language here evaluates life and health positively (*all right*, cl.16); illness/injury/death negatively (*something wrong*, cl. 20). This idea is so ingrained into the human condition, however, that it is difficult to know whether to count it as appraisal, since it would be impossible to apply the concepts the other way around: to talk of injury or illness as

*something right* would be nonsensical. In fact the evaluative terms *right* and *wrong* as they are used by the mother have become conflated with *healthy* and *unhealthy*, so it is perhaps better to treat this as a dead metaphor, rather than active appraisal.

### 3.2.3

A less debatable instance of appraisal can be seen in the use of *just* in clause 27, which is used to suggest that, of all of the causes of bird-death discussed in the text, old age is the most expected. These cases are the only uses of appraisal in the Text 2, and otherwise the subject of death is treated objectively by both interlocutors, with neither seeking to treat it emotionally.

## 3.3 Text 3

### 3.3.1

There are two levels in the subject matter of Text 3: the video that the class have just watched, and the contents of the video. While the goal of the class is to learn about levers and inclined planes, at first these topics are discussed indirectly. There are two discernible phases of this indirect discussion. The first phase is initiated by the teacher in clause 13, in which he/she sets up the proposition *they ... mention*; 'they' being the participants in the video. These Subject and Predicator elements are then used in the ellipted clauses 14, 18, 19, 20 and 21. These Verbal Processes in which the Sayer is *they* constructs the subject of levers and inclined planes as

the Verbiage that *they* talk about. Interpersonally speaking the topical elements are present as Complement. The second phase is initiated by the teacher in clause 23, in which he/she sets up the proposition *they extended these two basic machines to...* Using this proposition to reconstruct the ellipted elements of the students' utterances results in the topical elements (the vocabulary items) now appearing as circumstantial Adjuncts (cl. 31, 32, 34). This grammatical stratification is consistent with the conceptual levels being constructed by the teacher: on the first level are the "two basic machines", and on the second level down are the subvarieties of the machines.

### 3.3.2

This changes in clause 49, which, as discussed in section 2.3.3, indicates the beginning of a more analytical phase of the class. This change is attested by the higher number of Relational Processes in the last 13 clauses, and the fact that the student's response in clause 50 contains the topical vocabulary as Subject. Here the discussion turns to the machines more directly, and the Relational Processes are used to discuss examples and qualities of the machines in question. We can summarize the progression of subject matter in Text 3 as being first about what was said and done in the video, before moving into what actually constitutes the topic.

#### **4 Conclusion**

The three texts present different types of learning experiences, and these are created by the language choices of the interlocutors. Text 1 is a methodology for basic scientific experiments.

The dominant interlocutor, the author, creates this through choices which foreground the reader and centre the learning process on his or her observations, while minimising the author's own presence.

Text 2 is a discussion, between mother and child, of cause and effect, and a weighing

of potential causes. As in Text 1, the dominant participant, the mother, minimises her own

dominance, and allows the child to be an important part of the learning process. The child

ultimately still defers to the mother's judgement, however. Both interlocutors make an effort to

speak neutrally about a potentially emotional subject. In Text 3 the dominant participant

actively encourages his dominance and keeps control of the contributions of the subordinate

participants in a review activity designed to both test and aid mental data storage and retrieval.

## References

**Thompson, G.** 2004: *Introducing Functional Grammar* London: Hodder Education

**McCarthy, M.** 1991: *Discourse Analysis for Language Teachers* Cambridge: Cambridge University Press

## Appendix A – Text 1 Clause Analysis

Clause 1: independent finite

	<b>Do</b>	<b>you</b>	<b>enjoy</b>	<b>[[making sounds]]</b>
experiential		Senser	Pr: Mental	Phenomenon
interpersonal	Finite	Subject	Predicator	Complement
(interrogative)	Mood Block		Residue	
textual	Theme		Rheme	

Clause 2: independent finite

	<b>What</b>	<b>sounds</b>	<b>do</b>	<b>these things</b>	<b>make</b>
experiential	Goal		Pro...	Actor	..cess: Material
interpersonal	Complement		Finite	Subject	Predicator
(interrogative)	Res...		Mood...	...idue	...Block
textual	Theme		Rheme		

Clause 3: dependent finite

	if	you	bang		them
experiential		Actor	Pr: Material		Goal
interpersonal		Subject	Finite: present	Predicator	Complement
(declarative)		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 4: independent finite

	What different sounds	can	you	make	with your body and your voice
experiential	Goal	Process..	Actor	..:Mat	Circumstance: Means
interpersonal	Complement	Finite	Subject	Pred.	Adjunct: circumstantial
(interrogative)	Res...	Mood Block		...idue	
textual	Theme	Rheme			

Clause 5: independent non-finite

	<b>Put</b>	<b>your fingers</b>	<b>on your throat</b>	<b>as [[you talk or sing]]</b>
experiential	Process: Mat	Goal	Circ: location	Circ: time
interpersonal	Predicator	Complement	Adjunct: circumstantial	Adjunct: circumstantial
(imperative)	Residue			
textual	Theme	Rheme		

Clause 6: independent finite

	<b>What</b>	<b>can</b>	<b>you</b>	<b>feel</b>
experiential	Phenomenon	Pro...	Senser	...cess: Mental
interpersonal (interrogative)	WH Complement	Finite	Subject	Predicator
	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 7: independent non-finite

	<b>Hold</b>	<b>a ruler</b>	<b>on the edge of a table</b>
experiential	Pr: Material	Goal	Circumstance: location
interpersonal (imperative)	Predicate	Complement	Adjunct: circumstantial
	Residue		
textual	Theme	Rheme	

Clause 8: independent non-finite

	<b>Press</b>	<b>down</b>	<b>the end</b>
experiential	Pr: Material	Circumstance: manner	Goal
interpersonal (imperative)	Predicate	Adjunct: circumstantial	Complement
	Residue		
textual	Theme	Rheme	

Clause 9: dependent non-finite

	<b>and</b>	<b>let go</b>
experiential		Process: material
interpersonal (imperative)		Predicator
	Residue	
textual	textual	topical
	Theme	

Clause 10: independent finite

	Can	you	hear	a sound
experiential	Pro...	Senser	...cess: Mental	Phenomenon
interpersonal (interrogative)	Finite	Subject	Predicator	Complement
	Mood Block		Residue	
textual	interpersonal	topical	Rheme	
	Theme			

Clause 11: independent finite

	<b>What</b>	<b>do</b>	<b>you</b>	<b>see</b>
experiential	Phenomenon	Pro...	Senser	...cess: Mental
interpersonal (interrogative)	WH Complement	Finite	Subject	Predicator
	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 12: dependent finite

	<b>Whenever</b>	<b>you</b>	<b>hear</b>	<b>a sound</b>
experiential	Circumstance: time	Senser	Process: Mental	Phenomenon
interpersonal (interrogative)	Adjunct: circumstantial	Subject	Finite	Predicator
	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 13: independent finite

	<b>there</b>	<b>is</b>	<b>something [[moving]]</b>
experiential		Process: Existential	Existent
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme		Rheme

Clause 14: independent finite (passive)

	This movement	is	called	a vibration
experiential	Target	Process: Verbal		Verbiage
interpersonal (declarative)	Subject	Finite	Predicator	Complement
	Mood Block		Residue	
textual	Theme	Rheme		

Clause 15: independent non-finite

	<b>Try</b>	<b>this</b>	<b>with a rubber band</b>
experiential	Process: Material	Goal	Circumstance: means
interpersonal (imperative)	Predicator	Complement	Adjunct: circumstantial
	Residue		
textual	Theme	Rheme	

Clause 16: dependent non-finite

	<b>and see</b>	
experiential		Process: Mental
interpersonal (imperative)		Predicator
	Residue	
textual	textual	topical
	Theme	

Clause 17: independent finite

You can make musical sounds with rubber bands of different sizes					
exp.	Actor	Process: Material		Goal	Circumstance: means
int.	Subject	Finite	Predicator	Complement	Adjunct: circumstantial
(dec.)	Mood Block		Res...		
text.	Theme	Rhe...			

cont...

**or [[if you pluck the strings of a guitar]]**

Circumstance: means
Adjunct: circumstantial
...idue
...me

Clause 18: independent non-finite

	<b>Strike a triangle with a beater</b>		
experiential	Process: Material	Goal	Circumstance: means
interpersonal (imperative)	Predicator	Complement	Adjunct: circumstantial
	Residue		
textual	Theme	Rheme	

Clause 19: independent non-finite

	<b>Touch the triangle while it is ringing</b>		
experiential	Process: Material	Goal	Circumstance: time
interpersonal (imperative)	Predicator	Complement	Adjunct: circumstantial
	Residue		
textual	Theme	Rheme	

Clause 20: independent finite

	<b>What</b>	<b>can</b>	<b>you</b>	<b>feel</b>
experiential	Phenomenon	Pro...	Senser	...cess: Mental
interpersonal (interrogative)	WH Complement	Finite	Subject	Predicator
	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 21: dependent finite

	<b>When</b>	<b>something</b>	<b>stops</b>	<b>vibrating</b>
experiential	Circumstance: time	Actor	Process: Material	
interpersonal (declarative)	Adjunct: circumstantial	Subject	Finite	Predicator
	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 22: independent finite

	the sound	stops	
experiential	Actor	Process: Material	
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 23: independent finite

	How	does	someone's voice	reach	you
experiential	Circ: means	Pro...	Actor	...cess: Material	Goal
interpersonal (interrogative)	WH Adjunct: circ	Finite	Subject	Predicator	Complement
	Res...	Mood Block		...idue	
textual	Theme	Rheme			

Clause 24: independent finite

	The sound	travels		through the air	as sound waves
experiential	Actor	Pro.: Material		Circ: location	Circ: manner
interpersonal (declarative)	Subject	Finite	Predicator	Adjunct: circ.	Adjunct: circ.
	Mood Block		Residue		
textual	Theme	Rheme			

Clause 25: independent non-finite

	<b>Throw</b>	<b>a stone</b>	<b>in a pool of water</b>
experiential	Pro: Material	Goal	Circumstance: location
interpersonal (imperative)	Predicator	Complement	Adjunct: circumstantial
	Residue		
textual	Theme	Rheme	

Clause 26: independent non-finite

	<b>Watch</b>	<b>the waves [[spreading out]]</b>
experiential	Process: Behavioural	Range
interpersonal (imperative)	Predicator	Complement
	Residue	
textual	Theme	Rheme

Clause 27: independent finite

	<b>Sound waves</b>	<b>move</b>	<b>through the air</b>	<b>in a similar way</b>
experiential	Actor	Process: Material	Circumstance: location	Circumstance: manner
interpersonal (declarative)	Subject	Finite	Predicator	Adjunct: circumstantial
	Mood Block	Residue		
textual	Theme	Rheme		

## Appendix B – Text 2 Clause Analysis

Clause 1: independent finite

	<b>How</b>	<b>could</b>	<b>birds</b>	<b>die</b>
experiential	Circ: manner	Pro...	Actor	...cess: Material
interpersonal	WH Adjunct	Finite	Subject	Predicator
(interrogative)	Res...	Mood Block		...idue
textual	Theme	Rheme		

Clause 2: independent finite

	Like	the one in the garden	are	you	thinking	of
experiential		Circ: matter...	Pro...	Senser	...cess: Mental	... (Circ.)
interpersonal		Adjunct: circ...	Finite	Subject	Predicator	... (Adj.)
(interrogative)		Res...	Mood Block		...idue	
textual	textual	topical	Rheme			
	Theme (pre-posed)					

Clause 3: independent finite

	Well	sometimes	birds	die	
experiential			Actor	Process: material	
interpersonal (declarative)		Mood Adjunct	Subject	Finite	Predicator
		Mood Block			Residue
Textual	textual	interpersonal	topical	Rheme	
	Theme				

Clause 3.1: dependent finite

	when	they	get		very old
Experiential		Carrier	Process: Attributive		Attribute
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 4: independent finite

	<b>or</b>	<b>maybe</b>	<b>they</b>	<b>get</b>	<b>sick</b>
experiential			Carrier	Process: Attributive	Attribute
interpersonal (declarative)		Mood Adjunct	Subject	Finite	Predicator
		Mood Block			Residue
textual	textual	interpersonal	topical	Rheme	
	Theme				

Clause 5: dependent finite

	because	they	got		some disease
experiential		Actor	Process: Material		Goal
interpersonal (declarative)	Conjunctive	Subject	Finite	Predicator	Complement
	Adjunct	Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 6: independent finite

	<b>or</b>	<b>maybe</b>	<b>a cat</b>	<b>got</b>	<b>it</b>
experiential			Actor	Process: Material	Goal
interpersonal (declarative)		Mood Adjunct	Subject	Finite	Predicator
		Mood Block			Residue
textual	textual	interpersonal	topical	Rheme	
	Theme				

Clause 7: independent finite

	<b>Baby birds</b>	<b>sometimes</b>	<b>die</b>
experiential	Actor		Process: Material
interpersonal (declarative)	Subject	Mood Adjunct	Finite
	Mood Block		Residue
textual	Theme	Rheme	

Clause 8: dependent finite

	when	they	fall	out of the nest	
experiential		Actor	Process: Material		Circumstance: location
interpersonal (declarative)		Subject	Finite	Predicator	Adjunct: circumstantial
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 9: independent finite

	<b>or</b>	<b>in the winter</b>	<b>&lt;&lt;Cl.10&gt;&gt;</b>	<b>birds</b>	<b>might</b>	<b>die</b>
experiential		Circ: time		Actor	Process: Material	
interpersonal (declarative)		Adjunct: circ.		Subject	Finite	Predicator
		Res...		Mood Block	...idue	
textual	textual	topical		Rheme		
	Theme					

Clause 10: dependent finite

	if	you	were	in a cold place	
experiential		Carrier	Process: Locational		Attribute
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	text.	topical	Rheme		
	Theme				

Clause 11: dependent finite

	because	they	can't	get	enough food
experiential		Actor	Process: Material		Goal
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 12: independent finite

	Yeh, but	what	happens	
experiential		Actor	Process: Material	
interpersonal (interrogative)		Subject	Finite	Predicator
		Mood Block		Residue
textual	textual	topical	Rheme	
	Theme			

Clause 13: dependent finite

	if	one bird	falls		out
experiential		Actor	Process: Material		Circumstance: location
interpersonal (declarative)		Subject	Finite	Predicator	Adjunct: circumstantial
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 14: dependent finite

	and	then			
	and	when it's just about at the ground	it	flies	
experiential		Circumstance: time	Actor	Process: Material	
interpersonal (declarative)		Adjunct: circumstantial	Subject	Finite	Predicator
		Res...	Mood Block		...idue
textual	textual	topical	Rheme		
	Theme				

Clause 15: dependent finite

	Yes, well if	it	's		big enough [[to fly]]
experiential		Carrier	Process: Attributive		Attribute
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 16: independent finite

	it	'll	be	all right
experiential	Carrier	Process: Attributive		Attribute
interpersonal (declarative)	Subject	Finite	Predicator	Complement
	Mood Block		Residue	
textual	Theme	Rheme		

Clause 17: independent finite

	<b>and</b>	<b>sometimes</b>	<b>birds</b>	<b>fall</b>	<b>out of the nest</b>
experiential			Actor	Process: Material	Circ: location
interpersonal (declarative)		Mood Adjunct	Subject	Finite	Predicator
		Mood Block			Residue
textual	textual	interpersonal	topical	Rheme	
	Theme				

Clause 18: dependent finite

	but	they	don't	die
experiential		Actor	Process: Material	
interpersonal (declarative)		Subject	Finite	Predicator
		Mood Block		
textual	textual	topical	Rheme	
	Theme			

Clause 19: independent finite

	but	that	didn't	look	like a baby bird
experiential		Carrier	Process: Attributive		Attribute
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 20: independent finite

	Maybe	there	was	something wrong	with it	
experiential			Pro: Existential		Existent	Circ: accomp.
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator		
	Mood Block			Residue		
textual	interpersonal	topical			Rheme	
	Theme					

Clause 21: independent finite

	maybe	a cat	killed		it
experiential		Actor	Process: Material		Goal
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator	Complement
	Mood Block			Finite	
textual	interpersonal	topical	Rheme		
	Theme				

Clause 22: independent finite (projecting)

	I	don't	think
experiential	Sensor	Process: Mental	
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 23: dependent finite (projected)

	it	was		our cat
experiential	Token (IFD)	Process: Identifying		Value (IFR)
interpersonal (declarative)	Subject	Finite	Predicator	Complement
	Mood Block		Residue	
textual	Theme	Rheme		

Clause 24: independent finite

	Perhaps	it	was	on the ground	
experiential		Carrier	Process: Attributive (locational)		Attribute
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator	Complement
	Mood Block			Residue	
textual	interpersonal	topical	Rheme		
	Theme				

Clause 25: independent finite

	and then	a cat	got		It
experiential		Actor	Process: Material		Goal
interpersonal		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 26: independent finite

	Yeah	it	was	probably	pecking	something on the ground
experiential		Actor	Pro...		...cess: Mat.	Goal
interpersonal		Subject	Finite	Mood Adjunct	Predicator	Complement
(declarative)		Mood Block			Residue	
textual	textual	topical	Rheme			
	Theme					

Clause 27: independent finite

	Maybe	it	was		just	a very old bird
experiential		Carrier	Process: Attributive			Attribute
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator	Comment Adjunct	Complement
	Mood...			Res...	...Block	...idue
textual	interpersonal	topical	Rheme			
	Theme					

Clause 28: independent finite

	but	it	looks		as if [[it's alive]]
experiential		Carrier	Process: Attributive		Attribute
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 29: independent finite (ellipted elements reconstructed from clause 28)

	Yeah	it	does	^LOOK	^AS IF IT'S ALIVE	doesn't	it
experiential		Carrier	Process: Attributive		Attribute		
interpersonal (declarative)		Subject=	Finite=	Predicator	Complement	=F	=S
		Mood...		Residue		...Block	
textual	textual	topical	Rheme				
	Theme						

Clause 30: independent finite

	Perhaps	its eye	got		blind
experiential		Carrier	Process: Attributive		Attribute
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator	Complement
	Mood Block			Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 31: independent finite

	~THAT	Could	have been	^[[WHAT HAPPENED]]
experiential	Carrier	Process: Attributive		Attribute
interpersonal (declarative)	Subject	Finite	Predicator	Complement
	Mood Block		Residue	
textual	Theme	Rheme		

Clause 32: independent finite

	but	it	definitely	wasn't	alive
experiential		Carrier		Process: Attributive	Attribute
interpersonal (declarative)		Subject	Mood Adjunct	Finite	Predicator
		Mood Block			Residue
textual	textual	topical	Rheme		
	Theme				

## Appendix C – Text 3 Clause Analysis

Clause 1: independent non-finite (ellipted elements reconstructed from clause 12)

	Alright	^LET'S	^HAVE	a quick summary	of [[what we have just seen]]
experiential		Actor	Pro: Material	Goal	Circumstance: matter
interpersonal		Subject	Predicator	Complement	Adjunct: circumstantial
(imperative)		Mood Block	Residue		
textual	textual	topical	Rheme		
	Theme				

Clause 2: independent finite (ellipted elements reconstructed from clause 1)

	<b>^WE</b>	<b>^SAW</b>	<b>(^A) Lever</b>
experiential	Sensor	Process: Mental	Phenomenon
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	

Clause 3: independent non-finite

	<b>Hold on</b>
experiential	Process: Behavioural
interpersonal	Predicator
(imperative)	Residue
textual	Theme

Clause 4: independent finite (ellipted elements reconstructed from clause 1)

	<b>^WE</b>	<b>^SAW</b>	<b>(^A) Seesaw</b>
experiential	Sensor	Process: Mental	Phenomenon
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	

Clause 5: independent non-finite

	<b>Right</b>	<b>just</b>	<b>wait</b>	<b>till [[we are all here]]</b>
experiential			Process: Behavioural	Circumstance: extent
interpersonal (imperative)			Predicator	Adjunct: circumstantial
			Residue	
textual	textual		topical	Rheme
	Theme			

Clause 6: independent finite

	<b>Have</b>	<b>you</b>	<b>got</b>	<b>enough scrap paper</b>	<b>on your desk</b>
experiential	Pro...	Possessor	...cess: Possessive	Possessed	Circ: location
interpersonal (interrogative)	Finite	Subject	Predicator	Complement	Adjunct: circ.
	Mood Block		Residue		
textual	Theme		Rheme		

Clause 7: independent finite

	<b>You</b>	<b>'ll</b>	<b>probably</b>	<b>only</b>	<b>need</b>	<b>two or three pieces</b>
experiential	Actor	Pro...			...cess: Mat	Goal
interpersonal (declarative)	Subject	Finite	Mood Adjunct	Comment Adjunct	Predicator	Complement
	Mood Block				Residue	
textual	Theme	Rheme				

Clause 8: independent finite

	Right	you	may	have	to use	the stand
experiential		Actor		Process: Material		Goal
interpersonal (declarative)		Subject	Mood Adjunct	Finite	Predicator	Complement
		Mood Block			Residue	
textual	textual	topical	Rheme			
	Theme					

Clause 9: independent finite

	Steven and Brad	the sun	is	shining	inside
experiential		Actor	Process: Material		Circumstance: location
interpersonal (declarative)		Subject	Finite	Predicator	Adjunct: circumstantial
		Mood Block		Residue	
textual	interpersonal	topical	Rheme		
	Theme				

Clause 10: independent finite

	<b>^HAVE</b>	<b>^YOU</b>	<b>Solved</b>	<b>your problem</b>
experiential	Pro...	Actor	...cess: Material	Goal
interpersonal	Finite	Subject	Predicator	Complement
(interrogative)	Mood Block		Residue	
textual	Theme		Rheme	

Clause 11: independent finite

	You	'll	probably	need to see	that video	tomorrow	as an extra
experiential	Senser	Pro...		..cess: Mental	Phenom.	Circ: time	Circ: manner
interpersonal	Subject	Finite	Mood Adj.	Predicator	Comp.	Adj: circ.	Adj: circ.
(declarative)	Mood Block			Residue			
textual	Theme	Rheme					

Continued...

**[[to get your ideas really [[sorted out]]]]**

Circumstance: cause
Adjunct: circumstantial
(Residue)
(Rheme)

Clause 12: independent non-finite

	<b>Let's</b>	<b>have</b>	<b>a summary</b>	<b>of [[what was the film basically about]]</b>
experiential	Actor	Pro: Material	Goal	Circumstance: matter
interpersonal	Subject	Predicator	Complement	Adjunct: circumstantial
(imperative)	Mood Bl.	Residue		
textual	Theme	Rheme		

Clause 13: independent finite

	They	seem	to mention	two basic machines
experiential	Sayer	Process: Verbal		Verbiage
interpersonal (declarative)	Subject	Finite	Predicator	Complement
	Mood Block		Residue	
textual	Theme	Rheme		

Clause 13.1 independent finite

	Um, Andrew	^CAN	^YOU	^TELL	^US	^ONE OF THE MACHINES
experiential		Pro...	Sayer	...cess: Verb.	Receiver	Verbiage
interpersonal		Finite	Subject	Predicator	Complement	Complement
(interrogative)		Mood Block		Residue		
textual	interpersonal	topical		Rheme		
	Theme					

Clause 14: independent finite (ellipted elements reconstructed from clause 13)

	<b>^THEY</b>	<b>^MENTIONED</b>	<b>Lever</b>
experiential	Sayer	Process: Verbal	Verbiage
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block		Residue
textual	Theme	Rheme	

Clause 15: independent finite

	<b>It</b>	<b>has</b>	<b>an Australian pronunciation</b>
experiential	Possessor	Process: Possessive	Possessed
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block		Residue
textual	Theme	Rheme	

Clause 16: independent finite (ellipted elements reconstructed from clause 15)

	<b>^THE AUSTRALIAN PRONUNCIATION</b>	<b>^IS</b>	<b>Lever</b>
experiential	Token (IFD)	Process: Identifying	Value (IFR)
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block		Residue
textual	Theme	Rheme	

Clause 17: independent non-finite

	Yeah	leave	her	alone
experiential		Process: Material	Goal	Circ: manner
interpersonal		Predicator	Complement	Adjunct: circumstantial
(imperative)		Residue		
textual	textual	topical	Rheme	
	Theme			

Clause 18: independent finite (ellipted elements reconstructed from clause 13)

	<b>~THEY</b>	<b>^MENTIONED</b>	<b>Lever</b>
experiential	Sayer	Process: Verbal	Verbiage
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 19: independent finite (ellipted elements reconstructed from clause 13)

	and	^THEY	^MENTIONED		(incomplete)
experiential		Sayer	Process: Verbal		Verbiage
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 20: independent finite (ellipted elements reconstructed from clause 13)

	<b>~THEY</b>	<b>^MENTIONED</b>	<b>An inclined plane</b>
experiential	Sayer	Process: Verbal	Verbiage
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 21: independent finite (ellipted elements reconstructed from clause 13)

	<b>~THEY</b>	<b>^MENTIONED</b>	<b>An inclined plane</b>
experiential	Sayer	Process: Verbal	Verbiage
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 22: independent non-finite

	<b>Hold on</b>
experiential	Process: Behavioural
interpersonal (imperative)	Predicator
	Residue
textual	Theme

Clause 22.1: independent non-finite

	<b>Hold on</b>
experiential	Process: Behavioural
interpersonal (imperative)	Predicator
	Residue
textual	Theme

Clause 23: independent finite

	now	they	extend	these two basic machines	into five separate machines	
experiential		Actor	Pro: Mat.	Goal	Circumstance: matter	
interpersonal		Subject	Fin.	Pred.	Complement	Adjunct: circumstantial
(declarative)		Mood Block	Residue			
textual	text.	topical	Rheme			
	Theme					

Clause 24: independent finite

	In that movie	they	extended	them	out	
experiential	Circ: location	Actor	Process: Material		Goal	Circ: manner
interpersonal (declarative)	Adjunct: circ.	Subject	Finite	Pred.	Complement	Adjunct: circ.
	Res...	Mood Block		...idue		
textual	Theme	Rheme				

Clause 25: independent finite

	they	extended	out	some of the machines
experiential	Actor	Process: Material	Circ: manner	Goal
interpersonal (declarative)	Subject	Finite	Predicator	Adjunct: circ.
	Mood Block	Residue		
textual	Theme	Rheme		

Clause 26: independent finite

	They	used	the lever
experiential	Actor	Process: Material	Goal
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block	Residue	
textual	Theme	Residue	

Clause 27: independent non-finite

	Hold on
experiential	Process: Behavioural
interpersonal (imperative)	Predicator
	Residue
textual	Theme

Clause 27.1: independent non-finite

	Hold on
experiential	Process: Behavioural
interpersonal (imperative)	Predicator
	Residue
textual	Theme

Clause 28: independent finite

	Joanne	^WHAT	^CAN	^YOU	^TELL	^US
experiential		Verbiage	Pro...	Sayer	...cess: Verbal	Receiver
interpersonal		Complement	Finite	Subject	Predicator	Complement
(interrogative)		Res...	Mood Block		...idue	
textual	interpersonal	topical	Rheme			
	Theme					

Clause 29: independent finite (ellipted elements reconstructed from clause 13 – student is assumed to be erroneously responding to the earlier demand for information)

	<b>^THEY</b>	<b>^MENTIONED</b>	<b>(^A) Lever</b>
experiential	Sayer	Process: Verbal	Verbiage
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block		Residue
textual	Theme	Rheme	

Clause 30: independent finite

	No	we	've	done	a lever
experiential		Actor	Process: Material		Goal
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 31: independent finite (ellipted elements reconstructed from clause 23)

	^THEY	^EXTENDED		^THE TWO BASIC MACHINES	(^TO A) Baseball Bat
experiential	Actor	Process: Material		Goal	Circ: extent
interpersonal (declarative)	Subject	Finite	Predicator	Complement	Adjunct: circumstantial
	Mood Block		Residue		
textual	Theme	Rheme			

Clause 32: independent finite (ellipted elements reconstructed from clause 23)

	^THEY	^EXTENDED		^THE TWO BASIC MACHINES	(^TO A) Baseball Bat
experiential	Actor	Process: Material		Goal	Circ: extent
interpersonal (declarative)	Subject	Finite	Predicator	Complement	Adjunct: circumstantial
	Mood Block		Residue		
textual	Theme	Rheme			

Clause 33: independent finite

	^THEY	^COULD	^HAVE USED	Any bat	really
experiential	Actor	Process: Material		Goal	
interpersonal (declarative)	Subject	Finite	Predicator	Complement	Comment Adjunct
	Mood...		Residue		...Block
textual	Theme	Rheme			

Clause 34: independent finite (ellipted elements reconstructed from clause 23)

	^THEY	^EXTENDED		^THE TWO BASIC MACHINES	(^TO A) Flying fox
experiential	Actor	Process: Material		Goal	Circ: extent
interpersonal (declarative)	Subject	Finite	Predicator	Complement	Adjunct: circumstantial
	Mood Block		Residue		
textual	Theme	Rheme			

Clause 35: independent finite

	Pardon	^DID	^YOU	^SAY	Flying fox
experiential		Pro...	Sayer	...cess: Verbal	Verbiage
interpersonal		Finite	Subject	Predicator	Complement
(interrogative)		Mood Block		Residue	
textual	textual	topical		Rheme	
	Theme				

Clause 36: independent finite (passive)

	^THE FLYING FOX	^WAS	^MADE	^FROM A Clothesline
experiential	Goal	Process: Material		Circumstance: means
interpersonal (declarative)	Subject	Finite	Predicator	Adjunct: circ.
	Mood Block			Residue
textual	Theme	Rheme		

Clause 37: independent finite

	And	what	^WAS		with it?
experiential		Carrier	Process: Attributive		Attribute
interpersonal		Subject	Finite	Predicator	Complement
(interrogative)		Mood Block		Residue	
textual	textual	topical	Rheme		
	Theme				

Clause 38: independent finite (ellipted elements reconstructed from clause 37).

	<b>A wheel</b>	<b>^WAS</b>	<b>^WITH IT</b>
experiential	Carrier	Process: Attributive	Attribute
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block	Residue	Complement
textual	Theme		

Clause 39: independent finite (ellipted elements reconstructed from clause 37).

	<b>A wheel</b>	<b>^WAS</b>	<b>^WITH IT</b>
experiential	Carrier	Process: Attributive	Attribute
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block	Residue	Complement
textual	Theme		

Clause 40: independent finite

	<b>Yeah, no</b>	<b>you</b>	<b>'re</b>	<b>right</b>
experiential		Carrier	Process: Attributive	Attribute
interpersonal (declarative)		Subject	Finite	Predicator
		Mood Block	Residue	Complement
textual	textual	topical	Rheme	
	Theme			

Clause 41: independent finite (passive) (ellipted elements reconstructed from clause 36).

	<b>^THE FLYING FOX</b>	<b>^WAS</b>	<b>^MADE</b>	<b>^FROM Clotheslines</b>
experiential	Goal	Process: Material	Circumstance: means	
interpersonal (declarative)	Subject	Finite	Predicator	Adjunct: circ.
	Mood Block	Residue		
textual	Theme	Rheme		

Clause 42: independent finite

	<b>That</b>	<b>was</b>	<b>a... (incomplete)</b>
experiential	Carrier	Process: Attributive	Attribute
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block	Residue	Complement
textual	Theme	Rheme	

Clause 43: independent finite

	What	did	she	use	on the clothesline
experiential	Goal	Pro...	Actor	...cess: Material	Circumstance: location
interpersonal (interrogative)	Complement	Finite	Subject	Predicator	Adjunct: circumstantial
	Res...	Mood Block		...idue	
textual	Theme	Rheme			

Clause 44: independent finite (ellipted elements reconstructed from clause 43)

	<b>^SHE</b>	<b>^USED</b>	<b>(^A) Pulley</b>
experiential	Actor	Process: Material	Goal
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 45: independent finite (ellipted elements reconstructed from clause 43)

	<b>^SHE</b>	<b>^USED</b>	<b>A pulley</b>
experiential	Actor	Process: Material	Goal
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 46: dependent finite

	<b>which</b>	<b>is</b>	<b>a type of lever</b>
experiential	Carrier	Process: Attributive	Attribute
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 47: independent finite

	Except	of course	you	've	got	also	a what	with it
experiential			Pos'or	Process: Possessive			Pos'ed	Circ: accomp
interpersonal (declarative)		Comment Adjunct	Subject	Finite	Predicator	Conj. Adj.	Comp.	Adj: circ.
		Mood Block			Res...		...idue	
textual	textual	interpersonal	topical	Rheme				
	Theme							

Clause 48: independent finite (ellipted elements reconstructed from clause 47)

	^YOU	^VE	^GOT	A windlass	^WITH IT
experiential	Possessor	Process: Possessive		Possessed	Circ: accompaniment
interpersonal (declarative)	Subject	Finite	Predicator	Complement	Adjunct: circ.
	Mood Block		Residue		
textual	Theme	Rheme			

Clause 49: independent finite

	<b>^CAN</b>	<b>^YOU</b>	<b>^TELL</b>	<b>^ME</b>	<b>Anything else</b> [[emb.1]][[emb.2]]
experiential	Pro...	Sayer	...cess: Verbal	Receiver	Verbiage
interpersonal (interrogative)	Finite	Subject	Predicator	Complement	Complement
	Mood Block		Residue		
textual	Theme		Rheme		

**emb.1** [[that wasn't mentioned]]

**emb.2** [[that possibly uses the principles of a lever]]

Clause 50: independent finite (ellipted elements reconstructed from clause 49)

	<b>(^A) Door handle</b>	<b>^USES</b>	<b>^THE PRINCIPLES OF A LEVER</b>
experiential	Actor	Process: Material	Goal
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 51: independent finite (ellipted elements reconstructed from clause 50)

	<b>A door handle</b>	<b>^USES</b>	<b>^THE PRINCIPLES OF A LEVER</b>
experiential	Actor	Process: Material	Goal
interpersonal (declarative)	Subject	Finite	Predicator
	Mood Block		Residue
textual	Theme	Rheme	

Clause 52: independent finite

	<b>^THAT</b>	<b>^IS</b>	<b>(^A) good one</b>	<b>hey</b>
experiential	Carrier	Process: Attributive	Attribute	
interpersonal (declarative)	Subject	Finite	Predicator	Comment Adjunct
	Mood...		Residue	...Block
textual	Theme	Rheme		

Clause 53: independent finite (ellipted elements recovered from clause 50 – teacher is here assumed to be reiterating the validity of the information given in clause 50, so I have therefore represented this clause (53) as implied but ellipted).

	Yep,	^A DOOR HANDLE	^USES		^THE PRINCIPLES OF A LEVER
experiential		Actor	Process: Material		Goal
interpersonal (declarative)		Subject	Finite	Predicator	Complement
		Mood Block			Residue
textual	textual	topical	Rheme		
	Theme				

Clause 54: independent non-finite

	Righto	let's	have	a look	at an inclined plane	one...
experiential		Behavior	Pro: Behavioural	Behaviour	Circ. matter	Circ?
interpersonal (imperative)		Subject	Predicator	Complement	Adjunct: circ.	Adj?
		Mood Bl.	Residue			
textual	textual	topical	Rheme			
	Theme					

Clause 55: independent finite

	well	actually	that	is	a type of tool [[emb.1]]		[[emb.2]]
experiential			Carrier	Pr: Att.		Attribute	
interpersonal (declarative)		Comm. Adj.	Subject	F.	P.	Complement	Comment Adjunct
		Mood...			Residue		...Block
textual	text.	interpersonal	topical	Rheme			
	Theme						

emb.1 [[which you have seen in action]]

emb.2 [[come to think of it]]

Clause 56: independent finite

	Maybe	we	can	get	six uses of an inclined plane	
experiential		Actor	Process: Material		Goal	
interpersonal (declarative)	Mood Adjunct	Subject	Finite	Predicator	Complement	
	Mood Block			Residue		
textual	interpersonal	topical	Rheme			
	Theme					

Clause 57: independent finite (ellipted Complement adapted from clause 56)

	Um, Aranthi	^CAN	^YOU	^TELL	^US	^ONE USE OF AN INCLINED PLANE
experiential		Pro...	Sayer	...cess: Verb.	Rec.	Verbiage
interspers. (interrog.)		Finite	Subject	Predicator	Comp.	Complement
		Mood Block		Residue		
textual	interperson.	textual		Rheme		
	Theme					

Clause 58: independent finite (ellipted Subject adapted from clause 56)

	^ONE USE OF AN INCLINED PLANE	^IS	Stairs
experiential	Token (IFD)	Process: Identifying	Value (IFR)
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	

Clause 59: independent finite

	Stairs	^IS	^ONE USE OF AN INCLINED PLANE
experiential	Token (IFD)	Process: Identifying	Value (IFR)
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	

Clause 60: independent finite

	^THAT	^IS	right
experiential	Carrier	Process: Attributive	Attribute
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	

Clause 61: independent finite

	^THAT	^IS	(^A) Great answer
experiential	Carrier	Process: Attributive	Attribute
interpersonal	Subject	Finite	Predicator
(declarative)	Mood Block	Residue	
textual	Theme	Rheme	