



Unit 1

Theoretical Introduction and Overview of English grammar within the SYSTEMIC FUNCTIONAL model of language

Grammar presentation given on 24.iv.2018

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About grammar

Prescriptive vs descriptive
grammar

Lexicogrammar

Functional vs formal grammar

Systemic vs structural grammar

Some choices involved in producing a clause

Strata: semantics vs grammar
vs phonology/orthography

'Functional components' a.k.a.
'metafunctions'

Clause as interaction: MOOD

Clause as representation:
TRANSITIVITY

Clause as message: THEME

Situating grammar

Resources

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The learning goals for today's session are:

- 1 To understand four choices we'll make about how to 'do' grammar:



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 - 1 Descriptive vs prescriptive grammar



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 - 2 Lexis + Grammar = Lexicogrammar



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 - 3 Functional vs formal grammar



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 - 2 Lexis + Grammar = Lexicogrammar
 - 3 Functional vs formal grammar
 - 4 Systemic vs structural grammar
- 2 To introduce some concepts useful in studying grammar



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Descriptive vs prescriptive (and/or proscriptive) grammar

- 1 Lay people often say grammar is about prescribing what is good, or proscribing what is bad.



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- 3 Grammatical “rules” therefore need to be reinterpreted as something like “laws of nature” (like gravity, or conservation of energy, or evolution by means of natural selection): generalized statements of observed fact.



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- 3 Grammatical “rules” therefore need to be reinterpreted as something like “laws of nature” (like gravity, or conservation of energy, or evolution by means of natural selection): generalized statements of observed fact.
- 4 We’ll try to work with real examples taken from linguistic corpora; but sometimes, when trying to illustrate a particular grammatical point, it can be convenient to use (carefully) constructed examples.



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- 1 Some approaches treat lexis (vocabulary) separately from grammar

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Lexis + Grammar = Lexicogrammar

- 1 Some approaches treat lexis (vocabulary) separately from grammar
- 2 We will treat both together, as “lexicogrammar”



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- 3 Lexicogrammar covers all the knowledge in the dictionary plus all the knowledge in the grammar book



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- 2 We will treat both together, as “lexicogrammar”
- 3 Lexicogrammar covers all the knowledge in the dictionary plus all the knowledge in the grammar book
- 4 With this knowledge, you can produce and understand very many sentences
- 5 But you still need to know about the context before you can really use or understand lexis and grammar appropriately.



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- 1 Consider the simple sentence: “Socrates runs”.



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- 1 Consider the simple sentence: “Socrates runs”.
- 2 A formal grammar might analyze this by saying that it consists of a noun followed by a verb.



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 - 1 a subject, of which something is predicated



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 - 2 an actor, who is involved in a process of doing something



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 - 3 a theme (specifying the topic), followed by a rheme (conveying a message about the topic)



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Socrates	runs
----------	------

S

P

Actor

Process

Theme

Rheme

4

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Socrates	runs
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S

P

- 4

Actor	Process
Theme	Rheme

- 5 From now on, we'll use initial capitals for function labels.

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Socrates	runs
----------	------

S

P

- ④

Actor	Process
Theme	Rheme

- ⑤ From now on, we'll use initial capitals for function labels.
- ⑥ We'll also include information from formal grammar as well:

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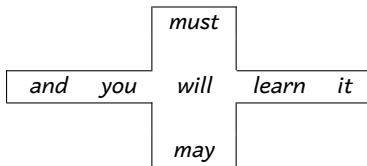
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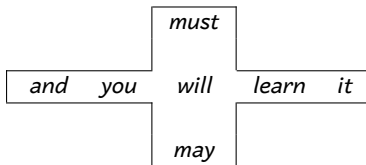
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Systemic vs structural grammar



- 1 A structural approach is interested in the horizontal (syntagmatic) relations: what is connected to what, and how?



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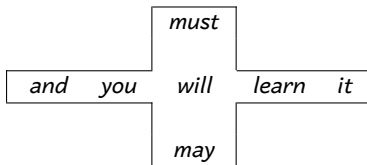
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Systemic vs structural grammar



- 1 A structural approach is interested in the horizontal (syntagmatic) relations: what is connected to what, and how?
- 2 A systemic approach gives priority to the vertical (paradigmatic) dimension: what choices are available, and how do they differ from each other?



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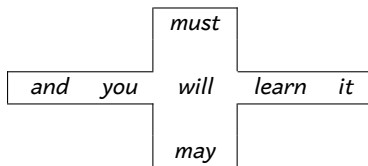
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- 3 Once the focus has been shifted from structure to system, the choices available can be stated in a more abstract way:



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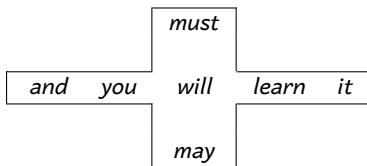
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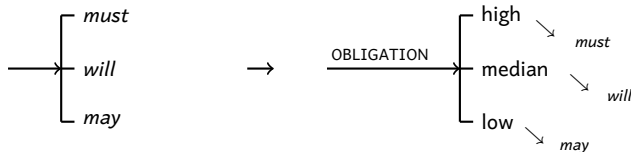
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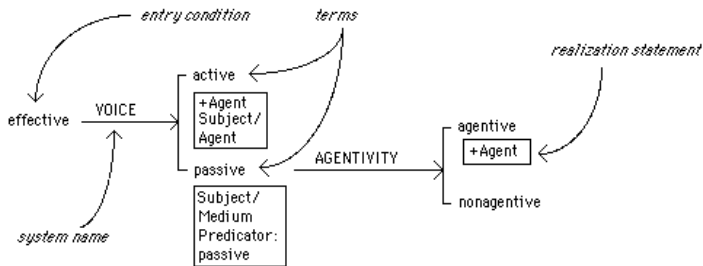
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Some notational conventions



Oswald	shot	Kennedy
Subject/ Agent	Predicator	Medium

Kennedy	was shot	by Oswald
Subject/ Medium	Predicator: passive	Agent

Kennedy	was shot
Subject/ Medium	Predicator: passive

Some choices involved in producing a clause

- 1 In winter semester you tried to guess a clause that I was thinking of; you asked 'closed' questions (e.g. 'yes/no' for binary choices, or 'wh-' questions for sets of choices with three or more terms).



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- 2 Some of the results from that experiment can be generalized.



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Strata:

- “Is it a question?”



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Strata:

- “Is it a question?”
- →



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Strata:

- “Is it a question?”
- →
- “Does it function as a question?”



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Strata:

- “Is it a question?”
- →
- “Does it function as a question?”
- OR:



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- “Is it a question?”
- →
- “Does it function as a question?”
- OR:
- “Does it have the grammatical structure of a question?”



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- “Does it function as a question?”
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- OR:

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- “Is it a question?”
- →
- “Does it function as a question?”
- OR:
- “Does it have the grammatical structure of a question?”
- OR:
- “Does it sound like (/ Is it written like) a question?”

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Strata: semantics vs grammar vs phonology/orthography

‘Functional components’ a.k.a. ‘metafunctions’

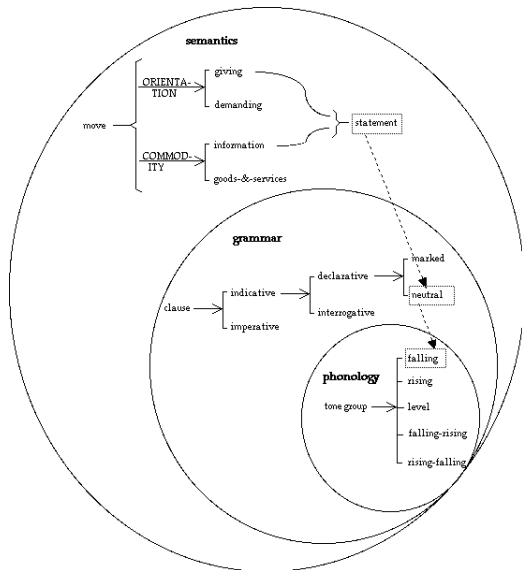
Clause as interaction: MOOD

Clause as representation: TRANSITIVITY

Clause as message: THEME

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'Functional components' a.k.a. 'metafunctions'

- 1 Clause as interaction:
grammatical systems of MOOD
— enacting social relationships



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'Functional components' a.k.a. 'metafunctions'

- 1 Clause as interaction:
grammatical systems of MOOD
— enacting social relationships
- 2 Clause as representation:
grammatical systems of TRANSITIVITY
— construing a model of reality



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'Functional components' a.k.a. 'metafunctions'

Clause as interaction: MOOD

Clause as representation:
TRANSITIVITY

Clause as message: THEME

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'Functional components' a.k.a. 'metafunctions'

- 1 Clause as interaction:
grammatical systems of MOOD
— enacting social relationships
- 2 Clause as representation:
grammatical systems of TRANSITIVITY
— construing a model of reality
- 3 Clause as message:
grammatical systems of THEME
— creating relevance to context



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Clause as representation:
TRANSITIVITY

Clause as message: THEME

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'Functional components' a.k.a. 'metafunctions'

- 1 Clause as interaction:
grammatical systems of MOOD
— enacting social relationships
- 2 Clause as representation:
grammatical systems of TRANSITIVITY
— construing a model of reality
- 3 Clause as message:
grammatical systems of THEME
— creating relevance to context
- 4 These three sets of choices are simultaneous to and independent
of each other (i.e. they are 'in parallel')

Metafunctions in the grammar of English (1): syntagmatic view



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Clause as interaction: MOOD

Clause as representation:
TRANSITIVITY

Clause as message: THEME

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Metafunctions in the grammar of English (1): syntagmatic view

Do	cats	eat	bats?
----	------	-----	-------

Mood		Residue	
Finite	Subject	Predicator	Complement _{D.O.}

MOOD

Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'
------	-----------------	--------------------	----------------------------

TRANSITIVITY

Theme	Rheme
-------	-------

THEME



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'metafunctions'

Clause as interaction: MOOD

Clause as representation:
TRANSITIVITY

Clause as message: THEME

Situating grammar

Resources

Metafunctions in the grammar of English (1): syntagmatic view

Do	cats	eat	bats?
----	------	-----	-------

Mood		Residue	
Finite	Subject	Predicator	Complement _{D.O.}

MOOD

Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'
------	-----------------	--------------------	----------------------------

TRANSITIVITY

Theme	Rheme
-------	-------

THEME

Who	shot	the sheriff?	
Mood		Residue	
Subject/Wh-	(did) Finite	Predicator (shoot)	Complement _{D.O.}
Actor/ Agent	Process: material	Goal/ Medium	
Theme	Rheme		



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TRANSITIVITY

Clause as message: THEME

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Metafunctions in the grammar of English (1): syntagmatic view



Do	cats	eat	bats?
----	------	-----	-------

Mood		Residue	
Finite	Subject	Predicator	Complement _{D.O.}

MOOD

Pro-	Actor/ Agent	-cess: material	Goal/ Medium 'affected'
------	-----------------	--------------------	----------------------------

TRANSITIVITY

Theme	Rheme
-------	-------

THEME

Who	shot	the sheriff?	
Mood		Residue	
Subject/Wh-	(did) Finite	Predicator (shoot)	Complement _{D.O.}
Actor/ Agent	Process: material	Goal/ Medium	
Theme	Rheme		

I	have	a dream.	
Mood		Residue	
Subject	(do) Finite	Predicator (have)	Complement _{D.O.}
Carrier/ Medium	Process: relational: ascriptive/possessive	Attribute/ Range	
Theme	Rheme		

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Clause as interaction: MOOD

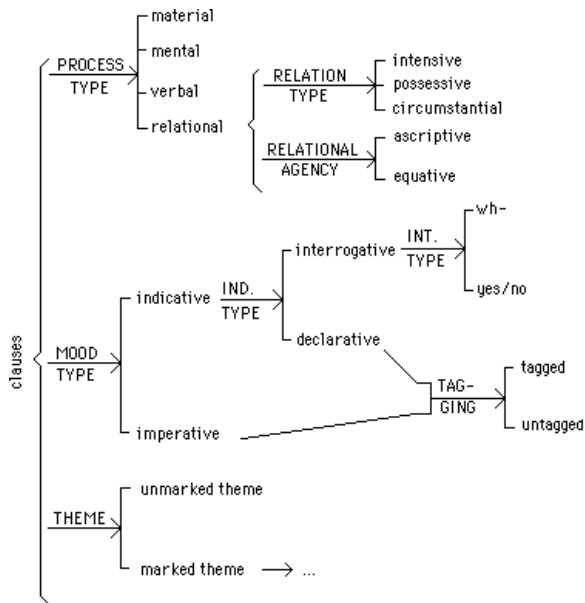
Clause as representation:
TRANSITIVITY

Clause as message: THEME

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Metafunctions in the grammar of English (2): paradigmatic view



ideational: TRANSITIVITY
interpersonal: MOOD
textual: THEME



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Clause as interaction: MOOD (1)



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Clause as interaction: MOOD (1)

MOOD TYPE:



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Clause as interaction: MOOD (1)

MOOD TYPE:

- either 'imperative' or 'indicative',



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Clause as interaction: MOOD (1)



MOOD TYPE:

- either 'imperative' or 'indicative',
 - if 'indicative', then either 'declarative' or 'interrogative',

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TRANSITIVITY

Clause as message: THEME

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MOOD TYPE:

- either 'imperative' or 'indicative',
 - if 'indicative', then either 'declarative' or 'interrogative',
 - if 'interrogative', then 'yes/no' or 'WH-',

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TRANSITIVITY

Clause as message: THEME

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MOOD TYPE:

- either 'imperative' or 'indicative',
 - if 'indicative', then either 'declarative' or 'interrogative',
 - if 'interrogative', then 'yes/no' or 'WH-',

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TRANSITIVITY

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MOOD TYPE:

- either 'imperative' or 'indicative',
 - if 'indicative', then either 'declarative' or 'interrogative',
 - if 'interrogative', then 'yes/no' or 'WH-',
 - if 'WH-', then 'WH-subject' or 'WH-other'.

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Clause as interaction: MOOD

Clause as representation:
TRANSITIVITY

Clause as message: THEME

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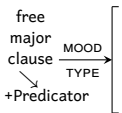
Resources

clause

major
clause
↙
+Predicator

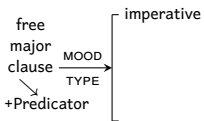
Close

↑
Pred



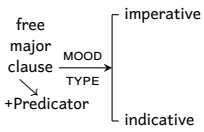
Close

↑
Pred



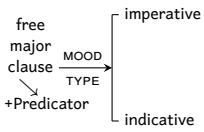
Close

↑
Pred



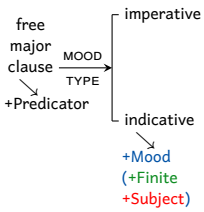
Close

↑
Pred

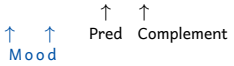


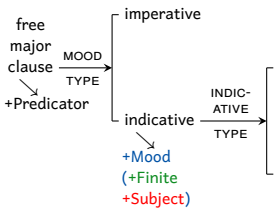
Close the window!

↑ ↑
Pred Complement

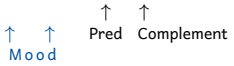


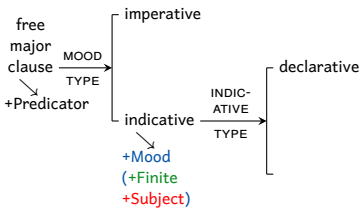
Close the window!



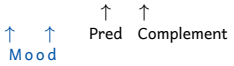


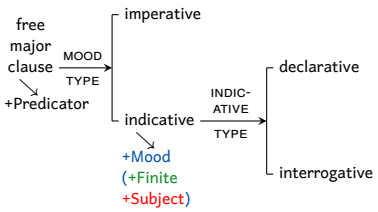
Close the window!



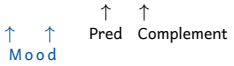


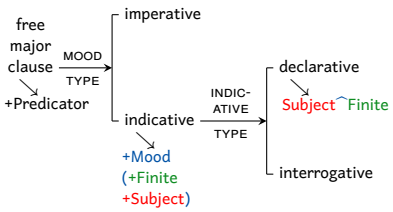
Close the window!





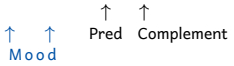
Close the window!

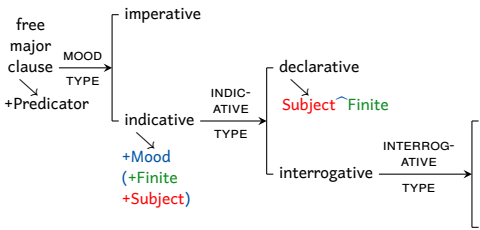




Close the window!

He is closing the window.

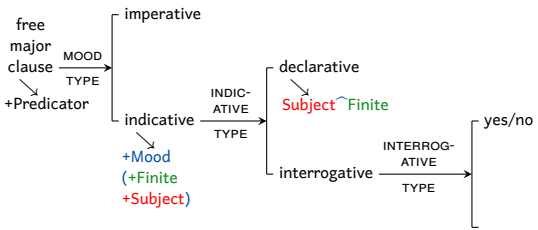




Close the window!

He is closing the window.

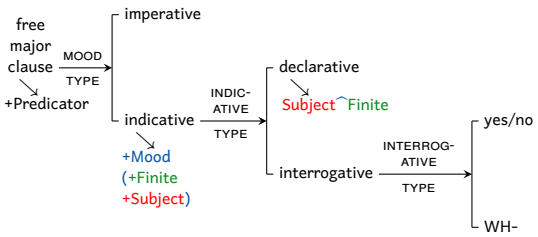
↑ ↑ ↑ ↑
Mood Pred Complement



Close the window!

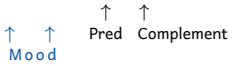
He is closing the window.

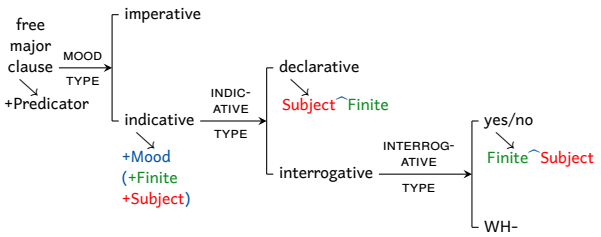
↑ ↑ ↑ ↑
Mood Pred Complement



Close the window!

He is closing the window.



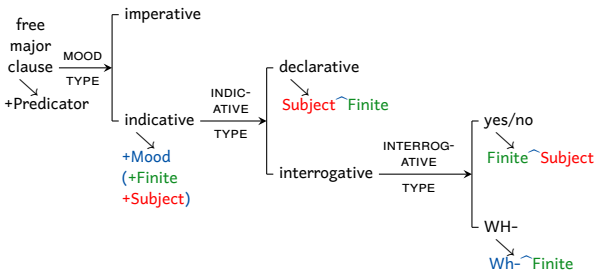


Close the window!

He is closing the window.

Is he closing the window?

↑ ↑ ↑ ↑
 Mood Pred Complement



Close the window!

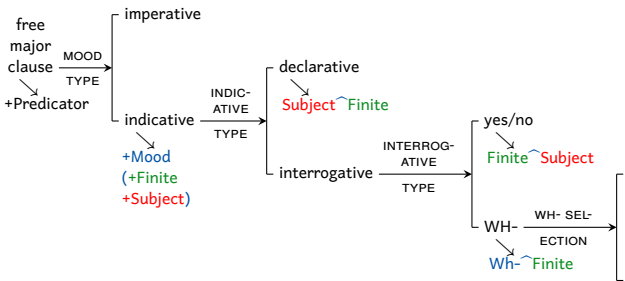
He is closing the window.

Is he closing the window?

Wh is

Wh Wh is is

↑ ↑
Mood Pred Complement



Close the window!

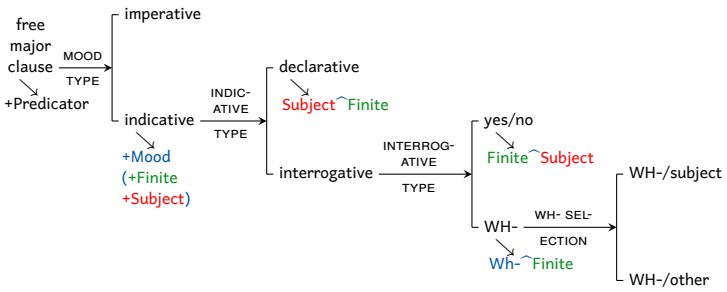
He is closing the window.

Is he closing the window?

Wh is

Wh is
Wh is

↑ ↑
Mood Pred Complement



Close the window!

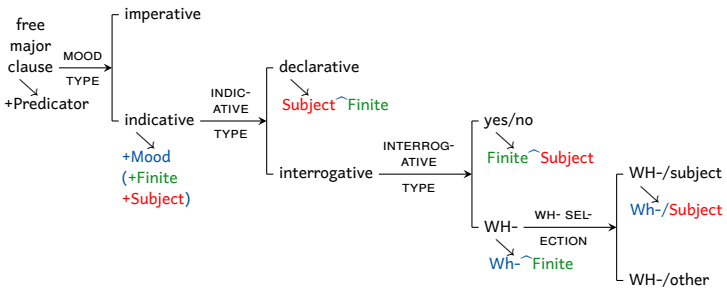
He is closing the window.

Is he closing the window?

Wh is

Wh is
Wh is

↑ ↑
Mood Pred Complement



Close the window!

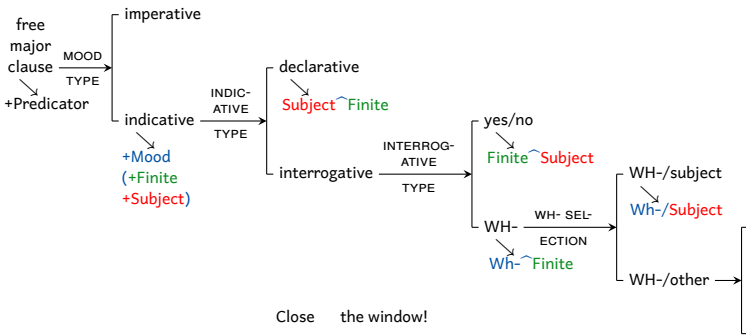
He is closing the window.

Is he closing the window?

Who is closing the window?

Wh is
is

↑ ↑
Mood Pred Complement



Close the window!

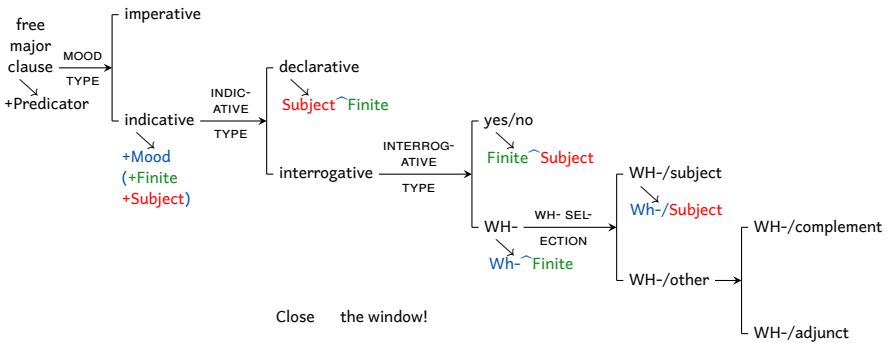
He is closing the window.

Is he closing the window?

Who is closing the window?

Wh is is

↑ ↑
 Mood Pred Complement



Close the window!

He is closing the window.

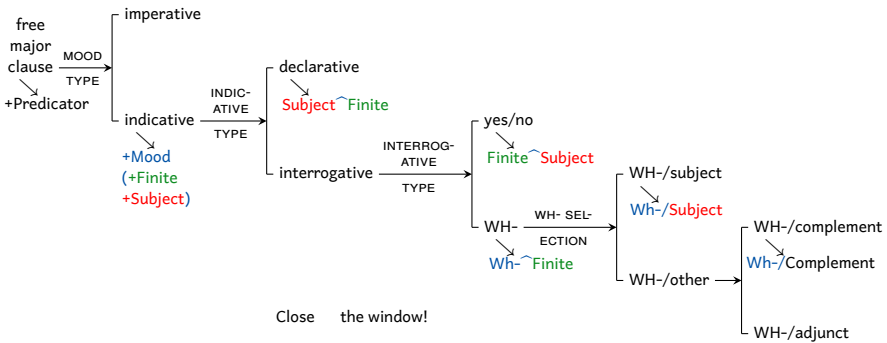
Is he closing the window?

Who is closing the window?

Wh Wh is is

↑ ↑ Pred Complement

Mood

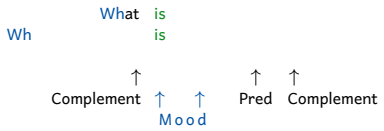


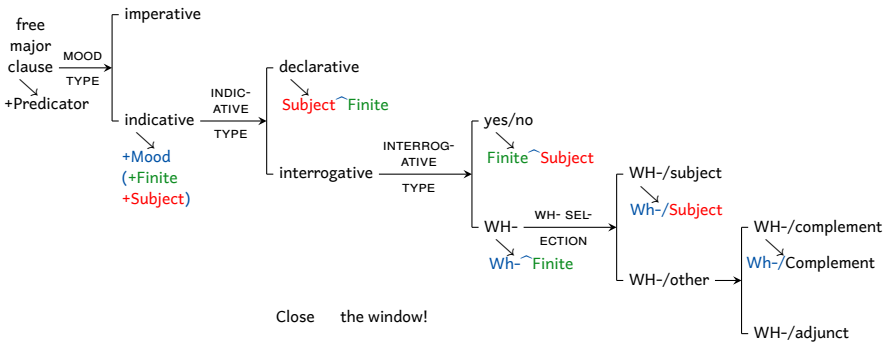
Close the window!

He is closing the window.

Is he closing the window?

Who is closing the window?





Close the window!

He is closing the window.

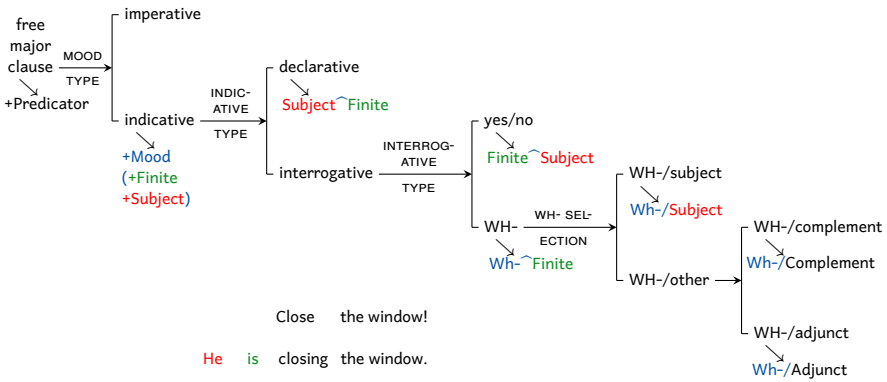
Is he closing the window?

Who is closing the window?

What is he closing?

Wh





Close the window!

He is closing the window.

Is he closing the window?

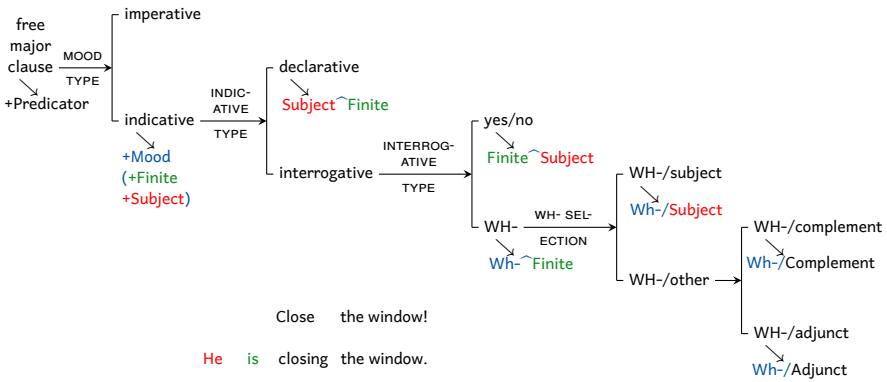
Who is closing the window?

What is he closing?

Why

Adjunct Complement Mood Pred Complement

↑ ↑ ↑ ↑



Close the window!

He is closing the window.

Is he closing the window?

Who is closing the window?

What is he closing?

Why is he closing the window?

↑ ↑ ↑ ↑
 Adjunct Complement Mood Pred Complement

- clause

- major
- clause

- bound (e.g. reported speech)
- major
- clause

- non-finite or finite
- bound (e.g. reported speech)
- major
- clause

- non-finite or finite
- bound (e.g. reported speech)
- major
- clause
-

- non-finite or finite
- bound (e.g. reported speech)
- major
- clause
-
-

	[free]		[[free]]		[bound]		
	Close the window!		(She told me)			to close the window.	[non-finite]
	He is closing the window		(She told me)		he was	closing the window.	[finite]
	Is he closing the window?		(She asked me)	whether	he was	closing the window.	[finite]
	Who is closing the window?		(She asked me)		who was	closing the window.	[finite]
	What is he closing?		(She asked me)	what	he was	closing.	[finite]
	Why is he closing the window?		(She asked me)	why	he was	closing the window.	[finite]

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Clause as interaction: MOOD (2)

SUBJECT PERSON:



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Clause as interaction: MOOD (2)

SUBJECT PERSON:

- either 'non-interactant' or 'interactant',



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SUBJECT PERSON:

- either ‘non-interactant’ or ‘interactant’,
 - if ‘interactant’, then ‘speaker’ (“I”) or ‘speaker-plus’ (“we”) or ‘addressee’ (“you”);

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SUBJECT PERSON:

- either ‘non-interactant’ or ‘interactant’,
 - if ‘interactant’, then ‘speaker’ (“I”) or ‘speaker-plus’ (“we”) or ‘addressee’ (“you”);
 - if ‘addressee’, then: no further differentiation (unlike German)

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SUBJECT PERSON:

- either 'non-interactant' or 'interactant',
 - if 'interactant', then 'speaker' ("I") or 'speaker-plus' ("we") or 'addressee' ("you");
 - if 'addressee', then: no further differentiation (unlike German)
 - *You kenn say You to me. :-D*

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'Functional components' a.k.a. 'metafunctions'

Clause as interaction: MOOD

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FINITE TYPE:



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FINITE TYPE:

- either 'temporal' (primary tense) or 'modal';



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FINITE TYPE:

- either 'temporal' (primary tense) or 'modal';
 - if 'temporal', then PRIMARY TENSE: 'past' or 'present' or 'future';

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FINITE TYPE:

- either 'temporal' (primary tense) or 'modal';
 - if 'temporal', then PRIMARY TENSE: 'past' or 'present' or 'future';
 - if 'modal', then MODALITY: 'high' or 'median' or 'low'.

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FINITE TYPE:

- either 'temporal' (primary tense) or 'modal';
 - if 'temporal', then PRIMARY TENSE: 'past' or 'present' or 'future';
 - if 'modal', then MODALITY: 'high' or 'median' or 'low'.

PRIMARY TENSE	[past]	<i>she knew</i> ('yesterday')
	[present]	<i>she knows</i> ('now')
	[future]	<i>she will know</i> ('tomorrow')
MODALITY	[high]	<i>she must know</i> ('surely')
	[median]	<i>she will know</i> ('probably')
	[low]	<i>she may know</i> ('perhaps')

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POLARITY:



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POLARITY:

- either 'positive' or 'negative';

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Clause as interaction: MOOD (4)

POLARITY:

- either 'positive' or 'negative';

POLARITY MARKING:



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Clause as interaction: MOOD (4)

POLARITY:

- either 'positive' or 'negative';

POLARITY MARKING:

- if 'positive' or if 'negative', then either 'marked' (emphatic) or 'unmarked'.



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POLARITY:

- either 'positive' or 'negative';

POLARITY MARKING:

- if 'positive' or if 'negative', then either 'marked' (emphatic) or 'unmarked'.

	[unmarked]	[marked]
[positive]	<i>he closed it</i>	<i>he did close it</i>
[negative]	<i>he didn't close it</i>	<i>he did not close it</i>

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Clause as representation: TRANSITIVITY

① A “GOING ON” consists of

- PROCESS +
- PARTICIPANTS +
- CIRCUMSTANCES

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Clause as representation: TRANSITIVITY

- 1 A “GOING ON” consists of
 - PROCESS +
 - PARTICIPANTS +
 - CIRCUMSTANCES
- 2 PROCESS TYPE:

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Clause as representation: TRANSITIVITY

- 1 A "GOING ON" consists of
 - PROCESS +
 - PARTICIPANTS +
 - CIRCUMSTANCES
- 2 PROCESS TYPE:
 - material ('doing')
 - *Lola runs.* [intransitive]
 - *Tom films Lola.* [transitive]

Clause as representation: TRANSITIVITY

- 1 A “GOING ON” consists of
 - PROCESS +
 - PARTICIPANTS +
 - CIRCUMSTANCES
- 2 PROCESS TYPE:
 - material (‘doing’)
 - *Lola runs.* [intransitive]
 - *Tom films Lola.* [transitive]
 - mental (‘sensing’)
 - *Mary liked the gift.* [‘like’ type]
 - *The gift pleased Mary.* [‘please’ type]



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Clause as representation: TRANSITIVITY

- 1 A "GOING ON" consists of
 - PROCESS +
 - PARTICIPANTS +
 - CIRCUMSTANCES
- 2 PROCESS TYPE:
 - material ('doing')
 - *Lola runs.* [intransitive]
 - *Tom films Lola.* [transitive]
 - mental ('sensing')
 - *Mary liked the gift.* ['like' type]
 - *The gift pleased Mary.* ['please' type]
 - relational ('being')
 - *Mary is a teacher.* [ascriptive]
 - *Mary is the teacher.* [equative]



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- 1 A "GOING ON" consists of
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 - PARTICIPANTS +
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 - material ('doing')
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 - *The gift pleased Mary.* ['please' type]
 - relational ('being')
 - *Mary is a teacher.* [ascriptive]
 - *Mary is the teacher.* [equative]
 - (plus other minor types)



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- 1 A "GOING ON" consists of
 - PROCESS +
 - PARTICIPANTS +
 - CIRCUMSTANCES
- 2 PROCESS TYPE:
 - material ('doing')
 - *Lola runs.* [intransitive]
 - *Tom films Lola.* [transitive]
 - mental ('sensing')
 - *Mary liked the gift.* ['like' type]
 - *The gift pleased Mary.* ['please' type]
 - relational ('being')
 - *Mary is a teacher.* [ascriptive]
 - *Mary is the teacher.* [equative]
 - (plus other minor types)
- 3 TWO WAYS OF MODELLING REALITY:
 - *Pat cooked.* [intransitive]
 - *Pat cooked the rice.* [transitive]
 - *The rice cooked.* [middle]
 - *Pat cooked the rice.* [effective]

MODEL 1 IS THE
'TRANSITIVE' MODEL
MODEL 2 IS THE
'ERGATIVE' MODEL



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Clause as message: THEME

① THEME SELECTION

- Theme = Predicator (Close the **window!**)
- Theme = Adjunct (In summer the students drink lots of **beer.**)
- Theme = Subject (Maria likes **Mozart.**)
- Theme = ...



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① THEME SELECTION

- Theme = Predicator (*Close the **window!***)
- Theme = Adjunct (*In summer the students drink lots of **beer.***)
- Theme = Subject (*Maria likes **Mozart.***)
- Theme = ...

② THEME FOCUSING



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- Theme = Predicator (*Close the **window!***)
- Theme = Adjunct (*In summer the students drink lots of **beer.***)
- Theme = Subject (*Maria likes **Mozart.***)
- Theme = ...

② THEME FOCUSING

- THEME PREDICATION
 - *it was Oswald who shot Kennedy*



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- Theme = Predicator (Close the **window!**)
- Theme = Adjunct (In summer the students drink lots of **beer.**)
- Theme = Subject (Maria likes **Mozart.**)
- Theme = ...

② THEME FOCUSING

- THEME PREDICATION
 - it was Oswald who shot Kennedy
- THEME IDENTIFICATION
 - the one who shot Kennedy was Oswald
 - Oswald was the one who shot Kennedy



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① THEME SELECTION

- Theme = Predicator (Close the **window!**)
- Theme = Adjunct (In summer the students drink lots of **beer.**)
- Theme = Subject (Maria likes **Mozart.**)
- Theme = ...

② THEME FOCUSING

- THEME PREDICATION
 - it was Oswald who shot Kennedy
- THEME IDENTIFICATION
 - the one who shot Kennedy was Oswald
 - Oswald was the one who shot Kennedy
- ... probably VOICE belongs here, too:
 - Oswald shot Kennedy
 - Kennedy was shot by Oswald



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① THEME SELECTION

- Theme = Predicator (*Close the **window!***)
- Theme = Adjunct (*In summer the students drink lots of **beer.***)
- Theme = Subject (*Maria likes **Mozart.***)
- Theme = ...

② THEME FOCUSING

- THEME PREDICATION
 - *it was Oswald who shot Kennedy*
- THEME IDENTIFICATION
 - *the one who shot Kennedy was **Oswald***
 - *Oswald was the one who shot **Kennedy***
- ... probably VOICE belongs here, too:
 - *Oswald shot **Kennedy***
 - *Kennedy was shot by **Oswald***

③ INTERPERSONAL THEME

- *surely Anne*



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① THEME SELECTION

- Theme = Predicator (Close the **window!**)
- Theme = Adjunct (In summer the students drink lots of **beer.**)
- Theme = Subject (Maria likes **Mozart.**)
- Theme = ...

② THEME FOCUSING

- THEME PREDICATION
 - *it was **Oswald** who shot Kennedy*
- THEME IDENTIFICATION
 - *the one who shot Kennedy was **Oswald***
 - *Oswald was the one who shot **Kennedy***
- ... probably VOICE belongs here, too:
 - *Oswald shot **Kennedy***
 - *Kennedy was shot by **Oswald***

③ INTERPERSONAL THEME

- *surely Anne*

④ TEXTUAL THEME

- *oh but in that case*



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Situating English grammar—the grammar of a nice cup of tea

(...)

Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

(...)

—George Orwell, 'A Nice Cup of Tea' (1946).



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Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. **To those misguided people** I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

unmarked Theme (Theme = Subject)

marked Theme (Theme ≠ Subject)

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Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, **how can you call yourself a true tea-lover** if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, **you are no longer tasting the tea**, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say:

Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

indicative: declarative MOOD

indicative: interrogative MOOD

imperative MOOD

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Unit 4 (winter) — POLARITY



Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you **are no longer tasting** the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they **don't like** tea in itself, that they only drink it in order to be warmed and stimulated, and they **need** sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very **unlikely** that you will ever want to ruin your tea by sweetening it again.

positive POLARITY

negative POLARITY

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Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*, **shóuldn't it?** I know very well that I am in a minority here, **àrent I.** But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, **àre you**, you are merely tasting the sugar, **àren't you**; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight, **will you?**, and it is very unlikely that you will ever want to ruin your tea by sweetening it again, **will you.**

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Lastly, tea—unless one is drinking it in the Russian style—**should** be drunk *without sugar*. I know very well that I am in a minority here. But still, how **can** you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you **could** make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very **unlikely** that you will ever want to ruin your tea by sweetening it again.

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Lastly, tea—unless one **IS DRINKING** it in the Russian style—should be drunk *without sugar*. I **KNOW** very well that I **AM** in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

material PROCESS

mental PROCESS

relational PROCESS

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Unit 6 (summer) – nominal group

Lastly, tea—unless one is drinking it in **the Russian style**—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself **a true tea-lover** if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make **a very similar drink** by dissolving sugar in **plain hot water**.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To **those misguided people** I would say: Try drinking **tea** without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening **it** again.

nominal group



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Unit 6 (summer) — TENSE

Lastly, tea—unless one **is drinking** it in the Russian style—should be drunk *without sugar*. I **know** very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you **will ever want** to ruin your tea by sweetening it again.

present

present-in-present

future (?)



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Unit 7 (winter) – clause complexes



Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well **that I am in a minority here**. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. **If you sweeten it**, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say: Try drinking tea without sugar for, say, a fortnight and it is very unlikely that you will ever want to ruin your tea by sweetening it again.

expanding clause: condition

projected clause: idea

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Unit 7 (summer) – verbal group complexes



Lastly, tea—unless one is drinking it in the Russian style—should be drunk *without sugar*. I know very well that I am in a minority here. But still, how can you call yourself a true tea-lover if you destroy the flavour of your tea by putting sugar in it? It would be equally reasonable to put in pepper or salt. Tea is meant to be bitter, just as beer is meant to be bitter. If you sweeten it, you are no longer tasting the tea, you are merely tasting the sugar; you could make a very similar drink by dissolving sugar in plain hot water.

Some people would answer that they don't like tea in itself, that they only drink it in order to be warmed and stimulated, and they need sugar to take the taste away. To those misguided people I would say:

Try | drinking tea without sugar for, say, a fortnight and it is very unlikely that you **will ever want | to ruin** your tea by sweetening it again.

expansion: means

projection: idea

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Books

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- 2 or the older edition:
<http://www.amazon.com/Collins-COBUILD-English-Grammar/dp/0007183879>
- 3 The earlier edition appears to be available as a downloadable PDF file on the Internet :-)
Just google "Collins COBUILD English Grammar PDF" (or similar)



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The structure and content of the course are based on:

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- 3 The earlier edition appears to be available as a downloadable PDF file on the Internet :-)
Just google "Collins COBUILD English Grammar PDF" (or similar)

The structure and content of the course are based on:

- M. A. K. Halliday, *An Introduction to Functional Grammar*. London: Edward Arnold, 1994² ["IFG2"]

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Associate Professor Annabelle Lukin of Macquarie University, Sydney, has produced an excellent series of videos that are available online:

<https://vimeo.com/album/2028694>

The videos follow essentially the same structure as the present course; they are based on M. A. K. Halliday and Christian Matthiessen, *An Introduction to Functional Grammar*, London: Edward Arnold, 2004 [“IFG3”]



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