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شرح المقرر MTA - E304B

Chapter 1: *Textual Meaning-Making*

Systemic Functional Linguistics (SFL), an approach developed by **Michael Halliday** in the eighties, shifts the focus of linguists away from the formal properties of language as advocated for by **structuralists and formalists to the functions of language**. The theory views language as essentially **functional**. According to **Halliday**, the **context** that situates the discourse should be analysed in addition to language. The **context** may determine some aspects of a text's organisation. **A Register** is a variety of languages distinguished by its context of use. This involves three main aspects: field (subject matter and activity type), tenor (social roles and relationships of the participants), and mode (the way the **text is produced**, for example, spontaneous or non-spontaneous, interactive, or non-interactive). All of these affect the lexical and grammatical features of the language used.

Metafunction is a linguistic function of the aspects of situations. It refers to meanings which relate a **message to its context**. **Field** is one of these register variables representing the topic or the activity of the text. It gives us information about the issue under debate. **Tenor**, which is a register variable in **systemic functional linguistics,** **represents the social roles, relationships, and relative status of participants**. **Mode** represents the features of texts, whether they (spoken or written) as it is the nature of communication, in which that describes the way the text as produced and organized. It explains the uses of i**nteractivity and spontaneity in texts,** and how the degrees of these aspects can affect the text's structure. **The most important part is thematic organisation.**

Social context (register variable)	Metafunction	Meaning-making
Field (What is the text about? How technical or specialised?)	⟷ Ideational metafunction ⟷	Ideational: construing the 'goings on' (namely, the participants, processes and circumstances)
Tenor (What is the relationship between the interactants?)	⟷ Interpersonal metafunction ⟷	Interpersonal: construing roles and relationships and point of view
Mode (How planned or spontaneous is it?)	⟷ Textual metafunction ⟷	Textual: organising the text and making it cohesive

Packaging meaning and the difference between modes like the written and the spoken.

In SFL (**Systemic functional linguistics**), texts (made up of different **lexicogrammatical** choices) analysed and interpreted through the prism of **three Metafunctions**. For example, the **ideational** metafunction relates to the register variable of the **Field**, the **textual** function relates to **Mode**.

Metafunctions: an overarching function of language, work to

❖ **Ideational Meaning:** construe the text's subject matter (relates to **Field**). It describes how we use language to talk about our world experience, including the worlds in our minds, to describe events and states and the entities involved.

❖ **Interpersonal Meaning:** enact reader/writer or speaker/hearer relations (relates to **Tenor**). This is the overarching function of language to interact with other people, to establish and maintain relations with them, to influence their

behaviour, to express our viewpoint on things in the world, and to elicit or change theirs. Also, the interpersonal function of language is the linguistic means by which speakers and writers form and negotiate relationships, act out social roles, and represent themselves, such as powerful, deferential, or assertive (etc.).

التركيز بالكتاب الثالث على Lexicogrammatical resource & Mode a Textual meaning
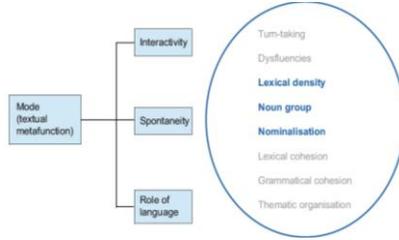
❖ **Textual Meaning:** organise the text (relates to **Mode**). This organises our '**written messages**' within clauses to convey '**different meanings**' in ways that make them accessible to the listener/reader. **Textual** Metafunction serves to weave our ideas and thoughts in what is referred to **cohesive** and **coherent** (speech and writing).

❖ **Lexicogrammatical resources:** **noun groups**, **nominalization**, **turn-taking**, **dysfluencies**, **cohesion**, and **thematic organisation** to make meaning. **In Mode**, the different sentence structures are **declarative**, **interrogative**, and **imperative**.

Organization Message:

Mode	Interactivity	Turn taking
		Hesitation
		Interruption
	Spontaneity	Lexical density
		Grammatical complexity
		The noun group
		Nominalization
		Co-ordinator subordinator
		Thematic progression

The mode has three linguistic indicators, including interactivity, spontaneity, and the role of language

Mode is the nature of the communicative process, including what type of **medium** (spoken or written) is being used and the **degree** of **spontaneity** and **interactivity** (face-to-face spoken discussion, a newspaper article, or an academic report). **Mode** is the movement from more spoken, like to more written, like language. For example, sending a message by e-mail. Mode has to do with nature of the communication process, including what type of medium (speech or writing) is being used and the degree of spontaneity and interactivity.

Firstly, **Interactivity** is one aspect of a text's mode that has the most obvious influence on the style of the language, constructed through a process of interaction between multiple **interlocutors or non-interactively** by one writer or speaker in isolation. **Interactive texts involve** turn-taking, questions and answers, interruptions, overlaps, hesitators, and indicators of sympathetic support, (like Ok, right, yep, really...etc.). **Non-interactive texts** do not. In many cases, whether the text is interactive or non-interactive will be obvious. In other cases, however, the text may be less obvious.

Secondly, **Spontaneity** is the second key aspect of mode concern with whether the text was produced 'on the spot', that is, **spontaneously** and without the **opportunity** for **pre-editing** or **correction**. such as is typically the case in **casual**

conversation. Indicators of **spontaneity** are clear, for example, pauses, mid-utterance corrections and reformulations, repetitions, and abrupt topic changes.

Thirdly, **The Role of language** is the third key aspect of mode concerns the role language plays. The point here is that language frequently interacts with other semiotic resources (or meaning-making resources). Part of the meaning of a text may be communicated through one or more of the following: (physical action, activity diagram, colour, effects, and sound). In the conversation between the speakers of the television program, the analysis of the lexicogrammatical resources of tenor is clearly shown.

Lexical Density

Lexical density is a crucial factor affecting comprehension and is a separate matter from the presence or absence of specialised lexis. It refers to the way information is packaged in a text which is affected by the amount of planning involved in its production. It is measured by calculating lexical words, nouns, adjectives, adverbs, and lexical verbs as a percentage of the total number of words in a text. For example, speakers have relatively little time for planning, but writers can typically spend more time planning a text so as to package the information in the most effective way for the readership.

- **Lexical Words:** are words that have semantic content rather than indicating grammatical relationships.
- **Lexical density** can be one way of conveying meaning, delivering meaning, packaging meaning, or presenting meaning, which is measured by **calculating lexical words**, such as (nouns, adjectives, adverbs, and lexical verbs) as 'a percentage of the **total number of words**'. Also, it can spend more time planning a text to package the information in the most effective way for the readership and the greater the density of information.
- **The High lexical density:** reflects the huge amount of planning involved in producing a text.
- **The Lower lexical density:** of a certain news text may result from effort on the part of the journalist to make the text relatively- easy to comprehend for a general readership.

Q: Briefly discuss the following aspects of mode (in these texts): interactivity, spontaneity, and the role of language. Which text seems more spontaneous and which more planned?

Text A Local GP	*Text B Turnips*	*Text C Estrogen*
I **had** skin cancer. I'd been **digging** in the **garden** and and I don't **know** whether I **scratched** myself with a 'cos I was **doing** my I don't whether a s+ a **thorn** caught me on the **nose** and then I'd been **digging** **Cats** and all **sorts** had been **digging** about, I hate cats, and it wouldn't **heal** up and it was **going** on and I was **getting cream cream** on my **nose** - it never ha+ **healed** up you **see**. So I **went** to the **doctor's** and they **looked** at it down the **infirmary**. Then they had to **have** those all these **specialists** round you you **know** and I **thought**, Why the **heck** am I **seeing** other people.	**SALES** of **turnips** are **rocketing** in **China** because the **veg** is said to cure SARS. They are **used** in **herbal remedies** sold to **treat severe acute respiratory syndrome**. **Wholesale prices** of **turnips** in China's **capital Beijing** have **shot** up THIRTY PER CENT in a **week** amid **fears** over the **deadly flu-like virus. Carrots, garlic** and **ginger** are also **included** in the **potions** and **shops** have been **selling out**. The **global death toll** from **SARS rose** to 153 **yesterday**. Nine were **reported** in **Hong Kong** – the most in one **day** there so far. They included a woman aged 34, who **died** while **giving birth**. The **condition** of the **baby** was not **known**. **China** has been **hit hardest** by **SARS**, with 64 **deaths**.	The **sex hormone estrogen is important** for many **physiologic processes**. Prolonged **stimulation** of **breast ductal epithelium** by **estrogen**, however, can **contribute** to the **development** and **progression** of **breast cancer**, and **treatments designed** to **block estrogen's effects are important options** in the **clinic**. **Tamoxifen** and other **similar drugs are effective** in **breast cancer prevention** and **treatment** by **inhibiting** the **proliferative effects** of **estrogen** that are **mediated** through the **estrogen receptor** (**ER**). However, these **drugs** also **have** many **estrogenic effects depending** on the **tissue** and **gene**, and they are more **appropriately called selective estrogen receptor modulators** (**SERMs**). SERMs bind ER, alter receptor **conformation**, and **facilitate binding** of **coregulatory proteins** that **activate** or **repress transcriptional activation** of **estrogen target genes**.

Answer:

Text (A): **Spontaneous**, "pauses, repetitions as (which, had, cream), false starts/reformulations as (we h –, I had), chains of clauses linked by 'coordination' as (and it must have … and now of course) short noun groups as (antibiotics, all these specialists). The three texts demonstrate how grammar and context interrelate. Text (A) includes many **interactive elements**, such as **turn-taking** and supportive feedback from **speaker one.** It also has many markers of **spontaneity** – **pauses**, **repetitions**, **false starts**, **clause chaining** and so on – and there are **very few long noun groups**. All these features

point to 'Local GP.' being a transcript of a text that was **originally spoken**. **The language** of Texts (B) and (C) (**'Turnips' and 'Estrogen'**), in contrast, suggests that **both are planned written texts** which were **produced over some time** rather than on the spot. There are **no dysfluencies**, as the authors and **editors** have **had time** to **polish** the **writing**. Whereas Text (A) often involves **chains** of clauses joined together by coordinators (and, but, so), Texts (B) and (C) **package meaning** into clauses in **different ways**, including the use of **long noun groups**, such as the **proliferative effects of Estrogen**.

==*The role played by language*== is constitutive in all three texts; in other words, they are **primarily** (if not entirely) constituted by language. Nevertheless, some of the meaning in the **'face-to-face' interaction** was provided through body **language** and **gesture**. **Graphic effects** also contribute to Text (B) 'Turnips' meaning. Text B comes from a **newspaper**, where **features** of the **layout**, such as **headlines**, font and **images**, are often **significant**. The analysis so far shows a clear distinction in the mode dimension between Text (A) on the one hand and Texts (B) and (C) on the other hand. Yet you have **noticed** that **texts** (B) and (C) also **differ** from each other. Before moving on to the next section, consider any factors that might account for this difference. In the text (B), **language constitutes** all communication. Also, **graphic effects**, such as the use of **column format**, and of **capitals** for **emphasis** in "THIRTY PER CENT". In the text (C) **not interactive**.

==Comparison==

Lexical density is a crucial factor affecting comprehension and is a separate matter from the presence or absence of specialised lexis. Therefore, **lexical density** reflects the amount of planning involved in producing a text. One of the main differences between the previous texts is their lexical density. The salesman found the densely written text unsuitable for explaining the credit agreement in a face-to-face conversation with his customers. Instead, he provided his paraphrase, which had a much lower lexical density, and suited his particular purpose better. The ==*Text 'Local GP'*== has a much lower lexical density than the two written texts ==*'Turnips'*== and ==*'Estrogen'.*== This finding confirms the inverse relationship between **lexical density and spontaneity**, which is one of the key aspects of **mode**. One factor is the way that a writer tries to make the text comprehensible to readers. So, the lower lexical density of the news text may result from some effort on the part of the journalist to make the text relatively easy to comprehend for a general readership. It is not enough just to use simpler vocabulary; the journalist also has to package the information so as to ensure ease of comprehension.

Q: Below are extracts from three situations, followed by a description of the linguistic features which reflect mode (that is, the way in which the texts were produced). Choose a suitable word from the list to fill each blank space and complete the description. نموذج اختبار سابق مهم

Text A

Barry: All right, if a piece of rock hit a space ship and made a hole in it, what would happen to the air? All the air would come rushing out, wouldn't it? Er, all the air would come rushing out. What would happen to the spaceman if he stepped out into space without a space suit on?

Alec: Would suck everything out with it.

Graham: He'd just explode because, erm, he's got pressure from inside the space ship inside him.

Barry: Yeah, yeah, he's not used to it really is he?

(Adapted from Barnes, 1977)

Text B

The many different symptoms of decompression sickness arise from various combinations of gas bubbles in the blood or tissue. Limb pain, for example, probably results from bubbles encroaching on the nerve endings and stretching tissues around the joints. Numbness or paralysis is caused by the presence in the spinal cord of bubbles, which physically disrupt nerve cells and their circulation. Coughing and shortness of breath are brought on by large numbers of venous gas bubbles impinging on the capillaries in the lungs.

(Adapted from Moon and Vann, 1995)

Text C

Scientists were last night using diving pressure chambers in a battle to save a family who were poisoned by gas central heating fumes. Adrian and Kim Harris and their children Shaun and David were rushed under police escort to the Diving Diseases Research Centre in Plymouth after they were found unconscious at their home 100 miles away.

(Daily Express February 7, 1994)

The conversation in Text A is [spontaneous ▼], so there is some hesitation and repetition. Lexical density is [low ▼], which is typical of unplanned [speech ▼]. It's a highly interactive text involving question and answer, with [turn-taking ▼] between the speakers.

Text B involves [academic ▼] writing, and has no overtly [interactive ▼] features. It's [planned ▼], so lexical [density ▼] is high. (Text B also features the use of technical [terminology ▼], though this relates more to [field ▼] than to mode).

The news report in Text C is also a planned written text, with [high ▼] lexical density and no overtly interactive features. It's designed to be printed in [narrow ▼] columns, so paragraphs are [short ▼]. Because it's produced [rapidly ▼], it's possible to include reference to [recent ▼] events (*last night*).

[Check answers]

Your answer is correct.

Field - Low - Academic – Spontaneous – Terminology – Rapidly - Speech – High - Turn-taking – Recent – Interactive – Planned – Narrow – Short - Density

ANSWER:

The conversation in text A is (A) ………**Spontaneous**…, so there is some hesitation and repetition. **Lexical density** is (2) ……**Low**…, which is typical of unplanned (3) …**Speech**… It's a highly interactive text involving question and answer, with (4) ………**Turn-taking**………… between the speakers.

Text B involves ……**Academic**…… writing, and has no overtly (6) ……**Interactive**… Features. It's (7) ……**Planned**………., so lexical (8) is …**Density**… (Text B) also features the use of technical (9) …**Terminology**...., though this relates more to (10) …**Field**…….. than to mode).

The news report in Text (C) is also a planned written text, with (11) ………**High**……. **lexical density** and no overtly interactive features. It's designed to be printed in (12) ………**Narrow**…… columns, so paragraphs are (13) ……**Short** Because it's produced (14) …**Recent**,… it's possible to include reference to (15) …**Recent**…. events (*last night*)

Description: مناقشة الحل بالثلث نصوص

One of the main differences between the previous texts is they **Lexical density** When planning our language, we tend to package information more densely. Still, with **Spontaneous** language, this is **more difficult** to do, and it is also more difficult for a listener to process densely packed information. The **highest lexical density** is text (B) which is more **planned** and **edited**. The least is text (A), which is **spontaneous**, thus **less planned** and **edited**, which **tends** to have **more pronouns**. Thus, lexical density reflects the extent to which a text has been **planned**, with **spontaneous** texts, such as the **conversation** in Text (A), **showing** a **lower** proportion of **lexical words** than **prepared** texts, such as Texts (B) and (C). Text (C) has a particularly **high lexical** density. this may be because it was the first sentence in an **article**. In **news reports**, this is where key **information** is usually **concentrated**.

Packaging meaning: (Noun Groups)

A noun group stands for every participant expressed by a noun or a group of words that centres on a noun. In noun groups, describers used in fictional writing more extensively than in the other registers (<u>academic writing, news, and conversation</u>). There are **functional elements** for each noun group, each serving to capture a different dimension of the "**head**", and **'determiners'**, **'numerations'**, **'describers'**, and **'classifiers'**, called **'premodifiers'**. **Head** can be modified by elements coming **before** (**pre-modifier**) it and elements coming **after** (**postmodifier**) it.

The structure of a noun group:

Pre-Modifiers				Hade	Postmodifier
Determiner	Nomerative	Describer	Classifier		

Pre-Modifiers قبل الهيد يكون

Heavy premodification typically **involves more planning** to occur with planned language, such as formal <u>written texts</u> or <u>prepared speeches</u>. Therefore, many of technical terminology involves premodifier noun groups.

1- Determiners: are the 'pointers' in a 'noun group' to the entity that the **'head'** can refer to identify the entity (definite, unclear, or negative), such as (the – these – a -its own – this) like (pronoun My Book), genitive (father's name) or quantifiers.

Determiners		
Pre determiner	**Central determiner**	**Post determiner**
Quantifier (all, both, half)	Pronoun: demonstrative, personal	Quantity (few, several, much)
Multiple (twice, double)	Indent finite (Any, Some)	Number (coordinal, one, two three)
Fraction (one-third, one-fifth)		Number: (ordinal first, second)

There are several types of determiners.

1- **Articles**: (a, an, the) EX: the lady I bought the dog from, a pet, an apple.
2- **Demonstratives**: (this, that, these, those). refer to the proximately of the entity, (Impression and Sunrise)
3- **Possessives**: is the possessive pronoun or determiner expresses possession and is combatable to the genitive noun (my, your, our, their, his, hers, whose) EX: my friends, our friends, etc.
4- **Quantifiers**: is a type of determiner or pronoun that indicate the quantity of something (few, a few, many, much, each, every, some, any.... etc.)
5- **Numbers**: (one, two, three, twenty, forty), how many-(three, some, a few, a lot of)

2- Numerative: (pre-modifies) the "head" by indicating some numerical feature of the noun, such as number, 'quantity', or 'order'. It can indicate 'quantity exactly' or 'inexactly'. EX: How many: (exact), Or quantity: (exact) as (a pound of / a gallon of inexact, or around a kilogram.

3- Describer: also called an epithet: an adjective that describes some quality, describes the 'head' by attaching some attribute or quality; it answers the question, 'What is it like?' Describers are typically realized by adjectives and can always be compared or intensified (a more important painting, a very large increase), such as colour, size, weight, age, big/bigger, smooth/quite smooth a classifier: an adjective or noun that classifies or categorises the 'head'. EX: a rather birthday party.

4- **Classifier:** is an adjective or noun that classifies or categorises the head. EX: adjective (artificial light, solar energy) and nouns (A blue Haziness), (oil painting, the art critics). It answers the question What kind? Classifiers cannot normally be compared or intensified, which acts to indicate the class or category of the entity (head).

Postmodifier is any element in the noun group that follows the "head". It can be realized by 'prepositional group', 'adverb group' or clause., embedded clauses, non-finite clauses, or relative clauses.

حل نماذج اختبارات سابقة مهم للميدتيرم والفاينل

Q: Identify the Noun Group functioning as the subject of the sentence and circle the Head Noun (HN) in the following sentences.

Answers:

1- **Students who are interested in getting a university loan** must apply on Sunday.

2- **The first book he published** was his best.

3- **This famous car design** was from Europe.

4- **My sincere belief** is that he was lying

5- **A few more little extras** are needed.

6- **Several hard working university students** got scholarships.

7- **The really frustrating thing** is that nobody listens.

8- **Many interested company managers** applied for the new position.

9- **Her beautiful designer clothes** were very expensive.

10- **A lot of things** are at stake in this project.

11- **Her physical education gym trainer** is a nice a loving lady.

12- **All of them** prefer the old plan.

13- **One of the boys** left early.

14- **Three or four absolutely tasty dishes** were on the table.

15- **This huge and nice box we bought last year** was handmade.

Q: Identify the Noun Group functioning as the subject of the sentence and circle the Head Noun (H) in the following sentences.

1- **The three red wires (H)** will have been joined in one terminal.

2- **Car factories (H)** produce millions of cheap vehicles.

3- **Domestic manufacture (H)** of goods underwent several significant changes.

4- **Rapid, extensive technical development (H)** replaced older concerns.

5- **The disastrous slump (H)** was caused by three unforeseen factors.

6- **There has been much economic dislocation (H)**

7- **The available functional statistics (H)** do not support the many optimistic claims made.

8- **The first dam (H)** on the Indus was completed in 1932.

9- **This vast forested river basin** extends over some 700 million hectares.

10- **A broken brake cable (H)** can easily be repaired.

11- **Many similar hormones (H)** can be injected into animals.

12- These really old **patients (H)** I told you about experienced the usual side-effects.

13- **One (H)** of the witnesses before the committee was Nobel-winning economist Paul Brown.

14- A very new and beautiful Toyota **vehicle (H)** bumped the left rear of another car.

15- All the **students (H)** who are gathered in the cafeteria were told to exit immediately.

16- The **man (H)** I met yesterday explained everything to me.

Q: Identify the Noun Group functioning as the subject of the sentence and circle the Participants and Head Noun (HN) in the following sentences.

1- **This** (Pre) **region** (HN) of short distances and definite places **(Post)**

2- **The** (Pre) **respiration** (HN) of soil bacteria and plant roots **(Post)**

3- **Additional carbon** (Pre) **dioxide** (HN)

4- **The** (Pre) **process** (HN) by which an organism breaks down the organic materials in food **(Post)**

5- **A private** (Pre) **pool** (HN) for its fish **(Post)**

6- **Its own little** (Pre) **ravine** (HN) whose cliffs entertain the butterfly and the lizard **(Post)**

7- **The** (Pre) **action** (HN) of growing plants on breaking down minerals in rocks **(Post)**

8- **The one** (Pre) **landscape** (HN) that we are constantly homesick for **(Post)**

9- **The normal** (Pre) **concentration** (HN) in the atmosphere **(Post)**

10- **Organic plant** (Pre) **acids** (HN)

11- **These rounded** (Pre) **slopes** (HN) with their surface fragrance of thyme **(Post)**

12- **The** (Pre) **weathering** (HN) of rocks and minerals **(Post)**

13- **These** (Pre) **springs** (HN) that spurt out everywhere with a chuckle **(Post)**

14- **A secret** (Pre) **system** (HN) of caves and conduits **(Post)**

15- **All those new river** (Pre) **dams** (HN) constructed by the European Companies **(Post)**

16- **The** (Pre) **teachers** (HN) who arrived yesterday **(Post)**

17- **My newly approved** (Pre) **results** (HN) of the study.

18- **This amazing** (Pre) **look** (HN) of hers.

19- **Several company** (Pre) **managers** (HN) I told you about **(Post)**

20- **The young married** (Pre) **couples** (HN)

21- **Our** (Pre) **brothers and sisters** (HN) whom we sent to Europe **(Post)**

Q: Identify the noun group functioning as the subject of the sentence and circle Head Noun (H) and determiner (D), Postmodifier (P) in the following sentences

1. That (D) **waitress** (H) in the blue jacket (Post)

2. **Employees** (H) of the companies sponsoring the competition (Post)

3. A (D) **return** (H) to old-fashioned family values (Post)

4. A (D) purpose-built (Pre) **waterfall** (H)

5. The (D) richest (Pre) **man** (H) in the village (Post)

6. Those (D) old cast-iron (Pre) **nails** (H)

7. The (D) **information** (H) on this page (Post)

8. Most (D) **bedrooms** (H) in the main building (Post)

8

9. A (D) painful (Pre) **problem** (H) in her mouth (Post)

10. The (D) **benefits** (H) of doing a procedure (Post)

11. The (D) **risks** (H) of an aesthetic (Post)

12. Her (D) **age** (H)

13. Those (D) small (Pre) **risks** (H)

14. **She** (H)

15. **Pain** (H) in her mouth (Post)

16. A (D) much happier (Pre) **cat** (H)

17. Those (D) **sources** (H) of pain (Post)

18. At least one (D) bad (Pre) **tooth** (H)

19. So much (D) **tartar** (H) on the teeth (Post)

20. **Treatment** (H)

21. Those (D) nice school (Pre) **boys** (H)

22. The (D) new company (Pre) **manager** (H) in black suit (Post)

Q: Analyze the structure of the underlined noun group in each of the following sentences in terms of: Numerative (NU), determiner (D), describer (Des), classifier (C), qualifier (Q) and head noun (HN).

1. **This** (HN) is really interesting.

2. The (D) new (Des) **book** (HN) he published (Q) was his best.

3. Many (Nu) university (C) **students** (HN) are from foreign countries.

4. This (D) famous (Des) car (C) **design** (HN) was from Europe.

5. A few (Nu) little (Des) **extras** (HN) are needed.

6. Several (Nu) hard working (Des) university (C) **students** (HN) got scholarships.

7. The (D) really frustrating (Des) **thing** (HN) is that nobody listens.

8. Many (Nu) interested (Des) company (C) **managers** (HN) applied for the new position.

9. Her (D) beautiful (Des) designer (C) **clothes** (HN) were very expensive.

10. Her (D) physical (C) education (C) gym (C) **trainer** (HN) is a nice a loving lady.

11. Three or four (Nu) absolutely tasty (Des) **dishes** (HN) were on the table.

12. This (D) huge and nice (Des) **box** (HN) we bought last year (Q) was handmade.

Analyze the structure of the underlined noun group in each of the following sentences in terms of: Numerative (NU), determiner (D), describer (Des), classifier (C), qualifier (Q) and head noun (HN).

1- Three or four (Nu) absolutely tasty (Des) **dishes** (HN) were on the table.

2- This (D) huge and nice (Des) **box** (HN) we bought last year (Q) was handmade.

3- Her (D) physical (C) education (C) gym (C) trainer (HN) is a nice a loving lady.

4- Her (D) beautiful (Des) designer (C) **clothes** (HN) were very expensive.

5- Many (Nu) interested (Des) company (C) **managers** (HN) applied for the new position.

6- The (D) really frustrating (Des) **thing** (HN) is that nobody listens.

7- Several (Nu) hard working (Des) university (C) **students** (HN) got scholarships.

8- A few (Nu) little (Des) extras (HN) are needed.

9

Q: Analyse the following <u>noun groups</u> into, circle the <mark>Head Noun</mark> (HN) underline the <mark>Postmodifiers</mark> (Post) and types of postmodifier as <u>Prepositional</u>, <u>Embedded</u> (finite)-(non-finite), <u>Adjective</u>, and <u>Adverb</u> groups.

1. Future **changes (HN)** <u>**in your circumstances**</u> **(Prepositional group)**

2. A private **pool (HN)** <u>**for its fish**</u> **(Prepositional group)**

3. A **car (HN)** <u>**that's got a service history**</u> **(Embedded - finite)**

4. The **process (HN)** <u>**by which an organism breaks down the organic materials in food**</u> **(Embedded - finite)**

5. Your **ability (HN)** <u>**to make the payments**</u> **(Embedded – non-finite)**

6. Venous gas **bubbles (HN)** <u>**impinging on the capillaries in the lungs**</u> **(Embedded – non-finite)**

7. The monthly **payments (HN)** <u>**due under the agreement**</u> **(Adjective group)**

8. The **Daily Mail (HN)** <u>**online**</u> **(Adjective group)**

9. The cotton **harvest (HN)** <u>**last year**</u> **(Noun Group)**

10. Their **home (HN)** <u>**100 miles away**</u> **(Adverb groups).**

<mark>سؤال اختبار ميدتيرم سابق</mark>

Q: Analyze the structure of the underlined noun group in each of the following sentences in terms of: Numerative (NU), determiner (D), describer (Des), classifier (C), qualifier (Q) and head noun (HN).

Text F The Sea, the Sea مهم جدا

The sea which lies before me as I write glows rather than sparkles in **(1)** <u>**the bland May sunshine.**</u> With the tide turning, it leans quietly against the land, almost unflicked by ripples or by foam. Near to the horizon it is **(2)** <u>**a luxurious purple, spotted with regular lines of emerald green.**</u> At the horizon it is indigo. Near to the shore, where my view is framed by **(3)** <u>**rising heaps of humpy yellow rock,**</u> there is **(4)** <u>**a band of lighter green, icy and pure, less radiant, opaque however, not transparent.**</u> We are in the north, and **(5)** <u>**the bright sunshine**</u> cannot penetrate the sea. Where **(6)** <u>**the gentle water**</u> taps the rocks there is still **(7)** <u>**a surface skin of colour. (8) The cloudless sky**</u> is very pale at **(9)** <u>**the indigo horizon**</u> which it lightly pencils in with silver. Its blue gains towards the zenith and vibrates there. But the sky looks cold, even the sun looks cold.

<mark>Answers:</mark>

Determiner	Nomerative	Describer	Classifier	Hade	Postmodifier
The		Bland	May	**Sunshine**	
A		Luxurious		**Purple**	spotted with regular lines of emerald green.
		rising		**heaps**	of humpy yellow rock
A			.	**band**	
The		bright		**sunshine**	
The		gentle		**water**	
A			Surface	**Skin**	of colour.
The		cloudless		**Sky**	
The		indigo		**horizon**	

Packaging meaning: (Nominalization)

Nominalization: it is a grammatical process of representing **events** and **qualities** by their **equivalent** "things". Events and qualities are commonly expressed by verbs, adjectives, or adverbs. It is achieved by forming the abstract noun from verbs, adjectives, and adverbs. Its use places the emphasis on the object/thing/process. Examples: submit (vb.) – submission (free (adj.) freedom, excitedly (adv.) excitement). This process is typically exploited in scientific writing and is necessary for the accumulation of shared meanings within a discourse community. EX:

Verb	Noun	Verb	Noun
Amplify	Amplification	Imply	Implication
Justify	Justification	Verify	Verification
Apply	Application	Multiply	Multiplication
Certify	Certification	Modify	Modification
Glorify	Glorification	Quantify	Quantification

Q 1: Make nominalizations from the following words. حل نموذج اختبار سابقة

Answer:

To rain /the rain - Grow/growth - Happy/happiness - Improve/improvement - Realize/realization - Absorb/absorption - To flow/the flow - Deliver/delivery - Arrive/arrival - Quick/quickness - Deceive/deception - Assure/assurance Stimulate/stimulation - Attract/attraction - Create/creation - Try/trial - Approve/approval - Hinder/hindrance - Easy/easiness - Accept/acceptance - To appeal- appeal - Inflict/Infliction - Contextual/Contextualization - Attain/Attainment - To will/will

سؤال اختبار ميدتيرم سابق

Q : Below you can see several items (1-10) expressed in a formal academic style using nominalizations. Next to them are clauses and groups (a-j) conveying similar information in a spontaneous conversational style.

Match each numbered item (1-10) with the correct letter (a-j)	
1- **Collision with debris**	a piece of rock hits a space ship
2- **Evacuation of the air**	all the air comes rushing out
3- **Extravehicular activity**	the spaceman steps out into space
4- **On exhalation**	when he breathes out
5- **An explosion**	he'd explode
6- **Combinations of gas bubbles**	the way bubbles mix together
7- **Paralysis**	he can't move
8- **The presence of bubbles**	there are bubbles
9- **Recompression**	put him under pressure again
10- **The onset of symptoms**	when the symptoms begin

Chapter 2: *Weaving meanings together*

Lexicogrammatical Resources of Mode:

Cohesion and Coherence

Coherence in a text should be understood as primarily a mental phenomenon, one that is generated by the experience of a reader or listener rather than by the text itself. In other words, the meaning in a text makes sense in relation to the context and the reader or listener's prior experience and cultural background. **A coherent text** often results from the effective use of cohesive devices. **Cohesive Devices:** the devices that make a text hang together (cohesive) as a whole, such as transitional words, repetition of key words, and references that 'point back' to ideas in the text.
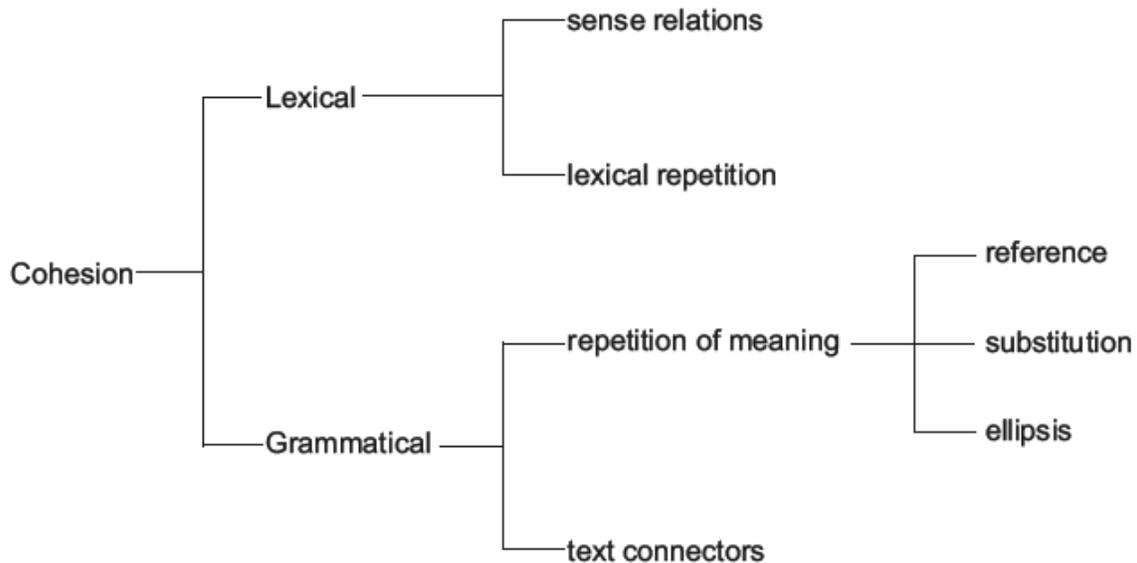
Cohesion refers to how text holds together through **'grammatical'** and **'lexical features'** which link one part of a text with another, it is the meaning is related together by **Linguistic devices** (Types of cohesion), such as (**lexical chains**, **lexical relation**, and **taxonomic lexical relations)** and, **Grammatical repetition** of meaning, such as (**reference**, **substitution**, **ellipsis**), **linking adverbials)**.

Texture: the quality that distinguish a text form a random collection of word, the way of text hold together as a unit. The waving or binding together of meaning to create a unified text in sometimes **referred as given texture to a text.** A **text** becomes one when meanings are related together by **linguistic devices**, such as repetition or linking adverbials cohesive devices and/ or when meanings in a text **make sense to the context of the text**, as well as to the reader's or listener's **experience and cultural knowledge**. In case of **lexical cohesion,** there are different devices that show the choices of words in the text, and these devices called '**lexical cohesive devices**'

There are two types of cohesion, lexical and grammatical cohesion.

1- **Lexical**: lexical **chains**, lexical **relations**, **and Taxonomic** lexical **repetition**
2- **Grammatical**: repetition of meaning (**reference**, **substitution, ellipsis**), and **linking adverbials.**

Types of Cohesion

Types:	Devices	Lexical Resources/Characterizes
Lexical	**At the lexical level, the meanings of text parts are said to connect together:** **1. Sense Relations:** **2. Lexical Repetition:**	**Lexical Chain** **Lexical Repetition:** The process by which the same word or group is repeated throughout the text. **Lexical repetition** is the way the same word or phrase is repeated many times in the text from different function. For example, the repetition of the pronouns I and you is important to determine the mode of the first text as interactive text. **Functions: Creating overall text coherence** **Repetition in Conversation** **Lexical Relations:** The process by which one lexical item restates the meaning of another lexical item. Synonymy: Antonymy: Hyponymy\Co-Hyponymy Meronymy\Co-meronymy **Co-reference,** which provides lexical variation and shows different aspects of the person or entity being referred to.
Grammatical	**Repetition of Meaning:** 1- Reference 2- Substitution 3- Ellipsis 4- Conjunctions	**Grammatical Cohesion:** refers to the structural and logical rules that regulate the composition of phrases, clauses, and words in a text. **Conjunctions** (or, and, but) (because, and) in 'coordination and subordination', only join clauses together. **Reference** use of the combination of definite article and noun phrase (the + girl) to reference items previously mentioned in a text is common in the news. **Substitution:** refers to the way of replacing certain items by others in order to present a creative way in producing texts, as well as avoiding negative repetition. **Ellipsis:** is one of the grammatical cohesive devices in which it occurs when elements of a clause or phrase are not expressed. **By using cohesive reference devices and ellipsis, you are able to reduce the rather artificial tone of the text and make it more lifelike.**
	Text Connectors:	**Main Types of Relationship in Text Connectors:** 1. **Additive:** adding points 2. **Contrastive**: contrasting, comparing, and conceding points 3. **Causal**: signalling reasons or consequences 4. **Temporal**: signalling time, sequence or transition. **Linking Adverbials:** Transitions are frequently used in academic writing and in conversation. They are less frequently used in fiction and least in news. Cohesion in news and fiction depends less on explicit linking adverbials and more on chronological order and implicit connections.

❖ Lexical Devices Categorised:

1- Lexical Chains:

It strings of connected words that come together to relate to an overall topic (field), making a text lexically cohesive. It also **sets of words that contribute to the <u>formation of the general parts and the specific details</u> which it provides evidence of the unity of meaning and consistency.** It refers to a set of <u>connecting words within a text which are **linked together**</u> by **lexical cohesion**. In the other word, they are strings of connected words within a text in which several of these **chains work together in a text to create the unity of meaning, consistency and tight focus of the text** which are <u>staged and organized.</u> It will often provide important insights into a text by telling us such things as what is being talked/written about in the text, in that each major **lexical chain indicates a topic or part of a topic, how many different things are discussed in the text which are they linked or not? Are they simultaneous or sequential?** The highlighted words form a lexical chain: a set of items at different points in a text which are linked together by lexical cohesion. For example, the lexical chain consists of items which all link up with the word animal in the first line. **When several lexical chains come together in a text to create overall impact and meaning, the text is said to be lexically cohesive.**

2- Different Types and Patterns of Lexical Relations: مهم

❖ <mark>**Relations**</mark> is the relationship that exists between some words or groups, and it functions in helping to judge their communicative effectiveness in terms of how cohesive they are **'repetition**, **synonymy**, and **antonymy'**. It is the relationship that exists between some words or groups and it functions in helping to judge their communicative effectiveness.

1- **Repetition:** refers to the repeated use of the same word or phrase, when this occurs within one text, it forms cohesive tie. (Ageing, ageing, age) Other EX: Have an **apple** – **apples** are good for you. **Repetition** <u>helps to clarify and reinforce understanding.</u>

2- **Synonymy:** the relation between items with the same or similar meaning. EX: This parrot is no more! He has **ceased to be**! He is **expired** and **gone to meet his maker**!

3- **Antonymy:** the relation between items with opposite or contrasting meanings. EX: With **friends** like him, who needs **enemies**?

4- **Re-lexicalisation** is when meaning is repeated in a non-identical form (work, come in, float in.**).** It refers to use of different lexical forms to talk about the same meaning. For example: (There's food in the fridge if you want something to eat? No, I'll grape a bite at work).

5- **Co-Reference:** refers to the relationship between different items that refer to the same entity, which provides lexical variation and shows different aspects of the person or entity being referred to. For example: I do not think my son can came. **Co-reference** to use **lexical items** to refer to the same referent (Donaghy = Chelsea veteran = the 35-year-old Belfast man). This tie is frequently used in news as an economical way in communication.

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3- Taxonomies Lexical Repetition:

Taxonomies (Classification Systems) are typically found in scientific and technical fields. An organized classification system, typically found in scientific and technical fields.

Two Kinds of Taxonomies:

1. **Class-subclass Taxonomy:** A category of meaning relations between a class (the superordinate) and the members of that class. EX: the **transport system** is the **class** (**superordinate**), whereas car and bus are **members of that class. The relation between subclass and class is called as (Hyponymy) and the relation between the subclasses is called as (Co-hyponymy). Classifying\classification is class,** type, kind, variety, genre, sort, category, species, family

   A. **Hyponymy:** the relation between a general class and individual members of that class. This tie specifies the relationship between "Class-Subclass". EX: The children were never **punished**: no **slapping**, no **shouting**, no **grounding** them, nothing. **Other EX: Rose and lilies** are both popular flower, Rose and lilies are **members of the class Flower**.

   B. **Co-Hyponymy:** the relation between items which are examples of the same **"Superordinate\same whole"**. It is an item that refers to a more general class and links to members of its class. EX: What do you prefer, **sheets** and **blankets** or a **duvet**? Other EX: **Rose and lilies** are **both** popular **flowers**.

   ----

2. **Part-whole Taxonomy:** A category of meaning relations between a **whole** and the **parts** that make up the whole. EX: a **house** (the whole) consists of a living room, kitchen, and bathroom (**parts**). EX: The **Plant** has seed and shoot. EX: (**Computer** is the Whole) consists of a **system unit**, **monitor**, **keyboard**, and **mouse** = are Parts of the Whole). EX: (**Bus** = is the Whole), (**wheels**, **brakes**, and **clutch** = are Parts of the Whole). **The relation between the whole and a part is called as (Meronymy) and the relation between parts of the same whole is called as (Co-meronymy). These are part**, content, ingredients, constituent, element, component, piece, segment, portion.

   A. **Meronymy:** the relation between a whole and the parts that make up the whole. It refers to the composition, relationship between "**Parts of a Whole**". For example (book = chapters). EX: You get sounds from a **guitar** by strumming the **strings**, but it's th**frets** that let you change pitch.

   B. **Co-meronymy:** the relation between items which are parts of the same whole. EX: The **heel bone**s connected to the **ankle bone**

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❖ **The following list has different types of lexical cohesion indicated by the words/phrases in bold. Write the type of the lexical cohesion for each number (1-10) as: co-meronymy, repetition, co-hyponymy, meronymy, antonymy, synonymy, or hyponymy. The following list has different types of lexical cohesion indicated by the words/phrases in bold. Write the type of the lexical cohesion for each number** سؤال اختبار ميدتيرم سابق مهم .

[*co-meronymy, repetition, co-hyponymy, meronymy, antonymy, synonymy,* or *hyponymy]*

1- Have an **apple** – **apples** are good for you. *repetition*

2- This parrot is no more! He has **ceased to be**! He's **expired** and **gone to meet his maker**. *synonymy*

3- With **friends** like him, who needs **enemies**? *antonymy*

4- The children were never **punished**: no **slapping**, no **shouting**, no **grounding** them, nothing. *hyponymy*

5- What do you prefer, **sheets** and **blankets** or a **duvet**? *Co-hyponymy*

6- You get sounds from a **guitar** by strumming the **strings**, but it's the **frets** that let you change pitch. *meronymy*

7- The **heel bone**'s connected to the **ankle bone** … *co-meronymy*

8- The effects of **aging** are particularly obvious in humans … **aging** occurs in natural populations – as individuals get older become less …. *repetition*

9- The Madusa has **freezing cold** showers lined up in a row on a block of cement. They deliver **unbelievably icy** water in …. *synonymy*

10- **Socialism** is the general ideology that capitalism …. There are two broad types: **revolutionary** and **reformist.** *Hyponymy*

Chapter 3: *Weaving an argument together*

The second type of cohesion is grammatical cohesion. Under grammatical cohesion There are two main grammatical cohesive devices "**text connectors** and **repetition of meaning**".

- A- **Repetition of meaning.**
- B- **Linking adverbials.**

Repetition in Conversation:

Repetition of meaning is another grammatical device for creating texture. In conversation **repetition** is called **lexical bundles** (Means: bundles repeated partly or exactly) whereby the speaker repeats partially or exactly what has been said. It is a sign of **dysfluency**.

Functions of Repetition:

1. It is **time-gaining** device to plan and gather thoughts need to keep talking threaten to run ahead of mental planning *(Relieve real time planning pressure; gives extra time to gather thoughts)*

2. In casual conversation, **repetition** give the conversation unity and cohesion. *(Gives unity and cohesion)*

3. It shows that the participants are following each other's line of thought it creates solidarity among speakers *(Interpersonal solidarity)*

4. **Repetition** gives emphasis to certain key words and creates cohesion by echoing what other speakers say in less casual conversation *(Clarify and confirm what has been previously said)*

Grammatical Cohesive Devices: <mark>Text Connectors</mark>

Linking adverbials play a similar role to **conjunctions** in that **they connect different parts of a text by explicitly signalling** the semantic link, however, **unlike conjunctions**, which are restricted to joining two clauses together, **linking adverbials** can bind together meaning across stretches of text. They serve to link together ideas and arguments, that is, they create bridges to pervious sections of a text and act as signposts in the development of a discussion.

<mark>**Text Connectors:**</mark> are words or phrases that connect ideas across (but not within) clause complexes and stretches of text and make explicit the relationship between them. This link two units of discourse and bind together meanings across stretches of text. The role of text connectors: Text connectors play a great role in connecting different parts of a text by clearly signaling the link. Text connectors hang together meanings long stretches of text beyond the clause complex. They make the whole text to be well cohesive in which all the ideas hang together.

There are Four Main Types of Relationship:

1. **Additive**: adding points: EX (Furthermore – and – also -in addition)

2. **Contrastive**: contrasting, comparing, and conceding points EX (Yet – however – on the one hand - Nevertheless - As a result (often come at the beginning of sentences), 'On the other hand' is frequently used in academic prose

3. **Causal**: signaling reasons or consequences EX (as a consequence – so - 'then' is frequently used in academic prose)

4. **Temporal**: signaling time, sequence, or transition. EX (now – in conclusion)

Cohesive Reference: <mark>مهم جداااااااااا||||||||||||</mark>

Reference cohesive: grammatical device for creating texture (binding together meanings to create a unified text) is referred to as '*cohesive reference*'. **Reference items:** are important because they tell us: which participants are the major ones, whether the participants stay the same throughout the text. **Reference** use of the combination of definite article and noun group (the + girl) to <mark>**reference items**</mark> previously mentioned in a text is common in the news. مهم جداااا سؤال الاختبار الميدتيرم

😊 متوقع منه بعد شوي تلاقونه بعد شوي مع الحل عندكم

Using Grammatical Reference Devices for referring to items in a text: Analyzing references of a text helps readers/listeners to make sense of the ideational meaning, to know which participants the major ones are, and whether the participants stay the same throughout the text.

Reference devices include: **personal pronouns** (he/she …..), **possessive pronouns**(e.g. hers), **demonstrative pronouns** (those…), **definite articles** (the…), **demonstrative determiners**(that…), **possessive determiners** (his…), **comparatives** (the other…), **place adverbials** (here…), **time adverbials** (back then…).

❖ **Reference Chain:** (**A** woman = **she** – she) – (**A** packet = **this** packet) – (**it** = **this** one).

❖ **Personal Reference:** (I / you / it / she) EX: **'She** = 'Personal Pronoun' referring to a character mentioned earlier in the novel. EX: **she** is reading the book; it's **his** book. **They = Personal Pronoun**' referring to the small round shapes hanging there. **'Frieda** says the agenda will be late this month. **Her** printer's playing up'.

❖ **Possessive Pronouns:** (mine / yours / his / hers / ours / theirs / its) EX: **Is** the book hers? EX: **His** = 'possessive determiner' referring to <u>a man sitting under a tree in a photograph</u>. **Their** = 'possessive determiner' referring to <u>a man and a woman sitting under a tree in a photograph</u>

❖ **Demonstrative:** (this / those / these/ that) EX: (these = demonstrative determiner) referring to 'educationally oriented Word Wide Web sites'. 'They tried to make me do **gym**. But I wasn't interested in **that'**.

❖ **Comparative:** 'The **other** book; **less** happy'. (**Other**) The other book; same, similar, different, such, more, less, bigger. EX: 'I got him <u>size 8 shoes</u>. Then it turns out he needs something **bigger'**.

❖ **Specific Reference:** that specify the participants, such as in 'The book' (<u>definite articles</u> = the). EX: Laura drove off <u>**a bridge**</u>. **The bridge** was being repaired (<u>determiner</u>). EX: 'I don't get on with **the** family next door. **The** husband's really aggressive.

❖ **Locational:** Adverbials used to refer to locations in in a text, such as: **Time** (Now is the time to travel) and **Place** (Here we see the main argument). EX: (the, this year/title) It refer to place as well as time include **here, there, now, then, these days, at the moment, above below.**

   • **Place adverbials** (here / there) Here, we see the main argument. EX: There = 'place adverbial' referring to item hanging from the tree in the photograph. WX: 'They got married in 1975. Things were much tougher then\'They got married in 1975. Things were much tougher then. 'They got married in <u>1975</u>. Things were much tougher <u>then</u>'.

   • **Time adverbials** (then/ now) Back then, times were hard. EX: Then = 'Time adverbial' referring to the time period when the photograph was taken.

❖ **Presenting:** (New Information) are not cohesive because the listener or reader is not expected to know anything about them and does not need to make a link to any other information. For example, "a man", "a book", or "teachers". An indefinite <u>noun is introduced as</u> **new**. EX: A woman, tights, another packet.

❖ **Presuming:** (Given Information) where they refer back to **something** or **someone** already mentioned which the speaker assumes that the listener can **work** out **who** or **what** is being **referred to** or can track a participant through a **chain of reference items.** EX: 'A woman-she-she'.

❖ **Cataphoric (Forward):** in a text is the use of 'cataphora' which is a reference that refers forward. 'Because **he** was very cold, **he** put on **his** coat'. EX: 'when he arrived, John noticed that the door was open'.

❖ **Anaphoric (Backward)** which is a reference that refers forward. EX: Mart dropped the plate. It is shattered loudly. EX: 'I went out with Jo on Sunday. She looked awful'.

❖ **Situational (Exophoric)** (**non-cohesive reference**) What is referred to can be retrieved from the **shared social situation outside** the text.

There are several types of Reference

1. <mark>**Reference Chain:**</mark> A chain of references that can be tracked to the <u>main participant</u> refer to something or someone already mentioned. **Pronouns** are just one set of grammatical resources referred to as cohesive reference ('she' instead of 'Laura'). He also plays tennis', 'He' is a reference to 'Ahmed'. EX: **Ali – she – he**'.

2. <mark>**Presenting Reference:**</mark> are <u>not cohesive because the listener or reader is not expected to know anything about them and does not need to make a link to any other information</u>. Its present participants as '**new**' in a text. For example, in 'Ali plays football. **He** also plays tennis', **'Ali'** <u>is a presenting reference</u>.

3. <mark>**Presuming Reference:**</mark> refer to the use of cohesive references where the **speaker assumes that the listener can work**

out who or **what is being referred to**, in which that point to participants that are retrievable from an earlier part of the text. For example, in '**Ali** plays football. **He** also plays tennis', '**He'** is a presuming reference to 'Ali'.

4. **There are two items** which involve **textual (or endophoric) reference rather than situational (exophoric) reference.**
   A. **Textual (Endophoric) Reference:** is the use of references to track the development of ideas, in which that are retrievable from the text as present in that context to identify the referents. EX: '**Ali** plays football. He also plays tennis', 'He' is a textual reference to '**Ali**'.

   B. **Situational (Exophoric) Reference: Non-cohesive references** that **refer to participants** (common in spontaneous, interactive face-to-face conversations), that are retrievable from the shared social situation rather than from the text (typical of casual conversations). For example, 'Can I help you with **that**?' – '**That'** is only known to the interlocutors.

5. **Forward Reference:** References that refer ahead to participants within the text, which refer forward to something or someone in the next clause that **making the reader/listener engaged**. For example, "A few weeks before he died, my father gave me the car".

6. **Backward Reference:** References that refer back to participants within the text. For example, in "Ali plays football. He also plays tennis", "He" is a backward reference to "Ali".

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Q: Identify the bold reference in each sentence:

Q: Below you can see some examples of grammatical cohesion taken from the previous texts. In each case, can you identify the type of reference that's involved?

[Personal, demonstrative, location, comparative and specific]

1. Some scholars argue **the** utterance is apocryphal *Specific Reference*
2. If Voltaire didn't say it, **he** should have *Personal Reference*
3. Brazilian and Italian authorities formed a group to monitor **its** trajectory *Personal Reference*
4. **This** re-entry manoeuvre was expected *Demonstrative Reference*
5. It is owned by **the** state-run Italian Space Agency. *Specific Reference*
6. Try **the other** way *Comparative Reference*
7. **That'**s what we just did *Demonstrative Reference*
8. We're expecting a little spark to happen inside **there** *Locational Reference*
9. It produces a magnet ... which attracts this ... and **then** turns it off. *Locational Reference*
10. All **that** energy that's stored in there then produces a spark. *Demonstrative Reference*
11. **That'**s incredible. *Demonstrative Reference*
12. **It'**s like an interference or something *Personal Reference*
13. Is that basically how **this** is working? *Demonstrative Reference*

Substitution **is** a device used by English speakers to avoid having to repeat redundant or retrievable information. It is to replace a longer phrase with **one, do, so**, etc. The replacement of a noun group, verb group, or clause with a filler word, such as "**one**", "**do**", or "**so**" to avoid repetition. It is a reference (other, another, more and less) are on the border between reference and substitution. There is noun (one, ones, same), verb (do, does, did) and clause substitution (so, not) EX: A – Is that the right size for you? B - I think so.

There are three types of substitution:

1- **Noun substitution:** the words used to substitute for nouns are **(one)**, ones and some. For example, she has a red shirt, and my sister has **one**. EX: She wore a red shirt, and her friend wore **one** too.

2- **Verb substitution:** the verb (**do**) is used to substitute for other verbs. EX: He can swim as well as his brother **does**. EX: I cannot sing as well as she **does**.

3- **Clause substitution:** the word (**so**) substitutes for a **positive clause** and the word (**not**) for a **negative clause**. EX:
   - **Positive** clause: Is it finished? – if **so**, we can go home.
   - **Negative** clause: Is it finished? – if **not**, the boss will be angry.

Ellipsis occurs when elements of a clause or group are not expressed. For example She asked me to come, but I don't want to ^ . The clause I don't want to be incomplete, but the listener is able to supply the missing words from context: She asked me to come but I don't want to <**come**>.
Notice the symbols that are used to indicate ellipsis:
   - **^** *indicates the position of ellipse material*
   - **< >** *indicates elements that have been reinserted*

EX: Hi Annie, I agree, a lot of the salmon you get in supermarkets is not very fresh and is really strong and pongy! I go to a small fishmonger near my work, and his fish, <**which is**> bought daily from the market is fresher. Being an oily fish, it does spatter if <**it is**> grilled or griddled in a pan. I tend to steam it in a closed pot or micro-wave, <**while it is**> covered, and <**I tend to**> add lemon, lime juice or wine vinegar while <**it is**> cooking. This seems to help a bit.

Ellipsis is the omission of an item that is understood or retrieved from the text, EX: I thought they were on the seat, but they are not (on the seat) (I) Suppose I ought to tell you that, shouldn't I? An ellipted word(s) can occur in initial, medial, final positions. There is situational ellipsis that can be retrieved from context (I suppose…) and textual/cohesive ellipsis (they're not). Ellipsis is the omission of part of a clause or clause complex when the listener or reader can understand that part.

❖ There are two types of ellipsis textual and situational:

1. Textual ellipsis ('**endophoric ellipsis**') refers specifically to elements which can be recovered from the text rather than the situation which its cohesive which has more grammatical 'rules', (speech and writing)

2. Situational ellipsis ('**exophoric ellipsis**'), where the situation or context makes the missing element clear. It is informal, non-cohesive and mostly used in conversation.

Q: Identify any ellipsis in the following text and from the list below write the missing elements in the appropriate places. Use < > around the reinserted elements.

[and it - it is - we'd throw – kept – were - as she – said - which is as - sandwiches in the ditch - I haven't cared for it - that the candles were alight – with - It is - they look - who was standing]

Answer:

At last, the aunt thumped the fragrant pasty in front of Quoyle. "Go ahead and dish it up, Nephew."

She lit the candles, the <**were**> flames invisible in the cylinder of sunlight that fell across the table, but the smell of wax <**kept**> reminding them <**that the candles were alight**>, she brought the dish of peas and pearl onions, the salad.

"Let me help", said Dawn, <**who was standing**> half up, <**with**> her skirt caught under the chair leg. But there was nothing she could do.

Her voice echoed in the hard room.

Quoyle pierced the crust with an aluminum implement. Bunny stuck her fork into the candle flame.

"Don't do that", said the aunt dangerously. A section of lobster pie rose from the steaming dish,

<**and it**> slid onto Dawn's plate. "Oh, is it lobster?" said Dawn.

"Yes, <**it is**> indeed." The aunt <**said**>. "<**It is**> lobster pie, <**which is as**> sweet as a nut." Dawn made her voice very warm, <**as she**> addressed the aunt. "I'll just have salad, Agnis. I don't care for lobster. <**I haven't cared for it**> since I was a girl. We had to take lobster sandwiches to school. We'd throw them in the ditch. <**We'd throw the**> crab <**sandwiches in the ditch**>, too. <**They look**> like big spiders!" Dawn tried a laugh.

Q: Each of the following examples contains ellipsis or substitution. Put an omission sign () where the ellipsis occurs or underline the substitution. Then write out the full form of the clause:

Answer:

1. A: Yeah, but-just-just looking at the statistics, I mean, nine out of ten chance he'll be back in there [prison] within two years.

B: Yeah, I hope **not** though

('Not' Substitution. **I hope that he will not be back in there within two years**)

2. You going to share, or don't you want to **^**?

('To-Clause' ellipsis. **Or don't you want to share?**)

3. A: Um are you supposed to try to talk to them or anything?

B: No, I don't think **so**. I think you're supposed to think about yourself.

('So' Substitution. **No, I don't think I am supposed to talk to them or anything**)

4. We are having a little of bunny babies. They always have them at night. I don't know **why** **^**.

('Why-Clause' ellipsis. **I don't why they always have them at night**)

5. I mean I tried **to** rescue him. You'll see later as, as we go along, you'll see how I tried to **^ but** he, he just fought me all the way.

('To-Clause' ellipsis. You'll see how I tried to rescue him but)

6. A: She tendered her resignation.

B: Yeah, I know, she told me on Monday.

('That-Clause' ellipsis. Full form: I know that she tendered her resignation)

7. I don't remember if she graduated. I guess **not**. Anyway, she ended up moving up there.

('Not That-Clause' substitution. Full form: I guess that she didn't graduate).

8. 1 heard that taking liver pills for some reason is good for falling, regeneration, I don't remember **why**

('Why-Clause' ellipsis. Full form: I don't remember why taking liver pills for some reason is good for falling, regeneration)

9. There Must be some narky players in the rugby club!

('There-Subject' ellipsis. There must be...).

10. They **too** early for you?

('Aux ellipsis'. Is that too...)

11. Know **what** I mean?

('Aux and Subject' ellipsis. Do you know what...)

12. A love French beaches.

B Yeah **^** telling me

('Subject Aux' ellipsis. You're telling me).

13. Yeah dude, I gotta start working

('Aux ellipsis'. I have gotta...)

14. A I suppose Kathy is still living in that same place

B: Yeah, she **is ^**

('Word\Words After Aux' ellipsis. She is living in that).

15. A: I'm going out with her at the moment

16. A **But** I should be **^** by around Tuesday night

B. AH!

('Word\Words After Aux' ellipsis. But 1 should be going out ….)

Chapter 4: Organising messages: Types of Theme

The technical term for the first element or departure point in a clause is **theme**. **Theme** is formally defined as stretching as far as and including the first ideational element in a clause, which that is a participant, process, or circumstance. Theme as discussed above <u>introduces the content of the whole clause</u>. It is the idea represented by the constituent at the beginning of the clause. **Rheme** is the remaining part of the clause that comes after the theme. It conceives the main information that was introduced by the theme.

1. **The first ideational Theme** (either a participant, process, or circumstance). **Ideational Theme:** A theme that has a **participant, process, or circumstance.** For example, in "Ali plays football", "Ali" is a participant, therefore an ideational theme. Themes in more planned written texts are mainly ideational, with non-human participants and noun heads

2. **Interpersonal themes:** Those that **express stance or writer's viewpoint**, as **Theoretically, certainly, perhaps, darling**, etc. It reflects interaction between <u>participants, by engaging with others</u> (Can I? Do you? Why?) (Perhaps, actually, unfortunately, to my surprise). **Interpersonal** <u>usually functions to express the speaker's or writer's personal judgment on the message</u>. They are often expressed in the form of a modal, such as may, can, or stance adverbial, (clearly or polarity, such as yes/no). Signal the use of a polar question, (theme is expressed as a polar finite)، did you...? <u>Reveal the degree of closeness between participants that is expressed in different forms of address</u>, (darling, Sir, Ma'am....).

3. **Textual themes** come before ideational themes. <u>A textual Theme functions</u> to relate the message of a clause to other parts of the text, such as **and, or, however, so, well, because, on the other hand, for instance.** They are expressed through <u>conjunctions and text connectors</u>. For example, in "... and he plays football, *'and'* is a textual theme, whereas he is an ideational theme. **Textual** in news express cause and contrast, whereas in conversation they express addition (and). <u>Themes in more planned texts are dense, compact noun groups with nominalisation as head nouns and technical terms.</u> **A clause may include a textual element prior to the ideational theme**. A textual functions to relate the message of a clause to other parts of the text. Textual are expressed through conjunctions, text connectors (linking words) that are referred to as linking adverbials or relatives. For example, However, she has been too busy at work > text connector (However) as the textual theme, and a participant (she) as the ideational theme

In minor clauses (where there is no verb) there is no theme. If a clause breaks off before it is complete, identify the theme as **far as possible**. Remember that **ellipsed subjects should not be treated as part of the theme**.

Mood and theme: the concept of <u>marked</u> and <u>unmarked</u> theme. The default patterns of theme are the ones which match the **declarative**, **interrogative**, and **imperative** patterns, but speakers and writers can vary these patterns to orient a clause in a particular way. <u>Declarative</u> (theme = subject), <u>interrogative</u>: wh (theme = wh-word), <u>interrogative</u>: polar (theme = finite + subject), <u>imperative</u> (theme = process). Where a theme and subject are not the same, the theme is called **marked** (<u>atypical or unusual</u>). **Interrogative** head words, (did, who, where, etc.)**.** These are of two types: **Polar interrogatives**

(yes/no questions). **Wh- Interrogative** (wh. Question heads, (who, why, etc.). In these examples, **the wh.** words has two functions: an ideational theme and an interpersonal theme. **Interpretation: Themes** in the conversation and more spontaneous texts are mainly pronouns, **interrogatives**. They reflect the spontaneous discourse.

Unmarked themes differ with clausal mood in the following ways: **declaratives, interrogatives, and imperatives**. In declaratives, the unmarked theme is the subject (theme = subject). A theme that is common in a clause. For example, "I love apples" Or "He became a player nine years later". Both "I" and "He" are unmarked themes. Interrogatives are separated into two; content where the wh-question is the unmarked theme (theme = wh-word) and polar where a two-part theme in which the interpersonal element is realized by a finite element and the topical element by the subject is the unmarked theme (theme = finite + subject). Imperatives are also of two types; inclusive where the unmarked theme is the form of subject which is wayward (theme = we) and exclusive where the process is the unmarked theme (theme = process). All other realizations are marked as where a theme and subject are not the same. **Marked themes:** Sometimes speakers and writers vary the expected starting point to achieve a particular effect. For example, **when we start a clause by circumstances** rather than participants in theme position. Here, theme and subject are not the same. (Uncommon). For example, "apples I love" or "Nine years later, he become a player" both "apples and "nine years later" are **marked themes. Where a theme and subject in a declarative clause** are not the same, EX: Mangoes I love. Here the **theme** 'mangoes' is the complement not the subject of the clause thus is '**marked**' theme. In both spontaneous texts and more planned texts there may be other types of theme variation. For example, sometimes it may be effective to bring into initial position in the clause the **goal** rather than the **actor**. **The system of voice (active/passive) makes this possible**:

- **Theme** (at clause level).
- **Macro theme (at text level: The first paragraph of the essay):** occurs at the beginning of the whole text and help to indicate how it will be structured. Macro themes tend to introduce the element that the text will discussed in the main body, compact noun phrases and nominalization are used to present the elements.
- **Hyper theme (at paragraph or section level):** one or more clause which occurs initially in a paragraph and help to indicate how the paragraph will be structured. Hyper theme too makes use of nominalization and noun phrases.

Thematic progression: The way in which each theme in a text relates to the preceding themes and rhemes. Several different patterns, including **zigzag** pattern, **fan pattern** and **reiteration pattern.**

1. **Fan pattern:** A thematic progression pattern in which a clause introduces several pieces of information, each of which is then picked up as theme in subsequent clauses. Also known as split pattern.
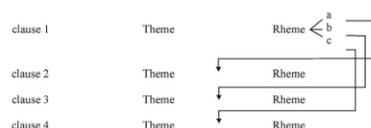
2. **Zigzag (linear) Pattern:** A form of thematic progression in which the information placed in the rheme position is used in subsequent/later themes. It is common in texts where there are sequences of information (Typical of academic writings). This pattern the information placed in rheme position is repackaged in a subsequent theme:

Theme 1 ⟶ Rheme 1
Theme 2 ⟵ Rheme 2
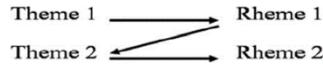
3. **Reiteration pattern (Parallel Pattern):** It maintains the theme focus rather than develop it. The repetition of a particular element gives a clear focus to the text. Theme reiteration (repetition), which some linguists label the "Continuous or Constant Theme". This kind of thematic pattern often appears in short biographical passages and narratives. It is also frequently found in textbooks and descriptions of information.

Textual metafunctions was found to be realized by thematic, that is, both togetherness and structure of information or text.

Q: Identify the Ideational theme (I), the Interpersonal theme (IP) and the Textual theme (T) in the following sentences.

1. **Why were** they upset? I + IP
2. **Please** yourself! I
3. **Last** week she had resigned. I
4. **It** might happen to anyone. I
5. **Did you** accept the new offer. IP, I
6. **Thus**, **nobody** objected to the new plan. T, I
7. **Perhaps she** wrong. IP, I
8. **The** TMA I marked yesterday. I
9. **At that moment**, silence filled the room. I
10. **Is it** certain that they will arrive today? IP, I
11. **Don't** say that ever again! I

Q: Underline the themes in the following sentences and identify each theme as: I (ideational), IP (Interpersonal), or T (Textual):

1. **At the zoo,** people were eager to see the lions **I.**
2. **Why** did you tell him? **IP+I.**
3. **And this** is a very reasonable solution **T, I.**
4. **Then all the student**s came in **T, I.**
5. **In the summer**, everyone will take a vacation **I.**
6. **Don't write** on this line. **I.**
7. **Even if one** dies **T, I.**
8. **Well**, **children**, **the story** is about to continue **T, IP, I.**
9. **Oh yes**, **the rest of them**, the secretary gave away **T, I.**
10. **Dear**, **some of the comments**, I've scrubbed out **IP, I.**

Q: Underline the themes in the following sentences and identify each theme as: I (Ideational), Int (Interpersonal), or T (Textual):

1. **Well**, **(T)** **children** **(Int)**, **the story** **(I)** is about to continue

2. **Write** **(I)** it down on this paper.

3. **Can** **(I)** speak to you for a second?

4. **Ladies and gentlemen** **(Int)**, **last week** **(I)**, I was talking about the concept of theory.

5. **Don't give** **(I)** him anything.

6. **How** **(I)** would you pay for it?

7. **But** **(T)** **all of them** **(I)** insist on seeing the boss today.

8. **At the corner** **(I)** is our new shop.

9. **Then** **(Int), sir** **(I)**, the new project is the one we should agree on.

10. **Dear all** **(Int)**, let's meet next week to wrap it up.

11. **However,** **(T)**, **we** **(I)** are ready to accept any reasonable offer.

12. **Son** **(I),** don't go tonight.

13. **Thus** **(Int)**, **next year we** **(I)** will have a new method to develop our projects.

14. **Perhaps** **(Int)**, **nobody** **(I)** sees it this way.

15. **And** **(T)**, **boss** **(I)**, my new plan is really sound and easy to implement.

16. **Try** **(I)** the new designer shirt.

17. **Is** **(Int)** **the new manager** **(I)** here?

Q: Identify the Ideational theme (I/E), the Interpersonal theme (IP) and the Textual theme (T) in the following sentences.

1. **This little boy** is my son. **E**

2. **Sir**, **can I** talk to you? **IP, IP, E**

3. **How much is** it? **IP + E**

4. **Why did** he accept? **IP + E**

5. **Perhaps he** will accept. **IP, E**

6. **Try** to explain it. **E**

7. **Dear son**, **don't say** this again. **IP, E**

8. **Dad**, **but I** really like it. **IP, T, E**

9. **Then last week** I saw them. **T, E**

10. **Several articles** I published last year. **E**

11. **At the corner**, is the policeman standing. **E**

12. **Oh, yes**, something else I wanted to ask you. **T, E**

13. **Honey**, **please could you** ask them again? **IP, IP, IP, E**

14. **Don't mention** it to the boss. **E**

15. **Boy**, **come** here right now. **IP, E**

16. **And then everyone** agreed. **T, T, E**

Underline the themes in the following sentences and identify each theme as: E (Ideational), I (Interpersonal), or T (Textual).

1. <u>Sir</u>, <u>can you</u> explain it to me again? **I, I. E**

2. <u>Perhaps this</u> can be solved soon **.I, E**

3. <u>Well</u>, <u>last week</u> everybody had a day off. **T, E**

4. <u>Then</u>, <u>yesterday</u> this was a big problem. **T, E**

5. <u>How</u> would he do that? **I + E**

6. <u>Is it</u> that hard? **I, E**

7. <u>All the new managers of the company that I met</u> are willing to compromise. E

8. <u>Oh, yes</u>, <u>honey</u>, <u>I</u> really forgot. **T, I, E**

9. <u>The comments on the paper</u> I highlighted. **E**

10. <u>Thus</u>, <u>students</u>, <u>the correct answers</u> I marked first. **T, I, E**

Q: Underline all themes in the following text and identify the type of theme as *Ideational* **(Id),** *interpersonal* **(I), or** *textual* **(T):**

1. <u>**The best pets**</u> are gerbils, **(Id)**

2. <u>**They**</u> have longer life spans **(Id)**

3. <u>**And they**</u> are active in the day **(T) (Id)**

4. <u>**Whereas hamsters**</u> are nocturnal. **(T) (Id)**

5. <u>**This**</u> is fair enough **(Id)**

6. <u>**If you**</u> think **(T) (Id)**

7. <u>**They**</u> live in a cage with a wheel. **(Id)**

8. <u>**But they**</u> don't. **(T) (Id)**

9. <u>**At the London Zoo pet centre**</u> they reside in a deep glass tank … **(Id)**

10. <u>**Gerbils**</u> are burrowers **(Id)**

11. <u>**and they**</u> must be placed in a tank … **(T) (Id)**

12. <u>**So it**</u> doesn't collapse. **(T) (Id)**

13. <u>**They**</u> create tunnels for them **(Id)**

14. <u>**And children**</u> can watch them dig. **(T) (Id)**

15. <u>**Don't**</u> introduce outside gerbils, **(Id)**

16. <u>**Even if one**</u> dies. **(T) (Id).**

Identify the basic function of each of the following clauses as: (C) command, (O) offer, (Q) question or (S) statement.

1. We do need too ... a production designer, art-department type person. **S**

2. Do you? **Q**

3. We have not found one yet. **S**

4. We have not found one yet. **S**

5. Who's that? **Q**

6. He is in London ... **S**

7. ... but he could always come and stay. **S**

8. He's been working for years and years and years ... **S**

9. ... but he likes a bit of blood. **S**

10. Would he like the opportunity of making something into a 1980s ...? **Q**

11. I think … **S**

12. ... he would really like it. **S**

13. That's why ... **S**

14. ... I'm saying it. **S**

15. Well, I can ask him. **O**

Q: Ellipsis in the following text and from the list below write the missing elements in the appropriate places.

1. This 41-year-old woman (born in 1937) was in a serious automobile accident, in October, 1965, **(E, unmarked)**

2. and > …< was unconscious for 18 days, requiring a tracheotomy. **(T, ellipted E, unmarked)**

3. Subsequently, she was observed to have severe memory impairment and difficulty naming objects. **(T, E, unmarked)**

4. Prior to her accident, she worked as a nurse's aid. **(E, marked)**

5. Dr P. was a musician of distinction, well-known for many years as a singer, and then, at the local School of Music as a teacher. **(E, unmarked)**

6. Sometimes a student would present himself, **(I, E, unmarked)**

7. and Dr P would not recognize him; **(T, E, unmarked)**

8. Or, specifically, >….< would not recognize his face. **(T, T, ellipted E, unmarked)**

9. The moment the student spoke, he would be recognized by his voice. **(E, marked).**

10. But, at the end nobody understood what exactly happened. **(T, E, marked)**

Three Major classes of English clause

Function	Class of clause	Example
Command	Imperative	Open the door
Question	Interrogative (yes/No)	Do you enjoy making food
	Interrogative (Wh)	What is your name
Statements	Declarative	This movement is called a vibration.

What are the different types of a clause?

The default patterns of theme are the ones which match the declarative, interrogative, and imperative patterns, but speakers and writers can vary these patterns to orient a clause in a particular way. **Declarative** (theme = subject), **interrogative: wh** (theme = wh-word), **interrogative: polar** (theme = finite + subject), **imperative** (theme = process). Where a theme and subject are not the same, the theme is called *marked* (atypical or unusual). Examples of interrogative class of clauses

Interrogative (wh)
What is your name?
Where do you live?
When did you visit London?
Who cocked diner?
Why did you sleep so late?
Which kind of music do like?

Interrogative (yes / no)
Did you open that door?
Do you like London?
Have they visited London?

1.	Could I ask you perhaps to look after the children?	interrogative ▾
2.	Do you realise that Harry has painted the whole house?	interrogative ▾
3.	Don't be afraid to say if you need help with the expenses.	imperative ▾
4.	Haven't we always helped with the expenses?	interrogative ▾
5.	I wonder whether Harry has painted the whole house.	declarative ▾
6.	Perhaps you could tell me who is looking after the children.	declarative ▾
7.	Would you like me to look after the children?	interrogative ▾
8.	Wouldn't it be better, Harry, if you painted the whole house?	interrogative ▾
9.	You know we're always happy to help with the expenses, don't you?	declarative ▾

نموذج اختبار ميدتيرم سابق

Write T (for True) or F (for False) next each of the following sentences. If the sentence is false correct it by rewriting the false part so it becomes true.

1. The resources of theme/rheme can help us organize our ideas at the level of the sentence and the paragraph only. **(F: The whole text).**

2. The channel of communication and the role played by language in a particular situation are two dimensions of Mode in SFL. **T**

3. Meanings in a text make sense in relation to the context of the text as well as the listener's prior ideational and cultural knowledge. This is referred to as cohesion in the text. **(F: Coherence).**

4. Co-hyponymy refers to the members of the same class. **T**

5. The words, *consequently, as a result, also, thus*, *therefore* are referred to as subordinating conjunctions. **(F: Linking adverbials).**

6. The omission of an item from a text when that item can be understood or retrieved when left unsaid is referred to as reference. **(F: ellipsis).**

7. The different sentence structures: declarative, interrogative, and imperative are referred to as Mode. **(F: Mood).**

8. The weaving or binding together of meanings to create a unified text is sometimes referred to as giving texture to a text. **T**

9. In SFL *process, participant* and *circumstance* are interpersonal elements. **(F: ideational/topical).**

10. The grammatical terms for refer to elements placed first in a text, paragraph, and clause are referred to respectively as: Macro-theme (at text level), Hyper –theme (at paragraph or section level) and Theme (at clause level). **T**

11. Mode in SFL refers to the organization of information in the text. **T**

12. The different sentence structures: declarative, interrogative, and imperative are referred to as Mode. **(F: Mood).**

13. Communicative exchanges involve only information. **F**

14. The interpersonal mode of meaning is called 'mode'. **(F: Tenor)**

15. In less casual conversation, repetition gives emphasis to certain key words and creates cohesion by echoing what other speakers say. **T**

16. 1. In subordination, clauses that can operate independently are linked together **(F: Subordinating Conjunction)**

17. Lexical verbs are verbs that contain a content word **T**

18. The mode continuum is the movement from spontaneous spoken-like language to formal written-like language **T**

19. How degrees of spontaneity affect the way language works to organize text is a key aspect of field in SFL **(F: Mode)**

20. Contrast, addition, summation, enumeration, apposition and transition are types of relationship linking ideas in a text **(F: Text Connectors)**

21. The relationship between different sporting events, such as the World Championship, Olympics, and Yorkshire Games as members of the same class is called **Co-hyponymy T**

22. When several **lexical chains** come together in a text to create overall impact and meaning, the text is said to be lexically cohesive **T**

23. **Lexical Chain** is a set of related words which provides evidence of the unity of meaning and consistency through strings of connected words within a text **T**

24. **Choices in participants**, prosses and circumstances enable us to construe the reality around us, and how different choices by individuals or communities present particular angles on reality. **T**

25. **High lexical densit**y reflects huge amount of planning involved in producing a text **T**

26. **Nominalization** is use of increases dramatically in topic which are bases on abstract concepts, properties, and theories **T**

Q: Choosing the correct concept:

(Processes – Interpersonal – Mode – Tenor – Metafunctions – Levels – Attitudes – Ideational – Field – Textual)

30

Every time we communicate in language, we simultaneously convey three types of meaning, known as ….
Metafunctions…… Every clause we use represents some kind of ideational … **Ideational Metafunction**…., enacts a relationship with the listener or reader …... **Interpersonal Metafunction**,,,,, relates to the surrounding text and context ..**Textual Metafunction**…. The ideational Metafunction relates to what is being talked about ……**Field**…. It involves .. **Processes**… Actions, events and states, participants and circumstances. The interpersonal Metafunction relates to who the participants are …… **Tenor**… It involves the type of interaction; for example, asserting, questioning, and commanding, and the … **Attitudes**… conveyed. The textual function relates to how the message is constructed … **Mode** … It involves the way language is organised at all … **Levels**… from the clause to the whole text.

Grammatical terms/concepts أهم التعاريف

Coherence and Cohesion: <mark>Coherence</mark> is the way in which a text holds together through links in meaning both within a text and in relation to the wider context, including the background knowledge of the listener or reader. <mark>Cohesion</mark> is the way in which a text holds together through lexical and grammatical features which link one part of a text with another, such as reference items, lexical chains, ellipsis, substitution, and linking adverbials.

Exophoric references: are references to persons, places, or times outside the text, in the situation. They are used to maintain coherence (implicit meaning in relation to situation, e.g., here, there, this, you). There are no **exophoric references** in the text (they usually characterize spoken mode or informal writing).

Substitution: is a device used by English speakers to avoid having to repeat redundant or retrievable information. The replaced item may be a clause (She could be at home, but I don't think so), a verb (I don't cook, but he does) or a noun (As soon I saw your watch, I wanted one too).

Grammatical metaphor: is like metaphor in the usual sense except that, instead of being a substitution of one word for another, as when we say you're talking tripe instead of you're talking nonsense, it is a substitution of one grammatical class, or one grammatical structure, by another. For example, his departure instead of he departed. Here the words (lexical items) are the same; what has changed is their place in the grammar.

Cataphoric/anaphoric reference: Cataphoric Reference is the use of REFERENCE item to refer forward to something which follows in the text: What you should do is this: unplug the cable at the back and … Something referred to as 'forward reference'. Anaphoric Reference is the use of REFERENCE item to refer backwards to something mentioned previously in the text: These apples are delicious. Where did you buy them? Sometimes referred to as "backward reference'.

Situational (exophoric) Reference: Non-cohesive references that refer to participants that are retrievable from the shared social situation rather than from the text (typical of casual conversations). For example, "Can I help you with that?" - "That" is only known to the interlocutors.

Textual (endophoric) Ellipsis: The elements that can be recovered from the text rather than situation, making it a cohesive ellipsis. For example, A: I love you." B:" No, you do not (love me).

Lexical repetition is the way the same word or phrase is repeated many times in the text from different function. For example, the repetition of the pronouns I and you is important to determine the mode of the first text as interactive text. These pronouns reflect the interaction between the participant in the text, as well as describing their roles.

Lexical chain: is a set of related words which provides evidence of the unity of meaning and consistency through strings of connected words within a text.

Spontaneity is a key aspect of mode in SFL, which is concerned with whether the text was produced 'on-the-spot', that is, spontaneously and without the opportunity for ore-editing or correction.

Function or grammatical words: also known as content words, determiners, numeratives, demonstratives, pronouns, prepositions, conjunctions, connectors, and auxiliary verbs, such as is, was, has, will, must, must and should.

Taxonomies (or classification systems) are frequently drawn on in the academic prose register. The more specialized the field, the more specialized the taxonomy. We have kinds of taxonomies:1- part-whole taxonomies (Bus, car, train are all types of transport), 2- whole- part taxonomies (Plant and its' parts such as seed and shoot)

Lexical words: the words that convey content meaning (nouns, lexical, verbs, adjectives and adverbs.

Dysfluency: the use of hesitators, pauses and repetitions, which reflect the difficulty of mental planning at speed. EX: Repetition we didn't.

Ellipsis: it occurs when some elements of a phrase or another unit of language is not specified because they can be inferred from the context (got any change? / Have you got any change?)
Coordination: where two potentially independent grammatically equal clauses are linked, through conjunctions like (and / but / or)

Subordination: where a potentially independent primary clause is linked with a dependent or secondary clause, which could not operate independently, through conjunctions like (while / because / although) and through relative pronouns like (who / which)
Independent clause: it's a clause which stands by itself and has equal status to the other clause or clauses is being linked with

Interactivity: interactive texts involve turn-taking, questions and answers, interruptions, and indicators of sympathetic support

Linking adverbials: it includes conjunctions like coordinators (and / but / or), subordinators (although / when / because / while / even / until / before / after / if), linking adverbials such as (consequently/ as a result) John did not study hard; as a result, he failed the exam.

Zigzag (linear) Pattern: A form of thematic progression in which the information placed in the rheme position is used in subsequent/later themes. It is common in texts where there are sequences of information (Typical of academic writings).

Reiteration (constant/parallel) Pattern: A form of thematic progression which reiterates/repeats the theme focus rather than developing it.

Mode Continuum: The movement from more spontaneous spoken-like to more formal written-like language.

Thematic Progression: The way in which each theme in a text relates to the preceding themes and rhemes. Several different patterns have been identified, including zigzag pattern, fan pattern and reiteration pattern.

Fan Pattern: A thematic progression pattern in which a clause introduces several pieces of information, each of which is then picked up as theme in subsequent clauses. Also known as split pattern.

Mood and theme: the concept of marked and unmarked theme. The default patterns of theme are the ones which match the declarative, interrogative, and imperative patterns, but speakers and writers can vary these patterns to orient a clause in a particular way.

Grammatical cohesion refers to linguistic methods that are applied to maintain the text as one thematic unit and is achieved through the use of pronoun referencing, deictic referencing or ellipsis.

Role of Language: One of the key aspects of mode that concerns whether or not the language in a text constitutes all the communication or it is accompanied by semiotic resources such as body language in casual conversations or diagrams in presentations.

Class-subclass Taxonomy: A category of meaning relations between a class (the superordinate) and the members of that class. For example, the transport system is the class (superordinate), whereas car and bus are members of that class.

Part-whole Taxonomy: A category of meaning relations between a whole and the parts that make up the whole. For example, a house (the whole) consists of a living room, kitchen, and bathroom (parts).

Text Connectors: Words or phrases that connect ideas across (but not within) clause complexes and stretches of text, making the relationship clear. There are four types of them. First is additive such as "in addition". Second is contrastive such as "however". Third is casual such as "therefore". Fourth is temporal such as "then".

Textual metafunction: serves to wave together our ideas and thoughts in what is often referred to in both everyday and technical terms as cohesive and coherent writing.

Interpretation: is used to refer to identifying and explaining patterns of language use as they emerge in the careful analysis of language data, whether in the individual texts or in larger collections of texts. The interpretation component of a register analysis consists of discussing the findings in a discursive form and supporting this discussion with examples from the text.

Metalanguage: is used by linguists for language about language, that is language we use to refer to some aspect of language itself, such as the SFL terms 'participant', 'process' and 'circumstance'.

Mode: refers to the nature of the text as a communicative process, whether written or spoken, spontaneous or scripted, monologue or dialogue. It describes the way the text is produced and organized, for example, it is spontaneous or non-spontaneous, interactive, or non-interactive.

Nominalization: is a significant move away from the everyday ways in which we talk about the world. There is a grammatical shift away from what we might expect in everyday language to more technical kinds of expression. It is the use of a noun to represent a process or quality which makes it possible to pack into one noun group a number of meanings that might otherwise be expressed using verb groups and adjective groups.

Lexical density: refers to the way information is packaged in a text which is affected by the amount of planning involved in its production. It is measured by calculating lexical words (nouns, adjectives, adverbs and lexical verbs) as a percentage of the total number of words in a text.

Podcasting is a digital audio or video file or recording, which is usually part of themed series, that can be downloaded from a website to a media player or computer.

Channel : refers to the physical means by which a message is transmitted, whether face to face or via a computer, phone, TV, radio (and so on).

Semiotic resources (or meaning-making resources) and part of the meaning of a text may be communicated through graphic effects and physical action.

Cohesive ellipsis refers specifically to elements which can be recovered from the text rather than the situation.

Transitions are frequently used in academic writing and conversation. They are "less frequently" used in fiction and least in the news.

Medium refers to the material resources used in communication and whether they are auditory (e.g. speech) or visual (e.g. signed or written language), and for written language, whether it is hand-written, digitally produced, carved in stone and so on.

Register: a variety of language that is associated with different circumstances and purpose. This includes factors such as mode (speech or writing), interactivity (monologue or dialogue) and communicative purpose (telling, requesting, ordering, etc).

Ideational Theme: A theme that has a participant, process, or circumstance.

Textual Theme: A theme that has a textual element (conjunctions and connectors) prior to the ideational theme.

Marked theme: Something that is not normally a theme has been moved into theme position at the beginning of the clause (Uncommon). For example, "apples I love" or "Nine years later, he become a player" both "apples and "nine years later" are marked themes

Unmarked theme: A theme that is common in a clause. For example, "I love apples" Or "He became a player nine years later". Both "I" and "He" are unmarked themes

Post modifiers: are the elements in used in a noun phrase which came after the word and modify it. It could be modified by a prepositional phrase or embedded clause

Premodifiers: are the elements used in a noun phrase which come before the head word and modify it.

Synonymy is the term that refers to using two or more words to reflect the same meaning. These words can be verbs, nouns, adjectives, or any other word classes in the lexicon.

Antonymy is the linguistic term that refers to using two or more words to reflect opposition in meaning. The antonyms in the two texts refer to differences within the texts.

Good luck

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