

Basic techniques and problems in multimodal analysis

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pre-ISFC Institute, Sydney, July 2008

Organisation

- Introduction: how (and why!) to do multimodal analyses linguistically...
- Static 2D multimodal artefacts (documents, webpages)
- Dynamic 2D multimodal artefacts (film)
- Bringing it all together

Organisation

- Introduction: how (and why!) to do multimodal analyses linguistically...
 - what do I mean by 'linguistically'?
 - enabling an empirical approach
 - some examples of problems with interpretative approaches
- Bringing it all together

Organisation

- Introduction: how (and why!) to do multimodal analyses linguistically...
- Static 2D multimodal artefacts (documents, webpages)
 - What are the relevant parts of 2D static multimodal artefacts?
 - What kinds of meanings do they support?
 - How can we know?

Organisation

- Introduction: how (and why!) to do multimodal analyses linguistically...
- Static 2D multimodal artefacts (documents, webpages)
- Dynamic 2D multimodal artefacts (film)
 - The ‘standard’ approach from film semiotics: Metz, Structures, Relations
 - Applying our notion of semiotic modes
 - Film as discourse

Organisation

- Introduction: how (and why!) to do multimodal analyses linguistically...
- Static 2D multimodal artefacts (documents, webpages)
- Dynamic 2D multimodal artefacts (film)
- **Bringing it all together**
 - how static is static?
 - how dynamic is dynamic?
 - combining codes and modes...

Focus Problems

- **Static Artefacts**
 - the problem of finding relations between the contributions of different modes
 - e.g., text-image relations
- **Dynamic Artefacts**
 - the problem of interpretation in time
 - logogenesis

Introduction: how (and why!) to do multimodal analyses linguistically

Multimodality:

Different '**modes**' often refer to different channels through which information is passed

- Sound
 - Music
 - Spoken language
 - Noise
- Touch
- Taste
- Smell
- Vision
 - Text
 - Pictures
(moving, still)
 - Graphs, diagrams

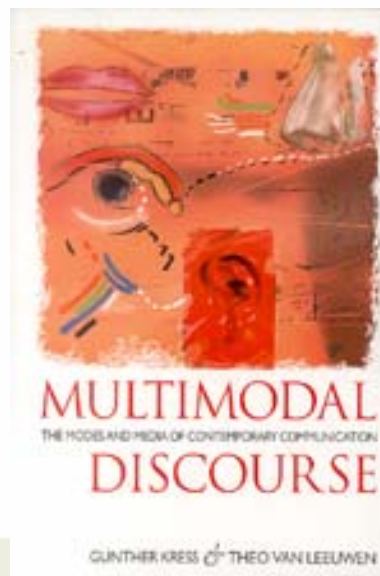
Multimodality:

Different '**modes**' often refer to different channels through which information is passed

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- Vision
 - **Text**
 - Pictures
(moving, still)
 - Graphs, diagrams

The rise of multimodality

Kress and van
Leeuwen (2001: p1)
*Multimodal
discourse: the
modes and media of
contemporary
communication*



“For some time now, there has been, in Western culture, a distinct preference for **monomodality**. The most highly valued genres of writing (literary novels, academic treatises, official documents and reports, etc.) came entirely without illustration, and had graphically uniform, dense pages of print. Paintings nearly all used the same support (canvas) and the same medium (oils), whatever their type or subject. In concert performances all musicians dressed identically and only conductor and soloists were allowed a modicum of bodily expression.”

Background

Language-in-the-wild is
never monomodal...

Bruder die allein rettende Summe zu geben, wie Georg selbst nicht die Kraft fand, Wilhelm von der Notwendigkeit dieses Schrittes in einem äußersten Augenblick zu überzeugen. Das machte: Büchner war unter der väterlichen Aufsicht selbst wieder zum Haussohn geworden. Wie wir den Vater kennen, wird er die Unterbrechung des Studiums um politischer Untriebe willen nicht ruhig hingenommen haben. Streng wurde Georg von ihm ins Studium gespannt. Jenes Laboratorium des Vaters, das ihm als Kind ein verbotener Ort gewesen war, wurde nun sein Schulzimmer, in dem er sich in anatomischen Studien weiterzubilden hatte. Er hat gezittert wie der Schüler vor dem herannahenden Lehrer, wenn der Vater den Raum betrat und er gerade einen Dichter, ein historisches Werk, später eines, das historisch werden sollte, sein eigenes, vor sich liegen hatte. Große anatomische Atlanten bedeckten den Tisch, um schnell über die strafbare Lektüre gebreitet zu werden. Nur aus dieser künstlichen Zurückdämmung ist es zu verstehen, daß jetzt auch sein politisches Tun unreife und übersteigerte Züge annahm. Denn der junge Student, der unter der väterlichen Aufsicht sein tägliches Pensum erledigte — immerhin mit guten Fortschritten, so daß er zu Ende der Zeit einem Kreise anatomische Vorlesungen halten konnte — derselbe rückverwandelte sich, wenn die Nacht gekommen war, in einen romantischen Konspiranten unter romantischen Umständen. Die von Büchner in Darmstadt gegründete „Gesellschaft der Menschenrechte“ hatte bis jetzt bis zu seiner Ankunft so hin vegetiert, um unter seiner Leitung an Zahl der Teilnehmer und lebhafter innerer Bewegtheit geil aufzuschießen. Ein ungesundes Wachstum, denn alles, was dort mit so viel theatralischem Aufwand geschah, ging ins Leere. Man ist versucht, an Femeübände unserer Tage zu denken, wenn man die Eidesformeln des Bundes hört: „Werde ich je zum Verräter, so mag mir mein Recht werden: der Tod“, und auch die Form, in der die Gesellschaft sich betätigte, weist ähnliche kindliche Züge auf. Natürlich mußte man an romantischer Stelle zusammenkommen, in einem verfallenen Gartenhäuschen vor den Toren Darmstadts, wo ausgestellte Posten wachten, während man sich drinnen in Vorträgen und großen theoretischen Erörterungen erging, oder auch einmal — Wilhelm

hat es so erlebt — unter dem Schuß der Posten Bier trank, Pfeife rauchte und sich — über Mädchen („übrigens in anständiger Weise“) unterhielt. In einem Kornspeicher, der gleichfalls verfallen sein mußte, wurde Säbel-, Bajonettfechten, Pistolenschießen geübt, wie für jeden Teilnehmer ausreichend Waffen und Schießvorräte beschafft waren. Wozu? Wohin war es mit dem Sage Büchners gekommen, daß bewaffnete Erhebung nur mit Unterstützung der großen Masse möglich sei? Hoffte er vielleicht, mit seinen drei Duzend Leuten die Gefangenen in Friedberg zu befreien? Wenn noch von praktischer Tätigkeit die Rede sein kann, so in bezug auf die Versuche, den verhafteten Genossen zur Flucht zu verhelfen. Sie gediehen im höchsten bis zur Bestechung zweier Wächter, deren einer dann wieder verriet und das Unternehmen vereitelte, im übrigen stellte man eine Art Kassiber unter Benützung von Bibeln her, bei denen die Buchstaben unterpunktirt waren, um es recht schwer zu machen, von rechts nach links anstatt von links nach rechts; und gar den Vogel glaubte man abgeschossen zu haben, als man kleine beschriebene Zettelchen in Zuckerstücke verstaute, die den Gefangenen übersandt wurden. Aber die Pünktchen wurden leicht entdeckt und die Zuckerpost scheiterte an mangelnder Kenntnis der Wärterpsychologie: Man hätte sich sagen müssen, daß bei einem von ihnen heute oder morgen ein solches Zettelchen in dem gratis gesüßten Kaffee schwimmen würde. So war das einzige Ergebnis dieser revolutionären Kindereien eine wachsende Reizbarkeit Büchners, kein Wunder, wenn man bedenkt, wie er des Tags über erlaubten und unerlaubten Büchern saß und sich Nächte in aufregenden Zusammenkünften um die Ohren schlug. Das alles scheint, was wir bei Büchner noch nie angetroffen haben: unvernünftig — wenn wir nicht in dieser Unvernunft die höhere Vernunft eines Unbewußten erkennen müßten, das zum Ausbruch drängte. Fieberhaft hat Büchner in diesen Monaten gelesen. Philosophische Werke, mit deren Lektüre er schon in Gießen begonnen hatte, und die für ihn später noch bedeutungsvoll werden sollte, Byrons welterschmerzliche Dichtungen, die in dieser Stimmung besonders tiefen Eindruck auf ihn machten, vor allem aber wiederum die Geschichte der französischen Revolution, nur diesmal im Zurückgehen auf die Quellenwerke,

Paris: Was tun?

Lacroix: Heimgehen und als Lukretia auf einen anständigen Fall studieren.

Eine Promenade.

Spaziergänger.

Ein Bürger: Meine gute Jacqueline — ich wollte sagen Korn...
wollt ich: Korn...

Simon: Kornelia, Bürger, Kornelia.

Bürger: Meine gute Kornelia hat mich mit einem Knäblein erfreut.

Simon: Hat der Republik einen Sohn geboren.

Bürger: Der Republik, das lautet zu allgemein; man könnte sagen...

Simon: Das ist's gerade, das Einzelne muß sich dem Allgemeinen...

Bürger: Ach ja, das sagt meine Frau auch.

Bänkelsänger (ängst):

Was doch ist, was doch ist
Aller Männer Freud und Lust?

Bürger: Ach, mit den Namen, da komm ich gar nicht ins reine.

Simon: Tauf ihn Pike, Marat!

Bänkelsänger: Unter Kummer, unter Sorgen
Sich bemühen vom frühen Morgen,
Bis der Tag vorüber ist.

Bürger: Ich hätte gern drei — es ist doch was mit der Zahl
Drei — und dann was Nützliches und was Rechtliches; jetzt
hab ich's: Pflug, Robespierre. Und dann das dritte?

Simon: Pike.

Bürger: Ich dank Euch, Nachbar; Pike, Pflug, Robespierre,
das sind hübsche Namen, das macht sich schön.

Simon: Ich sage dir, die Brust deiner Kornelia wird wie das
Euter der römischen Wölfin — nein, das geht nicht: Romulus
war ein Tyrann, das geht nicht. (Gehn vorbei.)

Ein Bettler (ängst): „Eine handvoll Erde und ein wenig
Moos...“ Siehe Herren, schöne Damen!

Erster Herr: Kerl, arbeite, du siehst ganz wohlgenährt aus!

Zweiter Herr: Da! (Er gibt ihm Geld.) Er hat eine Hand wie
Sammet. Das ist unverschämt.

Bettler: Mein Herr, wo habt Ihr Euren Rock her?

Zweiter Herr: Arbeit, Arbeit! Du könntest den nämlichen
haben; ich will dir Arbeit geben, komm zu mir, ich wohne...

Bettler: Herr, warum habt Ihr gearbeitet?

Zweiter Herr: Narr, um den Rock zu haben.

Bettler: Ihr habt Euch gequält, um einen Genuß zu haben;
denn so ein Rock ist ein Genuß, ein Lumpen tut's auch.

Zweiter Herr: Freilich, sonst geht's nicht.

Bettler: Daß ich ein Narr wäre. Das hebt einander. Die Sonne
scheint warm an das Eck, und das geht ganz leicht. (Singt:)
„Eine handvoll Erde und ein wenig Moos...“

Rosalie (zu Adelaïden): Mach fort, da kommen Soldaten! Wir
haben seit gestern nichts Warmes in den Leib gekriegt.

Bettler: „Ist auf dieser Erde einst mein letztes Los!“ Meine
Herren, meine Damen!

Soldat: Halt! Wo hinaus, meine Kinder? (Zu Rosalie:) Wie alt
bist du?

Rosalie: So alt wie mein kleiner Finger.

Soldat: Du bist sehr spitz.

Rosalie: Und du sehr stumpf.

Soldat: So will ich mich an dir wehen.

(Er ängst:) Christinlein, lieb Christinlein mein,
Tut dir der Schaden weh, Schaden weh,
Schaden weh, Schaden weh?

Rosalie (ängst):

Ach nein, ihr Herrn Soldaten,
Ich hätt es gerne meh, gerne meh,
Gerne meh, gerne meh!

Danton und Camille treten auf.

Danton: Geht das nicht lustig? — Ich wittre was in der
Atmosphäre; es ist, als brüte die Sonne Unzucht aus. —

Scene heading

Eine Promenade.

Spaziergänger.

Ein Bürger: Meine gute Jacqueline — ich wollte sagen Korn...
wollt ich: Kor...

Simon: Kornelia, Bürger, Kornelia.

Bürger: Meine gute Kornelia hat mich mit einem Knäblein
erfreut.

Manner of presentation: song

Soldat: So will ich mich an dir wegen.

(Er singt:)

Christinlein, Lieb Christinlein mein,
Tut dir der Schaden weh, Schaden weh,
Schaden weh, Schaden weh?

Speaker identification

Eine Promenade.

Spaziergänger.

Ein Bürger: Meine gute Jacqueline — ich wollte sagen Korn...
wollt ich: Kor...

Simon: Kornelia, Bürger, Kornelia.

Bürger: Meine gute Kornelia hat mich mit einem Knäblein
erfreut.

Early 1980s electric typewriter

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

Coin operated photocopying

■ OPENING HOURS

THE COIN-OPERATED PHOTOCOPYING SERVICE IS OPEN DURING NORMAL LIBRARY HOURS. IT CLOSSES WHEN THE FIRST LIBRARY CLOSING BUZZER SOUNDS - 15 MINS. BEFORE THE LIBRARY CLOSING. ANY COPYING ALREADY PAID FOR AT THAT TIME MAY BE COMPLETED, BUT NO FURTHER COINS MUST BE INSERTED. USERS MUST LEAVE THE LIBRARY AT CLOSING TIME.

■ HOW TO USE THE PHOTOCOPIERS

THE MACHINES ARE FITTED WITH MICROPROCESSOR-BASED COINBOXES, WHICH WILL ACCEPT COINS OF DIFFERENT DENOMINATIONS: 50p, 10p, 5p AND 2p. FOUR MACHINES WILL PRODUCE SIZE FOR SIZE A4 COPIES AND ONE MACHINE WILL PRODUCE SIZE FOR SIZE A3 COPIES.

THE CHARGES ARE: A4 :4p PER COPY
A3 :5p PER COPY

IF YOU ARE COPYING MORE THAN ONE SHEET YOU MAY PAY FOR SEVERAL SHEETS BEFORE YOU START - THE COINBOX DISPLAY WILL SHOW YOU HOW MANY SHEETS YOU HAVE PAID FOR; THIS MEANS YOU WILL NOT ALWAYS NEED CHANGE FOR LARGE COINS. REMEMBER THAT THE MACHINES DO NOT GIVE CHANGE; ONLY INSERT SUFFICIENT COINS FOR THE NUMBER OF COPIES YOU REQUIRE.

■ CHANGE

TWO CHANGE MACHINES ARE PROVIDED; THESE GIVE THE FOLLOWING CHANGE OPTIONS:

50p = 5 x 10p 10p = 2 x 5p
10p = 5 x 2p

USERS REQUIRING CHANGE OTHER THAN THIS MUST OBTAIN IT ELSEWHERE (EG LLOYDS BANK IN THE STUDENTS UNION OR WHITEKNIGHTS HOUSE). CHANGE FOR NOTES - £1, £5, AND £10 - IS AVAILABLE AT THE CONTROL DESK IN THE EVENINGS AND AT WEEKENDS. CHANGE IS NOT AVAILABLE AT OTHER TIMES.

■ BREAKDOWNS

TO REDUCE THE FREQUENCY OF MACHINE JAMS AND BREAKDOWNS PLEASE REMEMBER THE FOLLOWING HINTS:

- X MAKE SURE THE ORIGINAL IS TIGHT UP AGAINST THE RIGHT-HAND EDGE OF THE GLASS PLATEN.
- X MAKE SURE THE BLUE PLATEN COVER IS CLOSED DURING THE PHOTOCOPYING PROCESS.

IF THE MACHINE SHOULD BREAKDOWN THE VISUAL DISPLAY UNIT WILL START TO FLASH. REPORT THE PROBLEM AND MACHINE NUMBER AT THE ENQUIRY DESK AND A MEMBER OF STAFF WILL ATTEND TO YOU.

YOUR CREDIT WILL CONTINUE TO BE DISPLAYED ON THE MACHINE. IF YOU HAVE TO MOVE TO ANOTHER MACHINE DUE TO MACHINE FAILURE, YOUR CREDIT WILL BE REIMBURSED.

■ COPYRIGHT

REMEMBER THAT THE PHOTOCOPIES MAY ONLY BE USED IN ACCORDANCE WITH THE PROVISIONS OF THE COPYRIGHT ACT. PLEASE REFER TO THE ACCOMPANYING NOTICE AND BOOKLET, OR ASK A MEMBER OF LIBRARY STAFF IF YOU ARE IN ANY DOUBT ABOUT WHAT YOU MAY COPY.

Mid 1980s desktop published

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

COIN OPERATED PHOTOCOPYING

Opening hours

The coin operated photocopying service is open during normal Library hours. It closes when the first Library closing buzzer sounds - 15 minutes before the Library closes.

Any copying already paid for at that time may be completed, time permitting, but no further coins must be inserted.

How to use the machines

The machines are fitted with microprocessor based coinboxes, which will accept coins of different denominations: 50p, 10p, 5p and 2p.

Four machines will produce size for size A4 copies and one machine will produce size for size A3 copies

The cost per copy is: A4 = 5p; A3 = 7p.

If you are copying more than one sheet you may pay for several sheets before you start - the coinbox display will show you how many sheets you have paid for; this means you will not always need change for large coins.

Remember that the machines do not give change; only insert sufficient coins for the number of copies you intend to do.

Change

Three change machines are provided; these give the following change options: a) £1 = 2 x 50p; b) 50p = 5 x 10p & 10p = 5 x 2p; c) 10p = 2 x 5p. Users requiring change other than this must obtain it elsewhere (eg Lloyds Bank in the Students Union or in Whiteknights House). Change for notes - £5 and £10 - is available from the Control Desk in the evenings and at weekends. Change is not available at other times.

Breakdowns

To reduce the frequency of machine jams and breakdowns please remember the following hints:

* Make sure your original is tight up against the right hand edge of the glass platen.

* Make sure the blue platen cover is closed whilst photocopying.

If the machine should breakdown the visual display unit will start to flash; (-3: paper jam and -1: no paper). Report the problem and machine number at the Enquiry Desk and a member of Staff will attend to you. Your credit will continue to be displayed on the machine. If you have to be moved to another machine due to machine failure, your credit will be reimbursed.

Copyright

Remember that the photocopiers may only be used in accordance with the provisions of the Copyright Act. Please refer to the accompanying notice and booklet, or ask a member of Library Staff if you are in any doubt about what you may copy.

Late 1980s desktop published

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

LIBRARY PHOTOCOPYING

Opening hours

The Library photocopying service is open during normal Library hours.
It closes when the first closing buzzer sounds - 15 minutes before the Library closes.
Any copying already paid for at that time may be completed, time permitting, but no further copying must be started.

How to use the machines

The machines are fitted with microprocessor based vendors, which will accept either coins of different denominations (£1, 50p, 10p and 2p), or credit cards which are only available from the University Bookshop.
Four machines will produce size for size A4 copies and one machine will produce size for size A3 copies

Copy costs

Cash copying

A4 (single copy) = 6p; (multiple copies) = 5p each
A3 single & multiple copies = 8p each
Insert coins equal to the value of copies required.
The machines do not give change.

Card copying

A4 single and multiple copies = 5p each
A3 single & multiple copies = 7p each

Change & Credit Cards

Three change machines are provided; these give the following change options:

£1 = 2 x 50p, 50p = 5 x 10p & 10p = 5 x 2p.

Users requiring change other than this must obtain it elsewhere (eg Lloyds Bank in the Students Union or in Whiteknights House). Change for notes (£5 and £10) is available from the Control Desk in the evenings and at weekends. Change is not available at other times. Change is provided for photocopying only.

Credit Cards for the value of £5.00 can be purchased only from the University Bookshop.
Please make cheques payable "the University of Reading".

Breakdowns

To reduce the frequency of machine jams and breakdowns please remember the following hints:

- * Make sure your original is tight up against the right hand edge of the glass.
- * Make sure the blue lid is closed whilst photocopying.

If the machine should breakdown report the problem and machine number to the Enquiry Desk and a member of Staff will attend to you.
Your credit will continue to be displayed on the machine.

Copyright

Remember that the photocopiers may only be used in accordance with the provisions of the Copyright Act. Please refer to the accompanying notice and booklet, or ask a member of Library Staff if you are in any doubt about what you may copy.

Developing Research Question

- Linguists are increasingly concerned with 'multimodality'
- Language occurs together with other 'modes'
 - To what extent are these modes manipulated also to carry meanings?
 - To what extent can linguistic ways of talking about 'carrying' meanings apply to these other modes?

One problem to be addressed

- application of useful linguistic methods has been hindered by inappropriate conceptualizations of linguistics

... by many linguists!

'Traditional' model

Pragmatics

Semantics

Syntax: Text
(Sentences)

'Traditional' model

Pragmatics

connotation
use

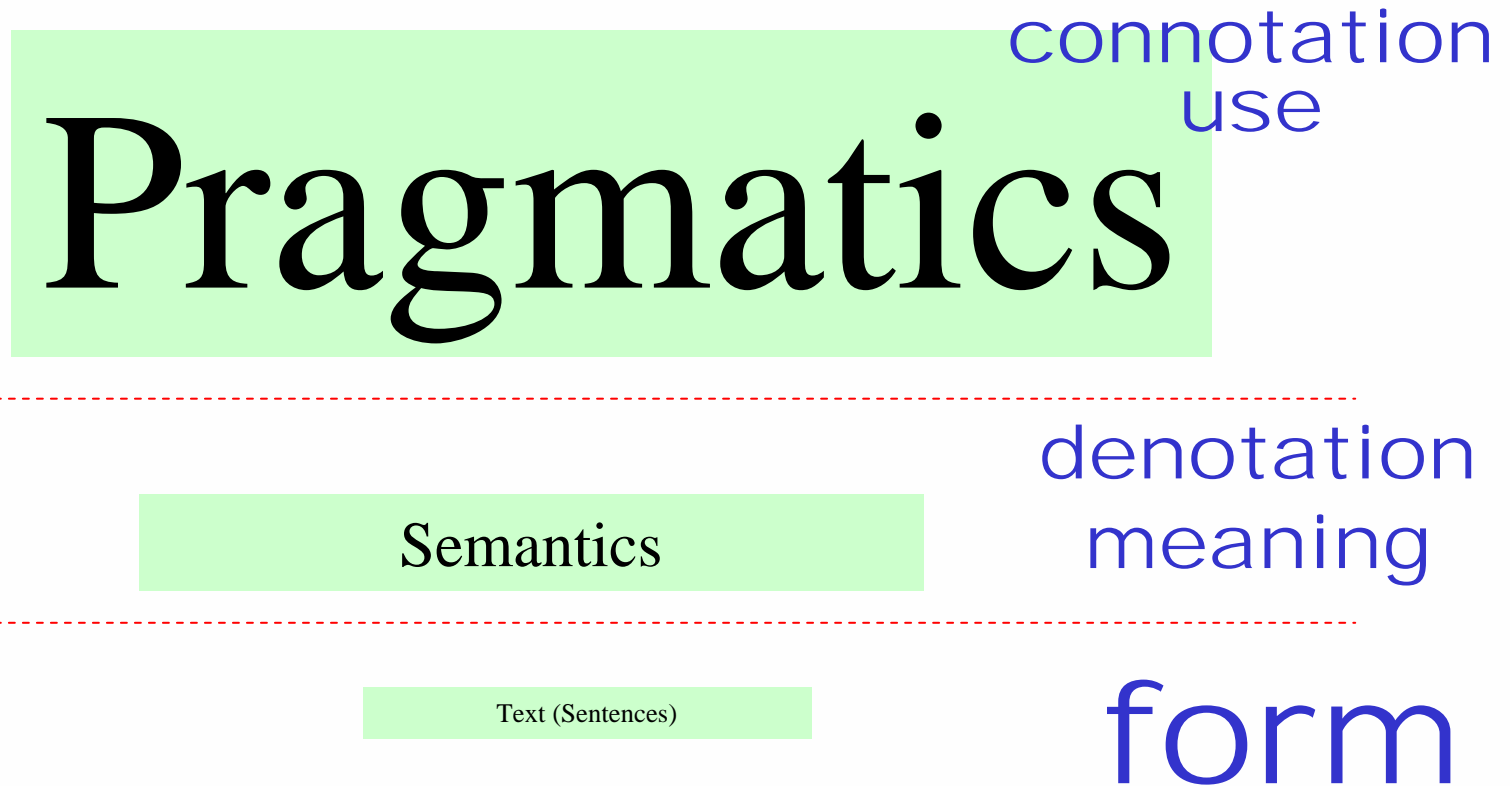
Semantics

denotation
meaning

Text
(Sentences)

form

'Traditional' model



'Traditional' model

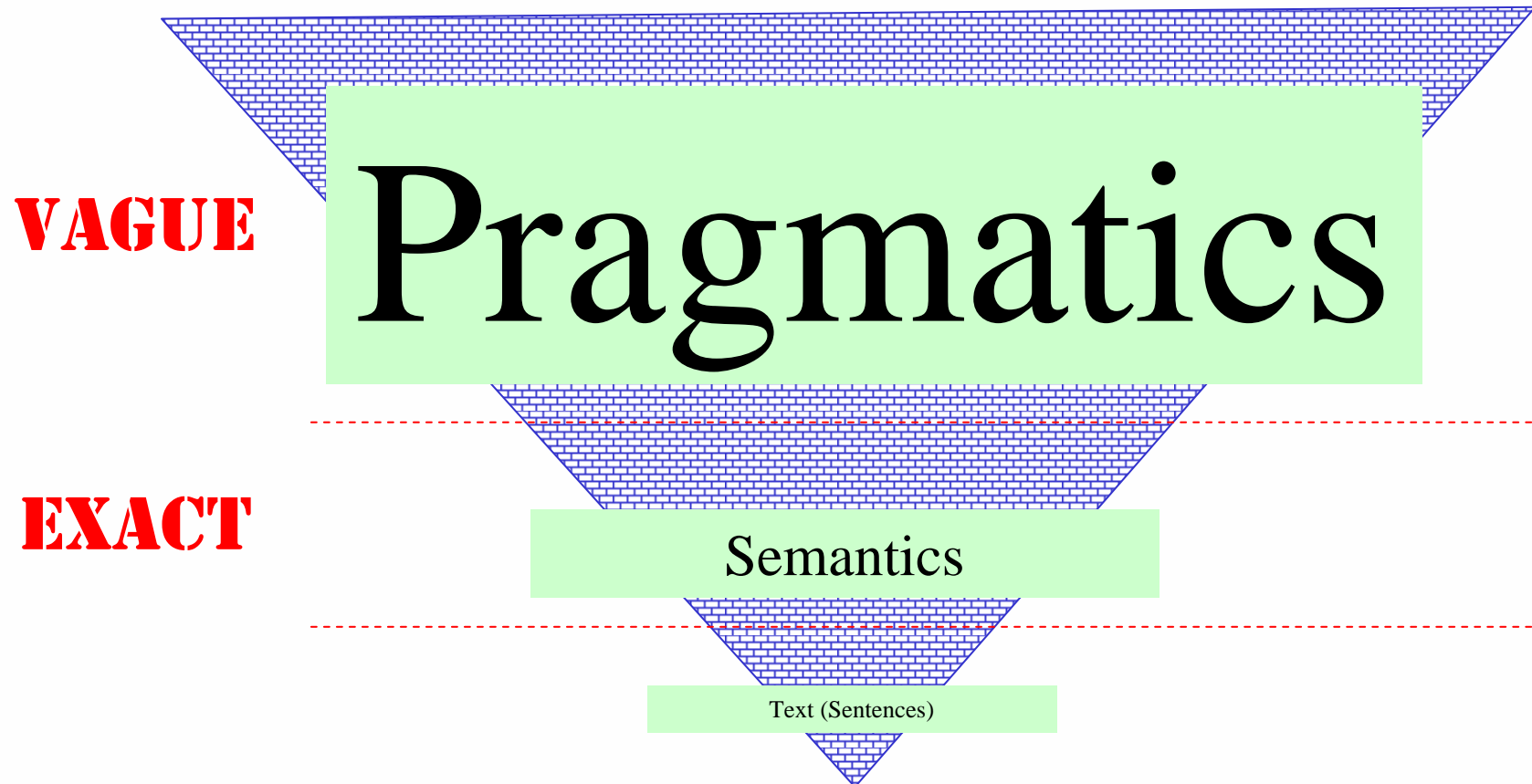
The diagram illustrates the 'Traditional' model of linguistics as a funnel. It consists of three nested green rectangular boxes, each centered within a blue triangular shape that points downwards. The top box is the largest and contains the word 'Pragmatics'. Below it is a smaller box containing 'Semantics'. The bottom box is the smallest and contains 'Text (Sentences)'. Red dashed horizontal lines separate the three levels. The entire funnel structure is set against a white background with a thin red horizontal line at the top.

Pragmatics

Semantics

Text (Sentences)

'Traditional' model



Problems with the model

- Assumes an unrealistically narrow 'base': the linguistic 'forms' to be considered must be widened in several ways
- Assumes an unrealistically narrow notion of 'meaning': the semantically relevant distinctions must be widened
- Assumes some unrealistic differences between linguistic modes of meaning and other modes of meaning

Example: ‘paralanguage’

“Known information tends to come at the beginning of the clause, new information towards the end, where it receives greater attention. English possesses a number of grammatical options which allow the order of information to be shifted around, creating different **sentence perspectives**, such as:

- Grandma adored this old country recipe.
- What grandma adored was this old country recipe.
- It was this old country recipe which grandma adored.
- This old country recipe was what grandma adored.

As with parallelism, the difference between these sentences is a surface phenomenon, and disappears in any “deep” grammatical or semantic analysis. They have the same ‘meaning’, in the sense that they refer to the same state of affairs.”

Cook, Guy (2001) *The discourse of advertising*. Routledge. p173/4.

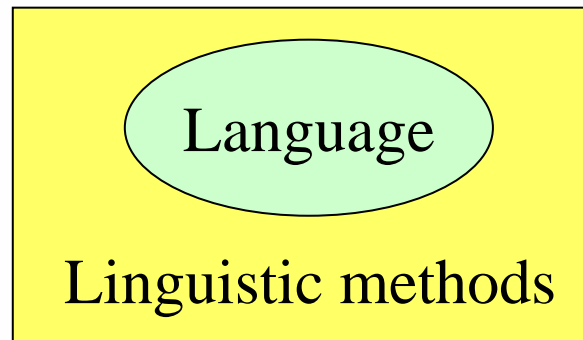
Example: 'paralanguage'

“... although paralinguistic behaviour signifies, and is thus in a broad sense semiotic, the nature of its signification is quite different from that of language. The linguistic sign ... is a discrete phenomenon, a case of being *either* one thing *or* another. In linguistic terms, a sound is perceived as one phoneme or another; there are no intermediate cases. ... Words, composed of phonemes, inherit this absolute quality of their components: a word is either ‘bat’ or ‘pat’ or another word, but there are no intermediate cases.”

“In these respects, paralanguage maintains the graded signalling used by animals.”

Cook, Guy (2001) *The discourse of advertising*. Routledge. p72.

A Consequence



paralanguage

pictures-text-film

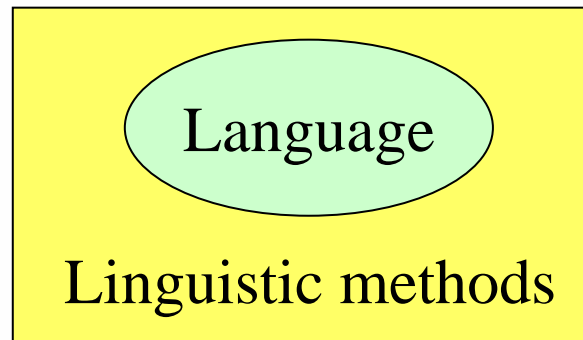
context

material substance

style

...

A Consequence



paralanguage

pictures-text-film

context

material substance

style

...

METHODS?

Recording

BASIC USE

Basic recording

1. Load a cassette with the erasure prevention tab intact.
2. Turn ON the TV then set it to the video channel.
3. Press the CHANNEL buttons or the number buttons on the remote control unit or turn the CHANNEL dial on the VCR to select the desired channel.
4. Press the SP/LP button to select the desired tape speed SP or LP.
5. Press the REC button to start recording.
6. Press the PAUSE button to cut commercials or other material out of the recording. Press the PAUSE button again to resume recording.
7. Press The STOP button to stop the recording.
8. Press the REW button on the remote control unit or turn the SHUTTLE ring on the VCR left to rewind the tape.
The tape automatically rewinds when it reaches the end of the tape. (Automatic rewind mechanism).

NOTE:

- To protect a tape, after about 5 minutes in recording pause mode, the VCR will switch to stop mode.
- If you attempt to record on a cassette that has had it's erasure prevention tab removed, recording will not begin and the cassette will be ejected, and the VCR will make a beep sound 7 times to warn of this.

Recording one programme while watching another

1. Select the VCR channel you wish to record and start the recording by pressing the REC button.
2. Select the channel you want to watch by pressing the appropriate channel button on your TV.
3. To check the picture during recording select the video channel on your TV.



たとえば 8チャンネルの番組を録画モード〈標準〉で録画したいときは

準備

●ビデオの映像をテレビに映す⇒[20]ページ

1 テープを入れる

2 チャンネルを選ぶ

リモコンのチャンネルボタンまたは本体のジョグで選びます。

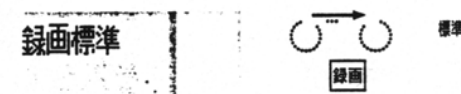


3 標準/3倍ボタンを押して、本体表示部に“標準”を表示させる

●録画モード〈3倍〉で録画するときは、“3倍”を表示させます。

4 録画ボタンを押す

録画が始まります。



5 録画をやめるとき停止ボタンを押す

■録画を一時停止するとき

一時停止ボタンを押す

●もう一度押すと録画が再び始まります。

■テープを早送り、巻きもどしたいとき⇒[26]ページ

■テープを取り出すとき

本体の取出しボタンを押す

ミニ情報

■録画するテープは

VHSテープを使います。

■録画モードについて

テープに録画できる時間には、〈標準〉モードと〈3倍〉モードの2種類があります。

●〈標準〉: テープに表示されている時間分、録画したいとき

●〈3倍〉: テープに表示されている時間の3倍の時間分、録画したいとき

(〈3倍〉は〈標準〉に比べ、多少画質と音質が劣ります。)

■録画済みのテープの内容を誤って消したくないときは

テープに付いている誤消去防止用のツメを折っておくと、誤って録画ボタンを押しても録画されません。



■ツメ折れテープに録画したいときは

折ったツメの部分に、セロハンテープを二重に貼ってください。(ツメの代わりになります。)



■録画一時停止状態を約5分続けると

テープ保護のため、自動的に停止状態になります。

■番組を見ずに録画することもできます

録画を始めてからテレビの電源を切ります。

(ビデオの電源さえ入っていれば、そのまま番組は録画されます。)

番組を録画する

Typography and linguistics

David Crystal (1979, p32) 'Reading, grammar and the line'

In: D. Thackray (ed.) *Growth in reading*. London: UK Reading association and Ward Lock.

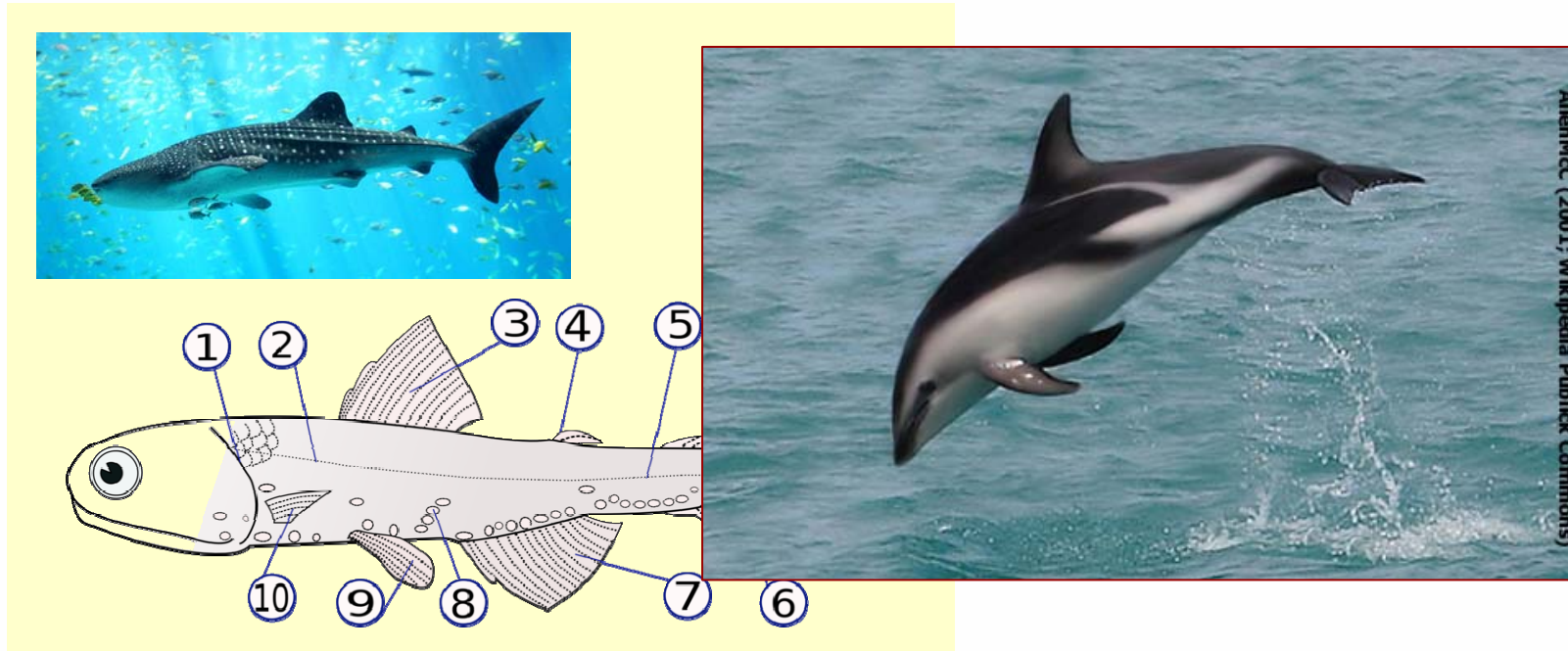
	<i>Graphology</i>		<i>Phonology</i>		<i>Grammar</i>		<i>Semantics</i>
1	feature	↔	feature		—		—
2	letter	↔	phoneme		—		—
3	letter cluster	↔	phoneme cluster		—		—
4	graphic syllable	↔	syllable		—		—
5	graphic word		phonic word		[word		[lexeme
6	word cluster		some prosodic features]		sentence analysis]		information
7	line		—		—		—
8	line cluster		—		—		information
9	paragraph		—		—		information
10	paragraph cluster		—		—		information
11	layout		—		—		information
12	page		—		—		information
13	page cluster		—		—		information
14	text		—		—		information



Analysis

- *how* do we analyse?
- what *is* an analysis?
 - show similarities/differences across documents
 - show what resources carry what meanings under what circumstances
- complex undertaking
 - the artefacts themselves are complex
 - several competing well articulated discourses

Analysis



- several competing well articulated discourses

Approaches to multimodality from a 'language' perspective

- cohesion-based
- grammar-based
- discourse-based
 - conjunctive relations
 - discourse relations
 - rhetorical relations
- semiotically-based
 - text-image relations
 - signs

Further problem: linguistic imperialism

- Not all accounts of linguistics adopt such a narrow view
- Broadly functional approaches, such as systemic-functional linguistics, make a 'pan-semiotic' claim
- **But:** how to avoid making everything look like a text ...
... if/when it is not motivated?

Problematic for multimodal analysis

- rank
- realisation
- instantiation
- modalities
(visual/verbal)
- ?
- ?
- ?
- not complementary

Kress & van Leeuwen: Meanings in composition

- Salience
- Framing: connection/disconnection
- Information Value
 - Centred
 - circular/triptych
 - centre-margin/mediator-polarised
 - Polarized
 - Horizontal: Given-New/None
 - Vertical: Ideal-Real/None

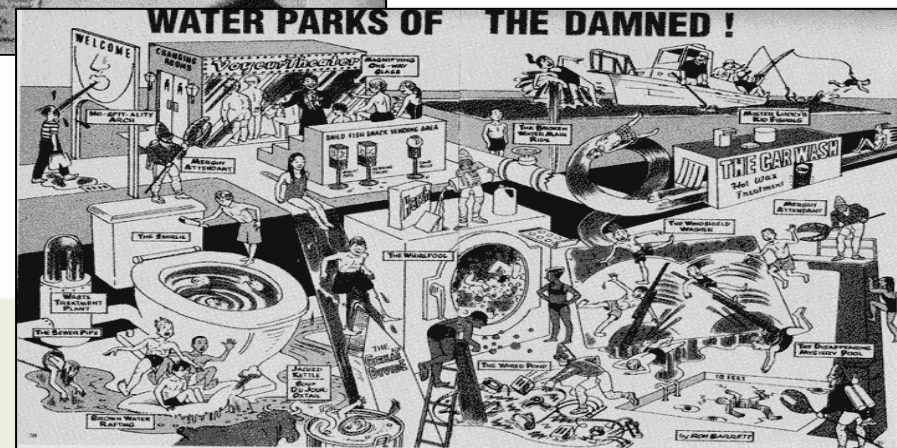
Kress & van Leeuwen: Meanings in composition

- Salience
- Framing: connection/disconnection ←
- Information Value
 - Centred
 - circular/triptych
 - centre-margin/mediator-polarised
 - Polarized
 - Horizontal: Given-New/None
 - Vertical: Ideal-Real/None

Framing: van Leeuwen (2005)

- Segregation (physical borders)
- Separation (empty space, layout)
- Integration (occupying same space)
- Overlap ('bleeding' across boundaries)
- Rhyme (common qualities across boundaries)
- Contrast (distinct qualities across boundaries)

David Machin (2007)



Linear→
Nonlinear

What units?

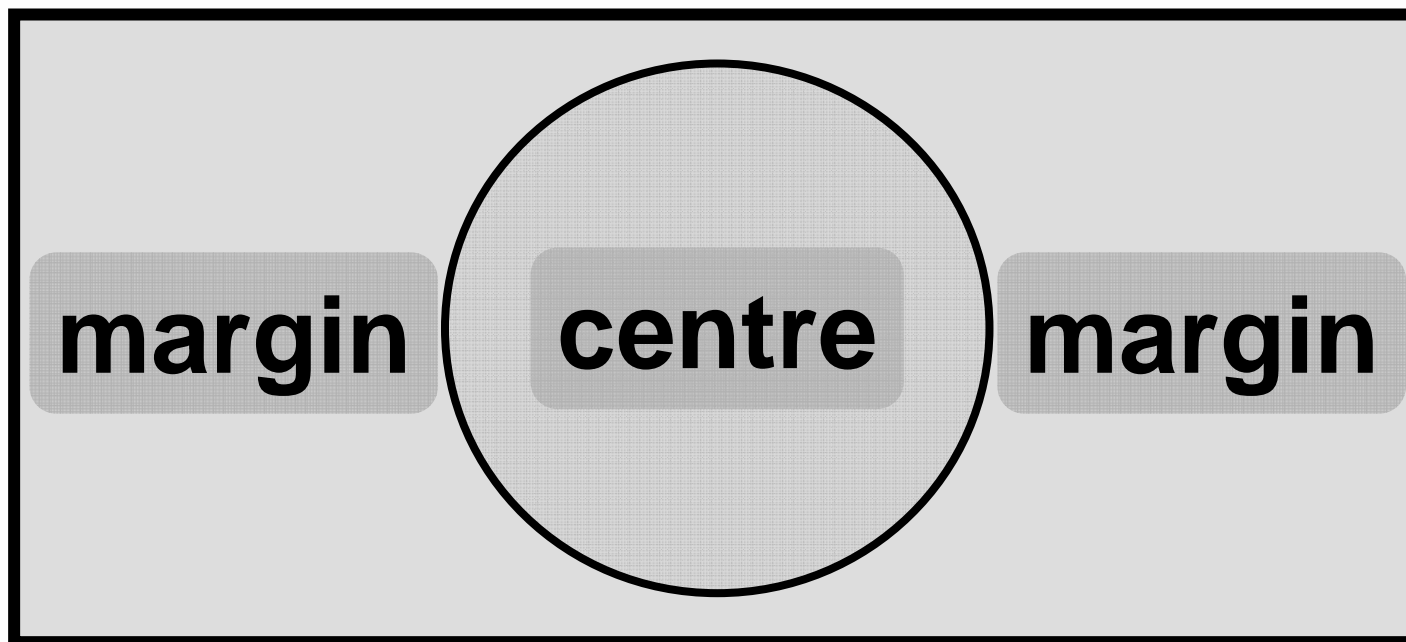
- Compositional structure raises significant problems for analysis
 - do frames within frames have the same potential as others?
 - do frames created by segregation have the same possibilities as those created by separation?
 - do the same kinds of relations always hold between frames?
 - ... and between the elements *within* frames?

Kress & van Leeuwen: Meanings in composition

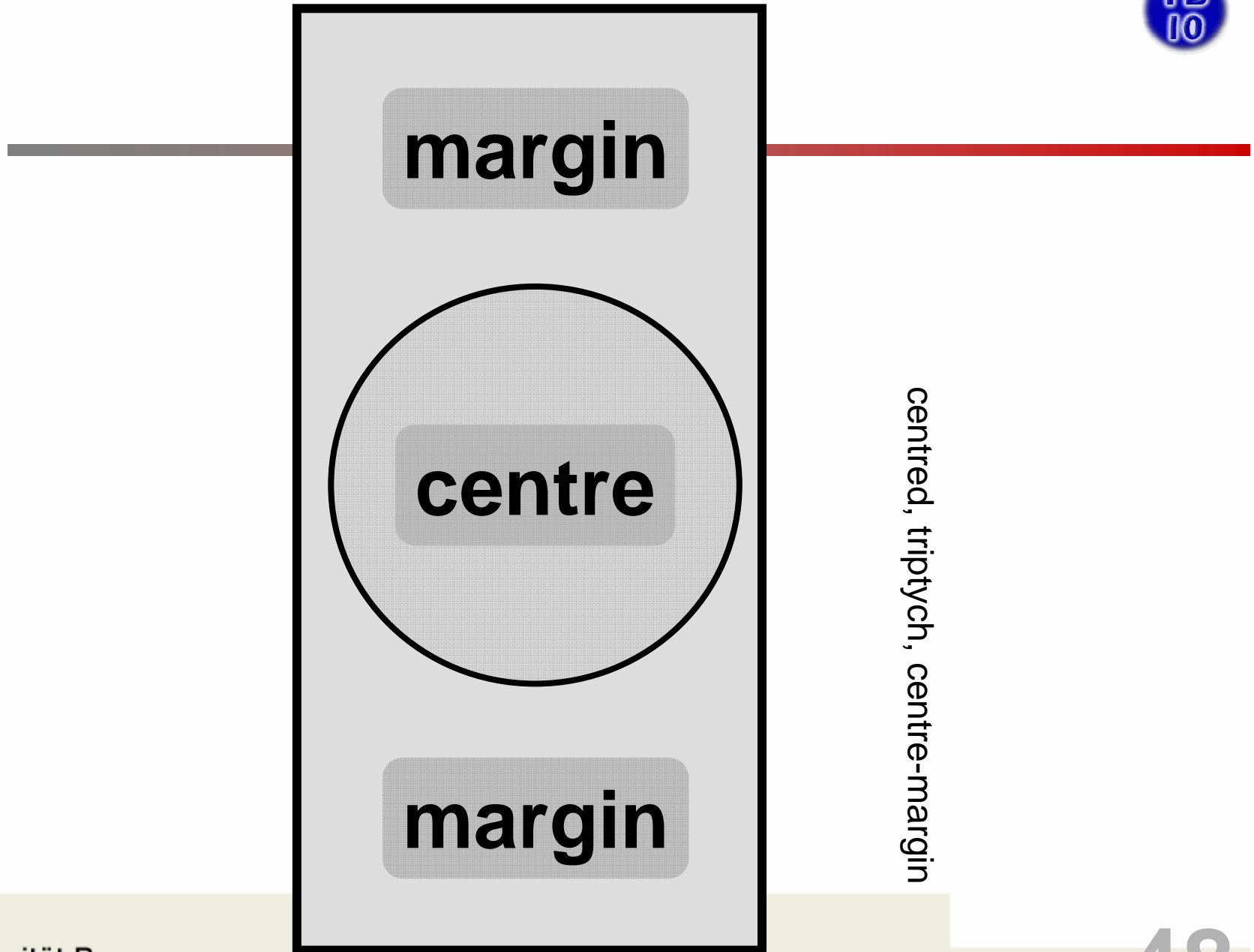
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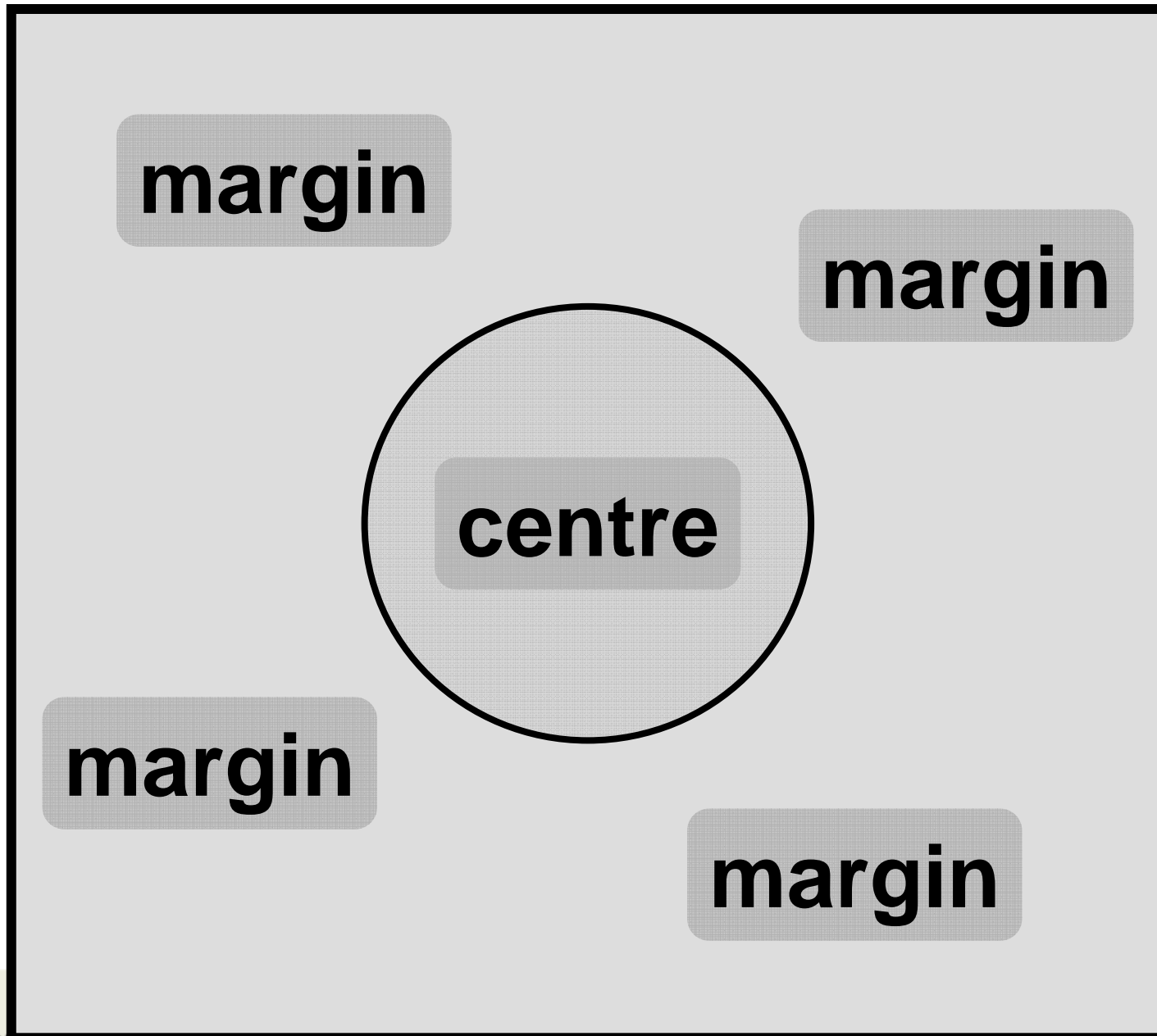


Kress & van Leeuwen: Information Value



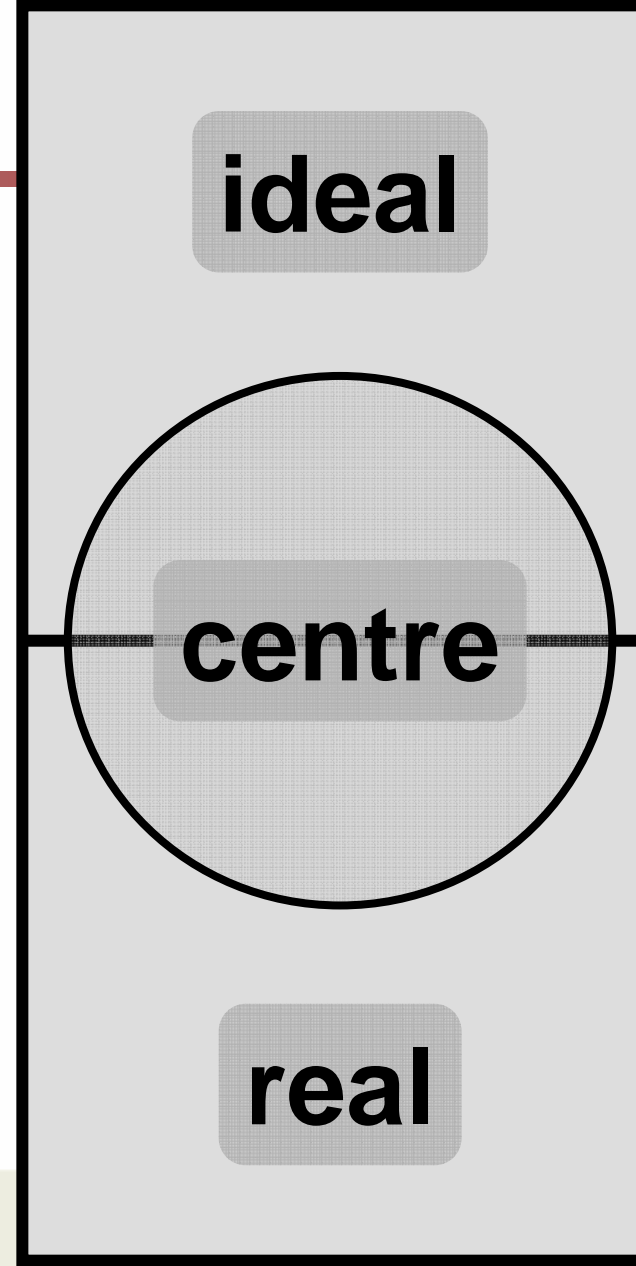
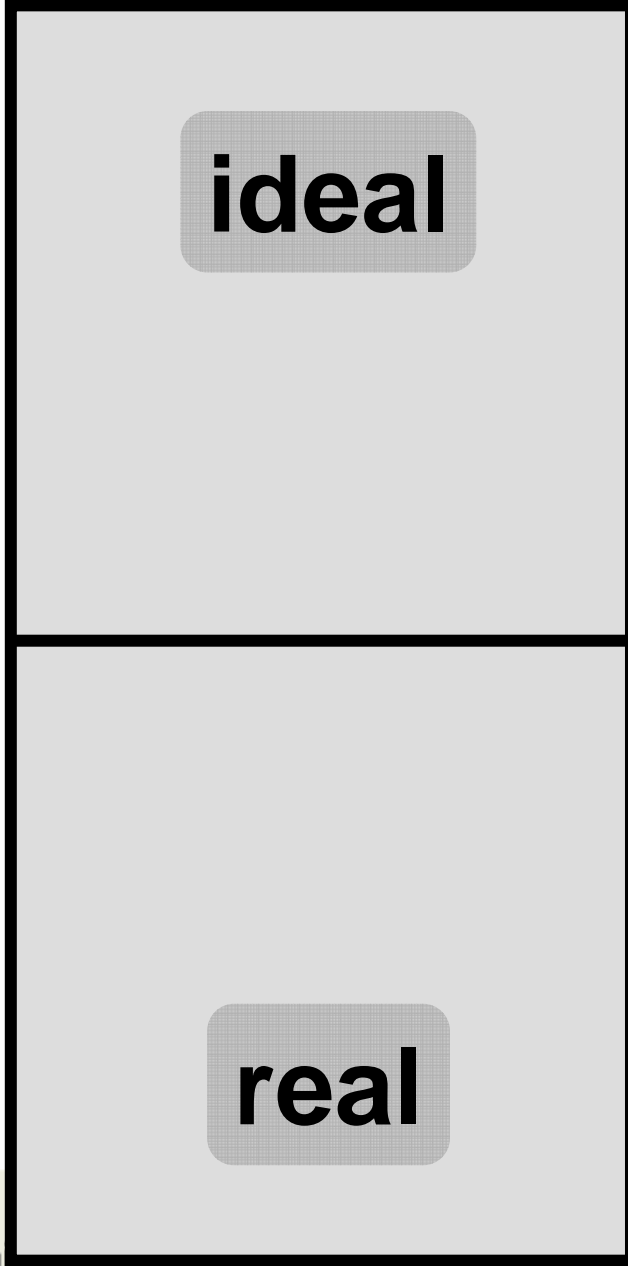
centred, triptych, centre-margin





centred, circular, centre-margin

polarized, no horizontal polarization, ideal-real



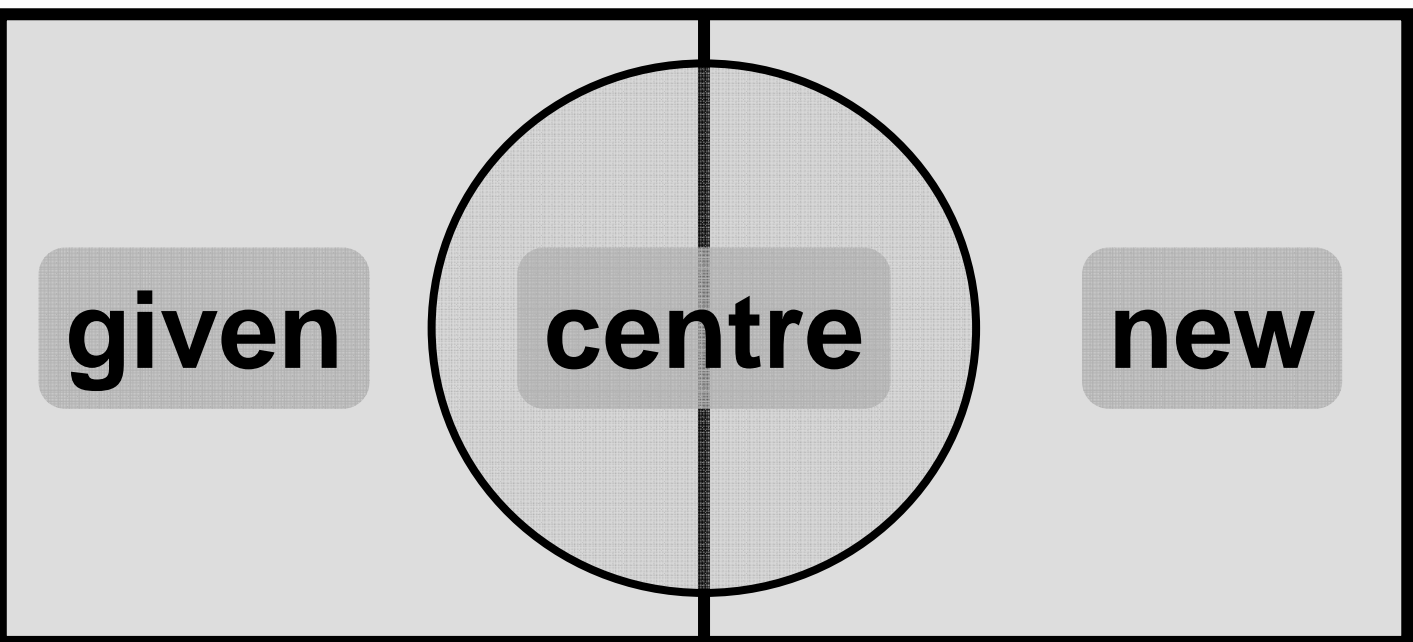
centred, triptych, mediator, no horizontal polarization, ideal-real



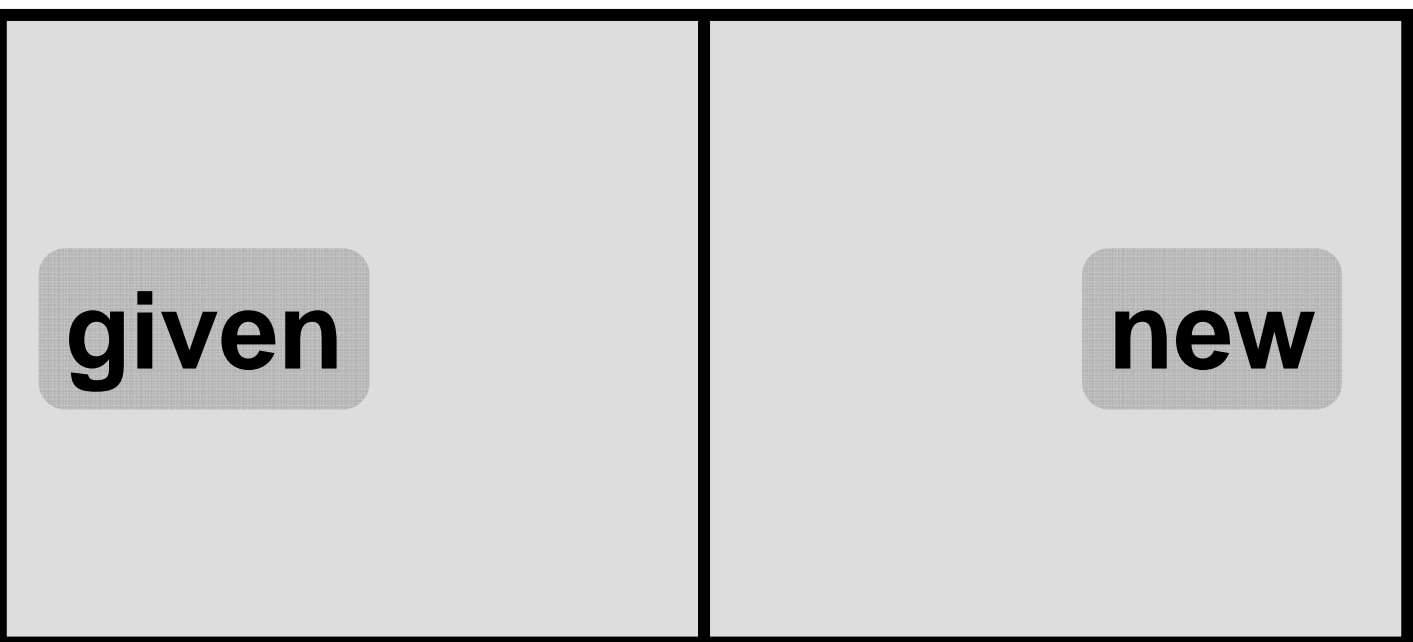
University of Bremen

Sprach- und Literaturwissenschaften

centred, triptych, mediator,
given-new, no vertical polarization

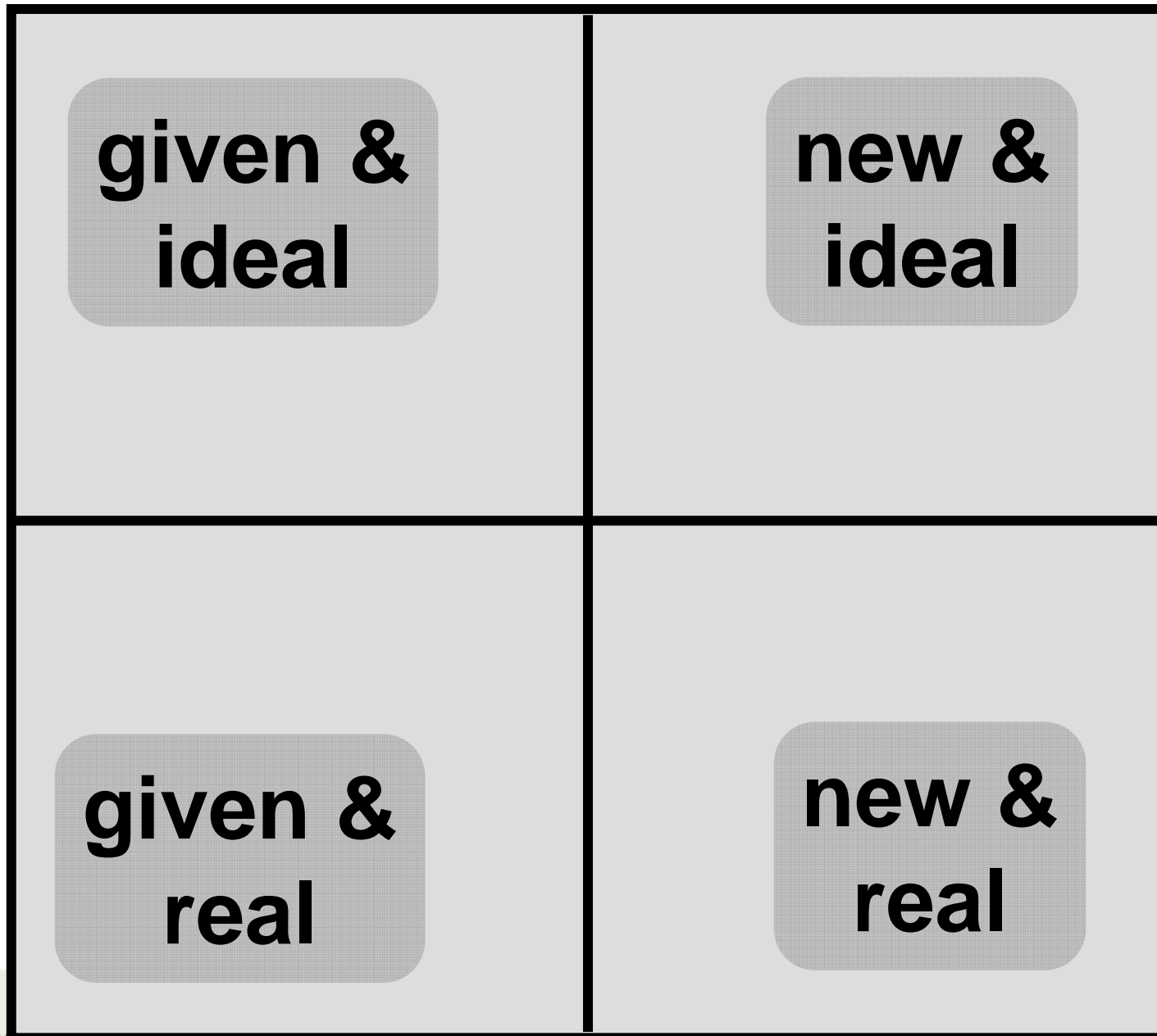


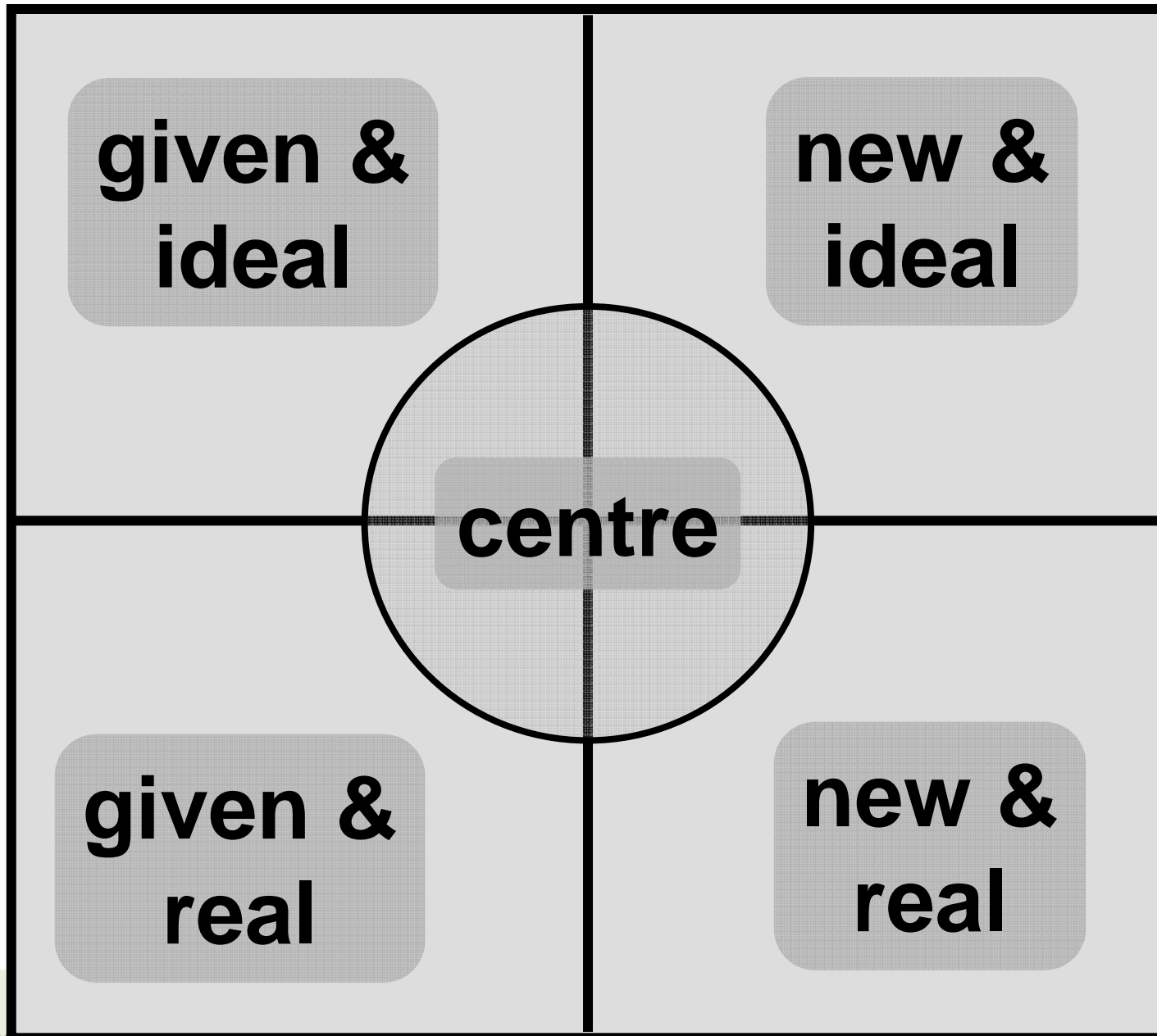
polarized, given-new,
no vertical polarization





polarized, given-new, ideal-real





centred, circular, mediator, given-new, ideal-real



Kress & van Leeuwen: Information Value

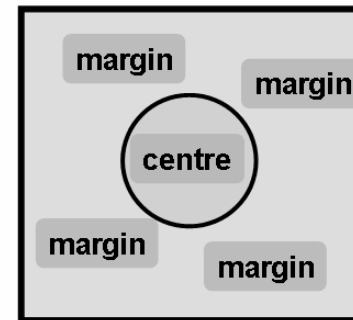
9 'possible' layouts in this visual grammar



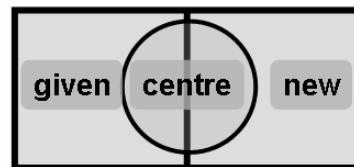
centred, circular, mediator,
given-new, ideal-real



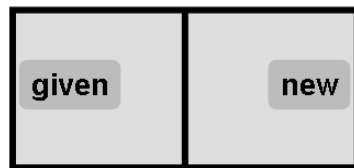
polarized, given-new, ideal-real



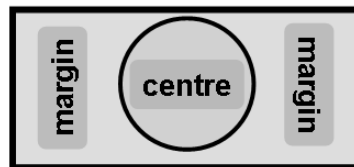
centred, circular, centre-margin



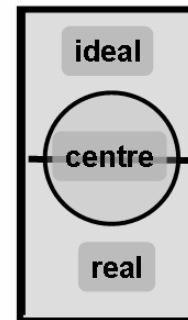
centred,
trptych,
mediator,
given-new,
no vertical
polarization



polarized,
given-new,
no vertical
polarization



centred,
trptych,
centre-margin



centred,
trptych,
centre-
margin



polarized,
no horizontal
polarization,
ideal-real

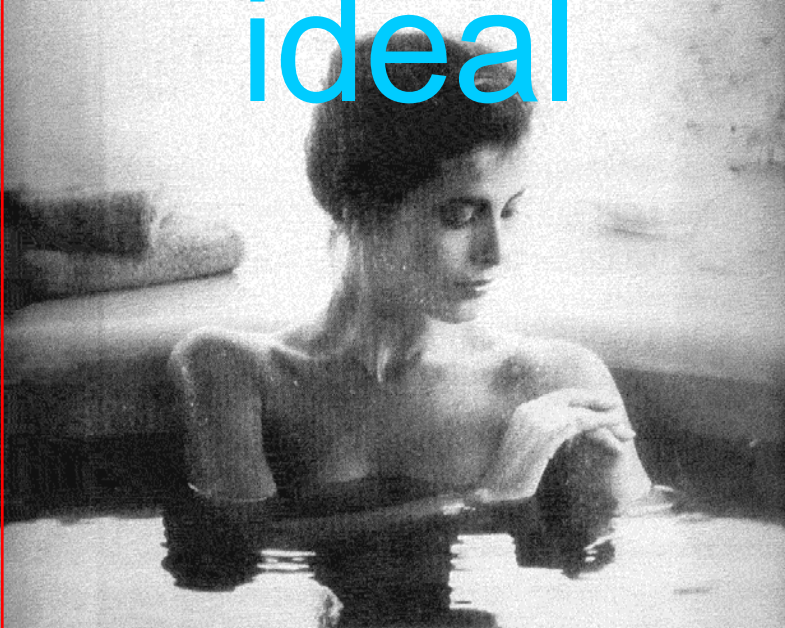


centred,
trptych,
centre-
margin

'Ideological' analyses

Beautiful Skin the Fenjal way

ideal



Relax in a Fenjal Creme Bath and let its rich fragrant oils pamper your body. Fenjal Creme Bath contains pure plant oils which disperse evenly throughout the water to form a rich, luxurious creme which moisturises and protects your skin. Fenjal feeds back the natural oils which keep skin smooth and supple and because Fenjal

Creme Bath acts in water, it conserves the moisture content of your skin while you bathe. So now you can pamper yourself and condition your skin with Fenjal, the luxury bathing cosmetic for bath or shower.

Fenjal Bath Cosmetics. Indulge yourself. Available from pharmacies and department stores.

real

Panasonic Advertisement

(Machin, 2007, p136)

The advertisement is divided into two main sections. The top section features two side-by-side black and white photographs of a group of five young women smiling. The left photo is labeled 'LOOKING GOOD' and 'Regular 35mm lens'. The right photo is labeled 'LOOKING GREAT' and '28mm wide angle lens with Optical Image Stabiliser'. The bottom section features a woman holding a Panasonic Lumix DMC-FX01 camera. To her left is a detailed description of the camera's features. To her right is a box containing the 'LUMIX ideal' logo and the 'real Panasonic ideas for life' slogan. The word 'ideal' is written in large red letters across the top of the advertisement, and 'real' is written in large red letters across the bottom.

ideal

LOOKING GOOD

Regular 35mm lens

LOOKING GREAT

28mm wide angle lens with Optical Image Stabiliser

PANASONIC LUMIX DMC-FX01 WITH 28mm WIDE ANGLE LENS

The unique FX01 is a stylish compact digital camera with a 28mm Leica DC VARIO-ELMARIT lens*. This wide angle lens allows you to get everything in the shot without having to step back.

An impressive 3.6x optical zoom is benefited by the Optical Image Stabiliser which steadies the lens for blur-free shots. It also accounts for low light conditions so you can capture true colours and natural skin tones without a flash.

6 Mega pixels and a large 2.5" LCD display complete the FX01 - the perfect camera for making a good looking shot look even better.

To get a better look at the Lumix difference visit www.panasonic.co.uk/lumix or call: 08705 357 357

THE LUMIX DIFFERENCE

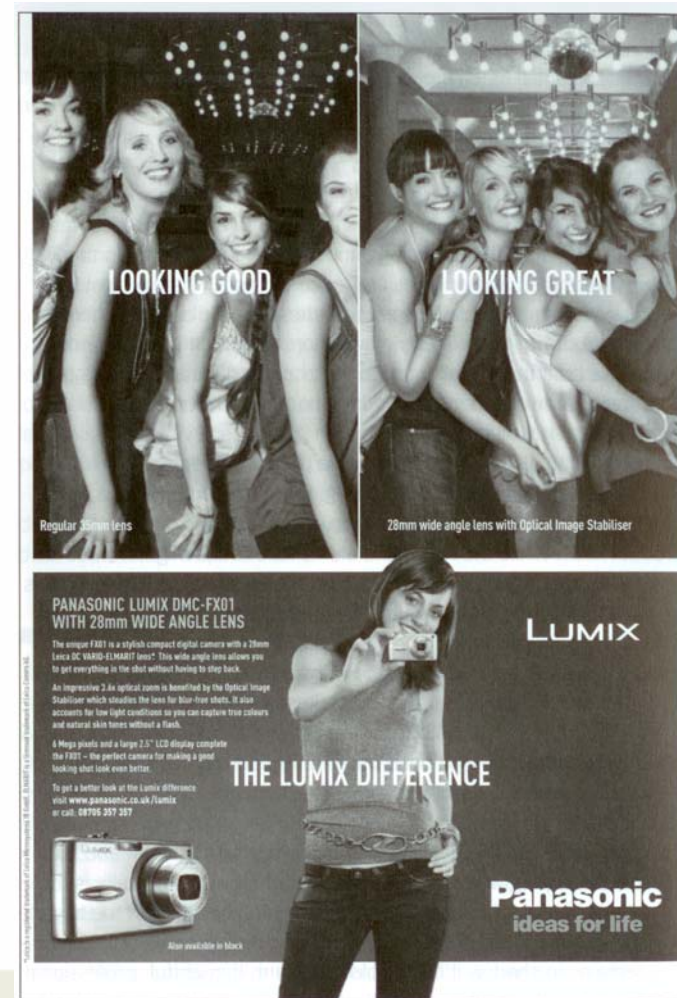
LUMIX
ideal

real
Panasonic
ideas for life

Also available in black

Example 'Analysis' in the style of Kress & van Leeuwen: David Machin (2007, p158)

- The *Panasonic* advertisement has given/new, ideal/real and triptych structures.
- In the top two frames we find given and new.
- Each frame works multimodally through integrated photograph and text.
- There is connectivity between the two, a link between given and new, through posture and clothing. But in the 'new' there is greater connectivity between the women in the frame through the posture and height (brought about by the product).
- The top section is itself the ideal part of the top/bottom structure. So this represents the ideal of fun and friendship.
- But the photographs in the given/new are separated from each other by a slimmer frame than we find between the ideal/real. So the gap between given/new is shown to be closer than the gap between fantasy and reality.
- The product at the bottom, the real, is segregated from the fantasy of the friendship. This indicates that the camera is not itself a part of this lifestyle so to speak.
- The bottom section, the real, is a horizontal triptych. The woman using the camera lies in between the product and product information to the left, the given, and the logo, the 'Lumix' to the right, the new. So overall it is her using the camera that creates all the links.
- At the bottom right we also find an ideal/real structure for the 'Lumix' and slogan 'Panasonic: ideas for life' which lies just below. Here the brand and what it does is real while the Lumix camera is ideal.



Example 'Analysis' in the style of Kress & van Leeuwen: David Machin (2007, p158)

- The *Panasonic* advertisement has given/new, ideal/real and triptych structures.
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- The product at the bottom, the real, is segregated from the fantasy of the friendship. This indicates that the camera is not itself a part of this lifestyle so to speak.
- In the case of this composition the gap is bridged by the woman at the bottom who overlaps into the right-hand frame, the new. This woman is also connected to the women in this frame by her clothing.
- The bottom section, the real, is a horizontal triptych. The woman using the camera lies in between the product and product information to the left, the given, and the logo, the 'Lumix' to the right, the new. So overall it is her using the camera that creates all the links.
- And since she is foregrounded by overlapping all other frames and elements, she is the most salient thing in the whole composition.
- At the bottom right we also find an ideal/real structure for the 'Lumix' and slogan 'Panasonic: ideas for life' which lies just below. Here the brand and what it does is real while the Lumix camera is ideal.
- The meaning of the product is also created through the use of slim, well-spaced luminous typeface that carries both straight lines and gentle angles. This connotes science, modernity but also a degree of femininity.
- It is through these combinations of meanings that elements can be given rich layers of meanings.

Panasonic Advertisement

(Machin, 2007, p136)

LOOKING GOOD

LOOKING GREAT

Regular 35mm lens

28mm wide angle lens with Optical Image Stabiliser

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THE LUMIX DIFFERENCE

LUMIX

Panasonic ideas for life

*Lumix is a registered trademark of Leica Microsystems IR GmbH. ELMARIT is a registered trademark of Leica Camera AG.



Variations...

Beautiful Skin the Fenjal way

Relax in a Fenjal Creme Bath and let its rich fragrant oils pamper your body. Fenjal Creme Bath contains pure plant oils which disperse evenly throughout the water to form a rich, luxurious creme which moisturises and protects your skin.

Fenjal feeds back the natural oils which keep skin smooth and supple and because Fenjal Creme Bath acts in water, it conserves the moisture content of your skin while you bathe.

So now you can pamper yourself and condition your skin with Fenjal, the luxury bathing cosmetic for bath or shower.

Fenjal Bath Cosmetics.
Indulge yourself.

Available from pharmacies and department stores.

And Distribution: Winton Owen (Sales) Pty Ltd,
1 Gilbert Road, Baulkham Hills, N.S.W. Phone 674 2100



Variations...

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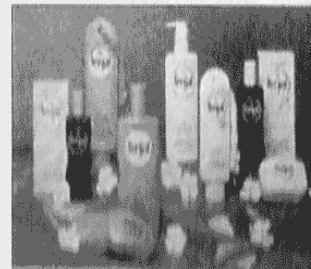
Creme Bath acts in water, it conserves the moisture content of your skin while you bathe.

So now you can pamper yourself and condition your skin with Fenjal, the luxury bathing cosmetic for bath or shower.

**Fenjal Bath Cosmetics.
Indulge yourself.**

Available from pharmacies and department stores.

• And: Hestonham, Wilford Owen (Sales) Pty Ltd
1 Gifford Road, Brookham Hill, N.S.W. Phone 671 1200



What Units?

- Centered?
- Polarised?
- Ideal/Real?
- Given/New?

Gannet

Sula bassana

Family SULIDAE. Gannets

No. 27



This great bird has the magnificent wings and flight of a giant Gull, and a wing-span of nearly 6 ft. It can sight a fish from a great height while on the wing and will drop like an arrow into the water after its prey. The plumage is white with a tinge of buff on the head and neck, and dark brown, almost black, wing-tips. Immatures are first dusky all over, later piebald or white sprinkled with dark spots.

Haunt The coast and sea, and at breeding time rocky isles and stacks, chiefly on the north and west of the British Isles.

Nest Of seaweed and tufts of grass or thrift; on the rocky ledge of a stack or island in a great colony with others.

Eggs 1, nearly white, chalky. April or May.

Food Fish.

Notes Short and harsh.


Length 36 or 37 in (91 or 94 cm)

Status Resident

What Units?

- Centered?
- Polarised?
- Ideal/Real?
- Given/New?

24
GANNETS AND CORMORANTS



87–100 cm

I	M	A	N
I	A	S	O
I	A	S	O

Gannet

Sula bassana

ID FACT FILE

Size: Larger than any gull

ADULT: White, black wing-tips, yellow nape

JUVENILE: Grey, gradually becoming white over 5 years


Bill: Dagger-like

IN FLIGHT: Cigar-shaped with long, narrow, black-tipped wings

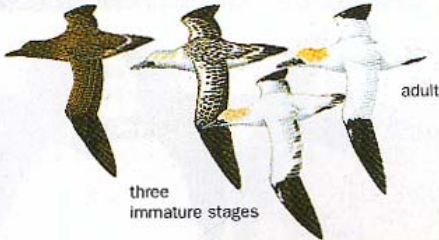
VOICE: Usually silent, growling *urr* when nesting

LOOKALIKES: Skuas, Gulls and Terns (pp.123–139)


Birds of the open ocean, Gannets breed on small islands off the NW coast of Europe. They move away from land after nesting to winter at sea. The young migrate south as far as W Africa. Gannets feed on fish by plunging from 25 m, and nest in large, noisy colonies. The nest is a pile of seaweed. A single egg is incubated for 44 days. The young bird is fed by both parents and flies after 90 days.



adults at breeding colony



three immature stages
adult



Australian Biology (1957)

(analysed in: Baldry & Thibault, 2007)

The spleen is a bluish-red, oblong, flattened organ, below the stomach, and it is very much enlarged after malarial fever, for there the old corpuscle remains are dissolved away. It stores up red corpuscles and pours them into the blood when we need many, as when climbing. With the liver and lymph glands, the spleen removes broken-down platelets.

The blood is the transport system of the body, carrying all that is or is not needed from place to place. Its functions, then, are very important and are:

- (1) To carry oxygen from the air in the lungs to every living cell and to bring back the carbon dioxide (a waste product), dissolved in the plasma, to be breathed out.
 - (2) White corpuscles leave the blood to attack the germs of disease. The germs pour into the body toxins (or poisons) which are counteracted by antitoxins (anti = against) made at once by other white corpuscles. Clotting keeps germs out of a wound.
 - (3) To carry water and digested, dissolved food material from the intestines to all living cells.
 - (4) To bring back waste products to the lungs, kidneys and skin (which are called excretory organs) so that waste can be removed from the body.
 - (5) To distribute heat evenly throughout the body, from the warm centre to the cold surface, especially hands and feet.
 - (6) To carry chemical secretions from organs of the body called glands, to the other tissues to control their growth.
- These secretions are substances made and kept in the body (think of secret, something we keep to ourselves), whilst an excretion is a substance made in and removed from the body—e.g., perspiration.

BLOOD CLOTTING OR COAGULATION.

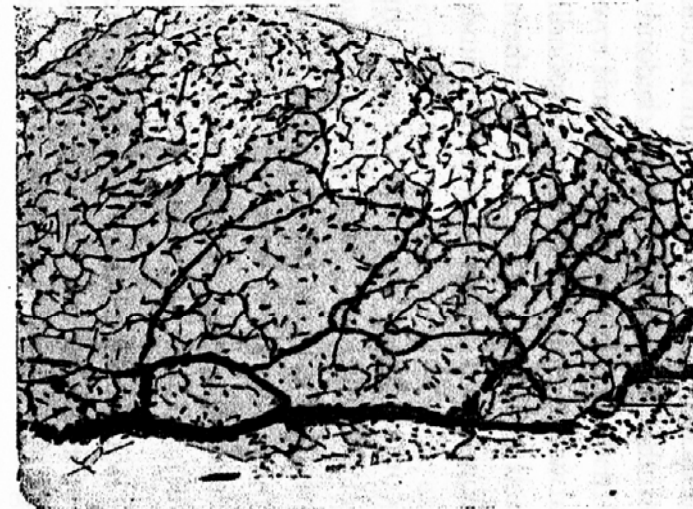
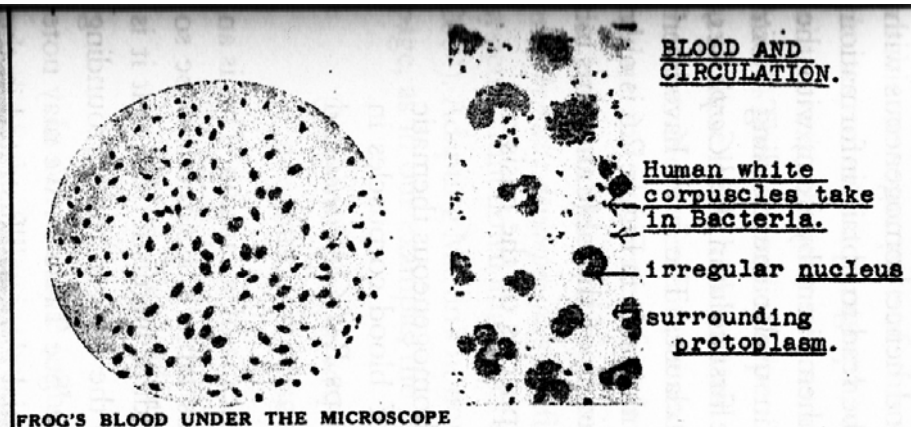
You all know that when blood is shed some of it will set or harden on the wound. This is called a clot, and you may read of this as the coagulation of blood.

It has three purposes:

- (1) To prevent great loss of blood and so a severe shock to the system, or even death.
- (2) To keep germs out of the wound.
- (3) The scab forms a protective covering under which the wound heals—i.e., new cells form.

Process. As soon as blood is shed, chemical changes take place so that there are formed in it white threads of a substance called fibrin. This entangles the corpuscles, making the clot. As this becomes jelly-like and then hardens and dries, a pale yellow fluid, the serum, oozes out. The clot finally hardens into the scab.

It is foolish to rush to a running tap when you cut your finger, for this washes away the fibrin, hindering clotting. Certainly it may be necessary to bathe dirt away from a wound, but do not use much water.



“Interpretative” Analysis

- “This particular *supercluster* suggests that there is some principle of unity at work even though there is no superordinate linguistic caption for the three images and hence no explicit link from the linguistic text to the overall meanings made on this page.” (Baldry & Thibault, p81)
 - top two images: symmetry and complementarity
 - no framing: links likely
 - contrast: circle vs. rectangle: contrast rather than opposition
 - “frog and human ... related as instantiations of a still wider class” [despite the fact that the text itself says that it is taking the human as an example for all these systems]
 - lower image “anchors” the top two image in relation to the page as a whole
 - three images are pivoted equidistant around an ‘invisible’ centre: balance and symmetry
 - message: “the three images are visual co-hyponyms in relate to some superordinate category which they belong to”

Australian Biology (1957)

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[62]

FROG'S BLOOD UNDER THE MICROSCOPE

BLOOD CAPILLARIES IN FROG'S FOOT
See also star-shaped pigment (colour) cells.

Baldry & Thibault

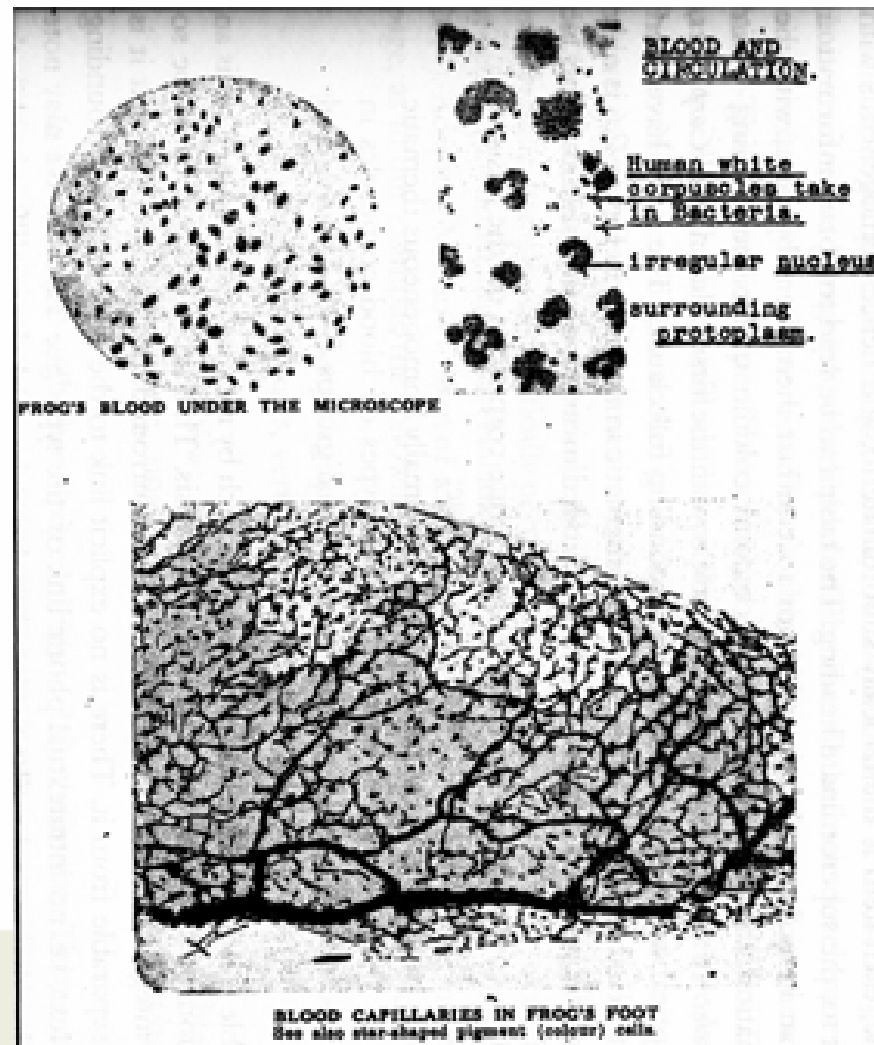
- “The combined effect of the top-bottom and left-right organisation can be analysed with reference to the distinctions that Kress and van Leeuwen ... make between Ideal-Real and Given-New...” (p81)
- “In the full-page photographic display ...” the human is value: high, the capillaries bottom are midway between low and median salience

BUT The analysis picks out the contrast between white/red blood cells (given in a table on the previous page) and the differences in ‘perfection’ across organisms.

That this perfection is concerned with the transport mechanisms for blood appears to get lost... why?

Adult amphibia, reptiles, birds and mammals have a system whereby blood passes from heart → lungs → heart → body tissues → heart, i.e., a **double circulation**. This reaches perfection in mammals, so again the human will be taken as a typical example, important to us.

What are the units?



Discussion of 'visual grammar'

- Useful critique from Charles Forceville
Language and Literature 1999 8(2)
 - KvL claim “too much explanatory or even predictive power”
 - KvL produce their verbalisations of images mainly through contextual knowledge rather than through reading visual grammar
 - “A full-blown visual grammar should predict, or at least suggest, under what conditions certain ‘rules’ operate.”
(also discussed in Machin, 2007, pp172ff)

Lack of predictive scope: doomed to description only?

16 December 2003

Nominet.uk
THE UK INTERNET NAMES ORGANISATION

Ski Mad Limited
Trading as: Ski Mad Limited
Old Manor Studios
Ashley
Kings Somborne
Stockbridge
Hampshire
SO20 6RH
GB

Sandford Gate, Sandy Lane West
Oxford OX4 8LB

01865 332211 Tel
01865 332299 Fax
nominet@nominet.org.uk E-mail
www.nominet.org.uk URL

For: Company Secretary
Dear Sir,

Re: Internet Domain Name ski-mad.co.uk

Nominet UK is the manager of the .uk Top Level Domain and we are writing to you regarding the above Domain Name registration(s), held on our Domain Name Database Register (the "Register"). Nominet took over the management of the .uk Register from a group of volunteers called the UK Naming Committee in August 1996. Historically, the pre-Nominet registrations have not been subject to Nominet's standard Terms and Conditions, but Nominet's Policy Advisory Board and Council of Management now require us to regularise the pre-Nominet register entries and confirm your Domain Name registration contract with Nominet.

Amongst other things, this will involve us reviewing and updating the information held in the Register entry for the Domain Name registrations.

From our register, we believe that the ski-mad.co.uk Domain Name was registered by Ski Mad Limited (the "registrant") with the Naming Committee.

Since Nominet's incorporation in 1996, the company has maintained all of the 'pre-Nominet' registrations free of charge. We would now like to formalise your registration with Nominet and bring the registration under our standard Terms and Conditions (our Terms and Conditions can be found online at <http://www.nominet.org.uk/ReferenceDocuments/TermsAndConditions/>). If you agree to Nominet's terms and conditions, a Certificate of Registration will also be issued, which will confirm the registration and its expiry date, and Nominet will be legally bound to perform its other obligations under the contract: such as pointing to the name servers listed in the Register entry for the Domain Name, which it is not currently obliged to do.

Nominet is offering to provide the initial 2-year contract free of charge. After that period, any future renewals will be charged at the standard rate (current rates can be found on our website at <http://www.nominet.org.uk/RegisteringYourDomainName/RegistrationFees/>).

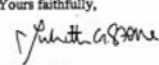
To proceed with this offer please complete the on-line reply form at <http://www.nominet.org.uk/pre-nom.html> and then print and sign the form before returning it to Nominet UK. Please ensure that your reply arrives no later than 16 March 2004. Your password for accessing the on-line reply form is 0462585394.

If you have any queries, please email pre-nom@nominet.org.uk or call the Pre-Nominet Support Team on 01865 332211.

If you do not wish to take advantage of this offer please be aware that on 16 March 2004 Nominet will cease to provide the services which it has previously provided free of charge in respect of the Domain Name ski-mad.co.uk. As a result, we will no longer point to the name servers listed in the Register entry for the Domain Name, and any associated services (e.g. website, email etc.) will cease. The Domain Name will subsequently be cancelled so that it becomes available for registration on a first-come first-served basis.

If you do not believe that you are the Registrant of this domain name, please let the Pre-Nominet Support Team know on 01865 332211.

Yours faithfully,


Juliette G. Stone
Customer Support Manager
Nominet UK

Requirements + Prerequisites

- We need to return to some basic questions
 - We need to be able to find ‘parts’ of the artefacts that we are analysing
 - We need also to reconsider the definition and identification of semiotic modes
 - what is carrying what kinds of meanings...?



Starting Point: Multiple Articulations

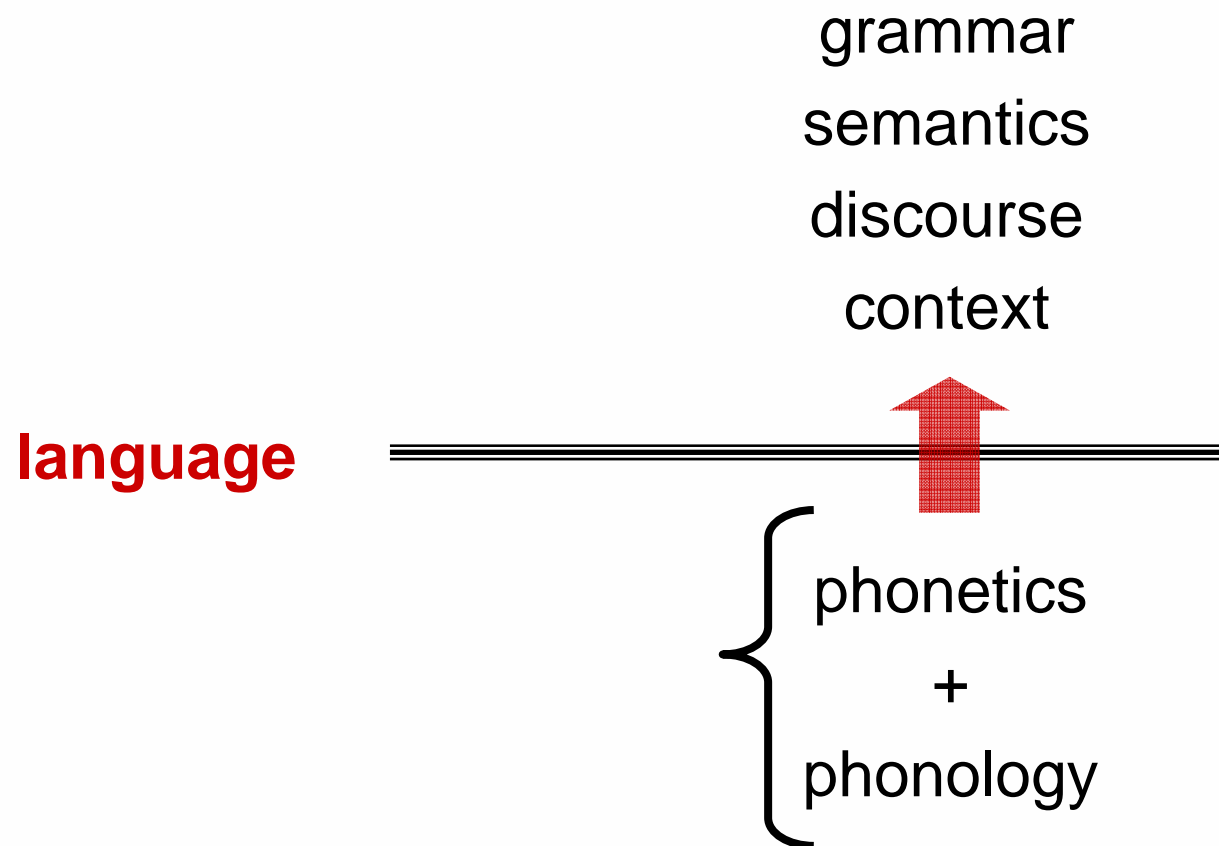
- we see multimodal texts as “making meanings in multiple articulations.” (Kress & van Leeuwen, 2001, p4)
- “...our four main ‘strata’ are
 - discourse,
 - design,
 - production
 - and distribution”

What is a semiotic mode?

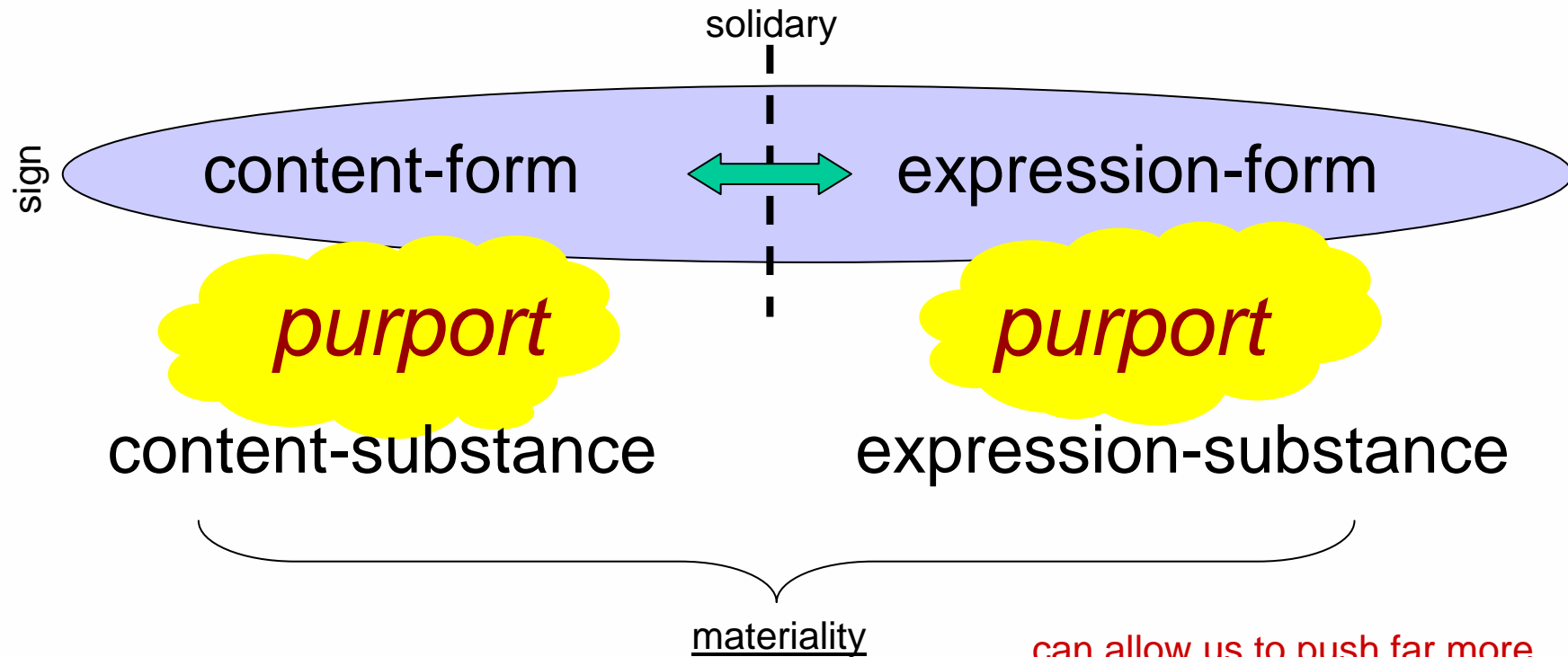
“... the question of whether X is a mode or not is a question specific to a particular community. As laypersons we may regard visual image to be a mode, while a professional photographer will say that photography has rules and practices, elements and materiality quite different from that of painting and that the two are distinct modes.”

(Kress et al. 2000, p43)

Comparison across semiotic modes: Language and arbitrariness



Extended Hjemslev



can allow us to push far more delicately into the kinds of modalities currently being mobilised

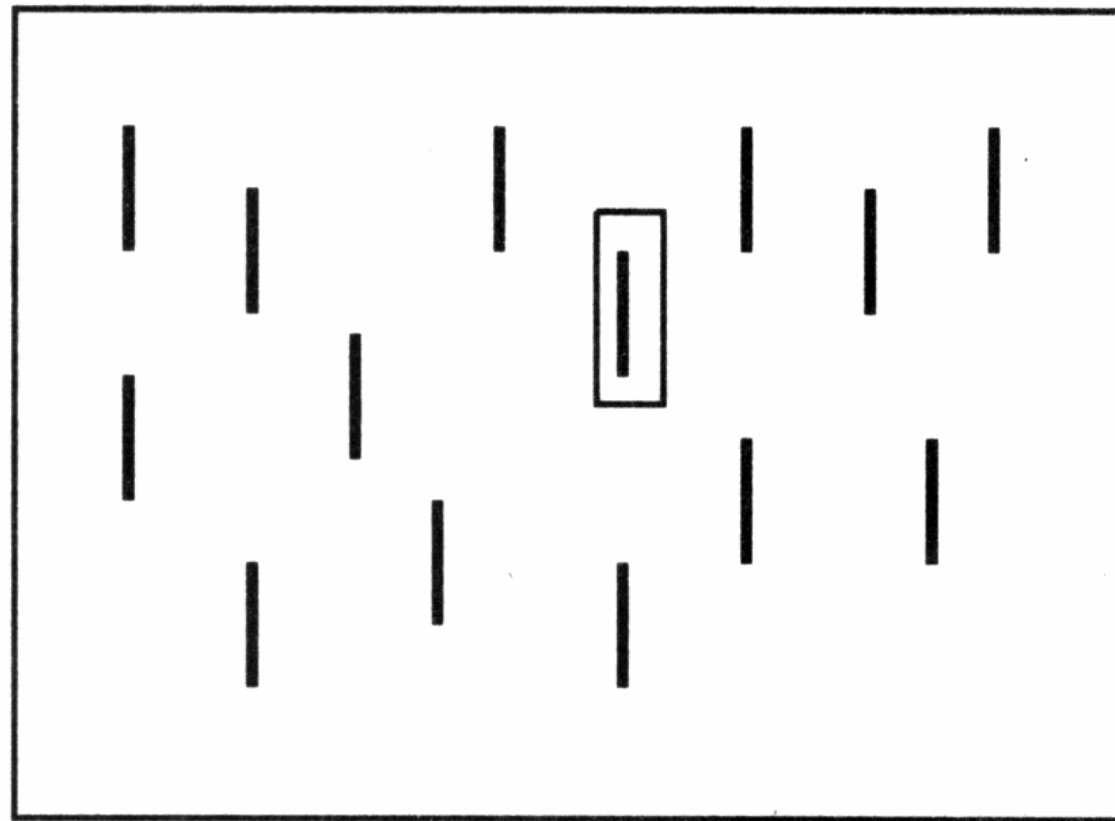
Material substrates

- A semiotic mode can come into being when there is some material substrate that is sufficiently 'controllable' as to admit of purposeful articulations

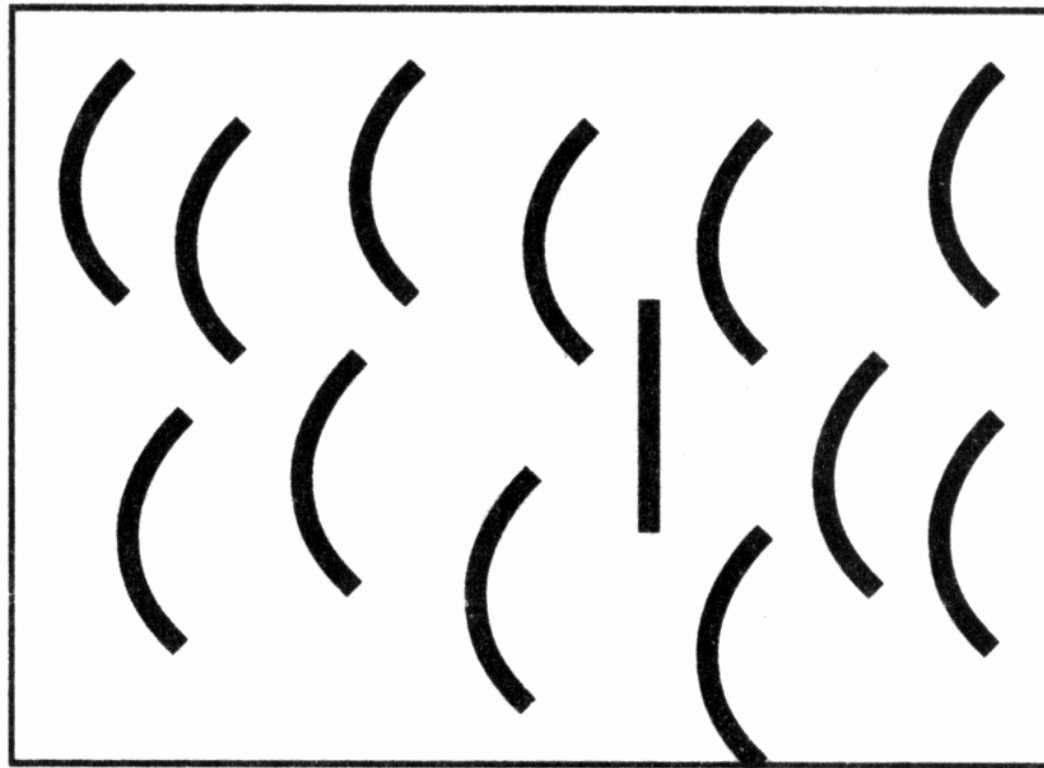
Visual Semiotic Decomposition

- Saint-Martin (1985, p47)
 - proximity
 - separation
 - envelopment

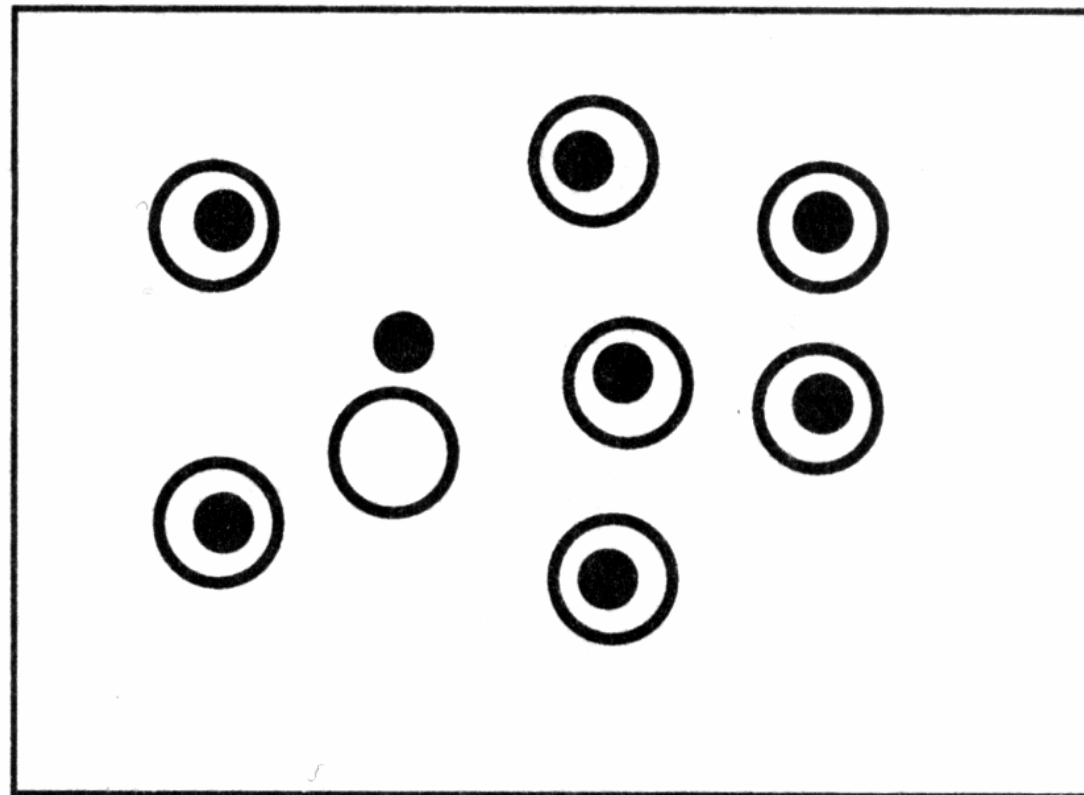
Pre-attentive visual features



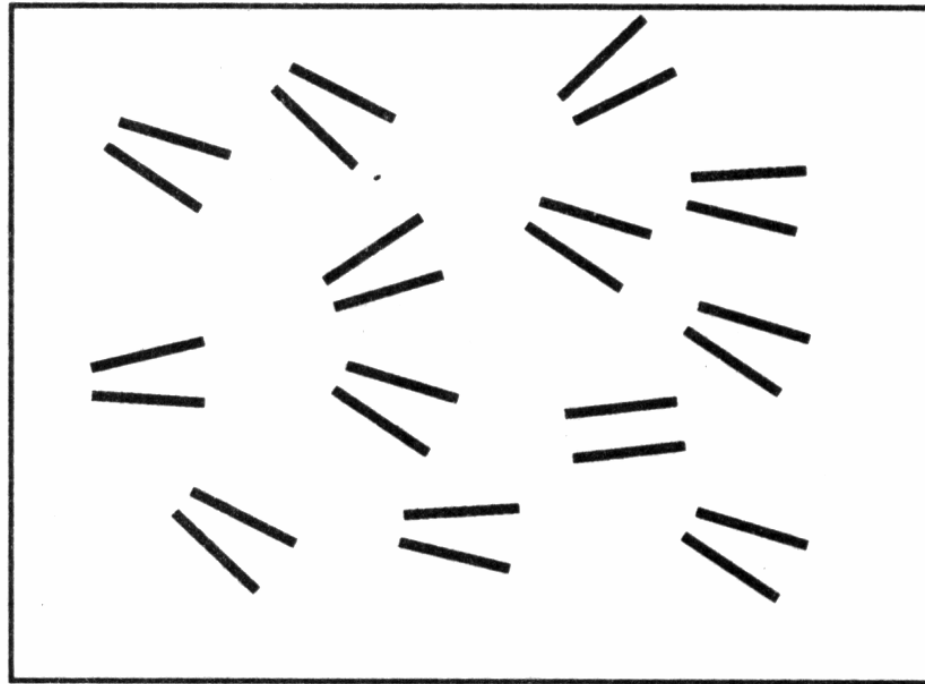
Pre-attentive visual features



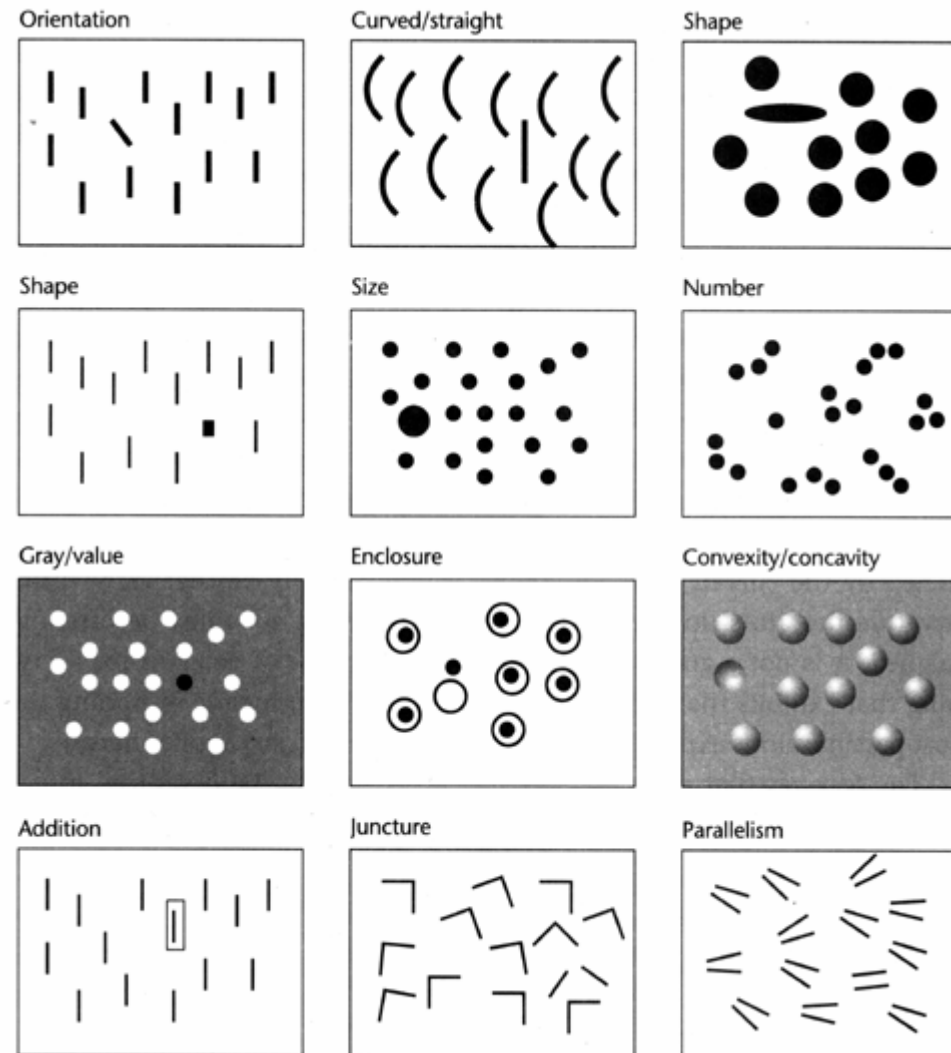
Pre-attentive visual features



~~Pre-attentive visual features~~

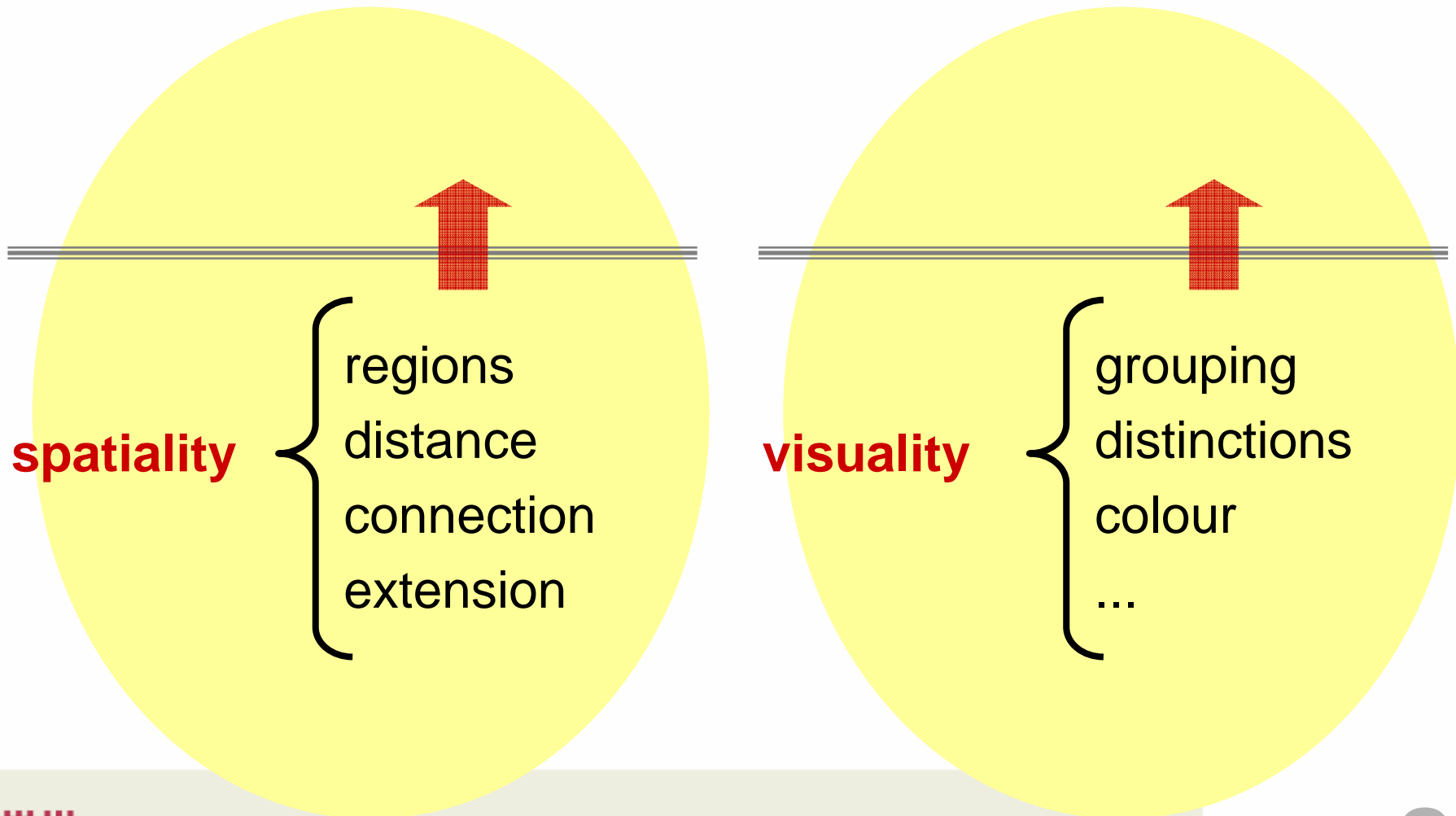


Visuality: pre-attentive features



Colin Ware

Two further potential carriers of semiotic modes



Semiotic Modes

- “No semiotic resource is by ‘nature’ either ‘lexically’ or ‘grammatically’ organised.”
- “... it is possible that a mode is ‘grammatical’ to some of its users and ‘lexical’ to others, especially where there is a gap between producers and consumers, and where the producer’s knowledge is kept more or less secret.”

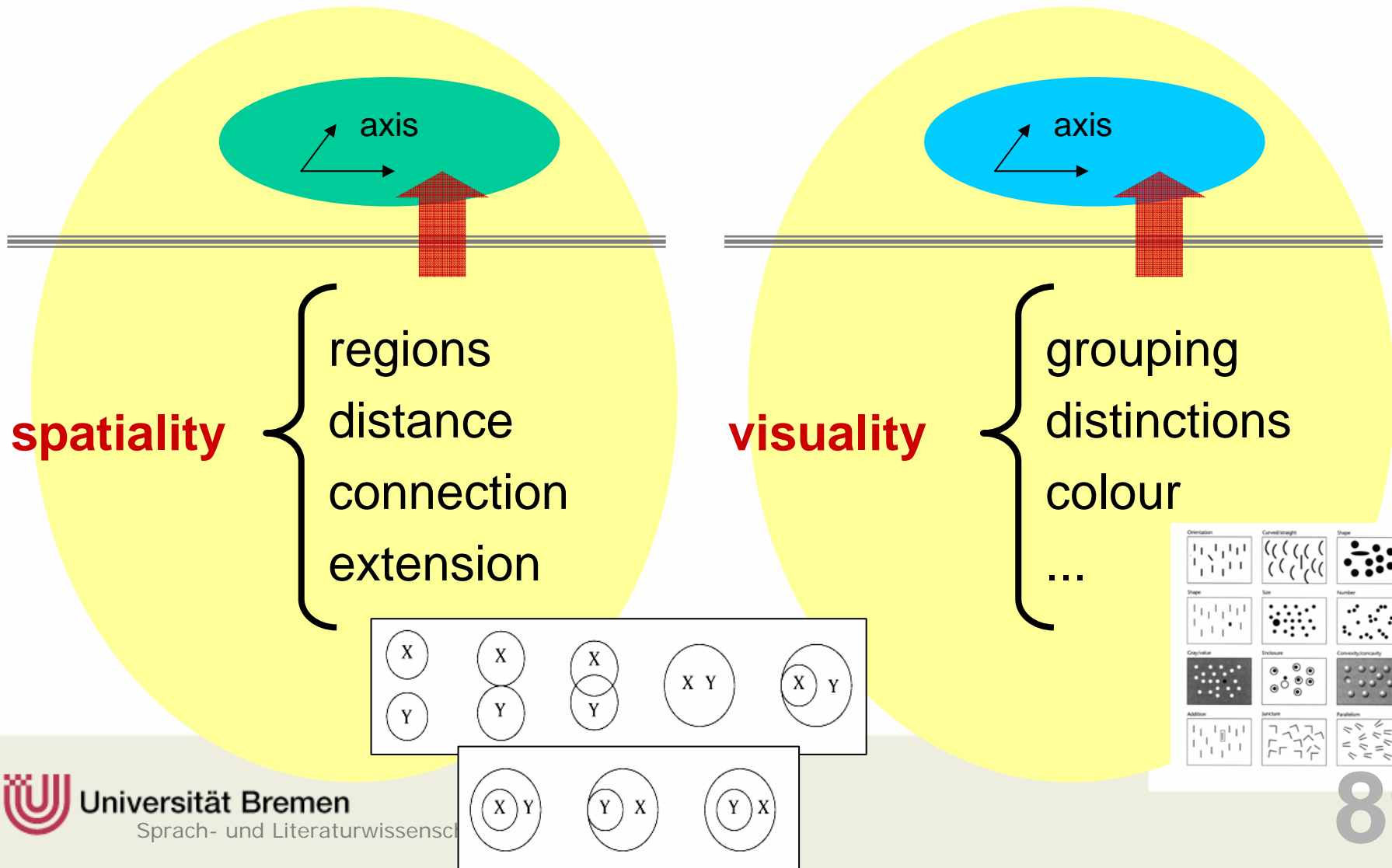
(Kress & van Leeuwen, 2001, p113)

Semiotic Modes

- “... a specific colour, as signifier, has, first of all, of itself, a potential for meaning as a signifier due to and in its materiality and interaction with the physiology of bodies.
- Second, it also has meaning potential because of its cultural history.”

(Kress & van Leeuwen, 2001, p59)

Two further potential carriers of semiotic modes



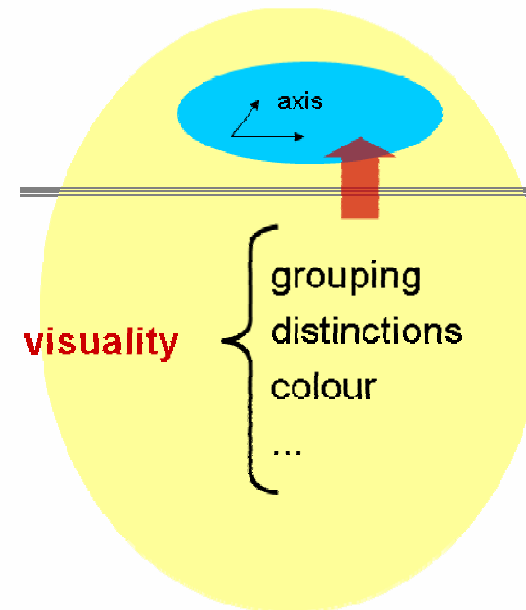
Challenge to note...

- This means that there may be many modes operative **simultaneously** within a single artefact...
- ... and even in the same '**medium**' or 'sensory channel'

Moving on to interpretation...

From grammar ...

... to discourse



Early 1980s electric typewriter

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

Coin operated photocopying



■ OPENING HOURS

THE COIN-OPERATED PHOTOCOPYING SERVICE IS OPEN DURING NORMAL LIBRARY HOURS. IT CLOSES WHEN THE FIRST LIBRARY CLOSING BUZZER SOUNDS - 15 MINS. BEFORE THE LIBRARY CLOSING. ANY COPYING ALREADY PAID FOR AT THAT TIME MAY BE COMPLETED, BUT NO FURTHER COINS MUST BE INSERTED. USERS MUST LEAVE THE LIBRARY AT CLOSING TIME.

■ HOW TO USE THE PHOTOCOPIERS

THE MACHINES ARE FITTED WITH MICROPROCESSOR-BASED COINBOXES, WHICH WILL ACCEPT COINS OF DIFFERENT DENOMINATIONS: 50p, 10p, 5p AND 2p. FOUR MACHINES WILL PRODUCE SIZE FOR SIZE A4 COPIES AND ONE MACHINE WILL PRODUCE SIZE FOR SIZE A3 COPIES.

THE CHARGES ARE: A4 :4p PER COPY
A3 :5p PER COPY

IF YOU ARE COPYING MORE THAN ONE SHEET YOU MAY PAY FOR SEVERAL SHEETS BEFORE YOU START - THE COINBOX DISPLAY WILL SHOW YOU HOW MANY SHEETS YOU HAVE PAID FOR; THIS MEANS YOU WILL NOT ALWAYS NEED CHANGE FOR LARGE COINS. REMEMBER THAT THE MACHINES DO NOT GIVE CHANGE; ONLY INSERT SUFFICIENT COINS FOR THE NUMBER OF COPIES YOU REQUIRE.

■ CHANGE

TWO CHANGE MACHINES ARE PROVIDED; THESE GIVE THE FOLLOWING CHANGE OPTIONS:

50p = 5 x 10p 10p = 2 x 5p
10p = 5 x 2p

USERS REQUIRING CHANGE OTHER THAN THIS MUST OBTAIN IT ELSEWHERE (EG LLOYDS BANK IN THE STUDENTS UNION OR WHITEKNIGHTS HOUSE). CHANGE FOR NOTES - £1, £5, AND £10 - IS AVAILABLE AT THE CONTROL DESK IN THE EVENINGS AND AT WEEKENDS. CHANGE IS NOT AVAILABLE AT OTHER TIMES.

■ BREAKDOWNS

TO REDUCE THE FREQUENCY OF MACHINE JAMS AND BREAKDOWNS PLEASE REMEMBER THE FOLLOWING HINTS:

- X MAKE SURE THE ORIGINAL IS TIGHT UP AGAINST THE RIGHT-HAND EDGE OF THE GLASS PLATEN.
- X MAKE SURE THE BLUE PLATEN COVER IS CLOSED DURING THE PHOTOCOPYING PROCESS.

IF THE MACHINE SHOULD BREAKDOWN THE VISUAL DISPLAY UNIT WILL START TO FLASH. REPORT THE PROBLEM AND MACHINE NUMBER AT THE ENQUIRY DESK AND A MEMBER OF STAFF WILL ATTEND TO YOU.

YOUR CREDIT WILL CONTINUE TO BE DISPLAYED ON THE MACHINE. IF YOU HAVE TO MOVE TO ANOTHER MACHINE DUE TO MACHINE FAILURE, YOUR CREDIT WILL BE REIMBURSED.

■ COPYRIGHT

REMEMBER THAT THE PHOTOCOPIES MAY ONLY BE USED IN ACCORDANCE WITH THE PROVISIONS OF THE COPYRIGHT ACT. PLEASE REFER TO THE ACCOMPANYING NOTICE AND BOOKLET, OR ASK A MEMBER OF LIBRARY STAFF IF YOU ARE IN ANY DOUBT ABOUT WHAT YOU MAY COPY.

Mid 1980s desktop published

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

COIN OPERATED PHOTOCOPYING

Opening hours

The coin operated photocopying service is open during normal Library hours. It closes when the first Library closing buzzer sounds - 15 minutes before the Library closes.

Any copying already paid for at that time may be completed, time permitting, but no further coins must be inserted.

How to use the machines

The machines are fitted with microprocessor based coinboxes, which will accept coins of different denominations: 50p, 10p, 5p and 2p.

Four machines will produce size for size A4 copies and one machine will produce size for size A3 copies

The cost per copy is: A4 = 5p; A3 = 7p.

If you are copying more than one sheet you may pay for several sheets before you start - the coinbox display will show you how many sheets you have paid for; this means you will not always need change for large coins.

Remember that the machines do not give change; only insert sufficient coins for the number of copies you intend to do.

Change

Three change machines are provided; these give the following change options: a) £1 = 2 x 50p; b) 50p = 5 x 10p & 10p = 5 x 2p; c) 10p = 2 x 5p. Users requiring change other than this must obtain it elsewhere (eg Lloyds Bank in the Students Union or in Whiteknights House). Change for notes - £5 and £10 - is available from the Control Desk in the evenings and at weekends. Change is not available at other times.

Breakdowns

To reduce the frequency of machine jams and breakdowns please remember the following hints:

* Make sure your original is tight up against the right hand edge of the glass platen.

* Make sure the blue platen cover is closed whilst photocopying.

If the machine should breakdown the visual display unit will start to flash; (-3: paper jam and -1: no paper). Report the problem and machine number at the Enquiry Desk and a member of Staff will attend to you. Your credit will continue to be displayed on the machine. If you have to be moved to another machine due to machine failure, your credit will be reimbursed.

Copyright

Remember that the photocopiers may only be used in accordance with the provisions of the Copyright Act. Please refer to the accompanying notice and booklet, or ask a member of Library Staff if you are in any doubt about what you may copy.

Late 1980s desktop published

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

LIBRARY PHOTOCOPYING

Opening hours

The Library photocopying service is open during normal Library hours.
It closes when the first closing buzzer sounds - 15 minutes before the Library closes.
Any copying already paid for at that time may be completed, time permitting, but no further copying must be started.

How to use the machines

The machines are fitted with microprocessor based vendors, which will accept either coins of different denominations (£1, 50p, 10p and 2p), or credit cards which are only available from the University Bookshop.
Four machines will produce size for size A4 copies and one machine will produce size for size A3 copies

Copy costs

Cash copying

A4 (single copy) = 6p; (multiple copies) = 5p each
A3 single & multiple copies = 8p each
Insert coins equal to the value of copies required.
The machines do not give change.

Card copying

A4 single and multiple copies = 5p each
A3 single & multiple copies = 7p each

Change & Credit Cards

Three change machines are provided; these give the following change options:

£1 = 2 x 50p, 50p = 5 x 10p & 10p = 5 x 2p.

Users requiring change other than this must obtain it elsewhere (eg Lloyds Bank in the Students Union or in Whiteknights House). Change for notes (£5 and £10) is available from the Control Desk in the evenings and at weekends. Change is not available at other times. Change is provided for photocopying only.

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Please make cheques payable "the University of Reading".

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- * Make sure your original is tight up against the right hand edge of the glass.
- * Make sure the blue lid is closed whilst photocopying.

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Copyright

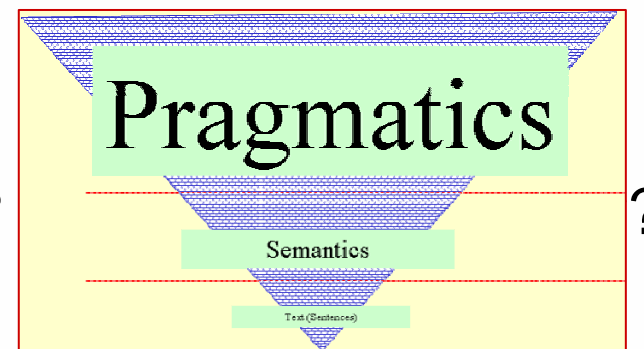
Remember that the photocopiers may only be used in accordance with the provisions of the Copyright Act. Please refer to the accompanying notice and booklet, or ask a member of Library Staff if you are in any doubt about what you may copy.

Units and Meaning

- The basic parts of this document have not changed
- Various typographical extensions have come into play

- But what does it mean?

- sequence?
- collection?
- alternatives?



without context,
we don't know!

Semiotic Modes

- “No semiotic resource is by ‘nature’ either ‘lexically’ or ‘grammatically’ organised.”
- “... it is possible that a mode is ‘grammatical’ to some of its users and ‘lexical’ to others, especially where there is a gap between producers and consumers, and where the producer’s knowledge is kept more or less secret.”

(Kress & van Leeuwen, 2001, p113)

Semiotic modes as achievements

van Leeuwen & Kress

development of modes

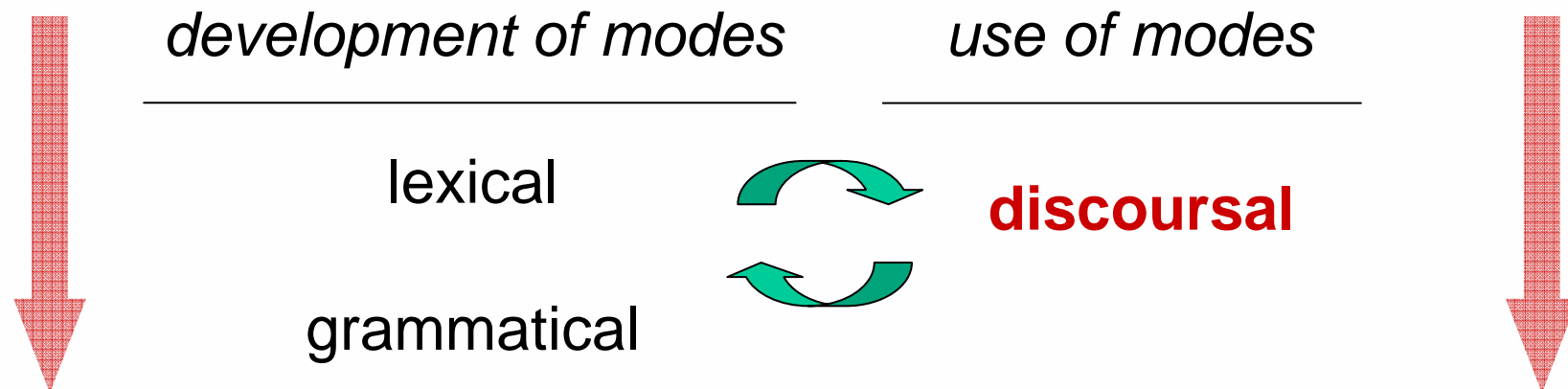
lexical

grammatical

discoursal



Semiotic modes as achievements



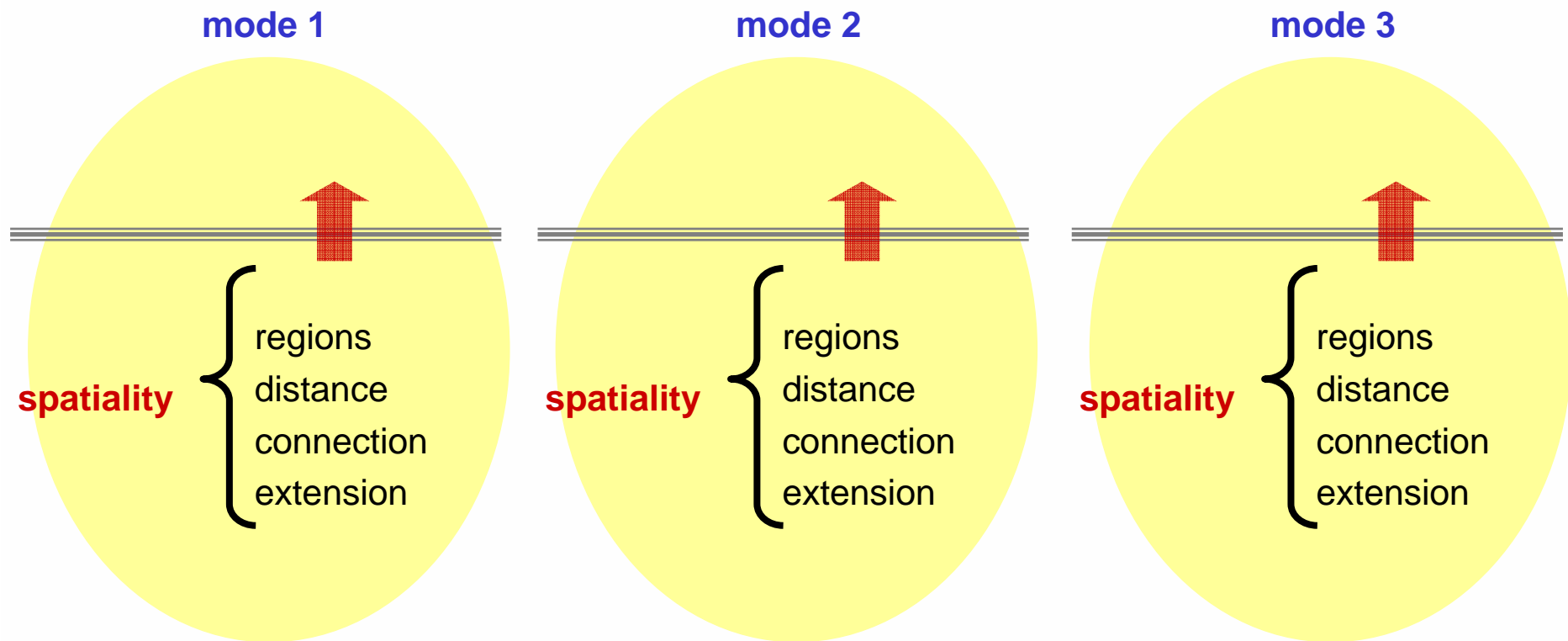
What is a semiotic mode?

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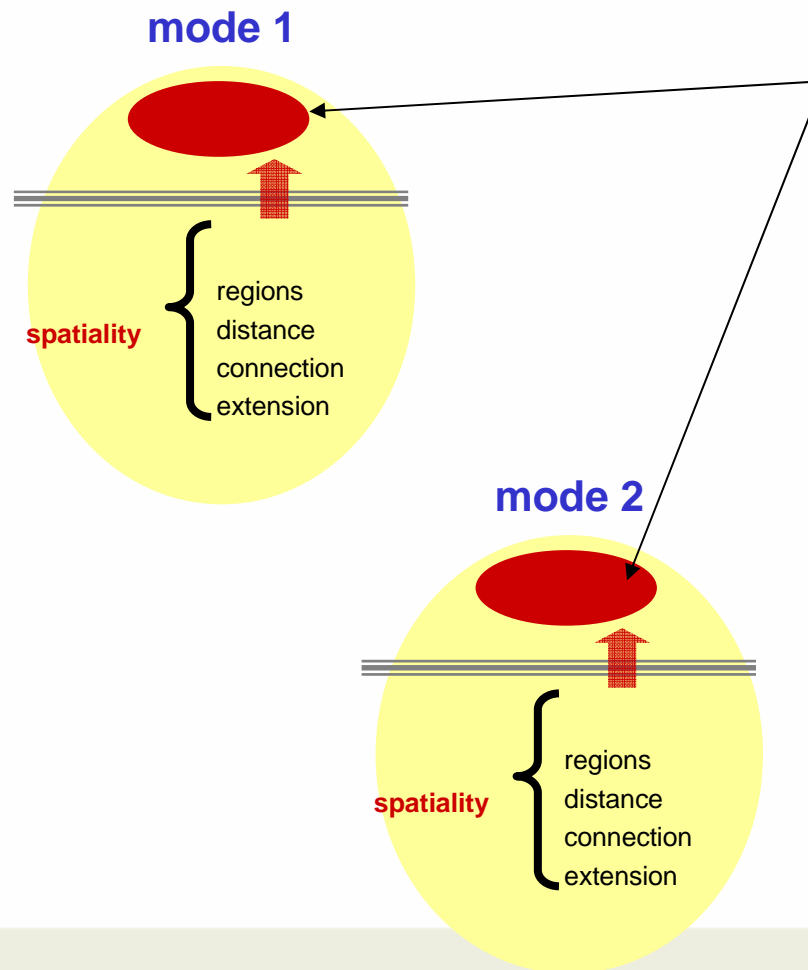
(Kress et al. 2000, p43)

Some consequences...

Multiple modes may develop on the basis of single substrates



Multiple modes



- multiple modes correspond to multiple **discourses**
- the **potential** describing the possibilities of that discourse corresponds approximately to the semiotic notion of **code**

Late 1980s desktop published

Example from:
Sue Walker (2001)
*Typography and
language in everyday
life*. Longman, p82

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What kind of structure is this?

- **discoursal** not syntactic

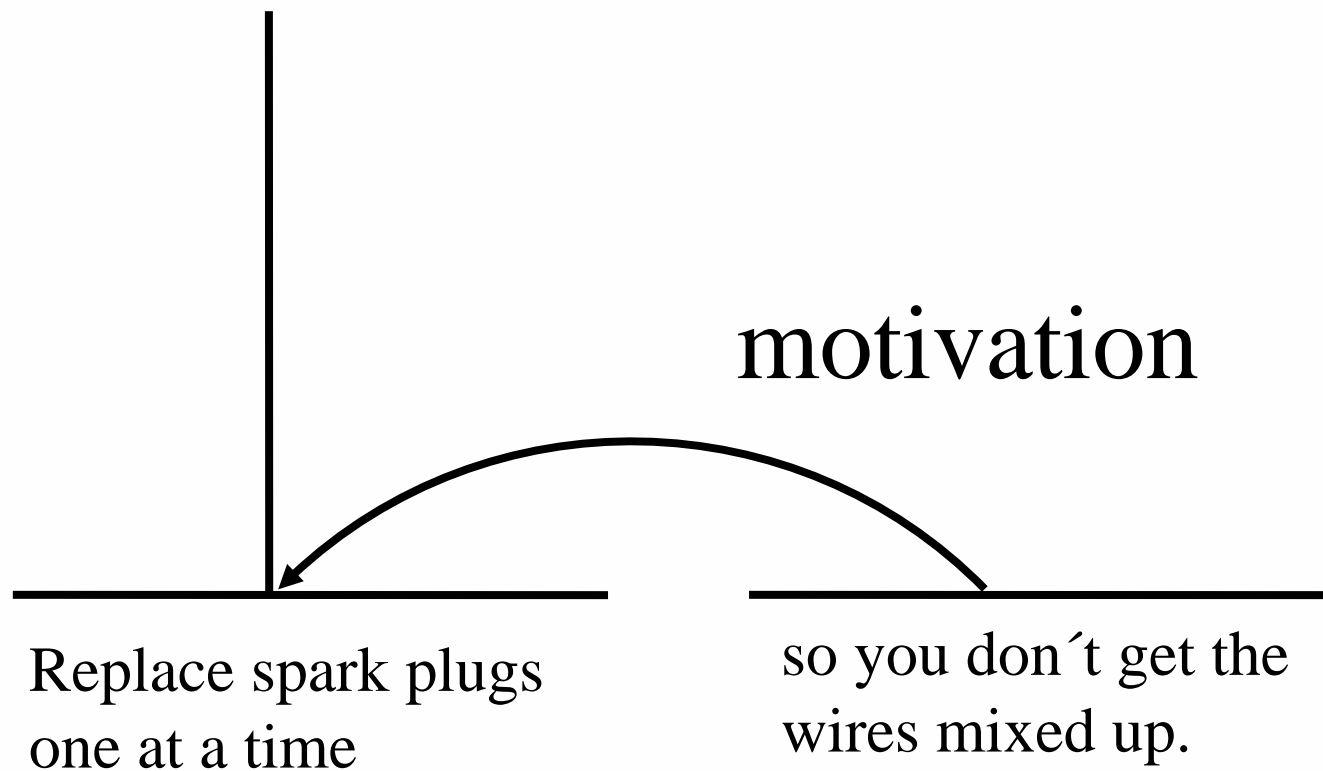
Linguistic approaches to text meaning

- Nowadays there is a rich array of approaches to describing the meaning of texts precisely
 - Rhetorical Structure Theory
 - Conjunctive Relations
 - Generic Structure Potential
 - Segmented Discourse Representation Theory
- And all of these may potentially be applied to multimodal meaning

Linguistic approaches to text meaning

- Nowadays there is a rich array of approaches to describing the meaning of texts formally
 - **Rhetorical Structure Theory** 
 - Conjunctive Relations
 - Generic Structure Potential
 - Segmented Discourse Representation Theory
- And all of these can be applied to multimodal meaning

Rhetorical structure theory: RST



Rhetorical structure theory

- A smaller set of relations
 - Tight definitions
 - Builds a recursive structure for text
 - Explains text coherence
-
- Texts without a single overarching rhetorical structure meeting the definitions are **incoherent**.

Extract
from
telephone
instruction
page

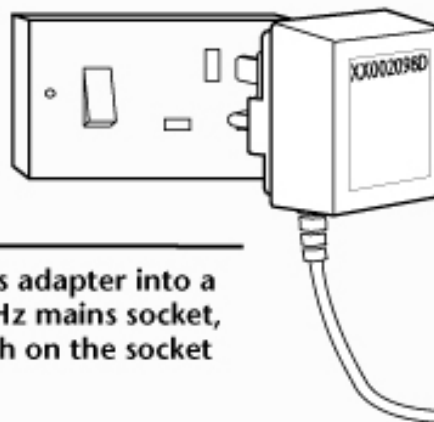
INSTALLATION AND SET-UP

Connecting the base unit and chargers

1 Choose a suitable site for the base unit.

Make sure it is not near to another telephone, nor to other electrical equipment

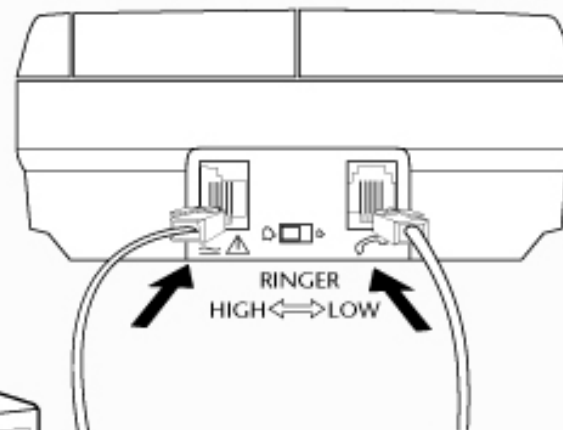
2 Plug the mains power lead and the telephone line cord into the back of the base unit



3 Plug the mains adapter into a 230 V AC, 50 Hz mains socket, with the switch on the socket set to OFF

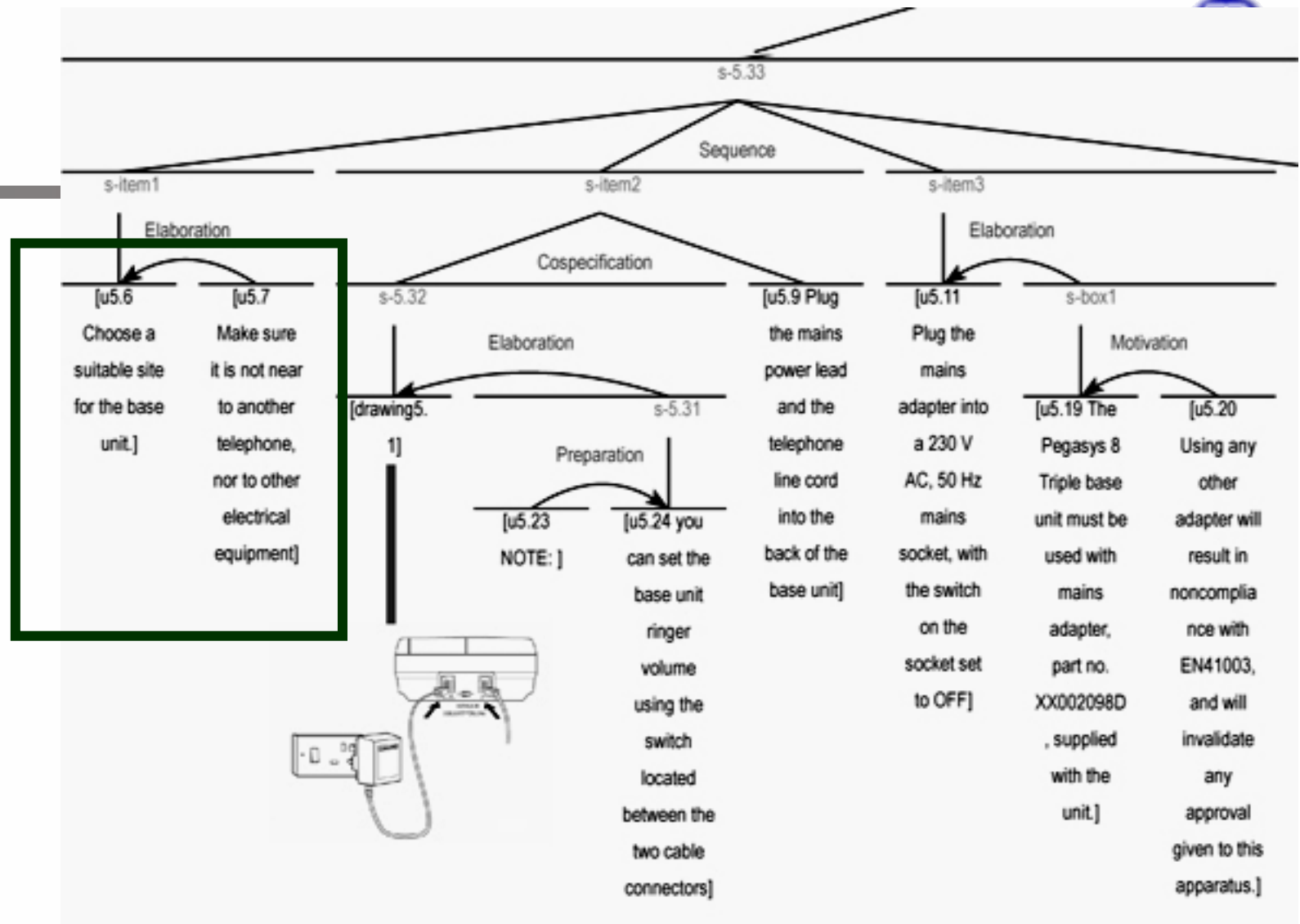
The Pegasys 8 Triple base unit must be used with mains adapter, part no. XX002098D, supplied with the unit. Using any other adapter will result in non-compliance with EN41003, and will invalidate any approval given to this apparatus.

4 Switch on mains power at the socket



NOTE: you can set the base unit ringer volume using the switch located between the two cable connectors





Rhetorical Structure Theory (RST):
analysis showing a problem

Linguistic approaches to text meaning

- Nowadays there is a rich array of approaches to describing the meaning of texts precisely
 - Rhetorical Structure Theory
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 - Generic Structure Potential
 - Segmented Discourse Representation Theory
- And all of these may potentially be applied to multimodal meaning

Linguistic approaches to text meaning

- Nowadays there is a rich array of approaches to describing the meaning of texts formally
 - Rhetorical Structure Theory
 - Conjunctive Relations
 - Generic Structure Potential
 - **Segmented Discourse Representation Theory**



Linguistic examples of discourse interpretation at work

1. Max stood up. John greeted him.

Discourse interpretation at work

a

b

1. Max stood up. John greeted him

*We have heard a
and are trying to add b
into the discourse interpretation...*

Discourse interpretation at work

a

b

1. Max stood up. John greeted him

simple past

simple past

discourse
interpretation



1. *b follows a*

Discourse interpretation at work

1. Max stood up. John greeted him.
2. Max fell. John pushed him.

Discourse interpretation at work

1. Max stood up. John greeted him.

2. Max fell. John pushed him.

a simple past **b** simple past

*We have heard a and are trying to add b
into the discourse interpretation...*

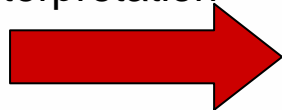
Discourse interpretation at work

1. Max stood up. John greeted him.

2. Max fell. John pushed him.

a **b**

discourse
interpretation



***b causes and explains a
(and comes before a!)***

Mechanisms of the Analysis: Defeasible Deduction Rules



- **Defeasible Modus Ponens**
 - E.g., birds normally fly, Tweety is a bird; so Tweety flies
- **The Penguin Principle**
 - E.g., Penguins are birds, birds normally fly, penguins normally don't fly, Tweety is a penguin; so Tweety doesn't fly.
- **Nixon Diamond**
 - E.g., rejects:
 - Quakers are pacifists, Republicans are not, Nixon is both a Quaker and republican
 - Therefore Nixon is a pacifist and is not a pacifist

Mechanisms of the Analysis: Discourse Relations



- **Narration**

- If we add b into a discourse interpretation then we might deduce that b adds to a narrative
- If *Narration* (a, b) then a happens before b

- **Push Causal Law**

- If we are adding b into a discourse interpretation, and a was about falling, and in b someone pushes someone, then we might deduce that b causes a .

- **Explanation**

- If we are adding b into a discourse interpretation and b causes a then we might deduce that b is an explanation of a

Mechanisms of the Analysis: step-by-step evaluation



1. Only rule whose antecedent holds is narration, therefore by 'Defeasible Modus Ponens' the discourse relation is *Narration*.
2. Two rules have matching antecedents:
 - Narration
 - Push causal law

Consequents cannot both be true, therefore:

Rule with *most specific antecedent* wins (Penguin Principle)
[Push Causal Law]

And, *explanation's antecedent is also satisfied*

Explanation conflicts with narration *but is more specific*,
therefore wins (Penguin Principle)

Formal Discourse Semantics (Asher, Lascarides)

- Defeasible rules of interpretation can be applied:
 - To uncover interpretations
 - To explain how interpretation works so flexibly
 - But also, to show how interpretation is sensibly *constrained*.
- Interesting treatment of **logogenesis**

What kind of structure is this?

- **discoursal** not syntactic
- defeasible / abductive (Pierce)
- relationships to linguistic discoursal structures still in need of considerable research

Proposal

- Do not want the meaning to follow from general problem solving abilities alone – the mode needs to add **more** in order to be sensibly constrained.

A semiotic mode develops by
pre-structuring the abductive
routines applicable in interpretation

discourse

Pause for thought...

- ‘mode’ and ‘modality’ must be taken apart more finely than distinctions such as ‘verbal’/‘visual’
- ‘re-use’ and ‘re-combinations’ of modes across documents makes their analysis challenging
- accounts of multimodal meaning need to place themselves explicitly in line with treatments of ‘discourse’
- the notion of multimodal ‘grammar’ will need to become more ‘abstract’ and ‘complex’: most accounts to date more or less mix discourse, context and grammar in their interpretations
- empirical methods crucial
corpora: e.g., <http://www.mediateam.oulu.fi/downloads/MTDB/examples.html>