

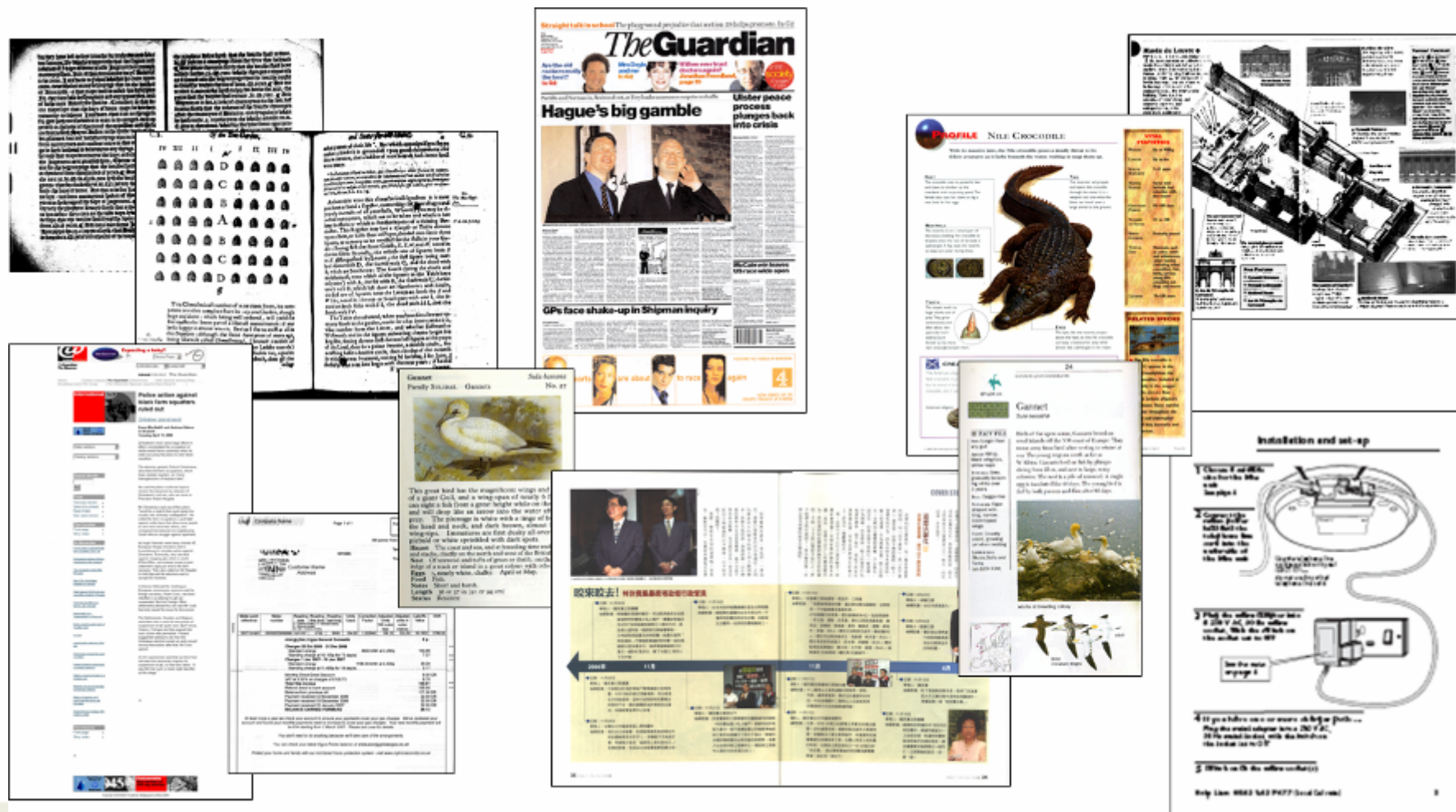
Basic techniques and problems in multimodal analysis

John Bateman
University of Bremen

pre-ISFC Institute, Sydney, July 2008

Static 2D multimodal artefacts

Our task...



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 method suggested by Karen Schriver (Schriver, 1997:341)



1. Take an inventory of the **text elements** the document requires
2. Organize the text elements into **rhetorical clusters**
3. Measure the actual **print/display area**
4. Divide the print/display space into **columns and rows**
5. Evaluate the elements within each rhetorical cluster in terms of the **minimum and maximum space** they will require



Examples of 'Rhetorical clusters' (Schrivers)

- | | |
|--|--|
| <ul style="list-style-type: none"> • Illustrations with annotations and explanations <ul style="list-style-type: none"> • illustrations • leader lines and callouts • figure numbers, captions and credits | <ul style="list-style-type: none"> • Procedural instructions with visual elements <ul style="list-style-type: none"> • scenario (overview / goal of procedure) • procedures (enumerated step-by-step) • visual example of machine/device responses • captions for examples |
| <ul style="list-style-type: none"> • Body text with footnotes <ul style="list-style-type: none"> • body text (including paragraph styling) • footnote text • headings and subheadings • itemized lists • indented quotes | <ul style="list-style-type: none"> • Front matter of a feature article <ul style="list-style-type: none"> • headline (main point) • byline (author, division) • tagline, exploded quote, or attention-grabbing lead • photograph (medium to large) • caption (under photo if needed) |

Organising Multimodal Meaning

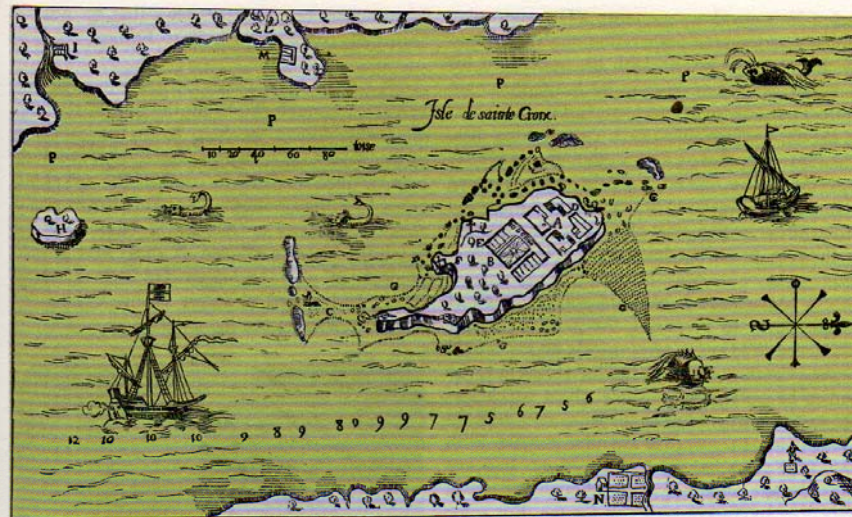
- **Rhetorical organisation** is perceived as necessary for good document design: and particularly web design and online interaction...
 - An appropriate rhetorical organization is a prerequisite for effective communication.
 - Communication should deploy resources consistently and this includes issues of rhetorical force.

... But what does this mean?

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?

What Units?



of that fish in the waters around it, but Champlain called it Cap Blanc, White Cape. Failing to locate the ideal place for his colony, De Monts ordered the return to Ste. Croix.

"Having found no port suitable for us and given the little time we had to get shelter and build houses for that purpose," Champlain tells us, "we fitted out two barks which were loaded with the timbers from the houses of Ste. Croix, to transport them to Port Royal, 25 leagues off, which had been judged a much milder and more temperate place to live. Pont-Gravé and I left thither, and having arrived, looked for a place suitable for locating our lodgings, and sheltered against the north-west wind, which we held in dread from having been much tormented by it." Once the site had been chosen and the construction work begun, De Monts decided to return to France. The administration of the colony was assigned to Pont-Gravé. For himself, Champlain decided to remain in Acadia "in hope of making new discoveries more towards Florida."

The winter of 1605-06 was milder. Snow fell for the first time on December 20. Scurvy claimed only 12 out of 45. By the middle of March, Champlain and Pont-Gravé left on a tour of exploration "to discover along the coast of Florida." During the summer, Jean de Biencourt de Poutrincourt et de St. Just (Poutrincourt for short) arrived at Port Royal to take over as chief

84. The Ste. Croix Habitation. (Champlain)

of the colony. Accompanying him was a Paris lawyer named Marc Lescarbot and one Louis Hébert, a druggist related to Poutrincourt through his mother. The final location for the Acadian colony was still the main topic of discussion, and at the end of July "the sieur de Poutrincourt began to talk about what he should do, and with the opinion of everyone resolved to stay at Port Royal for this year." He and Champlain spent the month of September exploring once more the coast of New England.

The French settlers began to become acclimatized to the Canadian winter. In any case they found it less and less trying. Rather than be stuck with nothing but salt meat this time, the Port Royal people, with aid from the Indians, went hunting and feasted on meat that was fresh. Also found was a means of beguiling the long, confining cold season. At Champlain's suggestion they founded the Order of Good Cheer:

"The Order was a chain that we draped with a few minor formalities around the neck of one of the company, giving him responsibility for the hunt that day. The next day it was given to another, and so on. Everybody made an effort, desiring to be the one who did the best and brought back the biggest bag. We did not do badly, nor did the Indians who were with us." The lawyer Lescarbot, who spent the winter at Port Royal, adds that the ensuing banquets un-

What Units?

The first year of operation was rewarded by profits running from 30 to 50 per cent. The way in which these dividends were distributed among members of the Community aroused a good deal of ill feeling. Moreover the habitants of Ville Marie, excluded from the Community, had never ceased protesting about it. A new agreement was reached, according to which the Montreal outpost received eight shareholders' seats and a trading depot.

To oversee the administration of the Community, Louis XIV and his Council of State set up a watchdog body in March, 1647, to include the governor at Quebec, the governor at Montreal, and the bishop, whenever there was one. In the meantime the Jesuit superior at Quebec filled the religious role.

The founding of the Community of the Habitants meant a signal advance for the colony. It has been estimated that for the period 1630-45, approximately 80 per cent of the profits from the Canadian fur trade went to investors in the mother country, while only 20 per cent remained in the colony. While the Community was in operation, from 1645 to 1659, the reverse was true: 80 per cent of the trading profits remained in the hands of the shareholders of the local enterprise.

Renewed war with the Iroquois, the destruction of Huronia, and an increase in

fur smuggling, finally brought an end to this promising experiment as the Community was obliged to hand over its monopoly privileges to a new organization in old France, the Rouen Company.

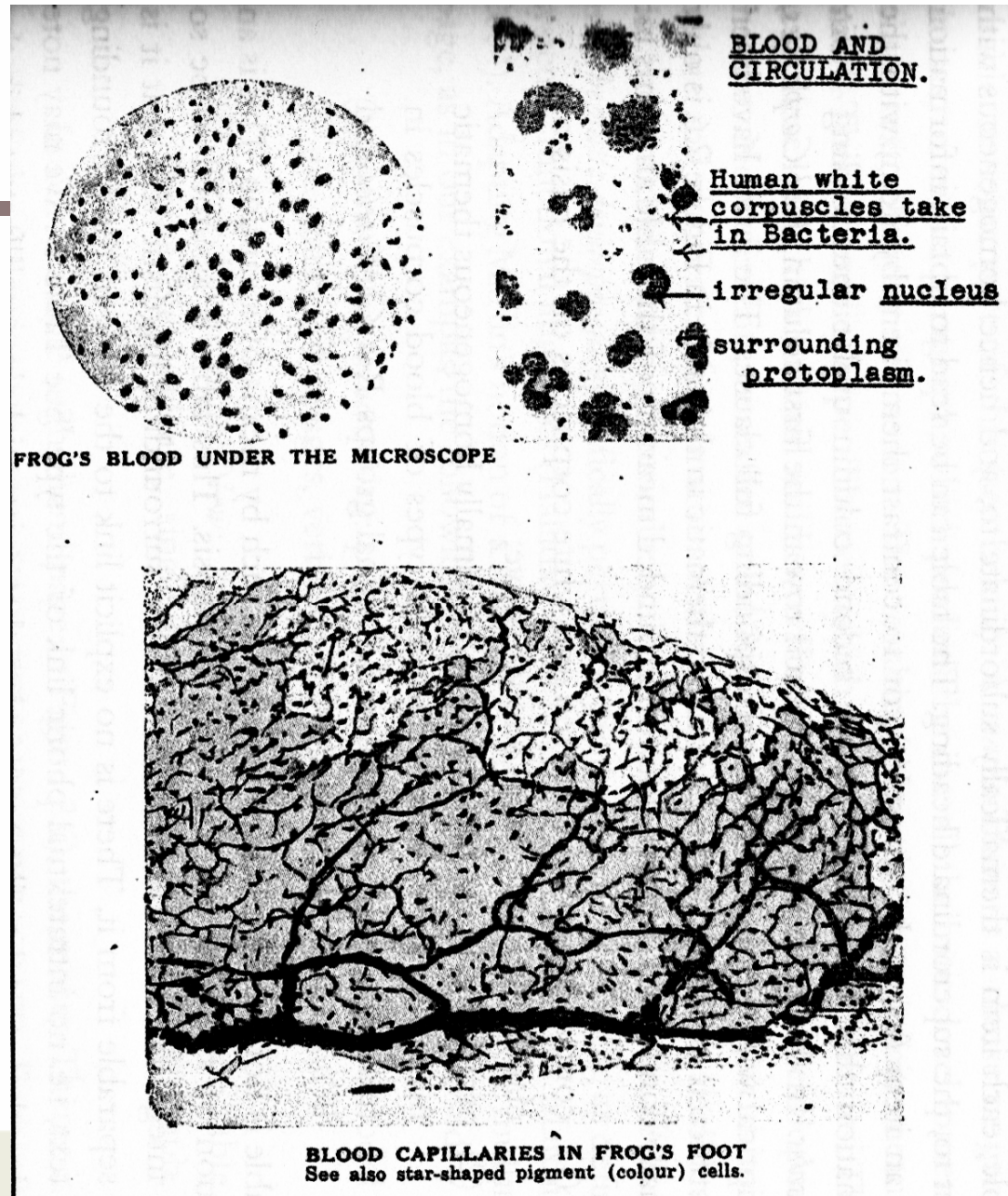
Against the wall

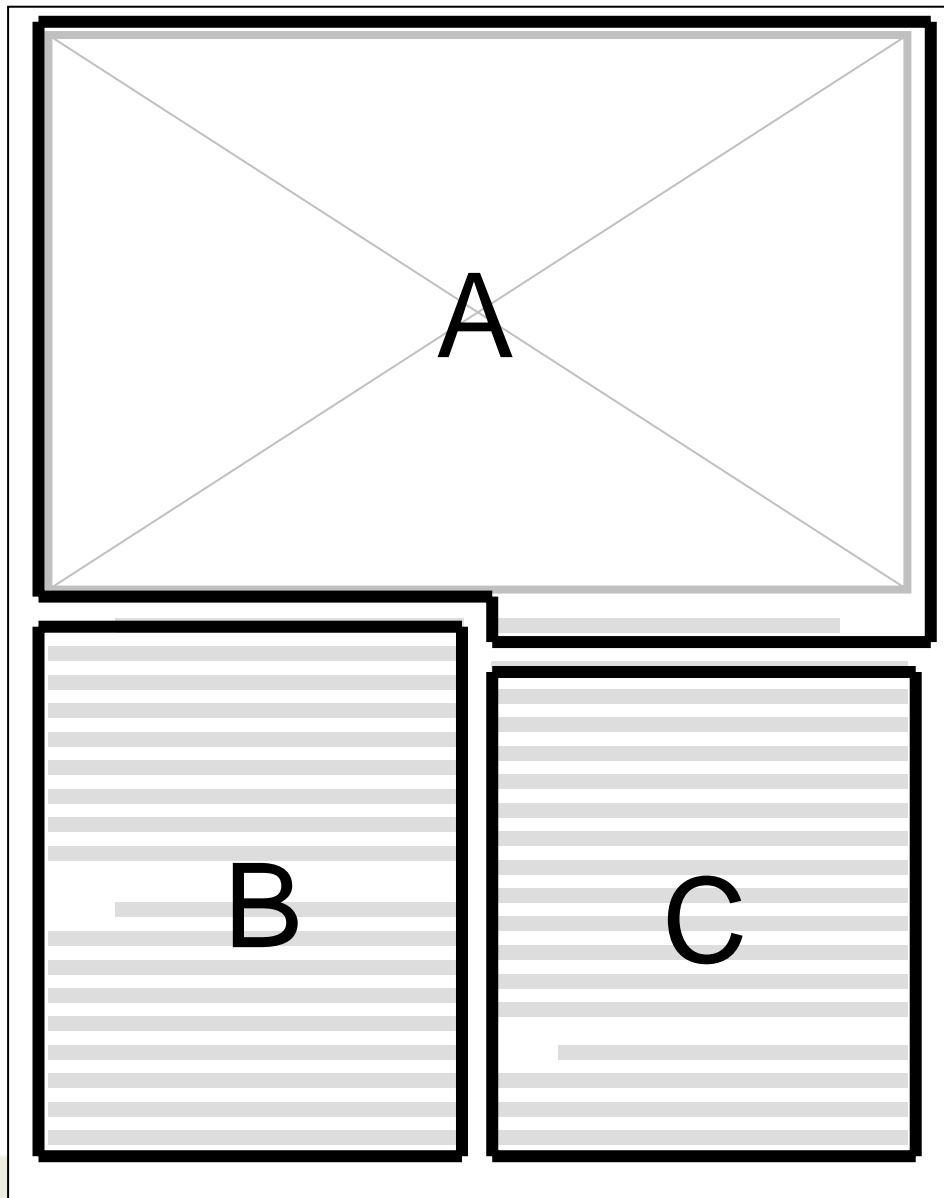
The Mohawk peace was short-lived, lasting only through 1645 to 1646, but the decrease in Iroquois activity allowed huge consignments of up-country furs to reach Quebec. The main suppliers, the allied Huron people of Georgian Bay, used the Ottawa River to bring their precious cargoes down to the St. Lawrence posts. Meanwhile the Iroquois, suppliers to the English and the Dutch, saw their

108. *The port of Brest in the 17th Century.* (Ozanne)



What Units?





problems with
'interpretative'
clusters

- Schriver (1997)
- Püschel (1997)
- Baldry/Thibault (2007)

Parts and Structure

- What techniques can we use for finding the 'parts' of a multimodal 2D artefact?

What Units?

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

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

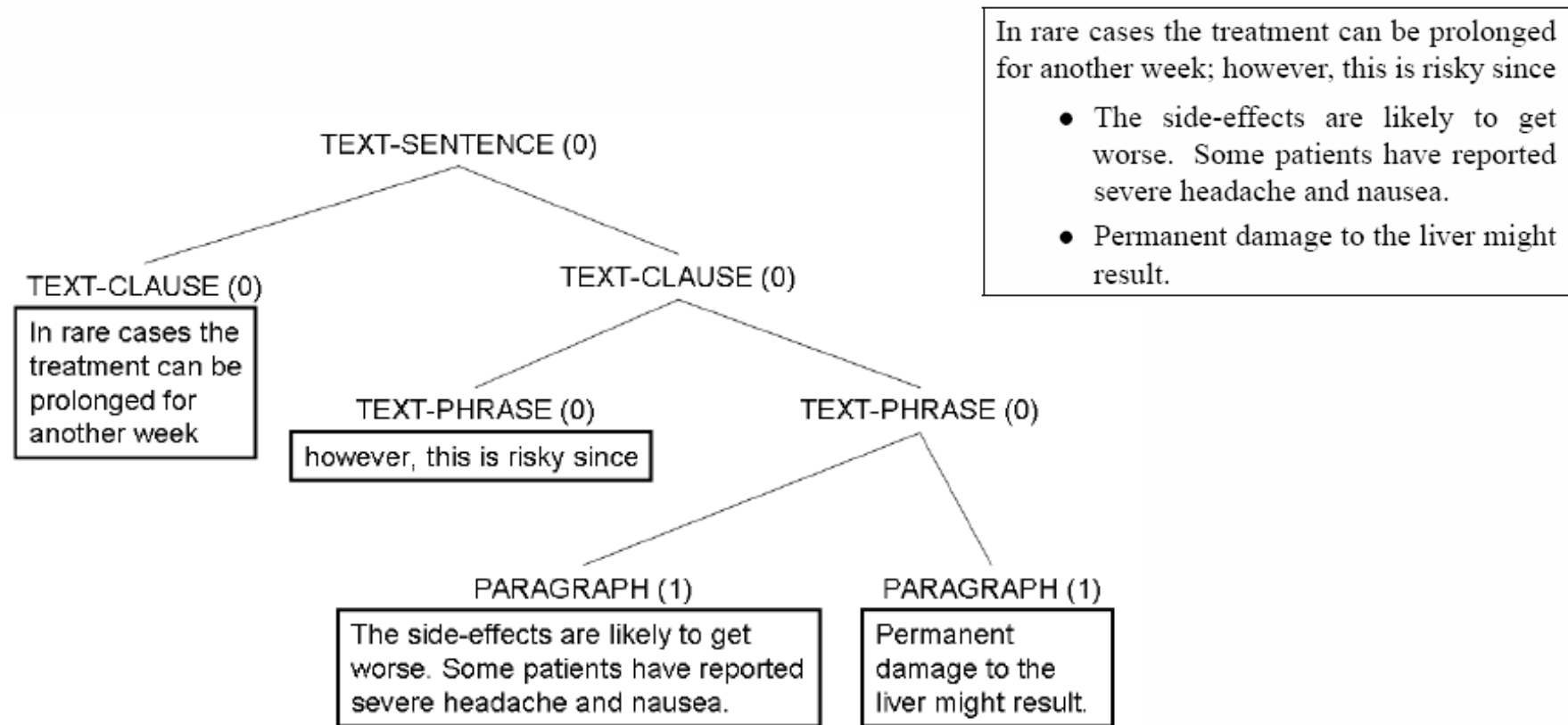


Layout as ‘super-punctuation’

- Power *et al.*’s (2003) extension of Nunberg:

0	text-phrase	3	paragraph
1	text-clause	4	section
2	text-sentence	5	chapter

‘Document Structure’



Layout as ‘super-punctuation’

- Power *et al.*’s extension of Nunberg:

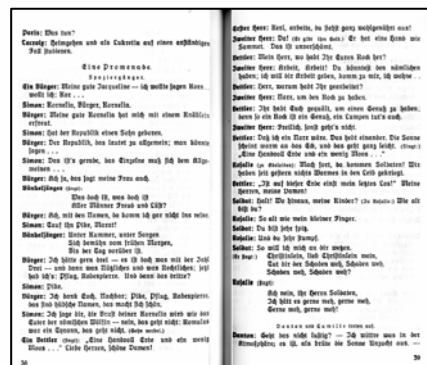
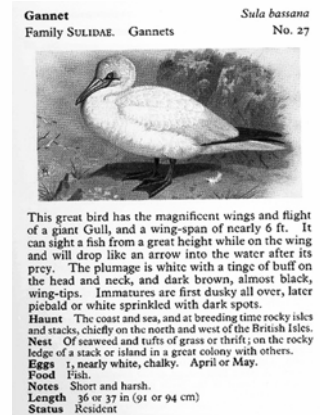
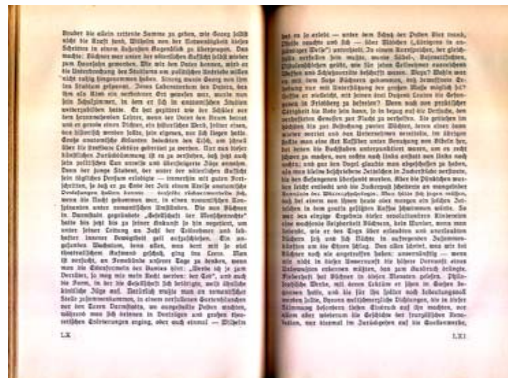
0	text-phrase	3	paragraph
1	text-clause	4	section
2	text-sentence	5	chapter

- Matthiessen (2007): summary for the ‘page’
 - Language, written (with the potential for being read aloud in spoken language)
 - Visual paralinguage: font family, type face (“style”), layout (graphic design)
 - Visual (pictorial) semiotic systems defining images of different kinds: drawings, paintings, photographs, maps, graphs, charts, and so on.

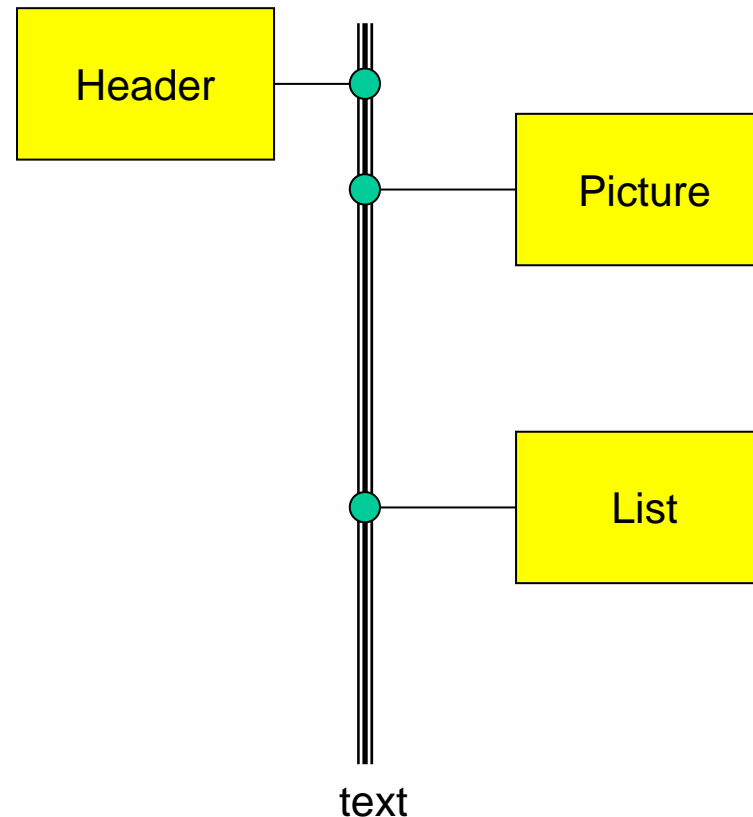
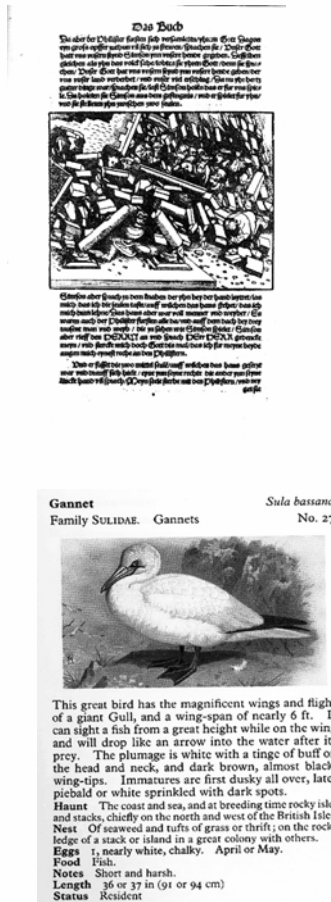
Example...

Osnabrück	Bremen
	
<p>Zwischen Teutoburger Wald und Wiehengebirge, mit zahlreichen Heilbädern in unmittelbare Nähe, ist Osnabrück ein beliebtes Ausflugsziel.</p> <p>Museum am Schölerberg In diesem Museum ist Anfassen erlaubt! Im Haus am Schölerberg werden Landschaften und Lebensräume gezeigt. An vielen Stationen können die Besucher selbst Hand anlegen. Vom 8. April bis zum 14. September 2008 wird die Sonderausstellung „Fliegend unterwegs“ präsentiert.</p> <p>i Info: Tel. 0541 560030, www.museum-am-schoelerberg.de Weg vom Hauptbahnhof: Buslinie 26 bis „Kreishaus Zoo“</p> <p>% Niedersachsen-Ticket-Bonus: 20 % Rabatt auf hauseigene Kataloge</p> <p>Zoo Osnabrück 2.500 Tiere aus 280 Tierarten locken mittlerweile mehr als 750.000 Menschen jährlich in den Zoo. Besucher können die Tiere an jedem Sonn- und Feiertag hautnah erleben, wenn die Tierpfleger über ihre Pfleglinge berichten.</p> <p>i Info: Tel. 0541 951050, www.zoo-osnabrueck.de Weg vom Hauptbahnhof: Buslinie 26 bis „Kreishaus Zoo“</p> <p>% Niedersachsen-Ticket-Bonus: 10 % Rabatt auf den Eintritt</p> <p>! Tipp: Fahrradtour am Dümmer See! <ul style="list-style-type: none"> ■ geführte Radtouren auf gut ausgebauten Radwegen ■ Info: Tel. 05447 242, www.duemmer.de ■ DB Fahrradkarte für nur 4,50 Euro, gültig in Verbindung mit dem Niedersachsen-Ticket am Reisetag für beliebig viele Fahrten. </p>	<p>Rathaus und Roland gehören zum Weltkulturerbe. In Bremen gibt es aber noch mehr zu entdecken, wie z.B. die Böttcherstraße, einst Handwerker-gasse, heute Kunst- und Kulturzentrum.</p> <p>Kunsthalle Bremen Alte Meister, Französischer und Deutscher Impressionismus, klassische Moderne und Medienkunst: Über drei Etagen wird eine umfangreiche Gemälde- und Skulpturensammlung eindrucksvoll präsentiert. Zusätzlich finden regelmäßig wechselnde Sonderausstellungen statt.</p> <p>i Info: Tel. 0421 329080, www.kunsthalle-bremen.de Weg vom Hauptbahnhof: Straßenbahnlinien 4 (Richtung Arsten), 6 (Flughafen), 8 (Huchting) oder Buslinien 24 (Rablinghausen), 25 (Weidedamm) bis „Domsheide“</p> <p>% Niedersachsen-Ticket-Bonus: kostenloses Postkartenset</p> <p>Universum* Bremen Das Universum* Bremen macht Wissenschaft zum Abenteuer. Im Science Center gibt es rund 250 Mitmach-Exponate zu den Themen Mensch, Erde, Kosmos. Während das lichterlose Labyrinth eine gehörige Portion Fingerspitzengefühl verlangt, wird in einem Erdbebenraum die Unerschrockenheit der Besucher herausgefordert. An einem riesigen Gong kann Schall gefühlt werden oder ein Tornado hautnah erlebt werden.</p> <p>i Info: Tel. 0421 33460, www.universum-bremen.de Weg vom Hauptbahnhof: Straßenbahnlinie 6 (Richtung Universität) bis „Universität/NW1“, die Universitätsallee entlang gehen</p> <p>% Niedersachsen-Ticket-Bonus: kostenloses Ausstellungsbegleitheft</p>

A semiotic mode: 'text-flow'



'Text-flow'



Pause for thought...

- Ironically, text flow is about the only semiotic mode that is managed well currently in electronic media such as the web...
 - Cascaded Style Sheets
 - HTML
 - XML: Formatting Objects
 - Open Document Format

Video Recorder Instructions

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。
テレビ画面: 8Ch 本体表示部: 8
- 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。
録画標準 録画
- 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。)

●セロハンテープ

●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

Only half the 'picture'?

Kress and van Leeuwen:

- the visual component is 'an independently organized and structured message – **connected with the verbal text, but in no way dependent on it: and similarly the other way around**' (p. 17).
- Thus: 'language and visual communication both realize the same more fundamental and far-reaching systems of meaning that constitute our cultures, **but that each does so by means of its own specific forms, and independently**' (p. 17).

Only half the 'picture'?

- We can also approach the page visually
 - language then becomes one way of imposing an organisation on the visual space
 - punctuation, formatting, fonts, etc. are then 'paravisual' (rather than 'paralinguistic')




Image and Texts have been combined for a long time



Image and Texts have been combined for a long time



Twyman's (1977) classification of the combination of modes in documents

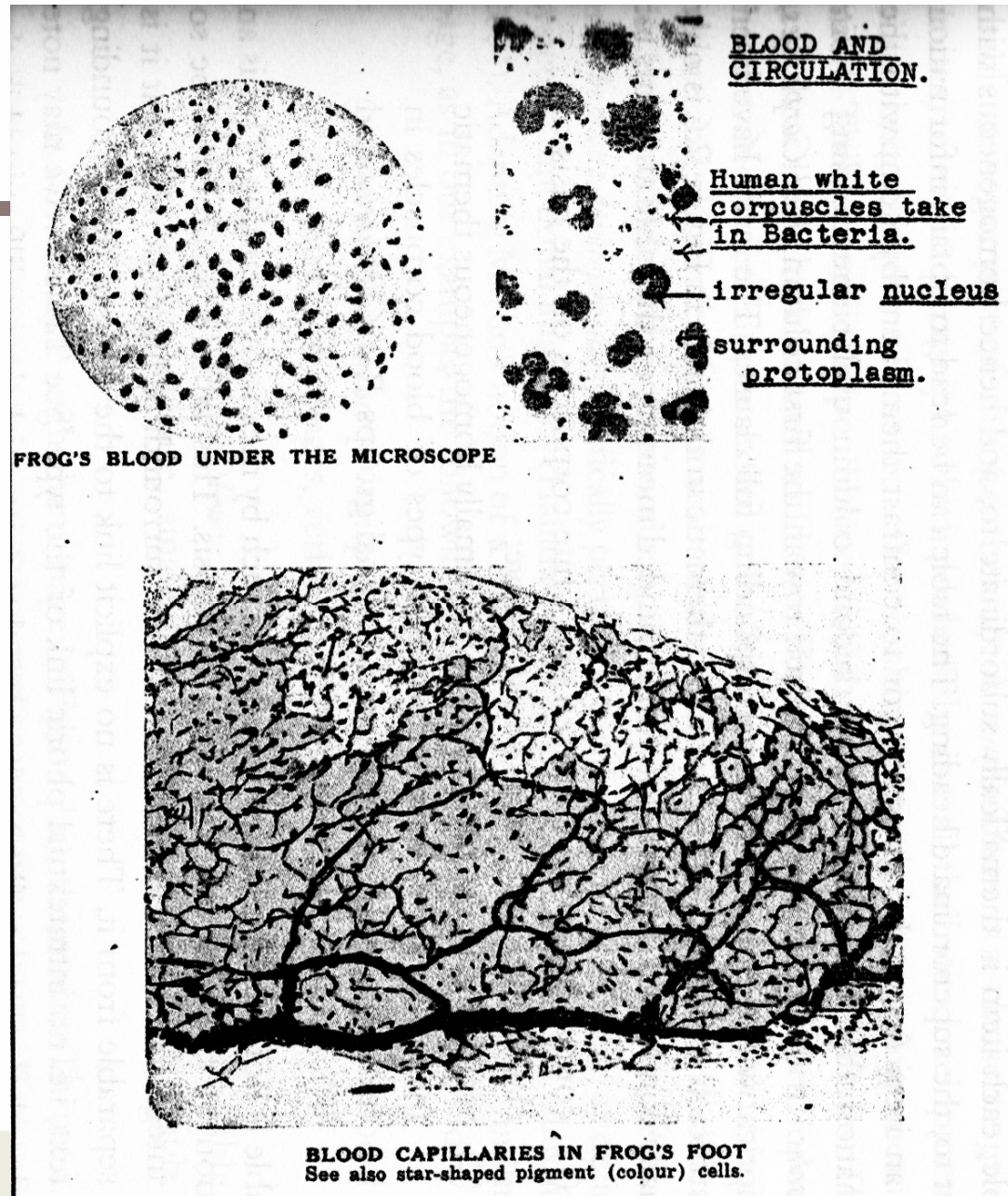
	pure linear	linear interrupted	list	linear branching	matrix	non-linear directed viewing	non-linear most options open
verbal							
numerical							

Twyman's (1977) classification of the combination of modes in documents

		Method of configuration						
		Pure linear	Linear interrupted	List	Linear branching	Matrix	Non-linear directed viewing	Non-linear most options open
Mode of symbolization	Verbal numerical	Text Flow Based			Spatially Based			
	Pictorial & verbal numerical							
	Pictorial	15	16	17	18	19	20	21
	Schematic	22	23	24	25	26	27	28



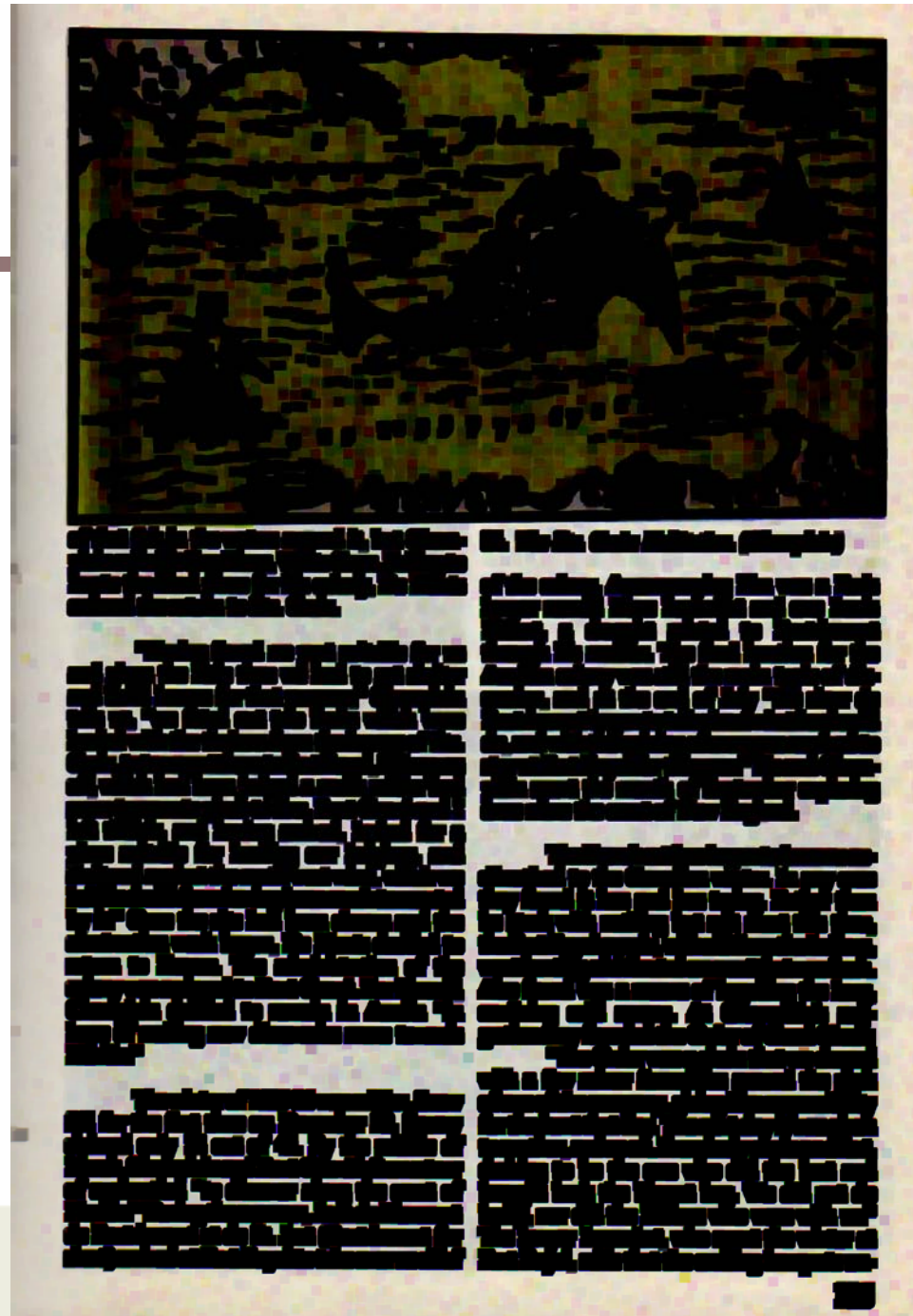
What Units?



What Units?



What Units?



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 four young women smiling and posing. 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, the text reads 'PANASONIC LUMIX DMC-FX01 WITH 28mm WIDE ANGLE LENS'. Below this, a detailed description of the camera's features is provided. To the right of the woman, the text reads 'THE LUMIX DIFFERENCE'. At the bottom left, a close-up of the camera is shown with the text 'Also available in black'. At the bottom right, the Panasonic logo and tagline 'ideas for life' are displayed.

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

LUMIX

THE LUMIX DIFFERENCE

Panasonic
ideas for life

Also available in black

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

Field Guides



87–100 cm



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

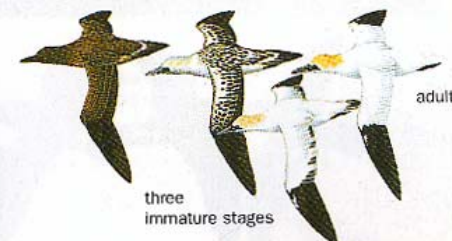
VOICE: Usually silent, growling *urr* when nesting

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



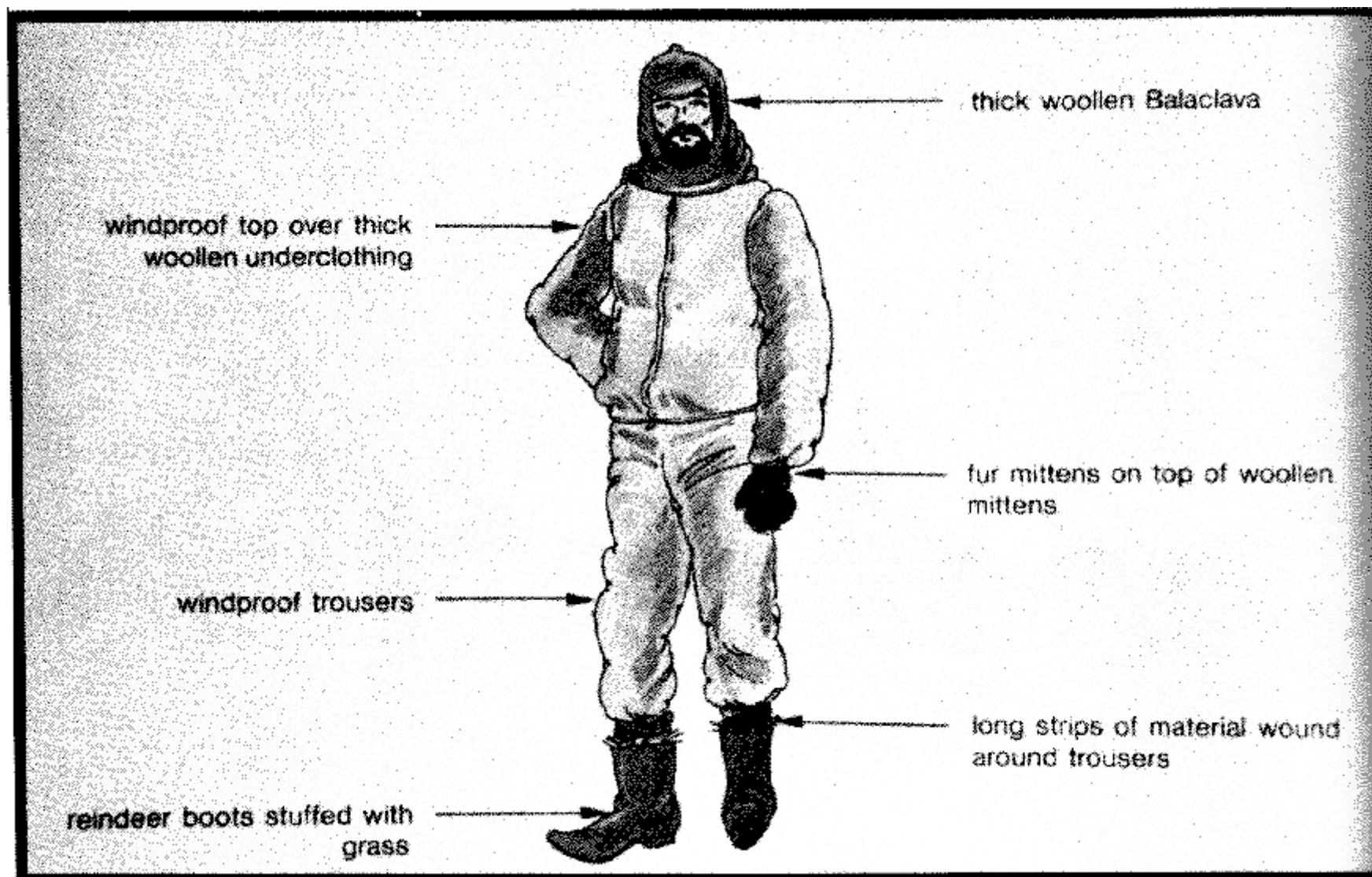
Universität Bremen

Sprach- und Literaturwissenschaften

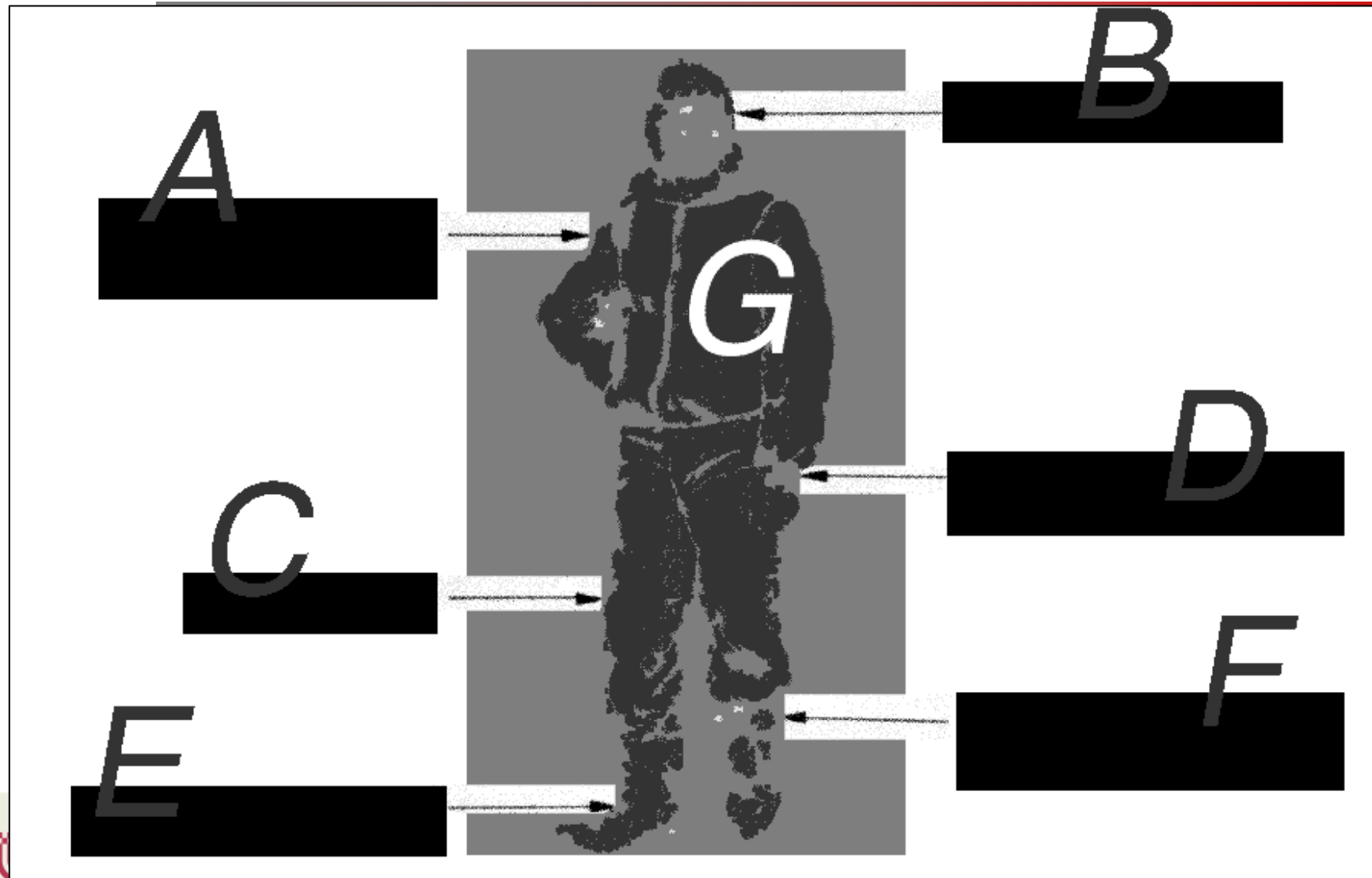
- Such documents are not primarily text-flow artefacts and so require more in order to describe them adequately...
- One approach is to start with the visual decomposition of the artefact...

–‘Layout Structure’

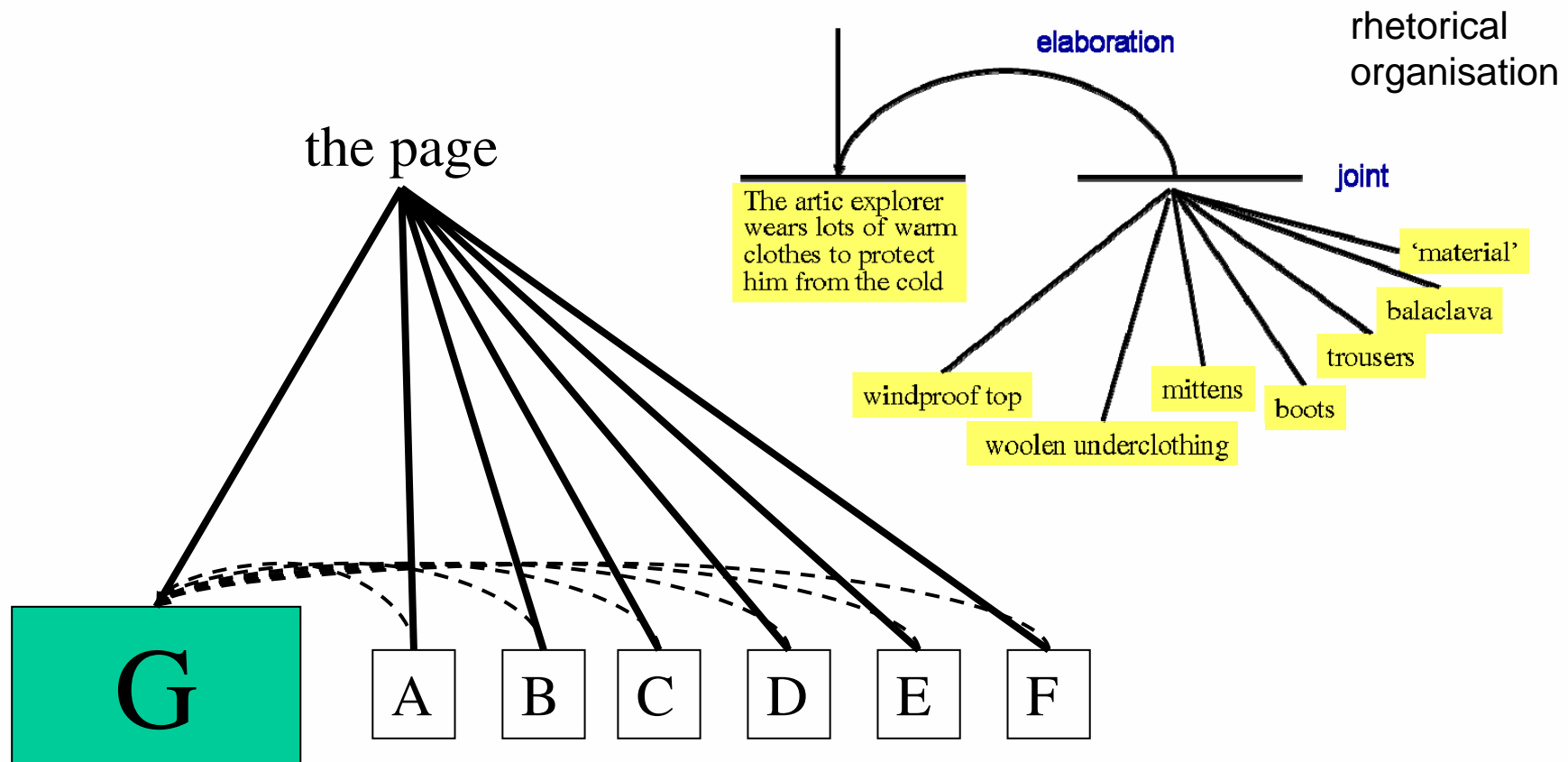
A simple case applied to layout



Layout Structure: blocks



Layout Structure of the Page: an attempt to capture 'visual' dependences and connections



Derivation of Layout Structure

Transfer the implicit topological information in the visual image to explicitly represented structural information

- Start from the page
- Work visually in order to decompose the objects on the page in terms of visual unity
- Consider the relative ‘mobility’ of units
- Transform the page decomposition into a hierarchical structure

Level of abstraction that preserves compositional relationships in the page without overcommitting...



[Redacted]

[Redacted]

[Redacted]

[Redacted]



[Redacted]

[Redacted]

[Redacted]

[Redacted]



Checking and storing Caller ID records

Up to 45 Caller ID records are stored in the Cliptel 50's memory. When the Caller ID memories are full, new records will overwrite old ones. If there are new records, the display shows 'NEW CALL' and the New Call light flashes.

1 Press ▼ until the display shows <CALLER ID>

2 Press OK

The display shows the Caller ID record, in two 'pages', as in the example here.
If no records are stored, the display shows 'NO RECORD' and goes back to menu mode.

3 Press ▼ to go to page 2 of the record

4 Press ▲ to search the next record

The caller's number

02082340234

The caller's name will be shown if this number is already stored in one-touch memory or the Phone Book

JANE SMITH

02-45P 25-10 19

JANE SMITH

Page 2 shows the time and date the call came in (2.45 pm on 25 October) and the call record number (19)

If the caller withheld their ID by dialling 141, the display shows 'WITHHELD'; if the ID is not available (e.g. on an international call), the display shows 'UNAVAILABLE'.

To return a call

5 When the number you want to call is shown on the display, press OK to dial it

To edit, delete and store records

1 When the number you want is displayed, press C

If you wish to edit the name (you cannot edit the number):

2 Press ▼ to delete one letter at a time from the name, then key in new letters as you wish

OR simply press ▼ and hold it for 3 seconds to delete the whole number and name

3 Press OK to store the name and number in the Phone Book

4 Press C to quit menu mode

Checking and storing Caller ID records

Up to 45 Caller ID records are stored in the Cliptel 50's memory. When the Caller ID memories are full, new records will overwrite old ones. If there are new records, the display shows 'NEW CALL' and the New Call light flashes.

1 Press ▼ until the display shows <CALLER ID>

2 Press OK

The display shows the Caller ID record, in two 'pages', as in the example here.
If no records are stored, the display shows 'NO RECORD' and goes back to menu mode.

3 Press ▼ to go to page 2 of the record

4 Press ▲ to search the next record

The caller's number

02082340234

The caller's name will be shown if this number is already stored in one-touch memory or the Phone Book

JANE SMITH

02-45P 25-10 19
JANE SMITH

Page 2 shows the time and date the call came in (2.45 pm on 25 October) and the call record number (19)

If the caller withheld their ID by dialling 41, the display shows 'WITHHELD'; if the ID is not available (e.g. on an international call), the display shows 'UNAVAILABLE'

To return a call

5 When the number you want to call is shown on the display, press OK to dial it

To edit, delete and store records

1 When the number you want is displayed, press C

If you wish to edit the name (you cannot edit the number):

2 Press ▼ to delete one letter at a time from the name, then key in new letters as you wish

OR simply press ▼ and hold it for 3 seconds to delete the whole number and name

3 Press OK to store the name and number in the Phone Book

4 Press C to quit menu mode

1 Press ▼ until the display shows <CALLER ID>

2 Press OK

The display shows the Caller ID record, in two 'pages', as in the example here.
If no records are stored, the display shows 'NO RECORD' and goes back to menu mode.

3 Press ▼ to go to page 2 of the record

4 Press ▲ to search the next record

To return a call

5 When the number you want to call is shown on the display, press OK to dial it

To edit, delete and store records

1 When the number you want is displayed, press C

If you wish to edit the name (you cannot edit the number):

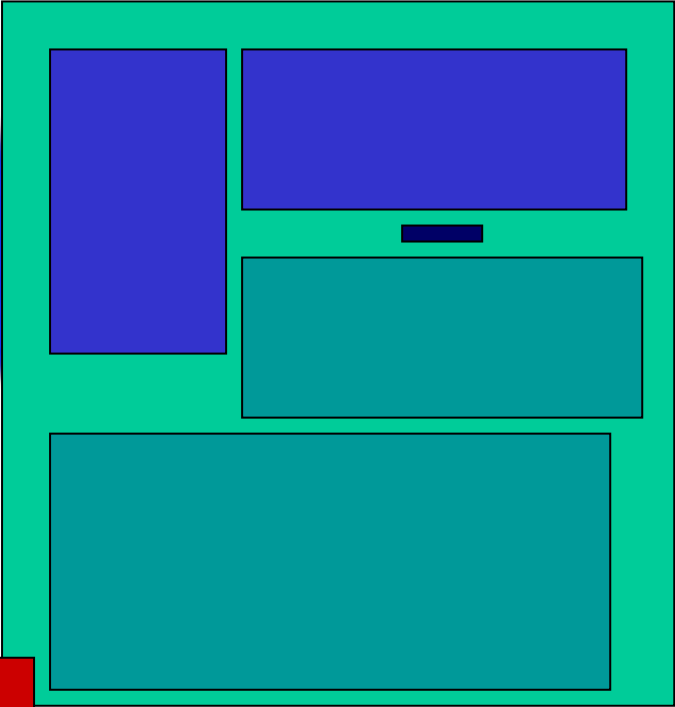
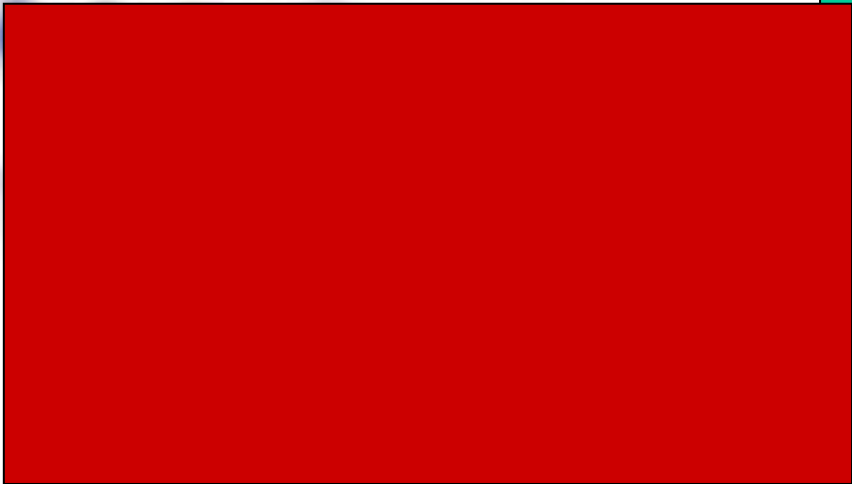
2 Press ▼ to delete one letter at a time from the name, then key in new letters as you wish

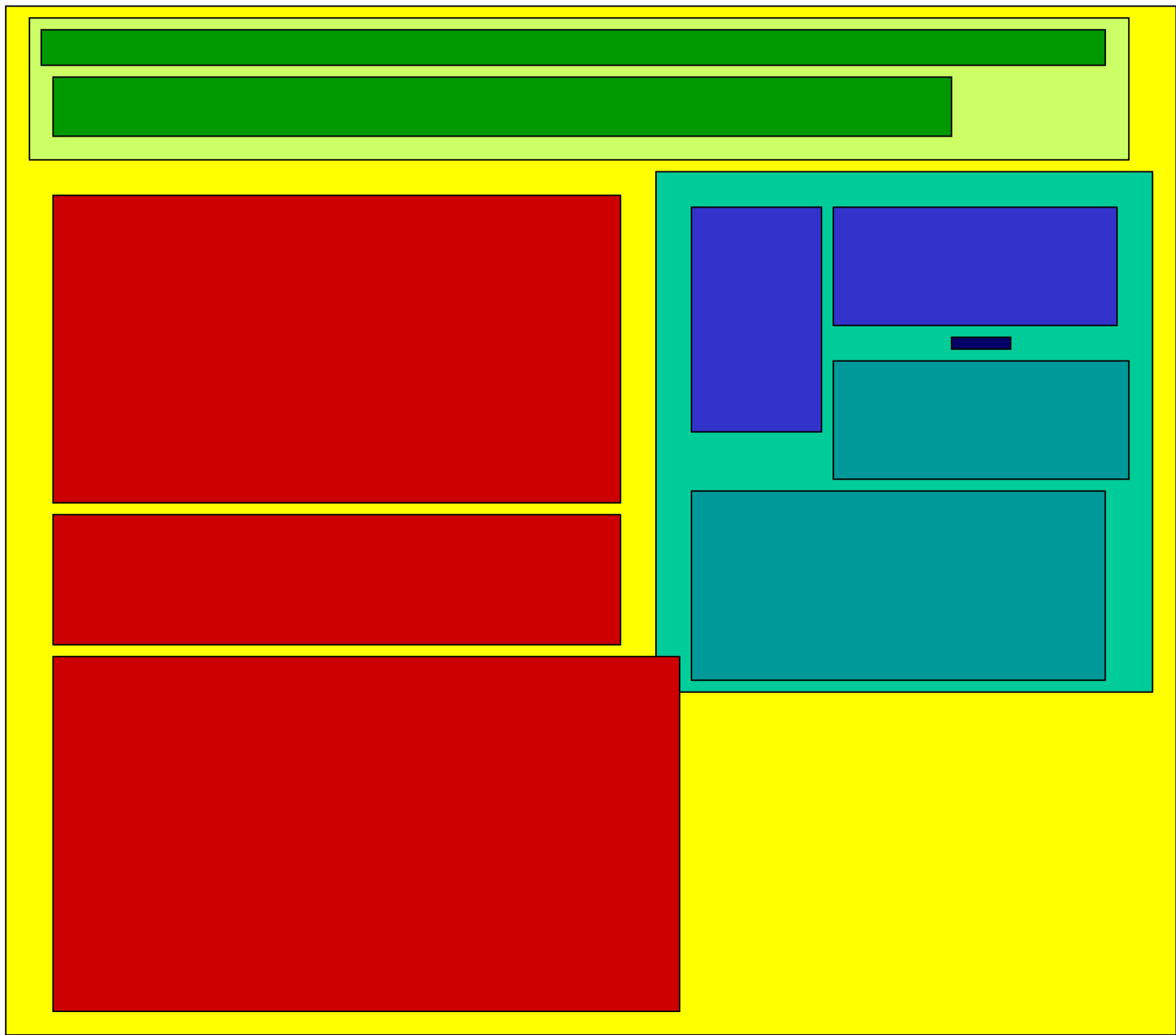
OR simply press ▼ and hold it for 3 seconds to delete the whole number and name

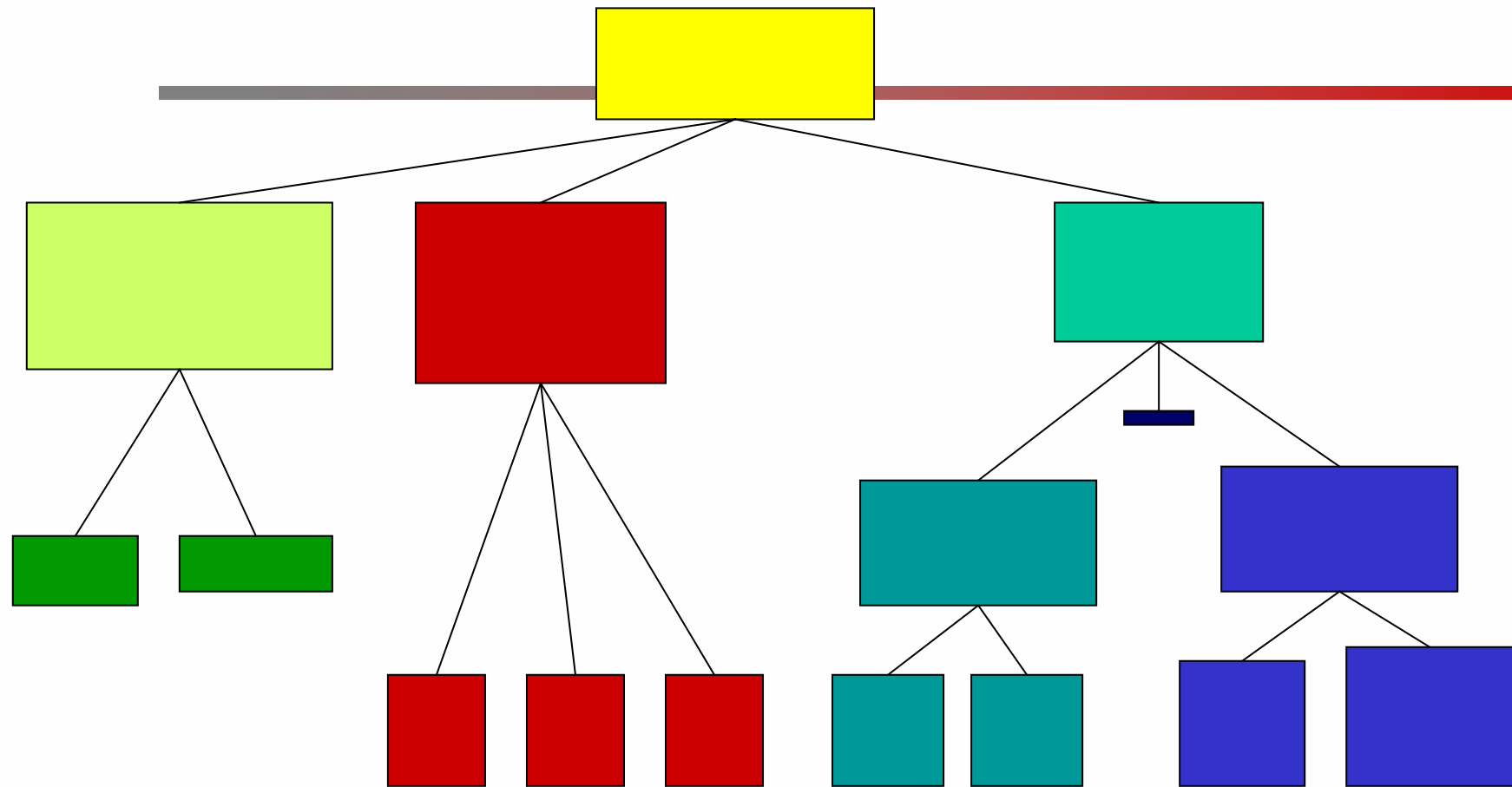
3 Press OK to store the name and number in the Phone Book

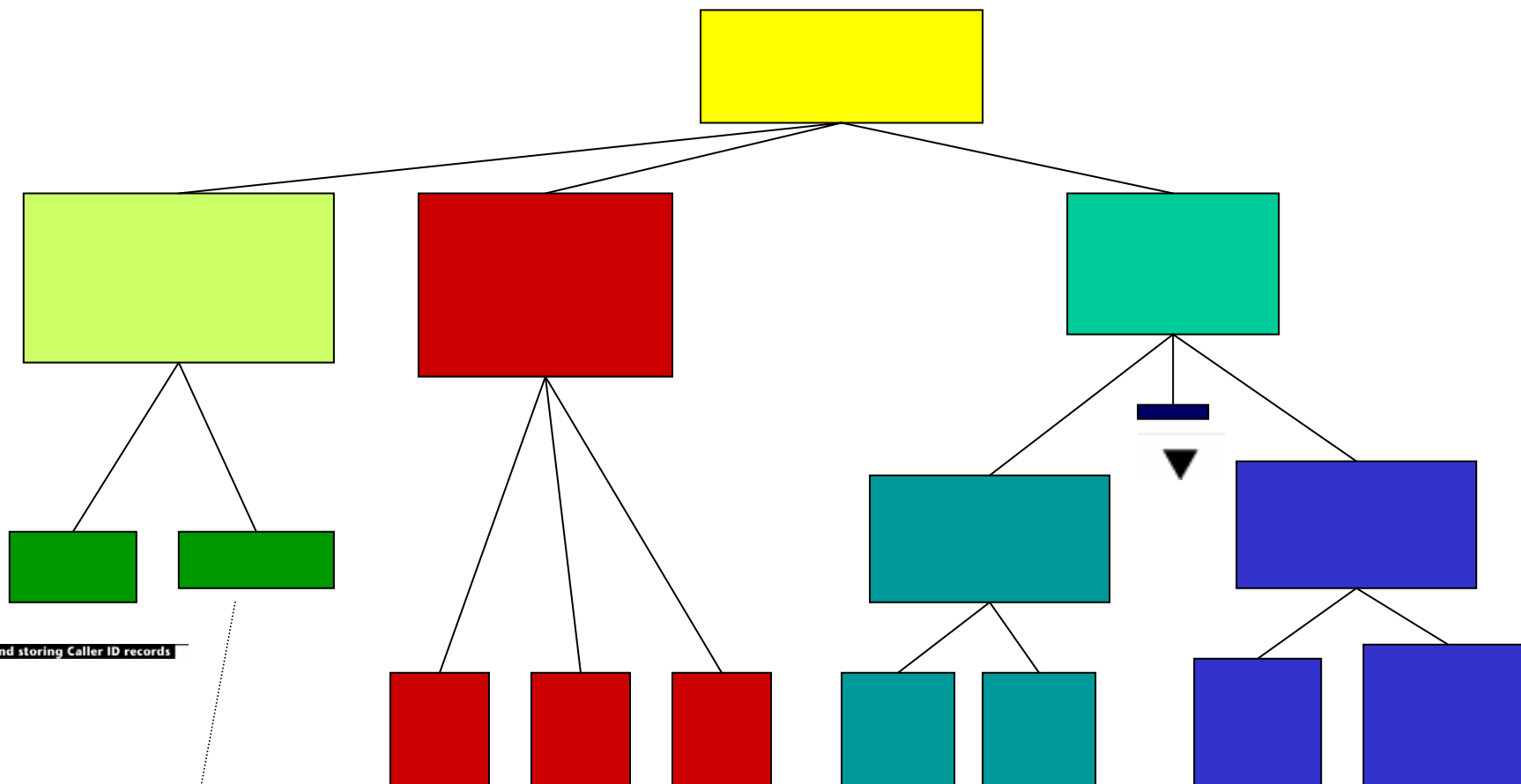
4 Press C to quit menu mode

THE
W
TH
AL
OR
IN
PL









Checking and storing Caller ID records

- 1 Press ▼ until the display shows <CALLER ID>
- 2 Press OK
The display shows the Caller ID record, in two 'pages', as in the example here.
If no records are stored, the display shows 'NO RECORD' and goes back to menu mode.
- 3 Press ▼ to go to page 2 of the record
- 4 Press ▲ to search the next record

To return a call

- 5 When the number you want to call is shown on the display, press OK to dial it

Up to 45 Caller ID records are stored in the Cliptel 50's memory. When the Caller ID memories are full, new records will overwrite old ones. If there are new records, the display shows 'NEW CALL' and the New Call light flashes.

> The caller's number
The caller's name will be shown if this number is already stored in one-touch memory or the Phone Book

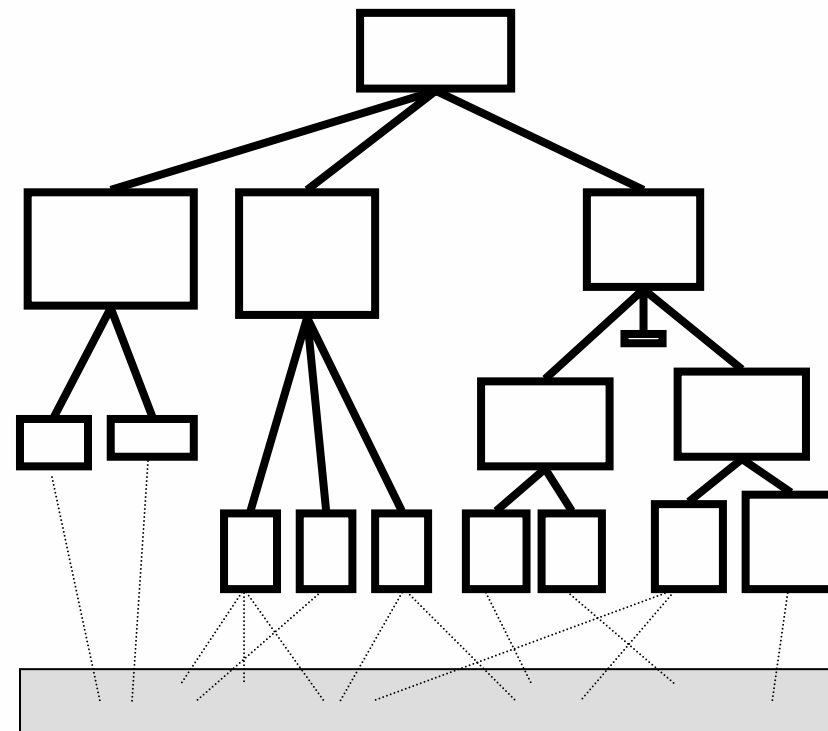
Page 2 shows the time and date the call came in (2.45 pm on 25 October) and the call record number (19)
If the caller withheld their ID by dialling 141, the display shows 'WITHHELD'; if the ID is not available (e.g. on an international call), the display shows 'UNAVAILABLE'.

02082340234
JANE SMITH

02-45P 25-10 19
JANE SMITH

Complete layout structure

- provides a place for assigning specific information about the layout units
- stands in relation to the realisations of units on the page



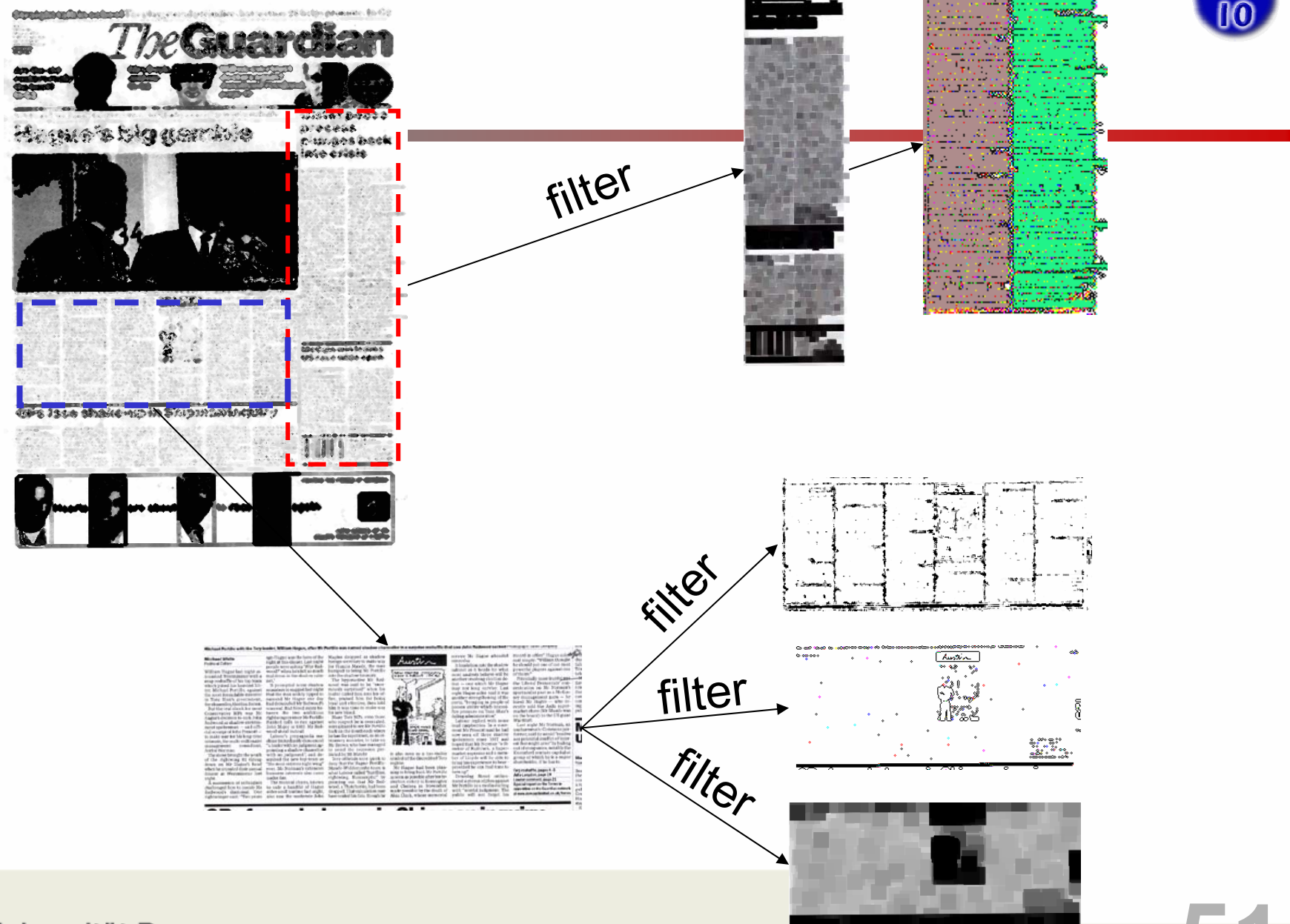
Base Units for Analysis

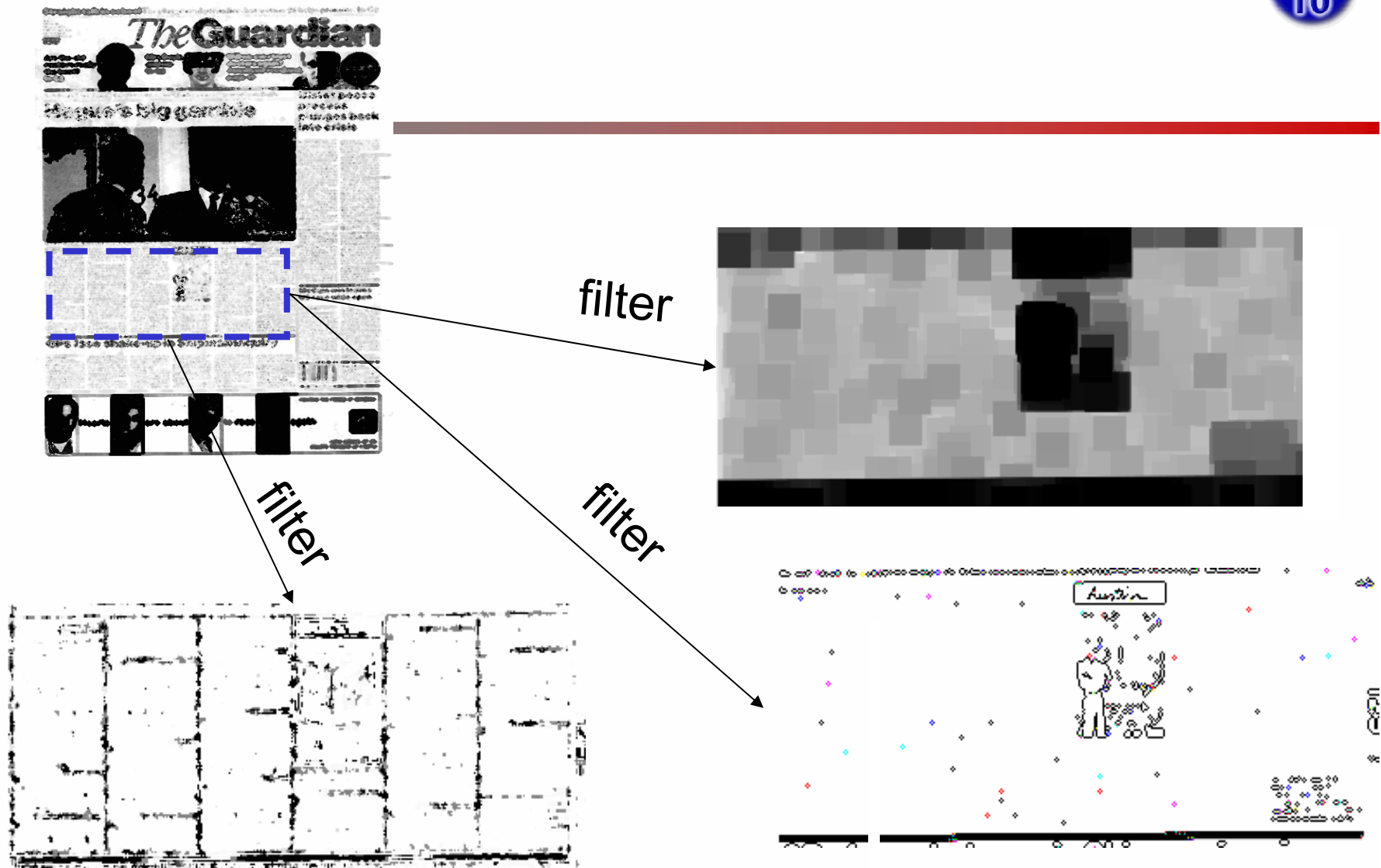
Recognised Base Units

sentences	headings	titles	headlines
icons	table cells	list items	list labels
footnote label	items in a menu	page numbers	running heads
emphasized text	floating text		

- sentence fragments initiating a list
- footnotes (*without footnote label*)
- photos, drawings, diagrams, figures (*without caption*)
- captions of photos, drawings, diagrams, tables
- text in photos, drawings, diagrams
- horizontal or vertical lines which function as delimiter between columns or rows
- lines, arrows, polylines which connect other units

(Bateman, 2008, p111)





Moving from text-flow to 'page-flow'

Gannet

Family SULIDAE. Gannets

Sula bassana

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

Moving from text-flow to 'page-flow'



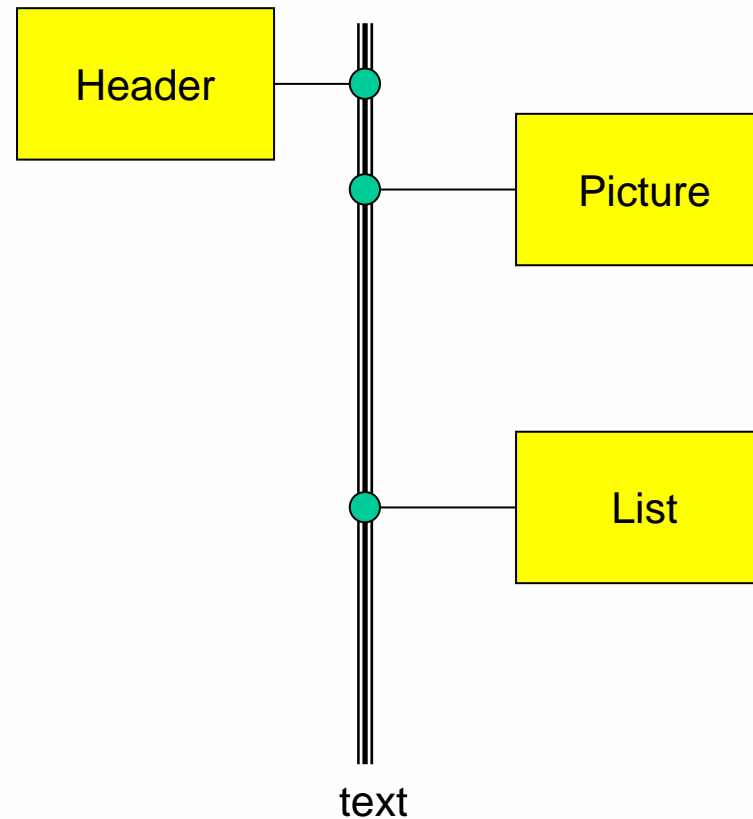
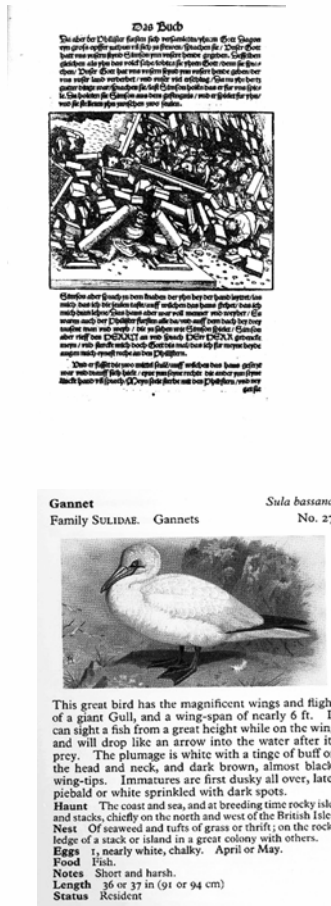
GANNET *Sula bassana*



Huge (90 cm) unmistakable seabird. Watch for white, cigar-shaped body and long straight, slender, black-tipped wings. In summer, yellow head of adult inconspicuous. Plunges spectacularly for fish. Sexes similar.

- Juvenile** Grey-brown, flecked white becoming whiter, reaches adult plumage after three years.
- Range & habitat** Breeds colonially on cliffs on N and W coasts, dispersing to winter at sea.
- Nest** Mound of seaweed on bare rocky ledge.
- Voice** Harsh honks and grating calls at colony.
- General** Widespread, but breeding colonies few though sometimes enormous.

'Text-flow'



Another semiotic mode: Page-flow

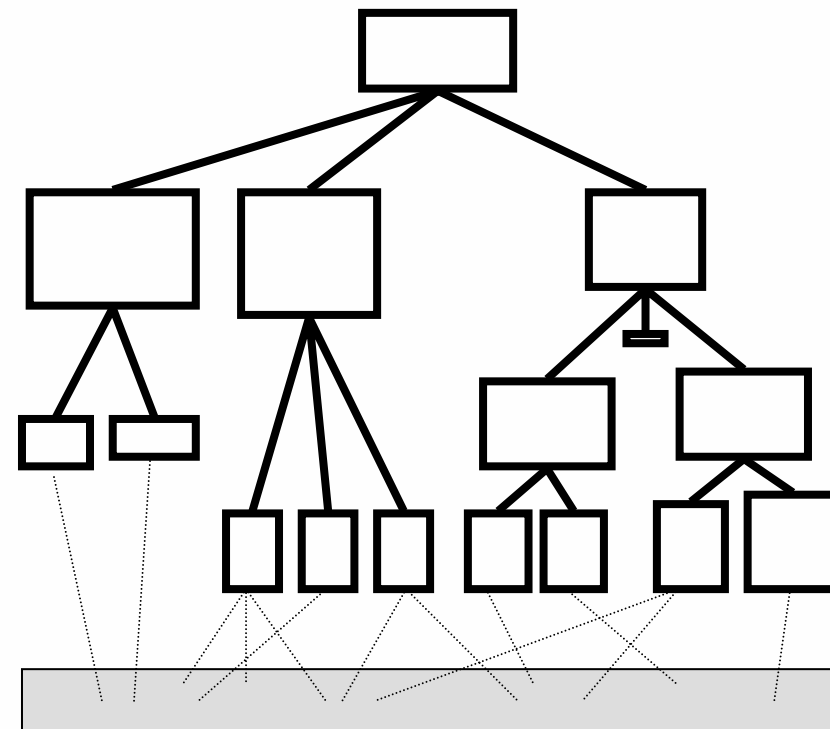


Header

Picture

Paragraph

List



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 four young women smiling and posing. 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, with the text 'THE LUMIX DIFFERENCE' and 'Panasonic ideas for life'. A small image of the camera is shown at the bottom left of this section.

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

LUMIX

THE LUMIX DIFFERENCE

Panasonic
ideas for life

Also available in black

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



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.

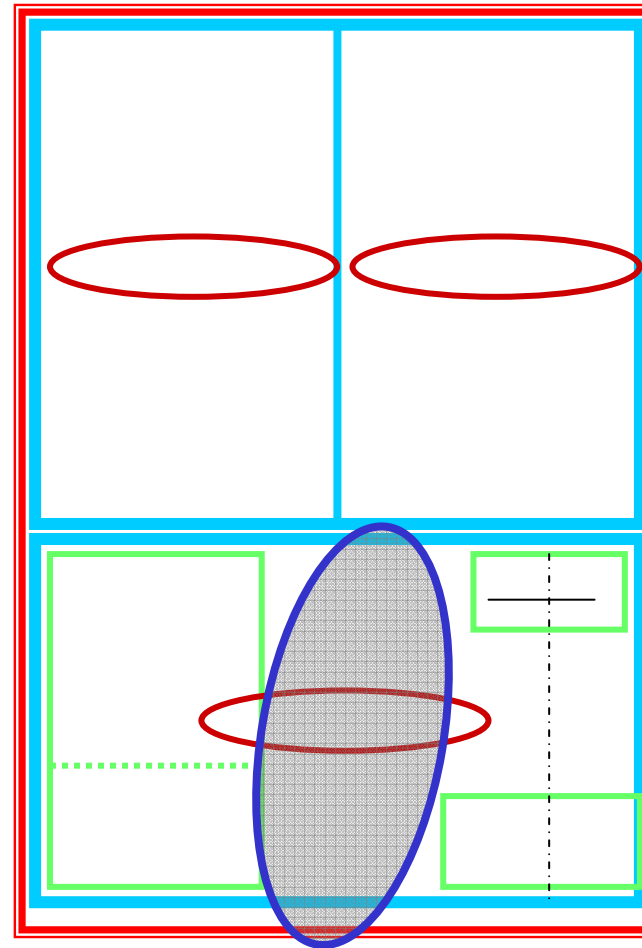
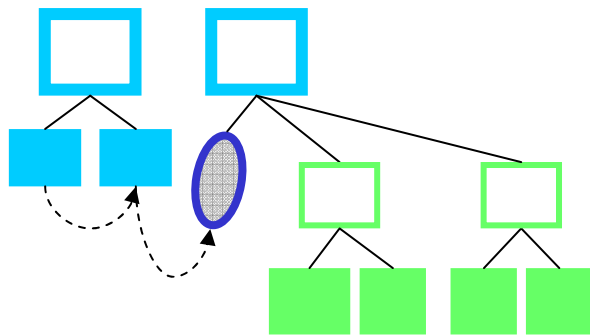
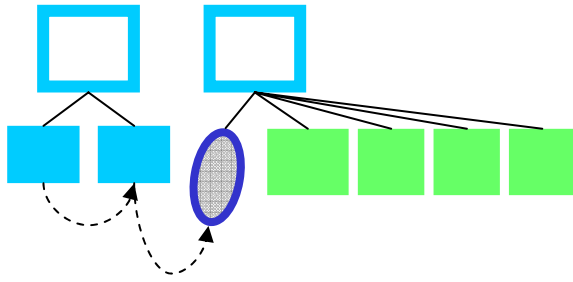
To get a better look at the Lumix difference visit www.panasonic.co.uk/Lumix or call: 0800 397 397

LUMIX

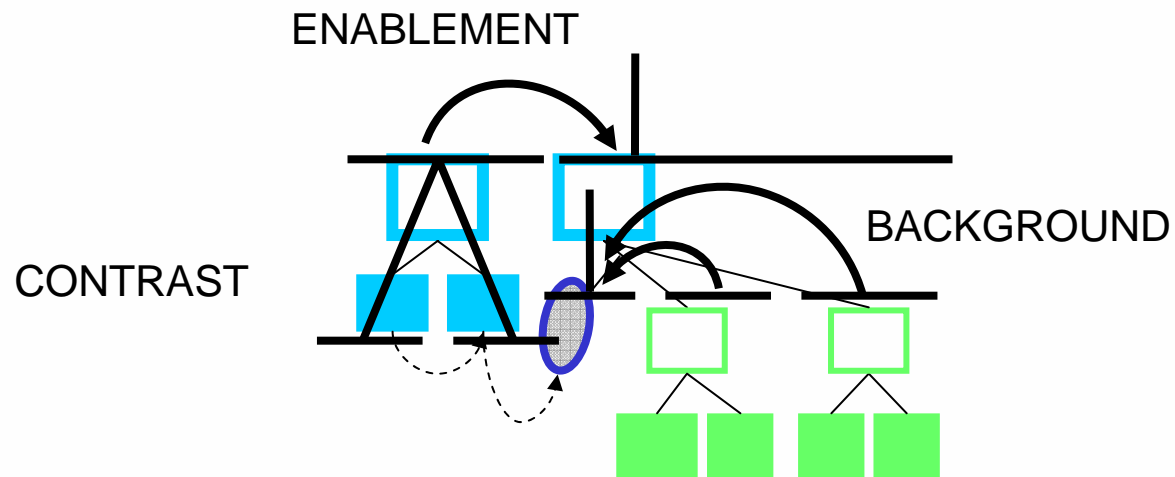
Panasonic
ideas for life

THE... NE

Layout Structure



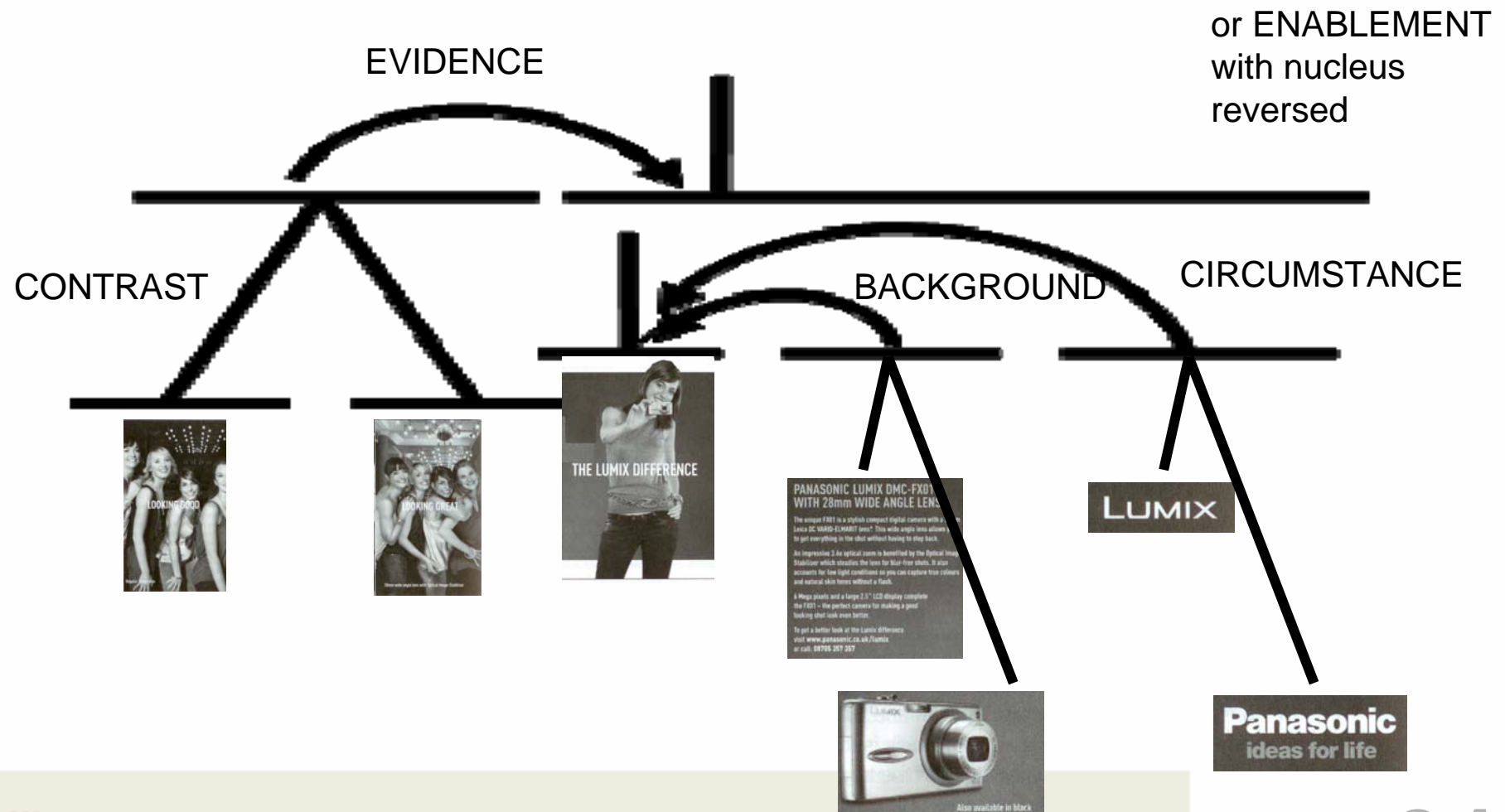
Layout Structure and Rhetorical Organisation



- 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.**

Machin (2007)

Rhetorical Organisation



Further Constraints

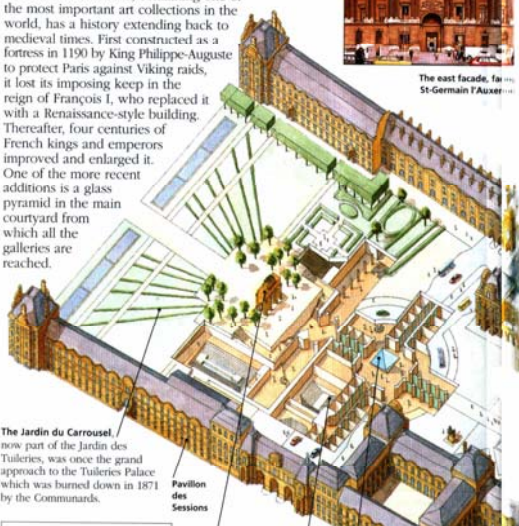
- The 'virtual canvas'

Example...

122
PARIS AREA BY AREA
123

Musée du Louvre

The Musée du Louvre, containing one of the most important art collections in the world, has a history extending back to medieval times. First constructed as a fortress in 1190 by King Philippe-Auguste to protect Paris against Viking raids, it lost its imposing keep in the reign of François I, who replaced it with a Renaissance-style building. Thereafter, four centuries of French kings and emperors improved and enlarged it. One of the more recent additions is a glass pyramid in the main courtyard from which all the galleries are reached.



The east facade, facing St-Germain l'Auxerrois

The Jardin du Carrousel, now part of the Jardin des Tuileries, was once the grand approach to the Tuileries Palace which was burned down in 1871 by the Communards.

Pavillon des Sessions

BUILDING THE LOUVRE
Over many centuries the Louvre was enlarged by a succession of French rulers, shown below with their dates.

MAJOR ALTERATIONS

- Reign of François I (1515–47)
- Catherine de' Medici (about 1560)
- Reign of Henri IV (1589–1610)
- Reign of Louis XII (1610–43)
- Reign of Louis XIV (1643–1715)
- Reign of Napoleon I (1804–15)
- Reign of Napoleon III (1852–70)
- I M Pei (1989) (architect)

The Carrousel du Louvre underground visitors complex, with galleries, cloakrooms, shops, lavatories, parking and an information desk, lies beneath the Arc de Triomphe du Carrousel.

The inverted glass pyramid brings light to the subterranean complex, echoing the museum's main entrance in the Cour Napoléon.

Denon Wing

Arc de Triomphe du Carrousel
This triumphal arch was built to celebrate Napoleon's victories in 1805.

STAR FEATURES

- ★ Pyramid Entrance
- ★ Perrault Colonnade
- ★ Medieval Moats
- ★ Arc de Triomphe du Carrousel

TUILERIES QUARTER

Pavillon Richelieu
This imposing 19th-century pavilion is part of the Richelieu Wing, once home to the Ministry of Finance but now converted into magnificent galleries.

Cour Marly is the glass-roofed courtyard that houses the Marly Fountains (see p125).

Richelieu Wing

Cour Puget

Cour Khorsabad

Sully Wing

Cour Carrée

★ Pyramid Entrance
The popular new main entrance, designed by the architect I M Pei, was opened in 1989.

★ Perrault's Colonnade
The east facade with its majestic rows of columns was built by Claude Perrault, who worked on the Louvre with Louis le Vau in the mid-17th century.

The Salle des Caryatides takes its name from the statues of women created by Jean Goujon in 1550 to support the upper gallery.

The Louvre of Charles V
In about 1360, Charles V transformed Philippe-Auguste's robust old fortress into a royal residence.

★ Medieval Moats
The base of the twin towers and the drawbridge support of Philippe-Auguste's fortress can be seen in the excavated area.

VISITORS' CHECKLIST

Map 12 E2. Automatic ticket booths are located in the Carrousel du Louvre (99 Rue de Rivoli) ☎ 01 40 20 50 50. ☎ Palais Royal, Musée du Louvre ☎ 21, 24, 27, 39, 48, 68, 69, 72, 81, 95 ☎ Châtelet-Les-Halles. ☎ Louvre (entrance via Ave du Général Lemaire), Pt du Louvre, Rue St-Honore ☎ 9am–6pm Wed–Mon (to 10pm Wed, Fri). ☎ 1 Jan, 1 May, 25 Dec. ☎ (free 1st Sun of each month for under-18s, and Fri after 6pm for under-26s). ☎ partial ☎ 01 40 20 59 90. ☎ phone ☎ 01 40 20 52 09. ☎ Lectures, films, concerts ☎ 01 40 20 55 55. ☎ www.louvre.fr

A RIVER VIEW OF PARIS



Sculpture on the Pont Alexandre III

The remarkable French music-hall star Mistinguett described the Seine as a "pretty blonde with laughing eyes". The river most certainly has a beguiling quality, but the relationship that exists between it and the city of Paris is far more than one of flirtation.

No other European city defines itself by its river in the same way as Paris. The Seine is the essential point of reference to the city: distances are measured from it, street numbers determined by it, and it divides the capital into two distinct areas, with the Right Bank on the north side of the river and the Left Bank on the south side. These are as well defined as any of the supposedly official boundaries. The city is also divided historically, with the east more closely linked to the city's ancient

roots and the west more closely linked to the 19th and 20th centuries.

Practically every building of note in Paris is either along the river or within a stone's throw. The quays are lined by fine bourgeois apartments, magnificent town houses, great museums and striking monuments.

Above all, the river is very much alive. For centuries fleets of small boats used it, but motorized land traffic stifled this once-bustling scene. Today, the river is busy with commercial barges and massive *bateaux mouches* pleasure boats cruising sightseers up and down the river.

The octagonal lake, in the Jardin de Luxembourg, is a favourite spot for children to sail their toy boats. The Seine is host to larger craft, including many pleasure cruisers.



This map shows the sections of the river depicted on the following pages.



Les Bouquinistes, the bookstalls on the river banks, are treasure troves of second-hand books and prints, which passers-by can casually examine.

0 kilometres 2
0 miles 1
KEY
Illustrated area

Street-by-Street: Ile de la Cité

The origins of Paris are here on the Ile de la Cité, the boat-shaped island on the Seine first inhabited over 2,000 years ago by Celtic tribes. One tribe, the Parisii, eventually gave its name to the city. The island offered a convenient river crossing on the route between northern and southern Gaul and was easily defended. In later centuries the settlement was expanded by the Romans, the Franks and the Capetian kings to form the nucleus of today's city.

There is no older place in Paris, and remains of the first buildings can still be seen today in the archaeological crypt under the square in front of Notre-Dame, the great medieval cathedral and place of pilgrimage for millions of visitors each year. At the other end of the island is another Gothic masterpiece, Sainte-Chapelle – a miracle of light.

★ Sainte-Chapelle

A jewel of Gothic architecture and one of the most magical sights of Paris, Sainte-Chapelle is noted for the magnificence of its stained glass.

To Pont Neuf

The Quai des Orfèvres owes its name to the goldsmiths (*orfèvres*) who frequented the area from medieval times onwards.



Palais de Justice

With its ancient towers lining the quays, the old royal palace is today a massive complex of law courts. Its history extends back over 16 centuries.

0 metres 100
0 yards 100



★ Conciergerie

A grisly ante-chamber to the guillotine, this prison was much used in the Revolution.

The Cour du Mai is the impressive main courtyard of the Palais de Justice.

Metro Cité

The Préfecture de Police is the headquarters of the police and was the scene of intense battles during World War II.



The Statue of Charlemagne commemorates the King of the Franks, who was crowned emperor in 800. He united all the Christian peoples of the West.

★ Marché aux Fleurs et Oiseaux

The flower and bird market is a colourful, lively island sight. Paris was once famous for its flower markets but this is now one of the last.



LOCATOR MAP

See Central Paris Map pp14-15

STAR SIGHTS

- ★ Notre-Dame
- ★ Sainte-Chapelle
- ★ Conciergerie
- ★ Marché aux Fleurs et Oiseaux
- ★ Crypte Archéologique



Hôtel Dieu

Once an orphanage, this is now a city hospital.



★ Crypte Archéologique

Deep under the square, there are remains of houses from 2,000 years ago.

KEY

--- Suggested route



The Rue Chanoinesse has had many famous residents, such as the 17th-century playwright Racine.

Musée Notre-Dame

Many exhibits tracing the cathedral's history are in this museum.

Point Zéro is a mark from which all distances are measured in France.



The Square Jean XXIII is a peaceful square close to the river.

★ Notre-Dame

This cathedral is a superb example of French medieval architecture.

From Pont de la Concorde to Pont de Sully

The historic heart of Paris lies on the banks and islands of the east river. At its centre is the Ile de la Cité, a natural stepping stone across the Seine and the cultural core of medieval Paris. Today it is still vital to Parisian life.



Jardin des Tuileries
These are in the formal style (p130).



Musée du Louvre
Before becoming the world's greatest museum and home to the Mona Lisa, this was Europe's largest royal palace (pp122-9).



Musée de l'Orangerie
An important collection of 19th-century paintings are on display here (p131).



The Passerelle des Arts
is a steel reconstruction of Paris's first cast-iron bridge (1804), and was inaugurated in 1984.



Musée d'Orsay
Paris's most important collection of Impressionist art is housed in this converted railway station (pp144-7).



Hôtel des Monnaies
Built in 1768-85, this former Mint has a fine coin collection in its old milling halls (p141).

Bâteaux Vedettes du Pont Neuf

Ile de la Cité

The medieval identity of this small island was almost completely erased in the 19th century by Baron Haussmann's grand scheme. Sainte-Chapelle and parts of the Conciergerie are the only buildings of the period that remain today (pp76-89).



Conciergerie
During the Revolution this building, with its distinctive towers, became notorious as a prison (p81).



Ile St-Louis
This has been a desirable address since the 17th century (p87).



The Tour de l'Horloge.
A 14th-century clock tower, features the first public clock in Paris. Germain Pilon's fine carvings continue to adorn the clock face.



St-Gervais-St-Protais
The oldest organ in Paris, dating from the early 17th century, is in this church (p99).

Notre-Dame
This towering cathedral surveys the river (pp82-5).

Bâteaux Parisiens



The town hall (Hôtel de Ville), overlooking a delightful square

Hôtel de Ville

Pl de l'Hôtel de Ville 75004. **Map** 13 B3. **Tel** 0820 007 575. **M** Hôtel de Ville. **Groups:** by arrangement. **Public hols, official functions:**

Home of the city council, the town hall is a 19th-century reconstruction of the 17th-century town hall that was burned down in 1871. It is highly ornate, with elaborate stonework, turrets and statues overlooking a pedestrianized square which is a delight to stroll in, especially at night when the fountains are illuminated.

The square was once the main site for hangings, burnings and other executions. It was here that Ravalliac, Henri IV's assassin, was quartered alive, his body ripped to pieces by four strong horses.

Inside the Hôtel de Ville, a notable feature is the long Salles des Fêtes (ballroom), with adjoining salons devoted to science, literature and the arts. The impressive staircase, the decorated coffered ceilings with their chandeliers and the numerous statues and caryatids all add to the air of ceremony and pomp – a fitting power base for mayors of the city to hold elaborate banquets and receptions for foreign dignitaries in the building's grand halls. It is also the official residence of the Mayor of Paris, though the current mayor, Bertrand Delanoë, lives elsewhere in the Marais.

Cloître des Billettes

26 Rue des Archives 75004. **Map** 13 B3. **Tel** 01 42 72 37 08. **M** Hôtel de Ville. **Cloister** noon–7pm daily; **church** 6.30–8pm Thu, 9.30am–4pm Sun.

This is the only remaining medieval cloister in Paris. It was built in 1427 for the Brothers of Charity, or *Billettes*, and three of its four original galleries are still standing. The adjoining church is a simple Classical building which replaced the monastic original in 1756.



The oldest cloister in Paris

Notre-Dame-des-Blancs-Manteaux

12 Rue des Blancs-Manteaux 75004. **Map** 13 C3. **Tel** 01 42 72 09 37. **M** Rambuteau. **10am–noon, 3pm–7pm daily.** **Concerts.**

This church, built in 1685, takes its name from the white habits worn by the Augustinian friars who founded a convent on the site in 1258. It has a magnificent 18th-

century Rococo Flemish pulpit, and its famous organ is best appreciated at one of its regular concerts of religious music.

Hôtel de Rohan

87 Rue Vieille-du-Temple 75003. **Map** 13 C2. **Tel** 01 40 27 60 09. **M** Rambuteau. **For temporary exhibitions only.**

Although not resembling it in appearance, the Hôtel de Rohan forms a pair with the Hôtel de Soubise. It was built by the same architect, Delamair, for Armand de Rohan-Soubise, a cardinal and Bishop of Strasbourg. The *bât* has been home to a part of the national archives since 1927. In the courtyard over the doorway of the stables is the 18th-century sculpture *Horses of Apollo* by Robert Le Lorrain.



Horses of Apollo by Le Lorrain

Hôtel de Soubise

60 Rue des Francs-Bourgeois 75003. **Map** 13 C2. **Tel** 01 40 27 64 19. **M** Rambuteau. **For temporary exhibitions only 9am–4.45pm Mon–Sat, phone for appointment.**



The Hôtel de Soubise

This imposing mansion, built from 1705 to 1709 for the Princesse de Rohan, is one of two main buildings housing the national archives. (The other is the Hôtel de Rohan.) The Hôtel de Soubise displays a majestic courtyard and a magnificent interior decoration dating from 1735 to 1740 by some of the most gifted painters of the day: Carl Van Loo, Jean Restout, Natoire and François Boucher.

Natoire's *rocaille* work on the Princess's bedroom, the Oval Salon, forms part of the museum of French history – which is unfortunately only accessible to academics and researchers. Other exhibits include Napoleon's will, in which he asks for his remains to be returned to France.

Hôtel Guénégaud

60 Rue des Archives 75003. **Map** 13 C2. **Tel** 01 53 01 92 40. **M** Hôtel de Ville. **11am–6pm Tue–Sun.** **Public hols.**

The celebrated architect François Mansart built this superb mansion in the mid-17th century for Henri de Guénégaud des Brosses, who was Secretary of State and Keeper of the Seals. One wing now contains the Musée

de la Chasse et de la Nature (Hunting Museum) inaugurated by André Malraux in 1967 and reopened after renovation in 2006. The exhibits include a fine collection of hunting weapons from the 16th to the 19th centuries, many from Germany and Central Europe. There are also animal trophies from around the world, along with drawings and paintings by Oudry, Rubens, Rembrandt, Monet and other artists.

Musée des Arts et Métiers

60 Rue Réaumur 75003. **Map** 13 B1-C1. **Tel** 01 53 01 82 00. **M** Arts et Métiers. **10am–6pm Tue–Sun (to 9.30pm Thu).** **Public hols.** www.arts-et-metiers.net

Housed within the old Abbey of Saint-Martin-des-Champs, the Arts and Crafts museum was founded in 1794 and closed down two centuries later for interior restructuring and renovation. It reopened in 2000 as a high-quality museum of science and industry displaying 5,000 items (it has 75,000 other items in store available to academics and researchers). The theme is man's ingenuity and the world of invention and manufacturing, covering such topics as textiles, photography and machines. Among the most entertaining displays are ones of musical clocks, mechanical music instruments and automata (mechanical figures), one of which, the "Joueur de Tympanon", is said to represent Marie-Antoinette.

Square du Temple

75003. **Map** 13 C1. **M** Temple.

A quiet and pleasant square today, this was once a fortified centre of the medieval Knights Templars. A state within a state, the area contained a palace, a church and shops behind high walls and a drawbridge, making it a haven for those who were seeking to escape from royal jurisdiction. Louis XVI and Marie-Antoinette were held here after their arrest in 1792 (see pp.30–31). The king left from here for his execution on the guillotine.

Musée d'Art et d'Histoire du Judaïsme

Hôtel de St-Aignan, 71 rue du Temple 75003. **Map** 13 B2. **Tel** 01 53 01 85 60. **M** Rambuteau. **11am–6pm Mon–Fri, 10am–6pm Sun.** **Jewish hols.** www.mahj.org

Housed in an elegant Marais mansion, the museum unites collections formerly scattered around the city, and commemorates the culture of French Jewry from medieval times to the present. There has been a sizeable Jewish community in France since Roman times, and some of the world's greatest Jewish scholars were French. Much exquisite craftsmanship is displayed, with elaborate silverware, Torah covers, items of fine Judaica and religious objects. There are also historical documents, photographs, paintings and cartoons.



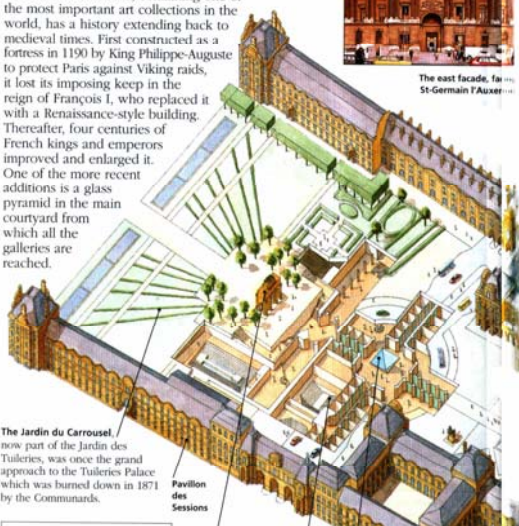
"Being a Jew in Paris in 1939", a display in the Jewish Museum

Example...

122
PARIS AREA BY AREA
123

Musée du Louvre

The Musée du Louvre, containing one of the most important art collections in the world, has a history extending back to medieval times. First constructed as a fortress in 1190 by King Philippe-Auguste to protect Paris against Viking raids, it lost its imposing keep in the reign of François I, who replaced it with a Renaissance-style building. Thereafter, four centuries of French kings and emperors improved and enlarged it. One of the more recent additions is a glass pyramid in the main courtyard from which all the galleries are reached.



The east facade, facing St-Germain l'Auxerrois

The Jardin du Carrousel, now part of the Jardin des Tuileries, was once the grand approach to the Tuileries Palace which was burned down in 1871 by the Communards.

Pavillon des Sessions

BUILDING THE LOUVRE
Over many centuries the Louvre was enlarged by a succession of French rulers, shown below with their dates.

MAJOR ALTERATIONS

- Reign of François I (1515–47)
- Catherine de' Medici (about 1560)
- Reign of Henri IV (1589–1610)
- Reign of Louis XII (1610–43)
- Reign of Louis XIV (1643–1715)
- Reign of Napoleon I (1804–15)
- Reign of Napoleon III (1852–70)
- J.M. Pei (1989) (architect)

The Carrousel du Louvre underground visitors complex, with galleries, cloakrooms, shops, lavatories, parking and an information desk, lies beneath the Arc de Triomphe du Carrousel.

The inverted glass pyramid brings light to the subterranean complex, echoing the museum's main entrance in the Cour Napoléon.

Denon Wing

Arc de Triomphe du Carrousel
This triumphal arch was built to celebrate Napoleon's victories in 1805.

STAR FEATURES

- ★ Pyramid Entrance
- ★ Perrault Colonnade
- ★ Medieval Moats
- ★ Arc de Triomphe du Carrousel

TUILERIES QUARTER

Pavillon Richelieu
This imposing 19th-century pavilion is part of the Richelieu Wing, once home to the Ministry of Finance but now converted into magnificent galleries.

Cour Marly is the glass-roofed courtyard that houses the Marly Fountains (see p.125).

Richelieu Wing

Cour Puget

Cour Khorsabad

Sully Wing

Cour Carrée

★ Pyramid Entrance
The popular new main entrance, designed by the architect J.M. Pei, was opened in 1989.

★ Perrault's Colonnade
The east facade with its majestic rows of columns was built by Claude Perrault, who worked on the Louvre with Louis le Vau in the mid-17th century.

The Salle des Caryatides takes its name from the statues of women created by Jean Goujon in 1550 to support the upper gallery.

The Louvre of Charles V
In about 1360, Charles V transformed Philippe-Auguste's robust old fortress into a royal residence.

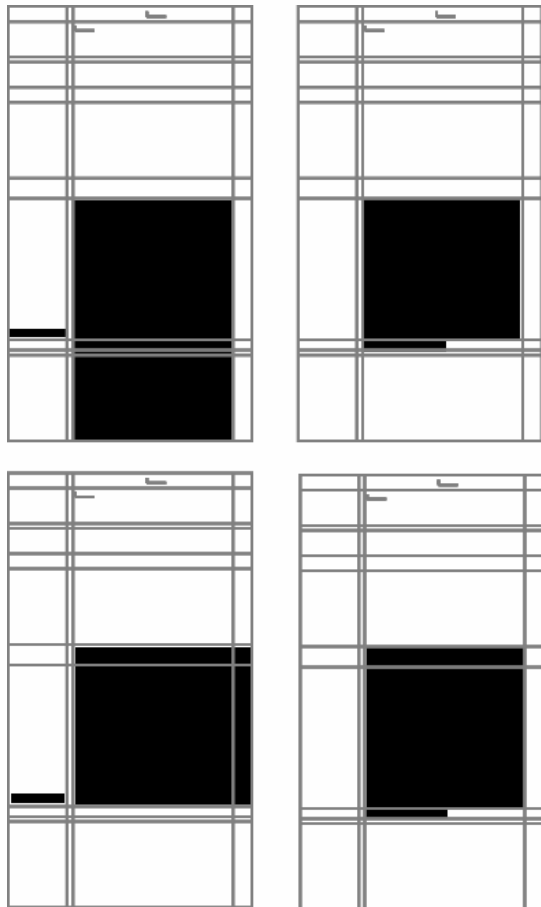
★ Medieval Moats
The base of the twin towers and the drawbridge support of Philippe-Auguste's fortress can be seen in the excavated area.

VISITORS' CHECKLIST

Map 12 E2. Automatic ticket booths are located in the Carrousel du Louvre (99 Rue de Rivoli) ☎ 01 40 20 50 50. ☎ Palais Royal, Musée du Louvre ☎ 21, 24, 27, 39, 48, 68, 69, 72, 81, 95 ☎ Châtelet-Les-Halles. ☎ Louvre (entrance via Ave du Général Lemaire), Pl du Louvre, Rue St-Honore ☎ 9am–6pm Wed–Mon (to 10pm Wed, Fri). ☎ 1 Jan, 1 May, 25 Dec. ☎ (free 1st Sun of each month for under-18s, and Fri after 6pm for under-26s). ☎ partial ☎ 01 40 20 59 90. ☎ phone ☎ 01 40 20 52 09. ☎ Lectures, films, concerts ☎ 01 40 20 55 55. ☎ www.louvre.fr



Field Guides



87–100 cm



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

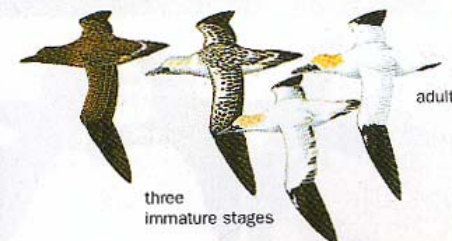
VOICE: Usually silent, growling *urr* when nesting

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

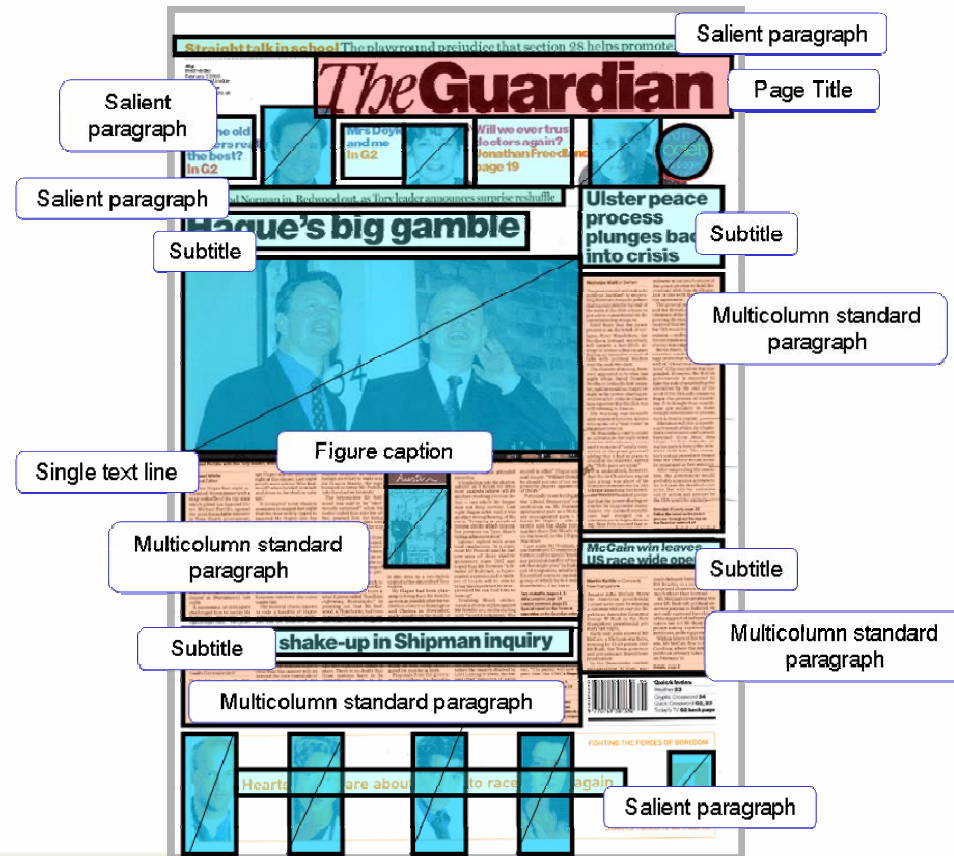


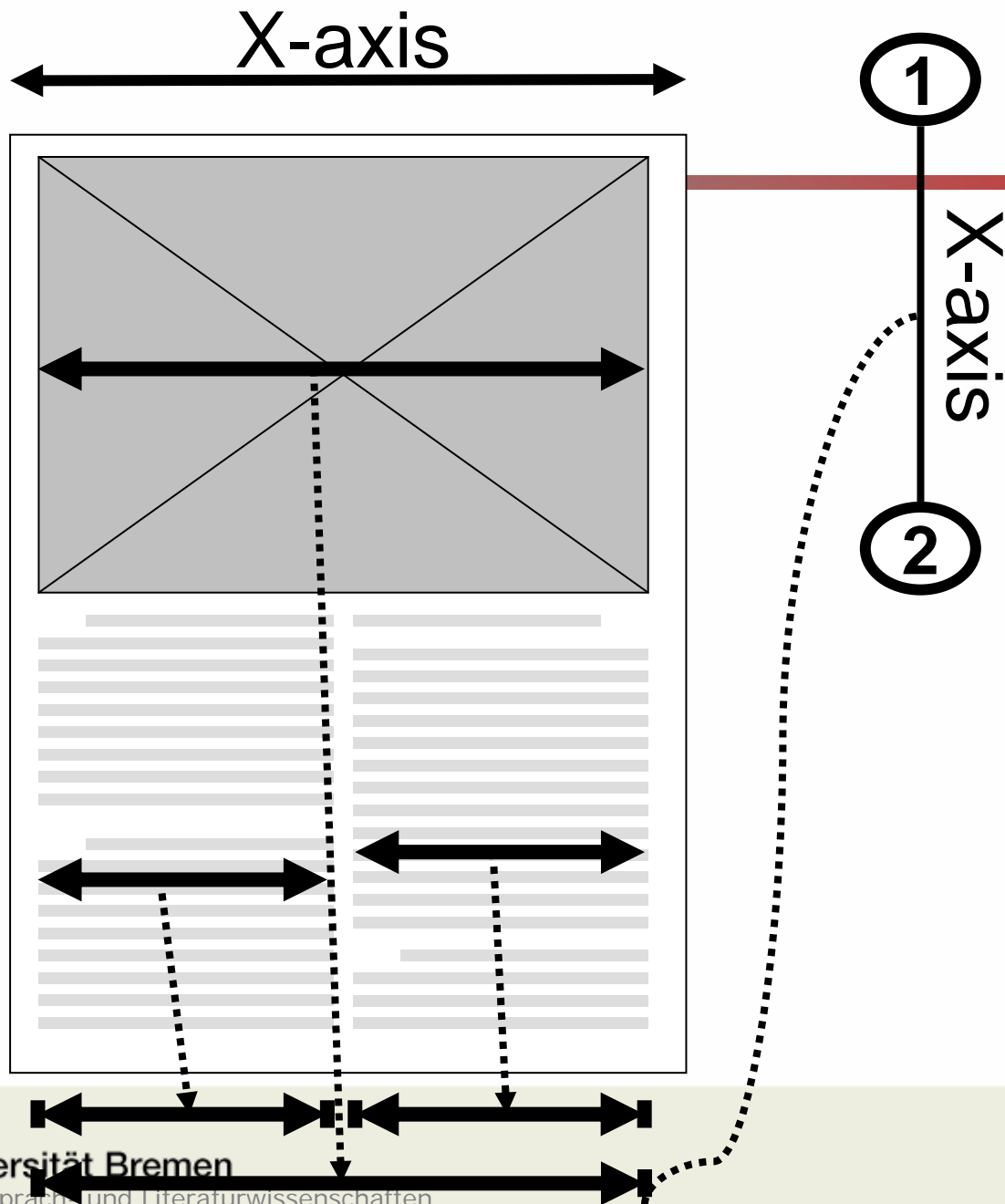
three immature stages

adult

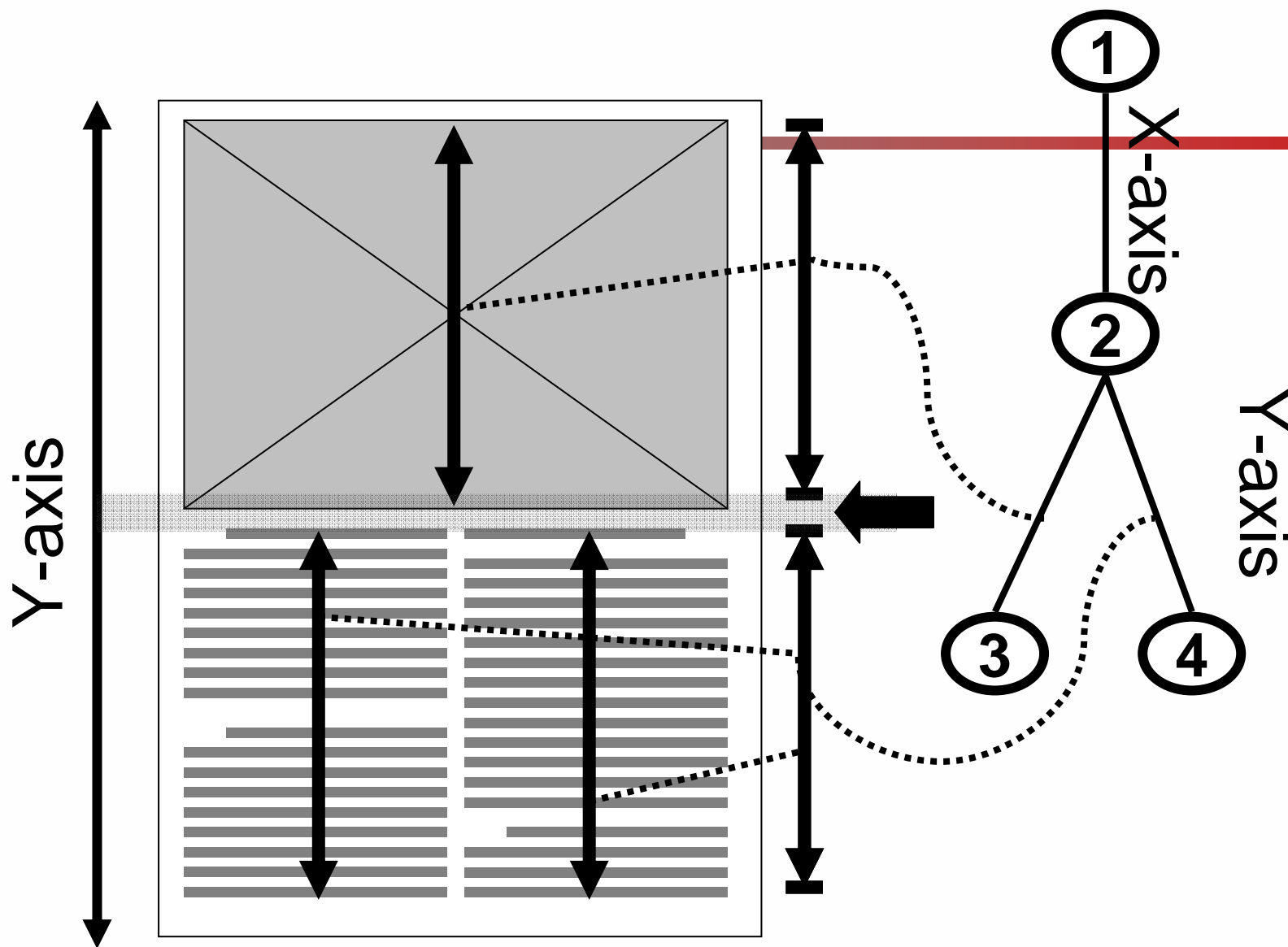
Automatic Page Recognition

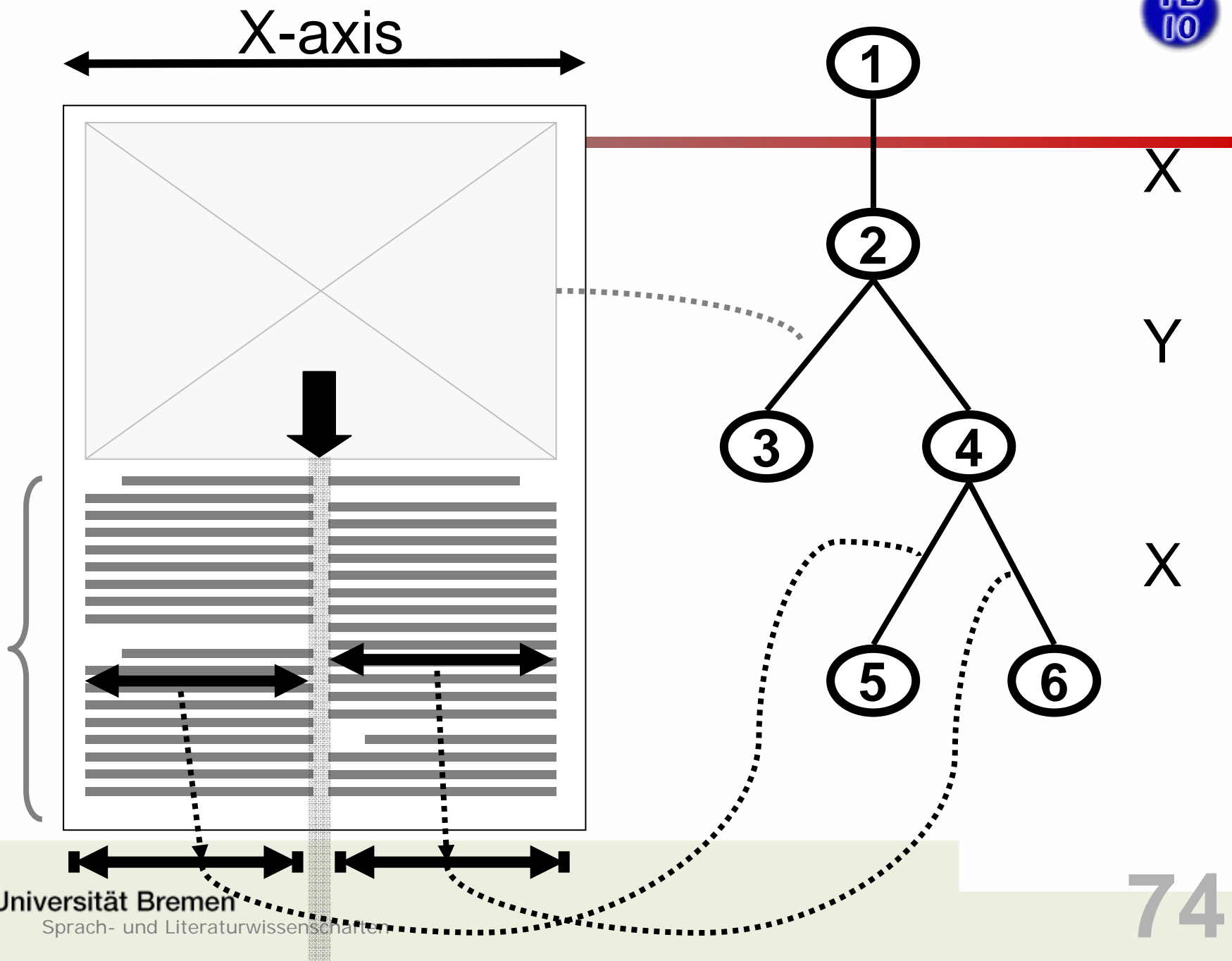
- there are now some quite sophisticated techniques for recognising page structure automatically...





XY-Trees

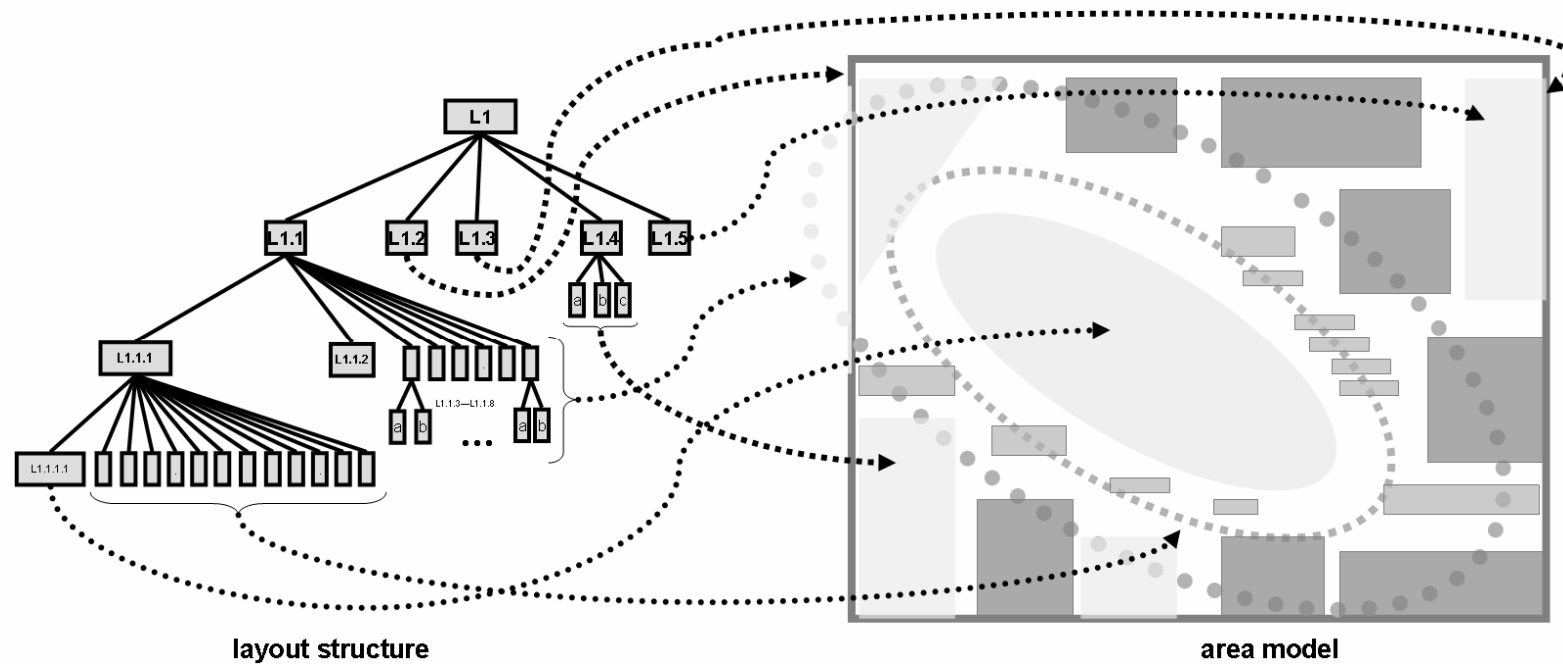




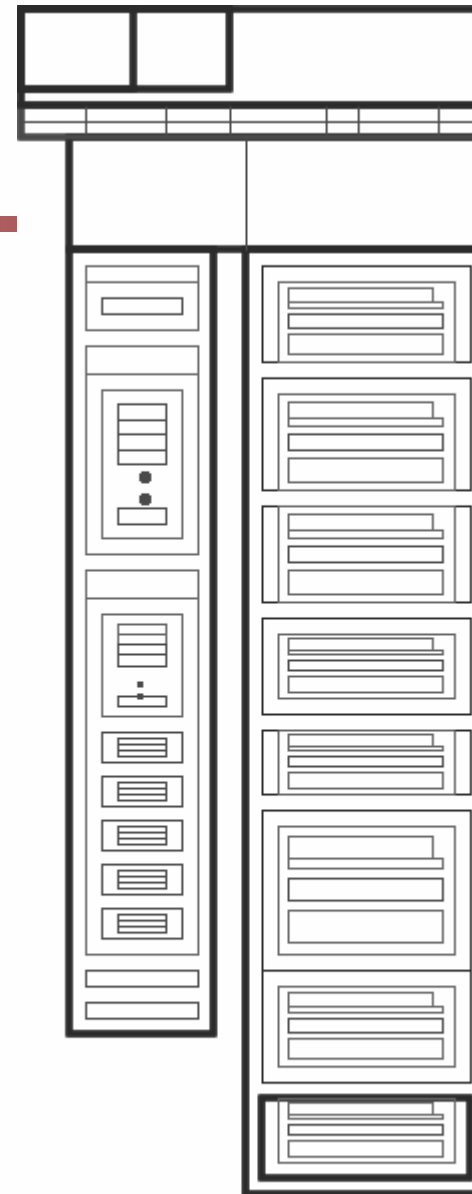
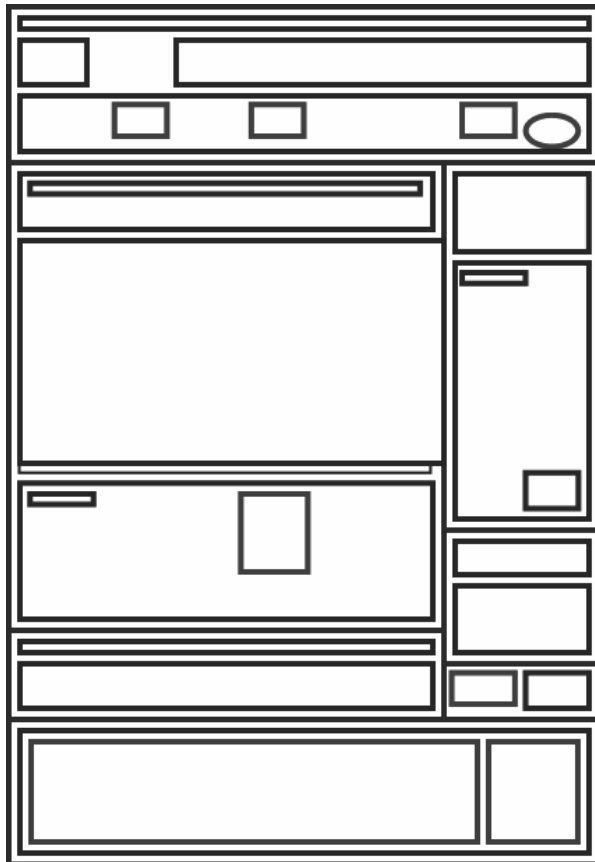
Layout Structure + Area Model

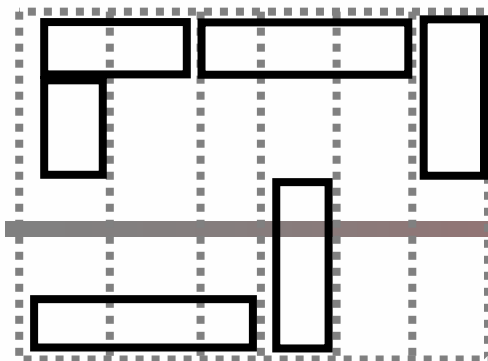
- The layout structure gives component parts of the visual make-up of a page
- The area model gives the fine-grained constraints for spatial organisation of those parts
- “virtual canvas”
 - columns, rows, grids, guidelines

Another semiotic mode: Page-flow

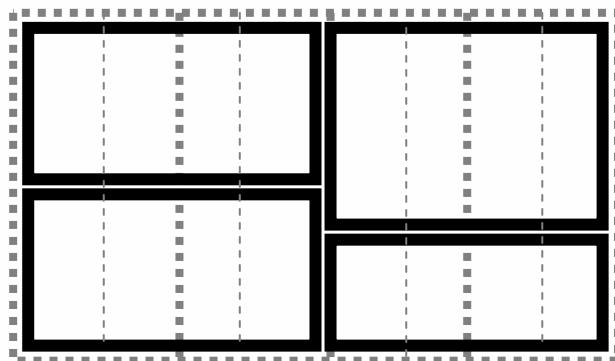
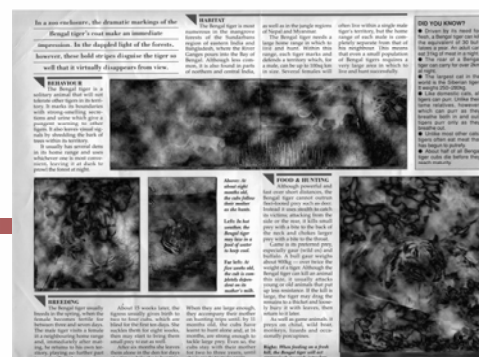


Comparing Genres

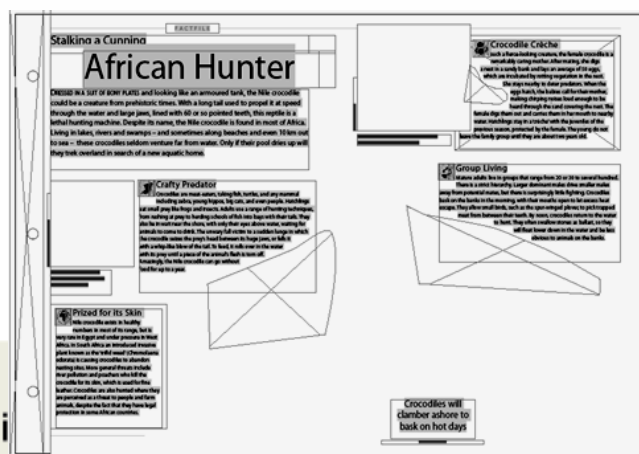




1990



1997



2002



What kind of meaning is this?

- ‘paralinguistic’?
- Like animal communication?
- Conventional?
- Structured?
- Compositional?

What kind of meaning is this?

- ‘paralinguistic’?
- Like animal communication?
- Conventional?
- Structured?
- Compositional?
 - It can be made better
 - And it can go wrong!

Design does go wrong! ...

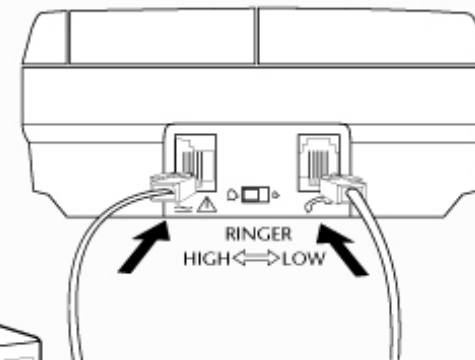
Extract
from
telephone
instruction
page

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**



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

- 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**

bod

Home Finance
Bod
79 High Street
Middleton
Northampton
Northants
AB1 2CD

17th February 2001

Email: info@bod.com

20 Any Street
Kingston-Upon-Thames
DC2 1BA

Dear Miss Smith

Thank you for returning the mortgage deed to me. I am unable to deal with this at the moment because the document has been completed incorrectly. I have marked the areas which need amending or correcting.

Please amend or complete the document and return it to me in the prepaid envelope.

If you have any questions about this, do not hesitate to contact me at the address above or on 0845 123 4567 and I will be pleased to help. To talk about the other services we offer, such as loans and savings, call us on 0845 0 321 654 or visit our website at www.bod.com. We are open 24 hours a day, 7 days a week.

Yours sincerely,

Fiona McGavin

Fiona McGavin
Home Finance Team

Bod is a trading name of the Bod group of companies comprising Confidential Banking plc (registered no. 1234567), Bod Financial Products Ltd (registered no. 9876543) and Bod Investments Ltd (registered no. 3219876) which carries out investment on behalf of Bod and is regulated by the Personal Investment Authority.
All members of the Bod group are registered in England and Wales. Registered offices: 142 Hollow Bars, London E1N 2NE

bod

This letter is about
your home finance
application

We sent this letter on
17th February 2001

Miss C U Smith
20 Any Street
Kingston-upon-Thames
DC2 1BA

Your mortgage deed

Please sign the form and send it back to me

Dear Miss Smith

Thank you for returning the mortgage deed to me.

I am unable to deal with this at the moment because the document has been completed incorrectly. I have marked the areas which need amending or completing.

What to do now

Please amend or complete the document and return it to me in the enclosed prepaid envelope.

If you have any questions about this, do not hesitate to contact me and I will be pleased to help.

Yours sincerely

Fiona McGavin

Fiona McGavin
Home Finance team

Contacting us

To talk about this letter
Call Bod on 0845 123 4567

Or you can e-mail
info@bod.com

Or you can write to
Fiona McGavin,
Home Finance
Bod
79 High Street
Middleton
Northampton
Northants
AB1 2CD

**To talk about the other
services we offer** such as
loans and savings, call us on
0845 0 654 321 or visit our
website at www.bod.com

**We are open 24 hours a day,
7 days a week**

Bod is a trading name of the Bod group of companies comprising Confidential Banking plc (registered no. 1234567), Bod Financial Products Ltd (registered no. 9876543) and Bod Investments Ltd (registered no. 3219876) which carries out investment on behalf of Bod and is regulated by the Personal Investment Authority.

All members of the Bod group are registered in England and Wales. Registered offices: 142 Hollow Bars, London E1N 2NE

New tasks for linguists...

- Document critique
- Information design
- Interface design

New tasks for linguists...

- Document critique
- Information design
- Interface design

- New career possibilities!
- ... *If* we can analyse these kinds of meanings...

New jobs for linguists...

- Document critique
- Information design
- Interface design
- Visual communication


Relations between text and images...



Relations between text and images...

... almost any multimodal
document is going to be full
of such 'cohesive' ties


24
GANNETS AND CORMORANTS

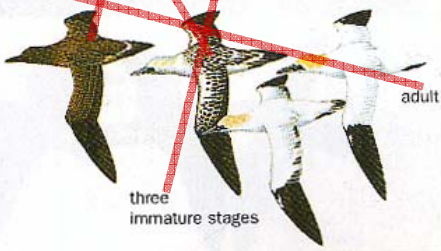

87–100 cm

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 SW 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




Image-text: Martin/Rose (p221)

- Each of these verbal and visual texts are related to each other by logicosemantic relations of expansion or projection.
- visual text elaborate the verbal texts
 - restating (in another form)
 - summarising (less detail)
 - specifying (more detail)
 - repeating
- verbal text elaborate the visual text
 - vectors restate an activity
 - vectors from clouds restate activity
- captions elaborate, enhance by explaining, repeat

More Text-Image Relation Approaches

- ...
- Spillner (1980)
- McCloud (1994)
- Schrivers (1997)
- Stöckl (2004)
- Martinec & Salway (2005)
- Kong (2006)
- Unsworth (2006)
- Painter (2007)
- ...

- many overlaps
- many differences

applicability?

Text-Image Relations: Barthes

- Anchorage

- “The text replies—in a more or less direct, more or less partial manner—to the question: *what is it?*” (Barthes 1977*b*, p39)
- control:
“creator’s (and hence society’s) right of control over the image.”

- Relay

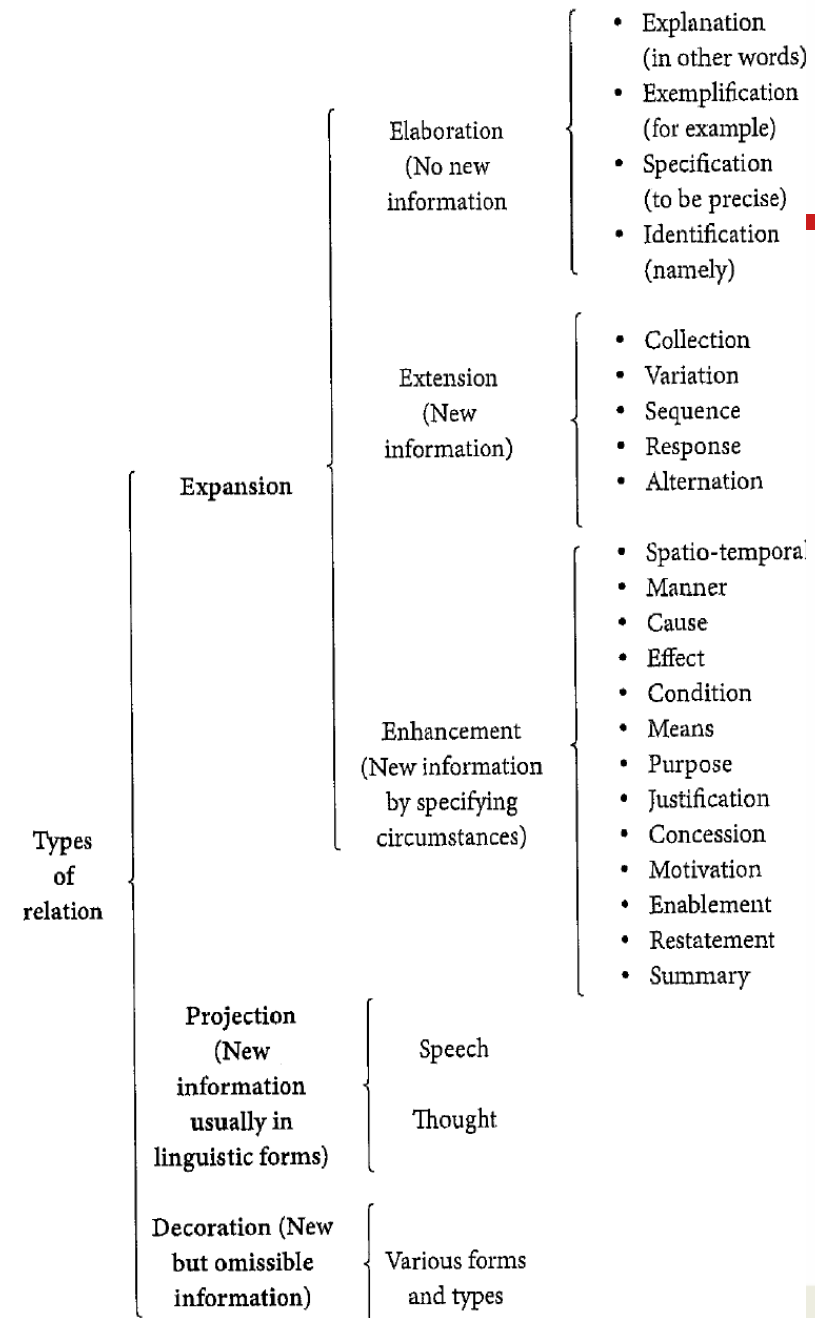
- relationship of equality or co-operation.
- Both the text and the image are seen to stand together as complementary elements of a “more general syntagm” (Barthes 1977*b*, p41)

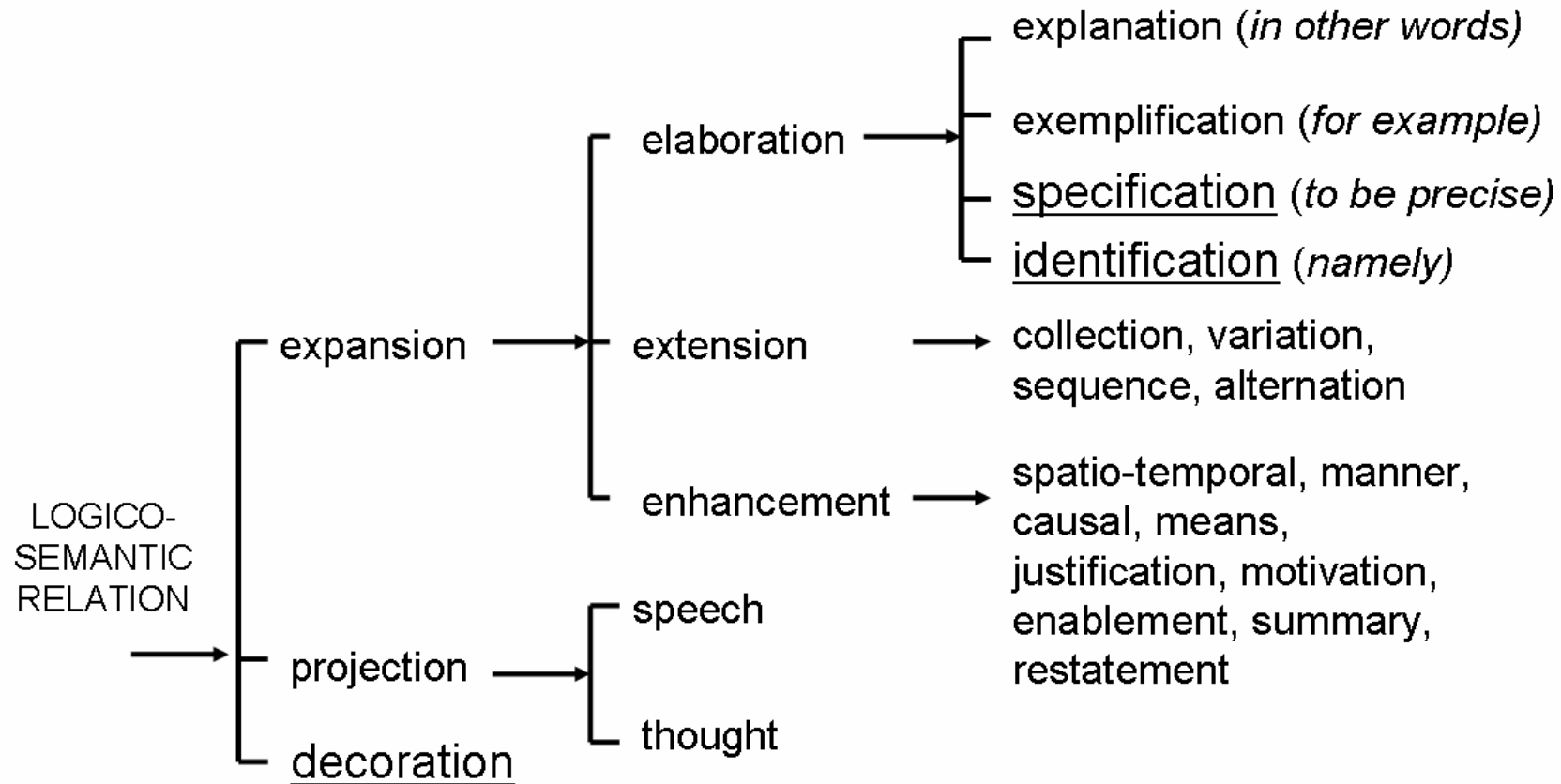
Text-Image Relations: van Leeuwen

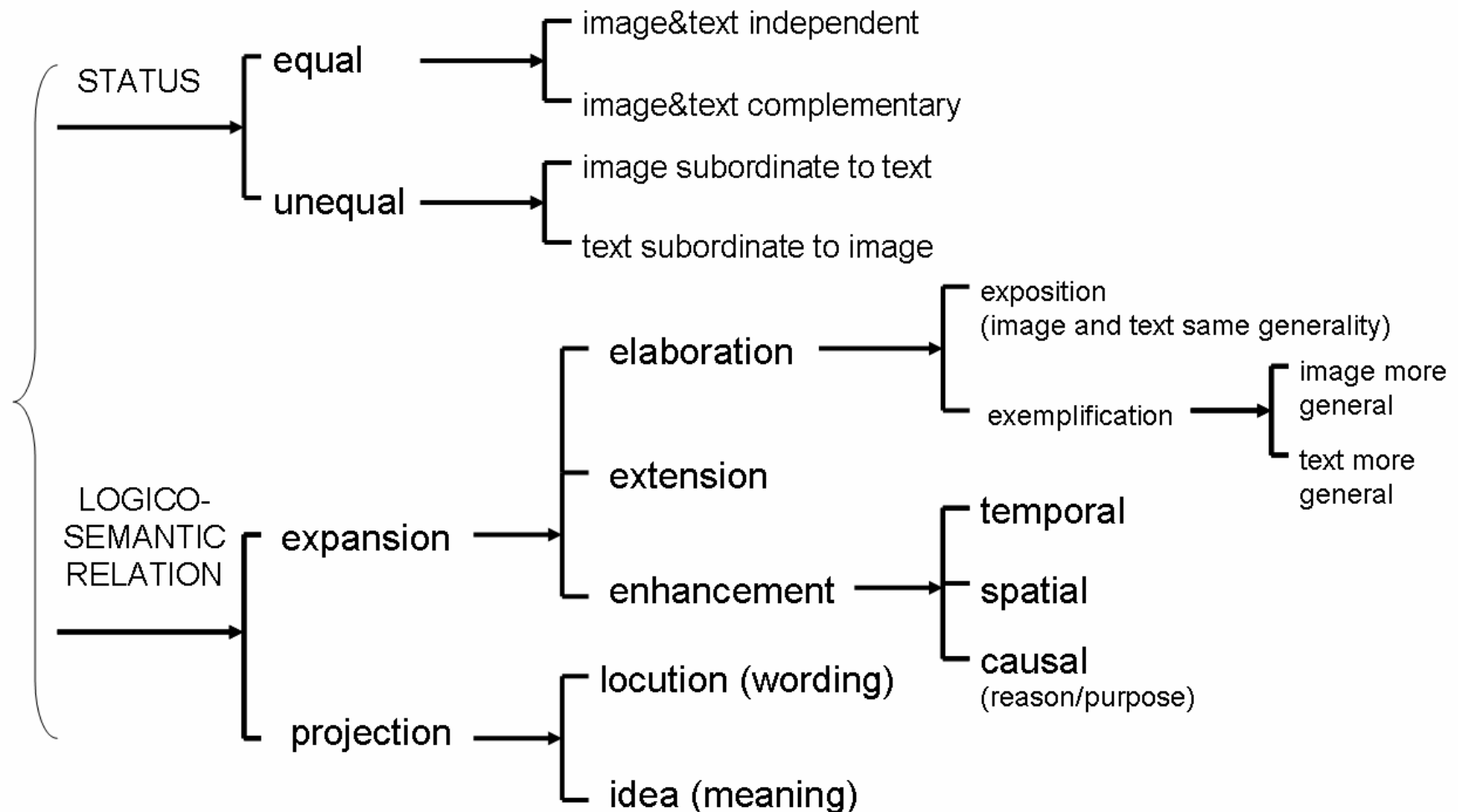
Image-text relations			
Elaboration	Specification	The image makes the text more specific The text makes the image more specific	<i>illustration</i> <i>anchorage</i>
	Explanation	The text paraphrases the image (or vice versa)	
	Extension		
	Similarity	The content of the text is similar to that of the image	
	Contrast	The content of the text contrasts with that of the image	
	Complement	The content of the text adds further information to that of the text, and vice versa	<i>relay</i>

van Leeuwen (2005)

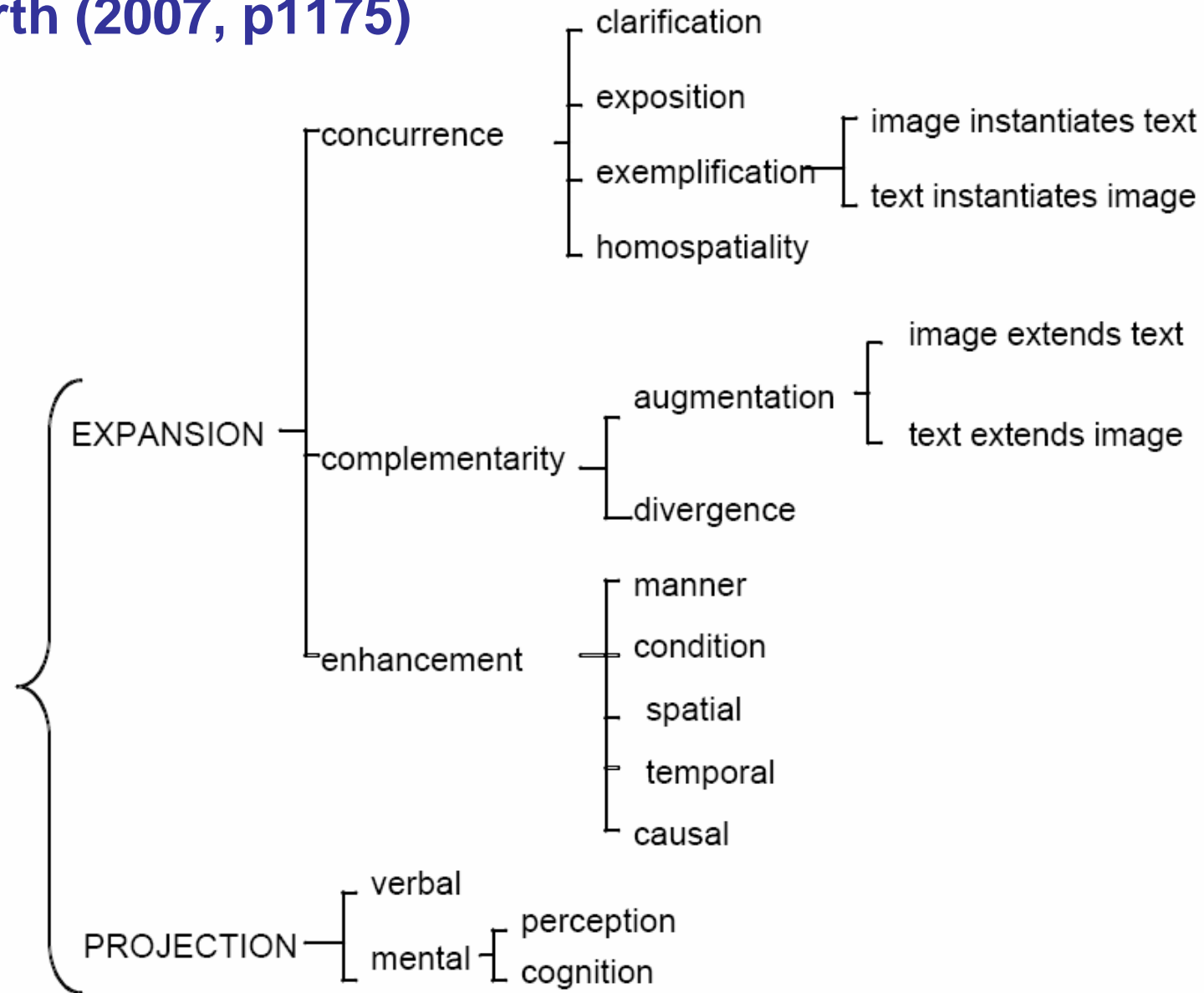
Kong (2006)







Unsworth (2007, p1175)



Text-Image Relations: Rhetoric

Functions expressing little relation to the text

A1	<i>Decorate</i>
A1.1	Change pace
A1.2	Match style
A2	<i>Elicit emotion</i>
A2.1	Alienate
A2.2	Express poetically
A3	<i>Control</i>
A3.1	Engage
A3.2	Motivate

Functions that go beyond the text

C1	<i>Interpret</i>
C1.1	Emphasize
C1.2	Document
C2	<i>Develop</i>
C2.1	Compare
C2.2	Contrast
C3	<i>Transform</i>
C3.1	Alternate progress
C3.2	Model
C3.2.1	– cognitive process
C3.2.2	– physical process
C3.3	Inspire

Functions expressing close relation to the text

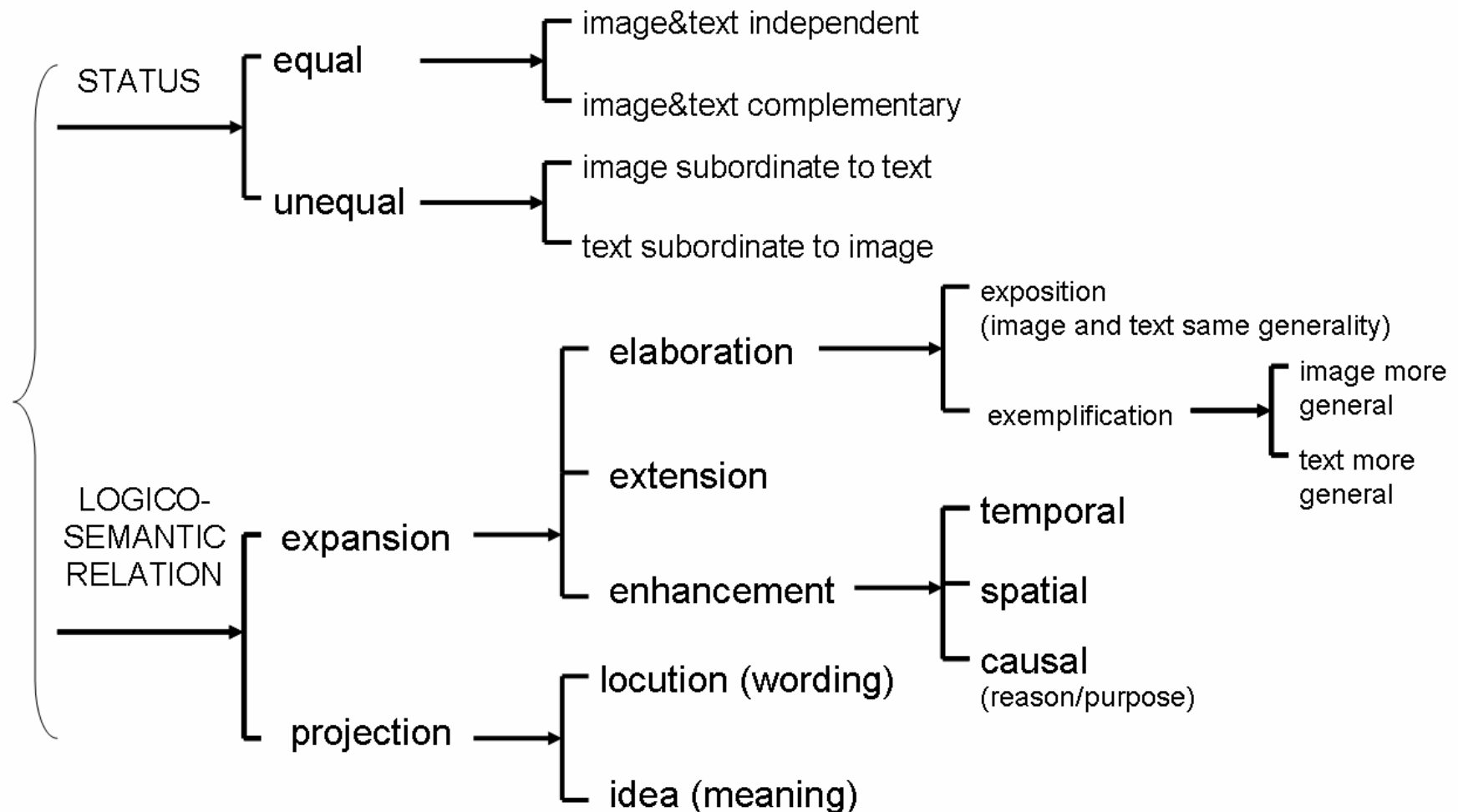
B1	<i>Reiterate</i>
B1.1	Concretize
B1.1.1	Sample
B1.1.1.1	Author/Source
B1.2	Humanize
B1.3	Common referent
B1.4	Describe
B1.5	Graph
B1.6	Exemplify
B1.7	Translate
B2	<i>Organize</i>
B2.1	Isolate
B2.2	Contain
B2.3	Locate
B2.4	Induce perspective
B3	<i>Relate</i>
B3.1	Compare
B3.2	Contrast
B3.3	Parallel
B4	<i>Condense</i>
B4.1	Concentrate
B4.2	Compact
B5	<i>Explain</i>
B5.1	Define
B5.2	Complement

Marsh & White (2003)

Text-Image Relations: Reoccurring Problems

- Again: the question of units...
 - what can be related to what?
 - within frames?
 - across frames?
 - across any distance?
 - distinct kinds of relations?
 - comparisons with other kinds of relations?

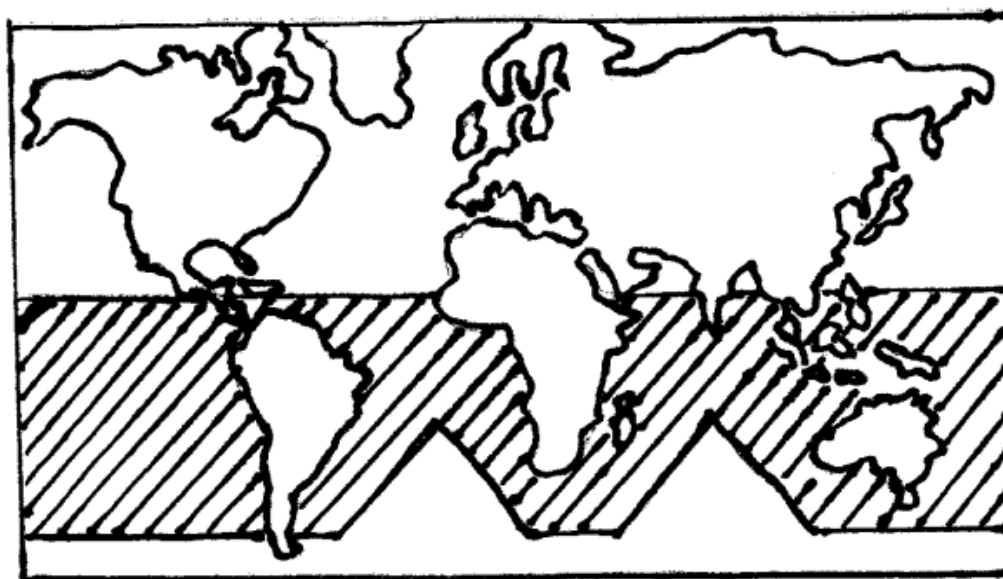
Examples of problematic and problems in image-text analyses



Salway & Martinec

- Method
 - essentially cross-code all material as clause configurations
 - structural relations hold within clauses (possibly cross-medially realised) and as clause combinations
 - cohesive relations hold across non-structurally related clauses

Salway & Martinec: example

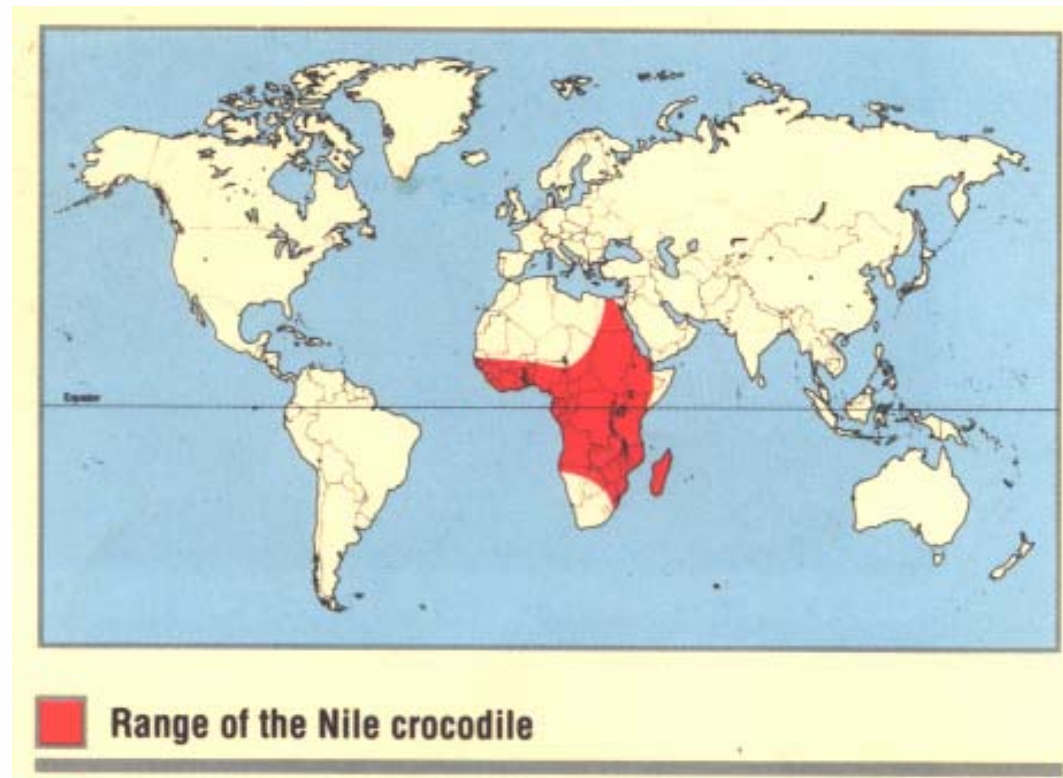


▨ Region: Shallow tropical
and subtropical
seas

“When an image and text are independent, they do not combine to form part of a larger syntagm” (p343)

independent image-text relationship

Maps + Legends

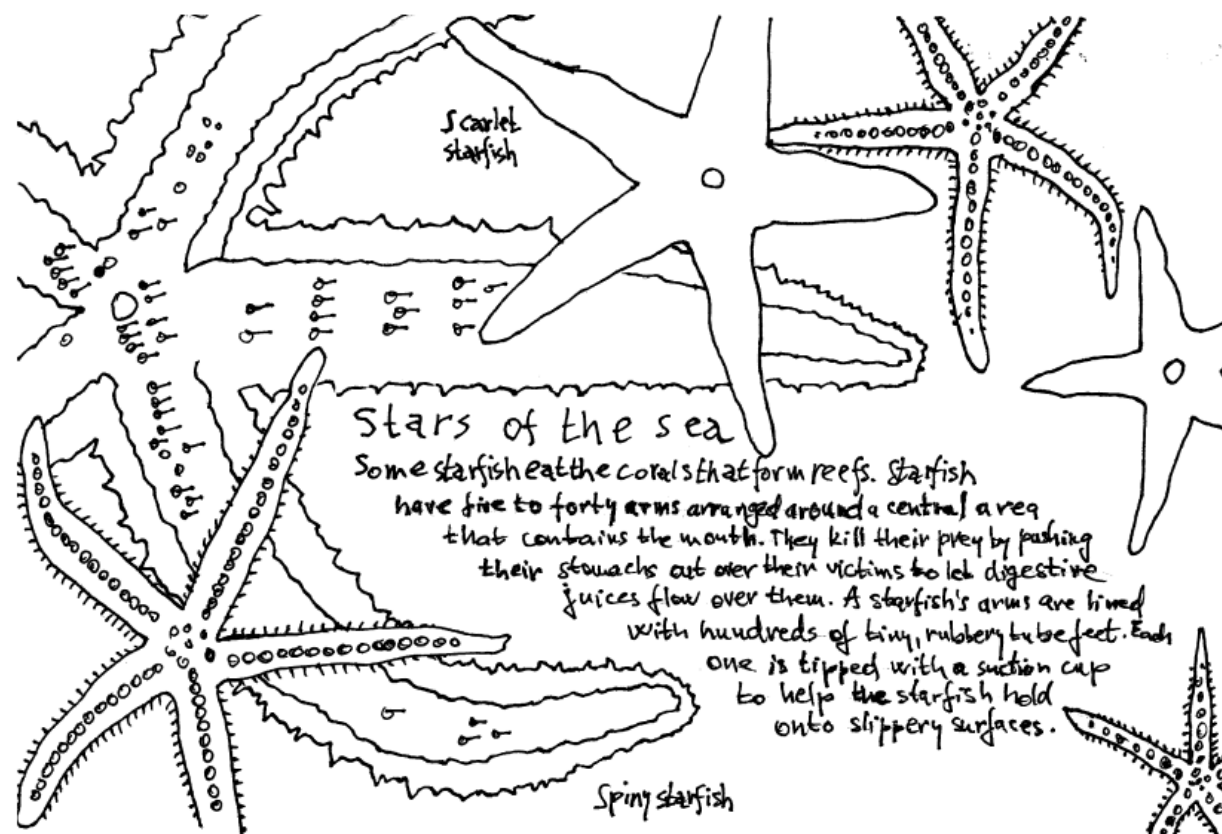


Salway & Martinec

- Goal
 - general scheme for all text-image relationships
 - realizations tight enough to support machine interpretation

Text-Image Relations

Martinec & Salway
“image-
subordinate-to-
text relationship”



“How can we tell whether a whole text or only a part of it is related to an image? It depends on its size.” (p347)

Meaning-carrying resources: explicit realisation

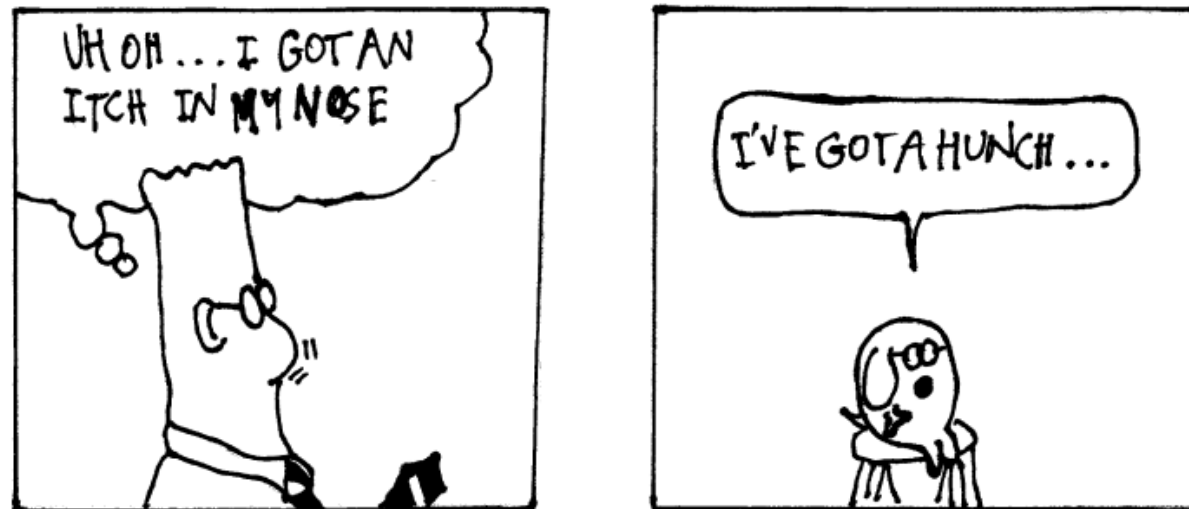


Figure 14(a) and (b) Examples of projection of wording and meaning in comic strips. Drawings after Adams (1995).

Martinec & Salway

Conflations of distinct modes

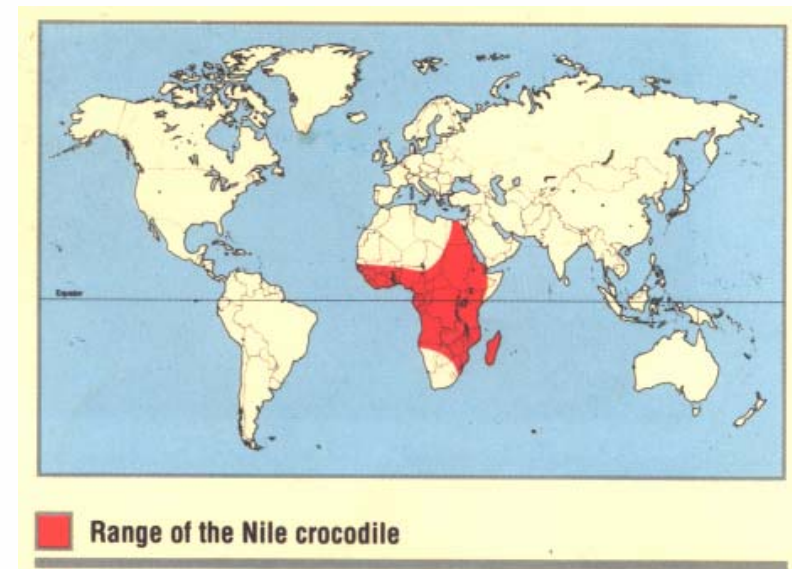
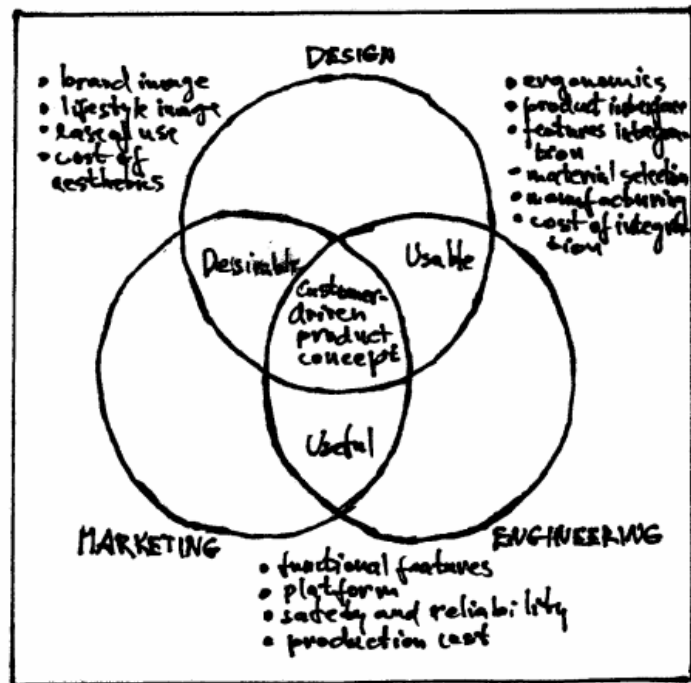
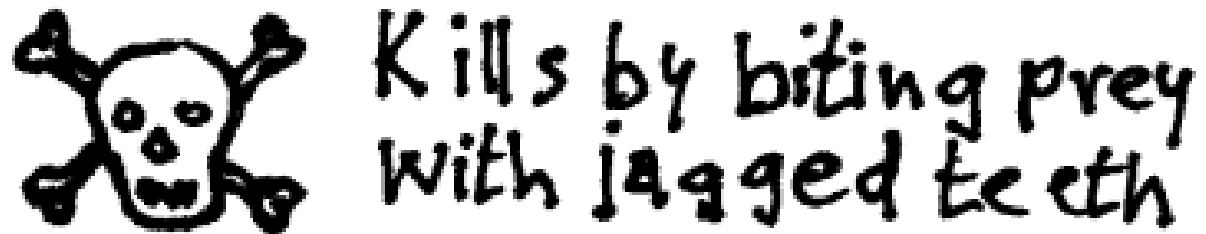


Figure 16 Example of text as ideational content of image. Drawing after Cagan and Vogel (2002).

Martinec & Salway

Conflations of distinct modes



Martinec & Salway

Figure 9 Image more general than text. Drawing after a screen from *Dangerous Creatures* (Microsoft Corp., 1994).

<i>image</i>	<i>text</i>
Process: eats	Goal: fish-and-small-prey

<i>image</i>	<i>text</i>				
death	<table> <tr> <th>Process:</th><th>Manner:</th></tr> <tr> <td>eats</td><td>biting</td></tr> </table>	Process:	Manner:	eats	biting
Process:	Manner:				
eats	biting				



Fish and small
prey

Figure 22 Example of image and text complementary, extension. Drawing after a screen from *Dangerous Creatures* (Microsoft Corp., 1994).

CARD 1 GROUP 3 NILE CROCODILE

KEY FACTS



SIZES

Length: Up to 6m from head to tip of tail.
Weight: Up to 1000kg.



BREEDING

Sexual maturity: 7-15 years.
Breeding season: Coincides with dry season.
No. of eggs: 25 to 95.



LIFESTYLE

Habit: Solitary or in small groups in and around water.
Diet: Mammals, reptiles (including other crocodiles), birds, fish and carrion.
Lifespan: Estimated 70-100 years.



RELATED SPECIES

There are 23 crocodilian species (crocodiles, alligators, the caiman and the gharial) found throughout the tropical and subtropical areas of Asia, Australia and the Americas.



Range of the Nile crocodile

DISTRIBUTION

The Nile crocodile population has been severely depleted throughout much of its range due to overhunting for skins and meat, but it is not yet in danger of extinction.

CONSERVATION

The Nile crocodile population has been severely depleted throughout much of its range due to overhunting for skins and meat, but it is not yet in danger of extinction.

© 2001 IMP GUMPT LTD WILDLIFE FACT FILE

FEATURES OF THE NILE CROCODILE

Senses: The Nile crocodile's ears, eyes and nostrils lie along the top of its head so that it can hear, see, smell and breathe when the rest of its body is submerged.

Eyes: Have a 'third eyelid' which gives protection when diving.

Snout: Armed with sharp, cone-shaped teeth.

Nostrils: Have special muscles, which enable the crocodile to close its nostrils when diving.



08 50 20 001/5

PRINTED IN ITALY



WF1



Universität Bremen

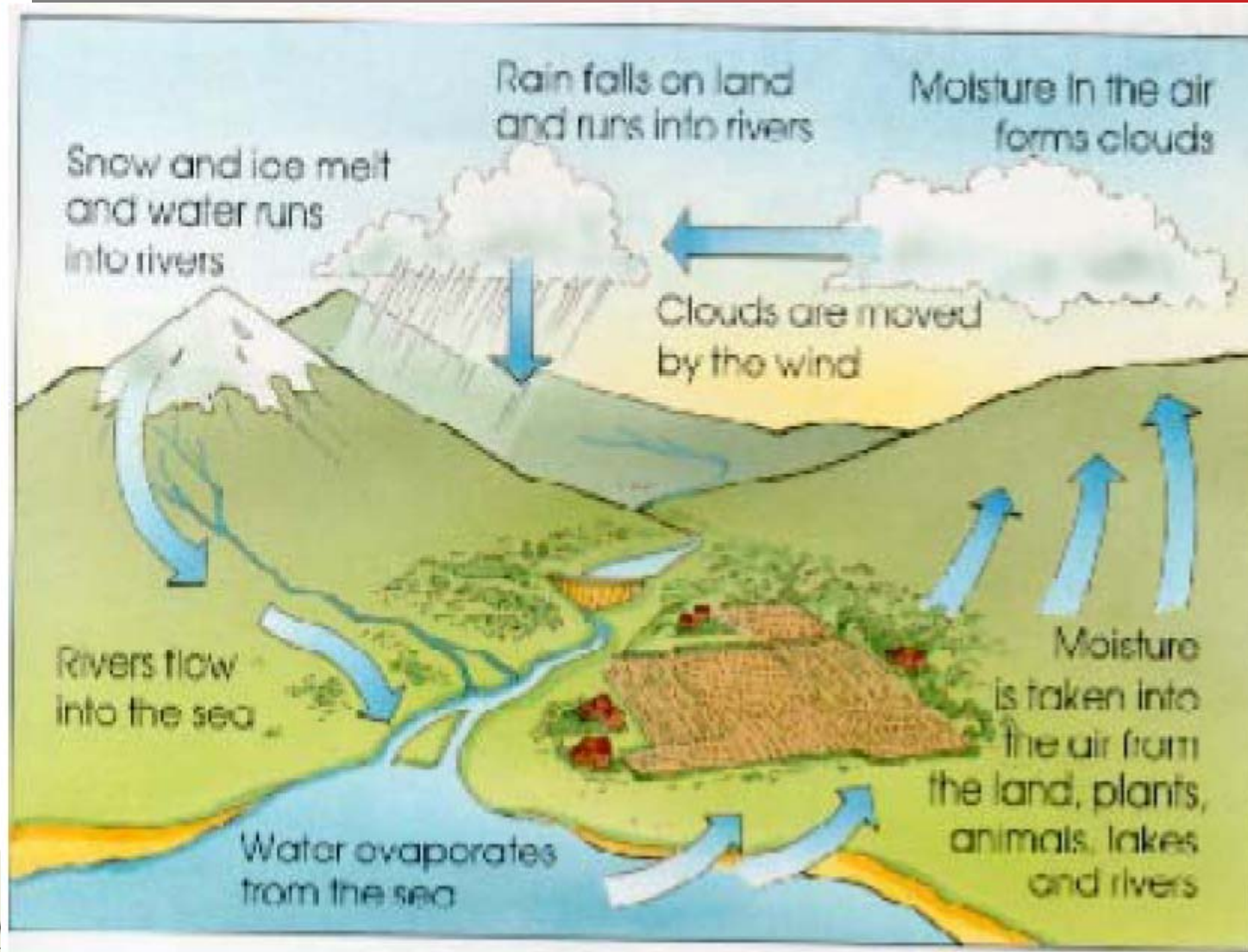
Sprach- und Literaturwissenschaften

Conflations of distinct modes

Map 12 E2. Automatic ticket booths are located in the Carrousel du Louvre (99 Rue de Rivoli).  01 40 20 50 50. **M** *Palais Royal, Musée du Louvre.*  21, 24, 27, 39, 48,



Unsworth: 'image extends text'

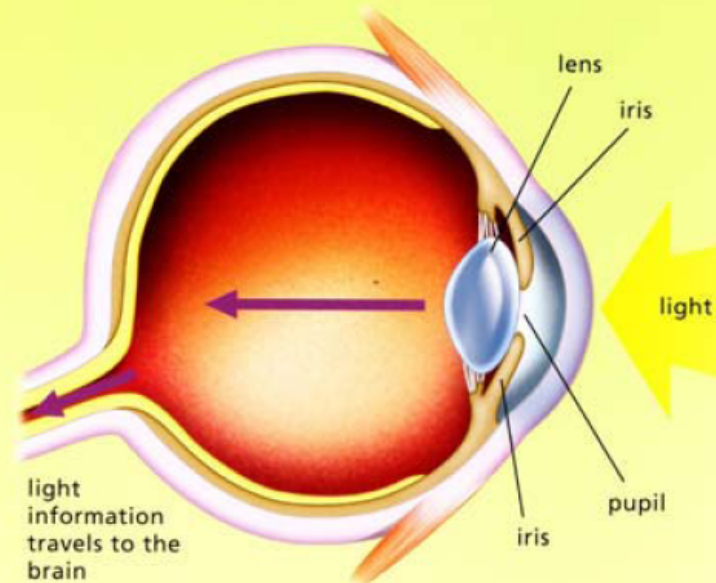


Generic Methodological Questions

- what semiotic modes are involved?
- what realisational possibilities do they use?
- what semantic possibilities do they provide?
- what generic constraints apply to guide discoursal interpretation?
- what generic constraints apply for mode deployment?
- what virtual canvas constraints apply?

Unsworth: 'image
and text related by
divergence'

How we see



▲ This is what the eye looks like from the inside.

Information about the colour and shape of an object travels into your eyes. Your brain uses the information to form a picture. This is how you see things.

Unsworth: 'image
and text related by
divergence'

makes claim that the same
size makes the zones the
same size: but in conceptual
layouts, is this the case?

Ocean zones

Oceans may be divided into three zones according to how far down sunlight reaches. To see which zones creatures live in, look for the red arrow in the picture below.



Sunlit zone

A red arrow pointing to the top area of this picture indicates sea creatures living in the sunlit zone. Sunlight reaches down to about 150m (450ft) deep. Most sea creatures live in sunlit water. Sunlight reaches through shallow seas and the upper waters of the open oceans.



Twilight zone

A red arrow pointing to the middle area of this picture indicates sea creatures living in the twilight zone. Light becomes dim below 150m (450ft). The twilight zone reaches from here down to about 1,000m (3,300ft) deep.

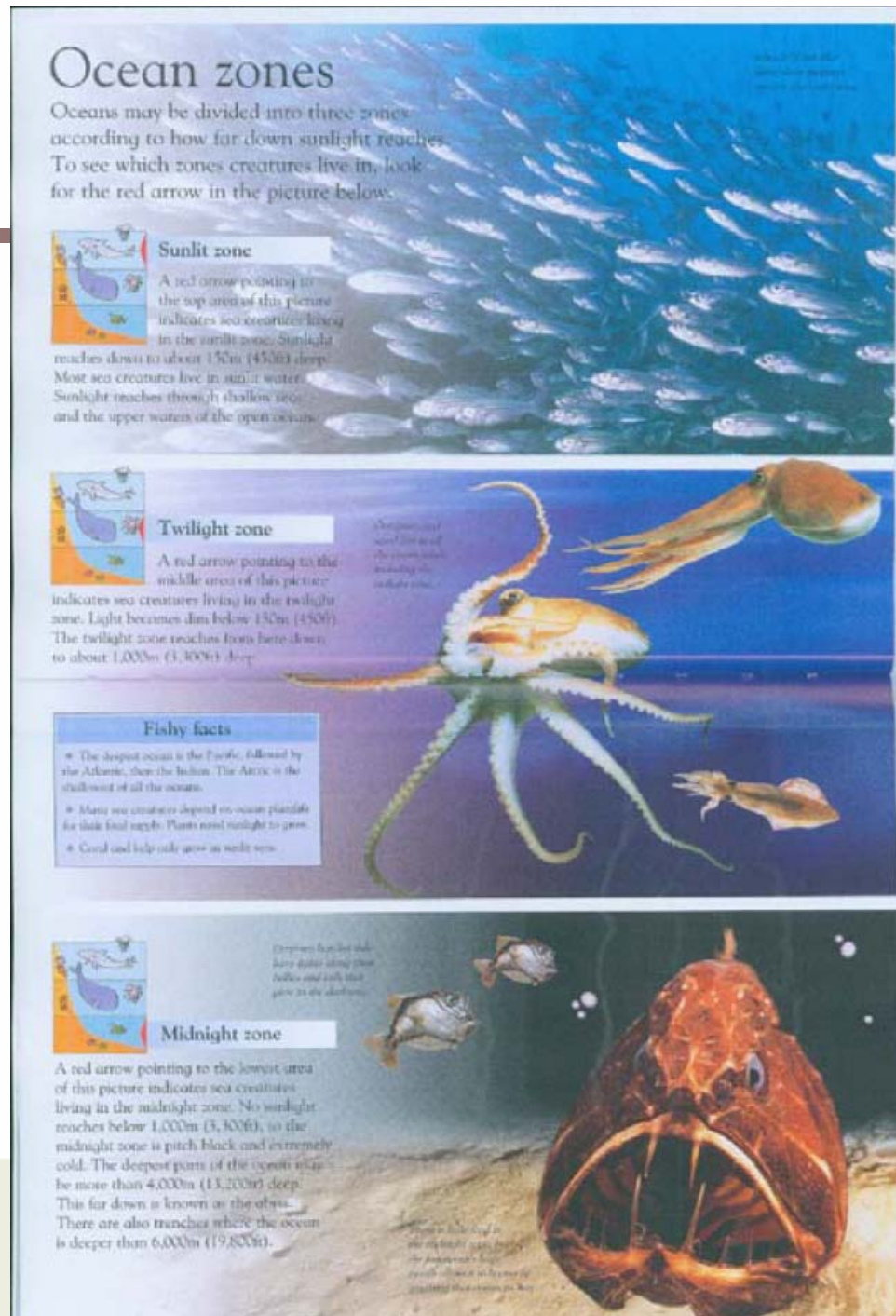
Fishy facts

- The deepest ocean is the Pacific, followed by the Atlantic, then the Indian. The Arctic is the shallowest of all the oceans.
- Many sea creatures depend on ocean plants for their final meals. Plants need sunlight to grow.
- Coral and kelp only grow in warm seas.



Midnight zone

A red arrow pointing to the lowest area of this picture indicates sea creatures living in the midnight zone. No sunlight reaches below 1,000m (3,300ft), so the midnight zone is pitch black and extremely cold. The deepest parts of the ocean can be more than 4,000m (13,200ft) deep. This far down is known as the abyss. There are also trenches where the ocean is deeper than 6,000m (19,800ft).



“Some images, despite their similarity of appearance, size and position within page layout, have quite different ideational relations to the segments of main text to which they are relevant. In Figure 24 for example, the drawing of the whale shark at the bottom left hand column and the drawing of the great white shark in the bottom right column function very differently in relation to the main text segments above. The image of the whale shark augments the main text, while the image of the great white shark relates to the main text by exposition – “(The great white shark) can grow to more than 12 metres”. Within the image of the whale shark at the bottom left, the image relates to the caption by exposition.”

“Similar appearance, size and layout but different image-language ideational relations”
Unsworth

Largest fish

Whale Shark



The world's largest fish is the whale shark, which weighs 43 tonnes. It can grow to 20 metres long but it is a harmless giant that has no teeth.

exposition
(concurrency)



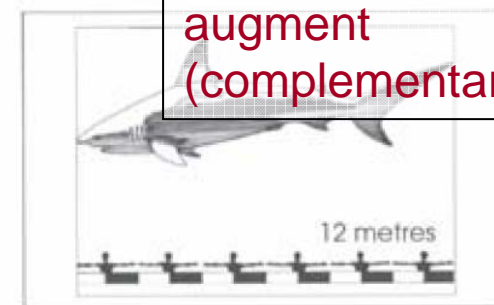
Most dangerous fish

Great White Shark



The great white shark or man-eater shark is the world's most dangerous fish and can grow to more than 12 metres.

augment
(complementarity)



(Longer) pause for thought

- For any multimodal page being analysed:
 - useful to consider what semiotic modes are contributing
 - to anchor that contribution in time
 - to consider what relations are concretely contributing to those modes' use
 - to empirically ascertain what kinds of within and cross-modal meanings are being employed
 - to adopt descriptions appropriately abstract and general for the individual modes employed