

Language and Media: multimodality

Multimodality:

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

- Sound

- Music
- Spoken language
- Noise

- Touch

- Taste

- Smell

- Vision

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

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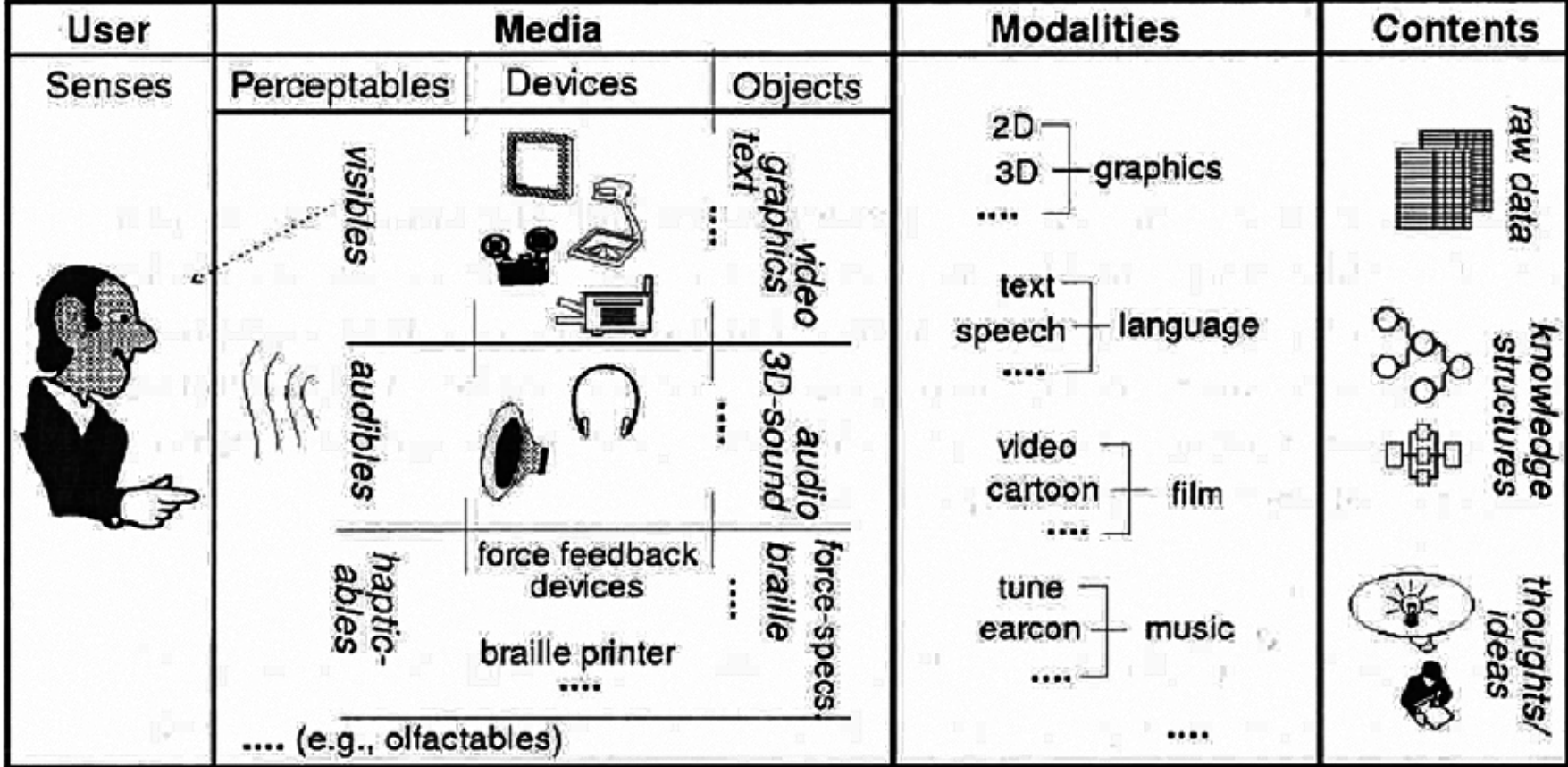
- Taste

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- **Text**

- Pictures
(moving, still)
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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

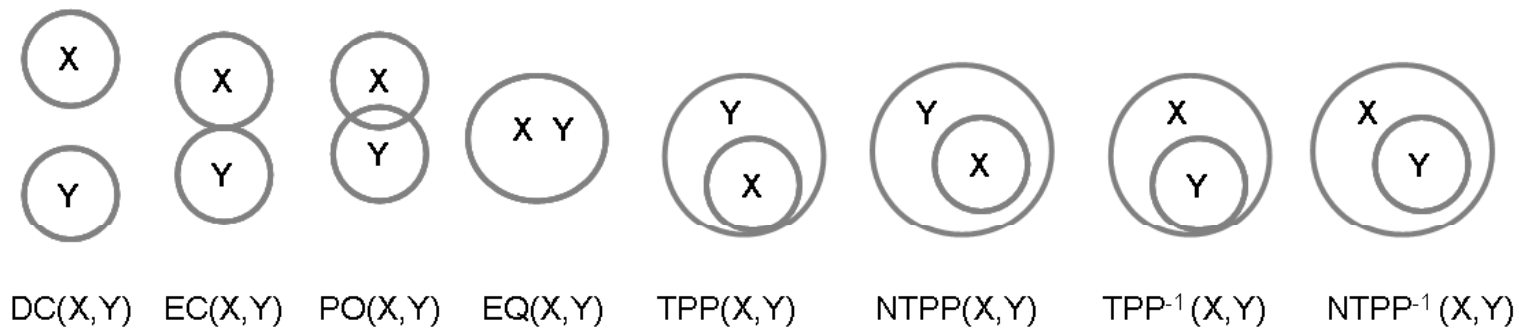
hat es so erlebt — unter dem Schuß der Posten Bier trank, Pfeife rauchte und sich — über Mädchen („übrigens in anständiger Weise“) unterhielt. In einem Kornspeicher, der gleichfalls verfallen sein mußte, wurde Säbel-, Bajonettfechten, Pistolenschießen geübt, wie für jeden Teilnehmer ausreichend Waffen 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 Wärterspsychologie: 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,

(Primary) Orality

- How to signal discourse organisation and is there much to signal anyway?
 - local discourse organisation
(turn-by-turn, message-by-message)
 - anchoring of larger discursive structures within **narrative**
 - **spatial organisation**
 - **activity sequences**
 - **performance frames (participation)**

Challenge of memory requirements

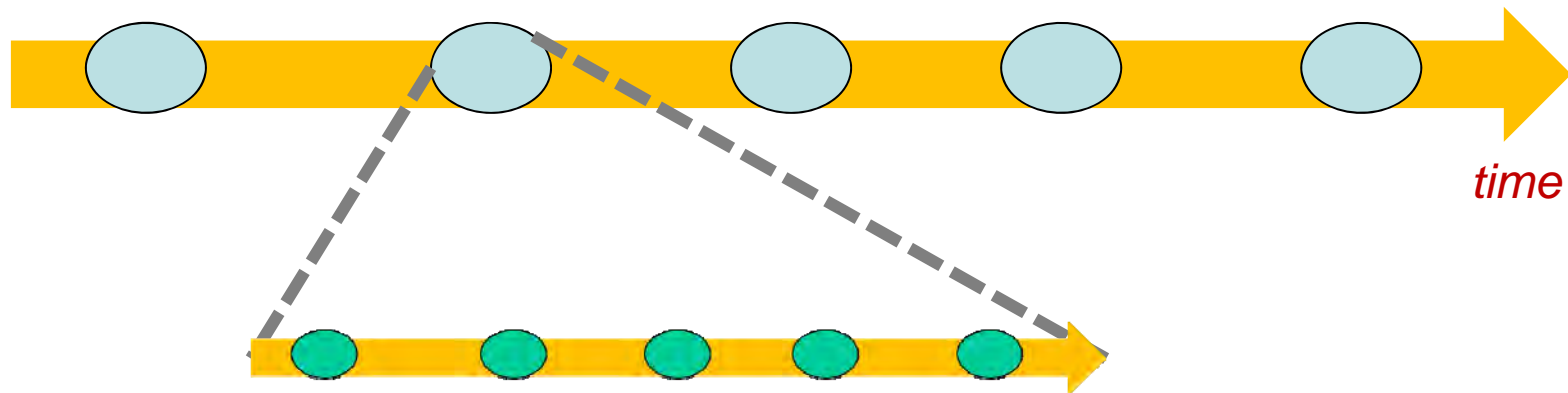
- Spatial abilities provide a strong anchoring point
- Relate well to visual memory also



RCC-8 / Mereotopology

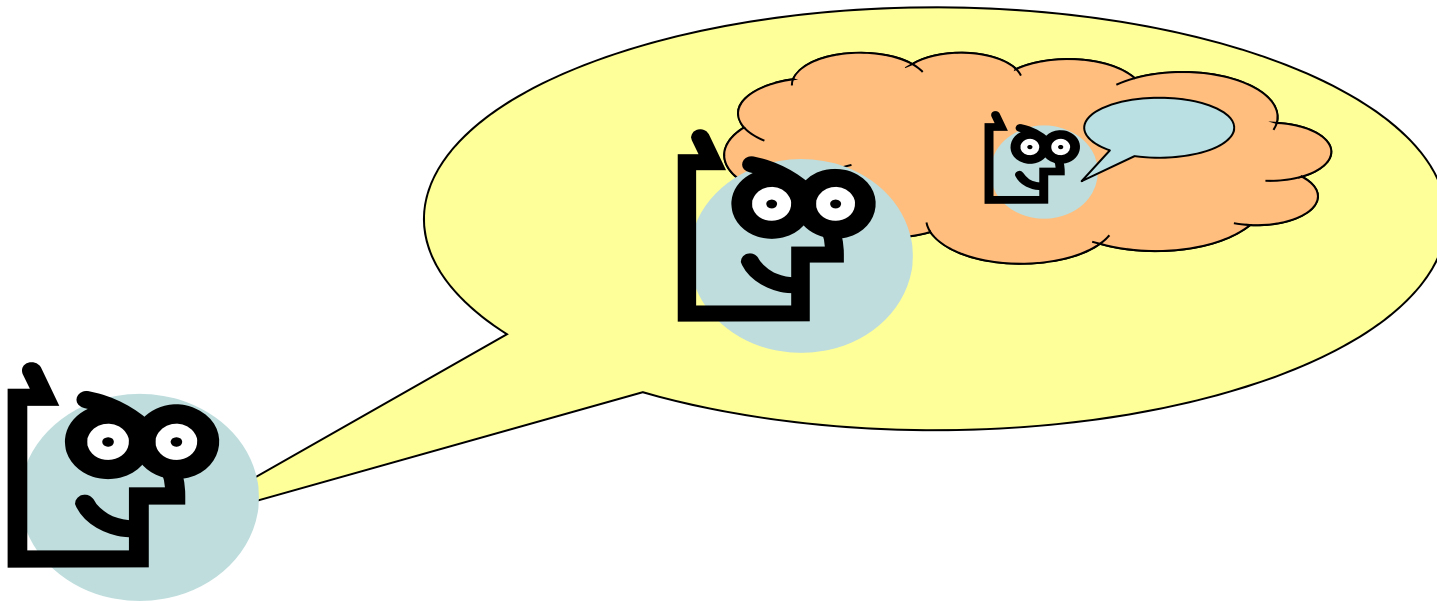
Challenge of memory requirements

- Activity sequences fix events in time (and space)
- and construct hierarchy



Challenge of memory requirements

- Participation and telling/listening also construct recursive structures



Transmodality

- In a sense to be made more explicit later, discourse construction is **already** a transmodal phenomenon
- For example:
 - the resources of spatiality-in-the-world are invoked for organising extended discourse

Modes over time: development

oral → written → print (Ong)

spatial anchoring
activity sequences

rhythm
rhyme
collocations/idioms
repetition

use of the visual record
extreme discrimination
& expansion
time-independence
& decontextualisation
mass distribution

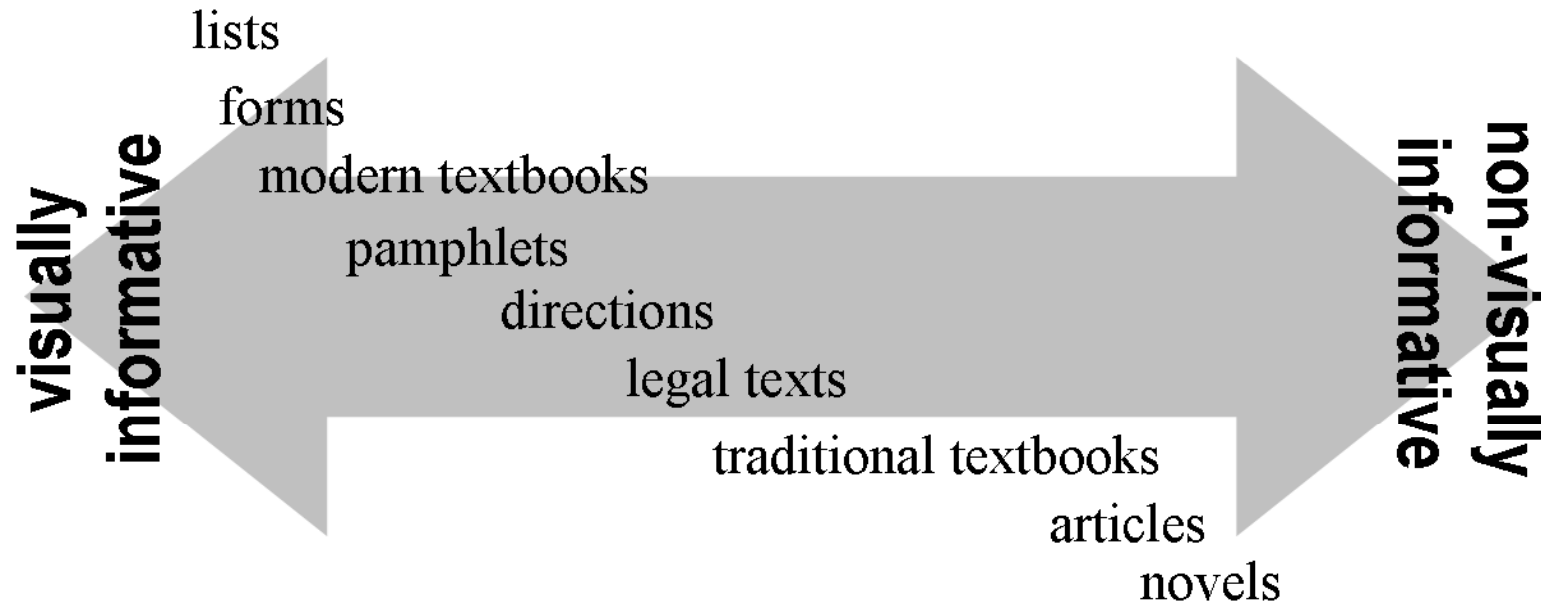
Ong and the visual word

- “Though it releases unheard-of potentials of the word, a textual, visual representation of a word is not a real word, but a ‘secondary modelling system’ (Lotman 1977). ... What the reader is seeing on the page are not real words but coded symbols whereby a properly informed human being can evoke in his or her consciousness real words, an actual or imagined sound.”

(Walter J. Ong, *Orality and Literacy*, p74)

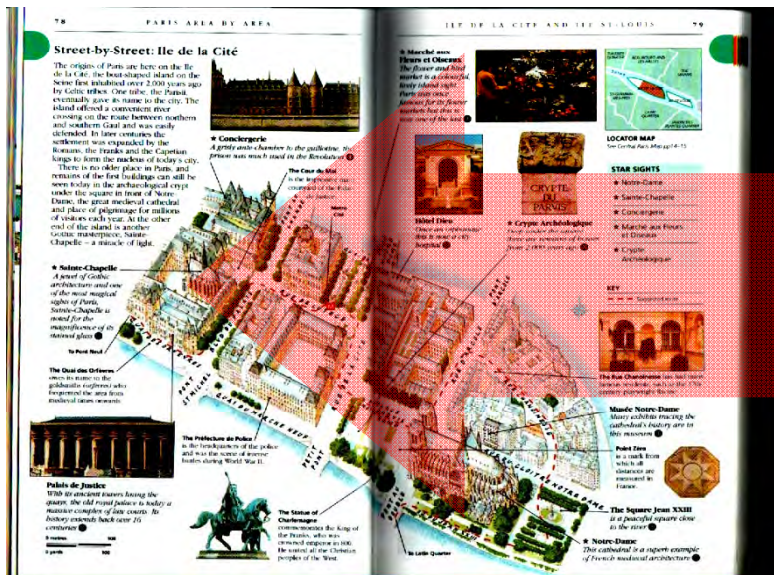
Visual Informativeness

Bernhardt (1985)

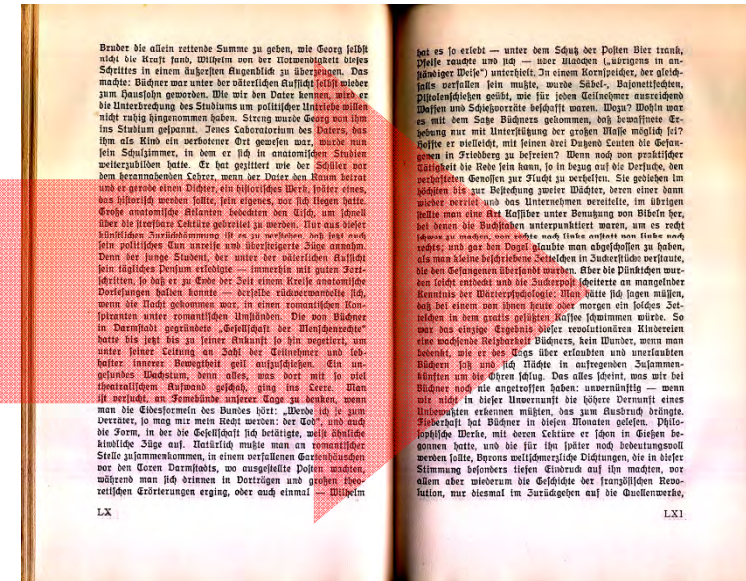


Visual Informativeness

Bernhardt (1985)



visually informative

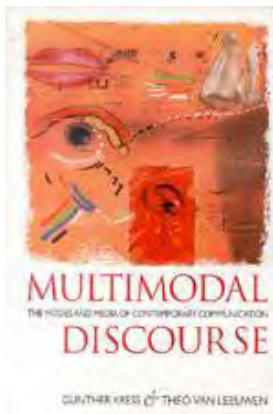


visually non-informative

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).



Modes over time: development

oral → written → print (Ong)

spatial anchoring
activity sequences

rhythm
rhyme
collocations/idioms
repetition



use of the visual record
massive discrimination
use of visual
& expansion
semiotic modes?
time-independence

access to other semiotics modes



Using the visual

Indication of text status

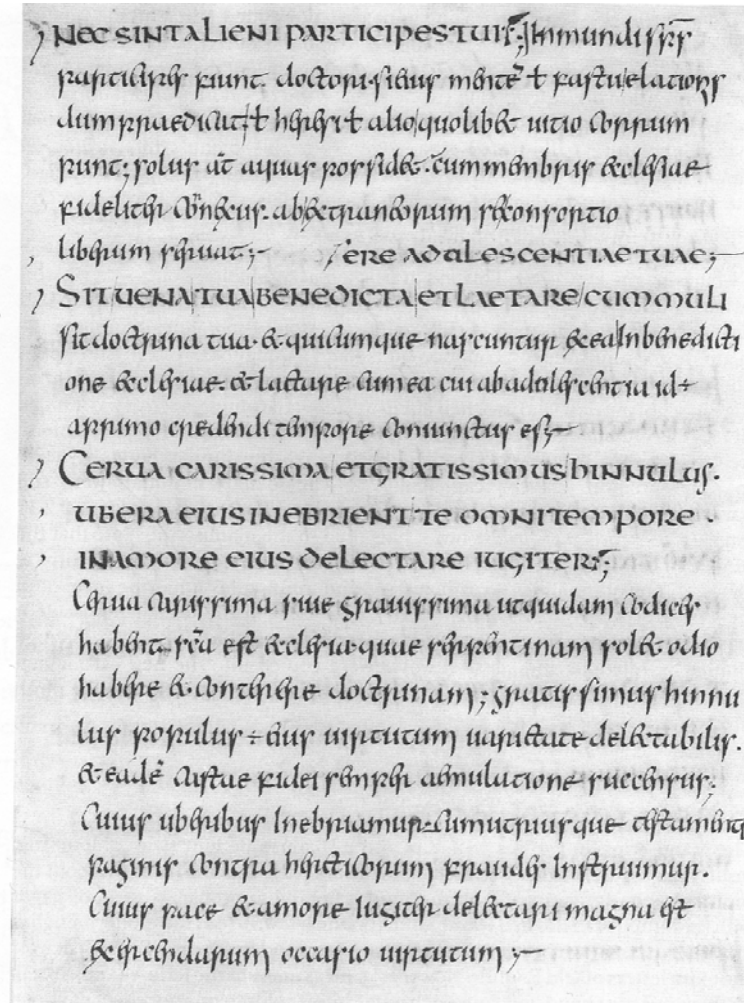


Figure 2.14 Bede's commentary on the Book of Proverbs, in a copy made in the second half of the eighth century at Wearmouth-Jarrow. The proverbs are in uncial and the commentary by Bede is in insular minuscule. Conservation requirements prevent new colour photographs being taken of this manuscript

(Bodleian Library)

Text Organisation

<p>Paris: Was tun? Lacroix: Heimgehen und als Lucretia auf einen anständigen Fall studieren. Eine Promenade.</p>	<p>Erster Herr: Kerl, arbeite, du siehst ganz wohlgenährt aus! Zweiter Herr: Da! (Er gibt ihm Geld.) Er hat eine Hand wie Sammet. Das ist unverjämmt. 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 . .</p>
<p style="text-align: center;">Eine Promenade</p>	
<p>Soldat: So will ich mich an dir wegen.</p>	
<p>(Er Angst:)</p>	<p>Christinlein, Lieb Christinlein mein, Tut dir der Schaden weh, Schaden weh, Schaden weh, Schaden weh?</p>
<p>Bürger: Meine gute Kornelia hat mich mit einem Knäblein erfreut.</p>	
<p>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 (singt): „Eine handvoll Erde und ein wenig Moos . . .“ Liebe Herren, schöne Damen!</p>	<p>(Er Angst:) Christinlein, Lieb Christinlein mein, Tut dir der Schaden weh, Schaden weh, Schaden weh, Schaden weh? Rosalie (Angst): Ach nein, ihr Herrn Soldaten, Ich hätte es gerne meh, gerne meh, Gerne meh, gerne meh! Danton und Camille treten auf. Danton: Geht das nicht lustig? — Ich wüßte was in der Atmosphäre; es ist, als bräte die Sonne Unzucht aus. —</p>
<p>38</p>	<p>39</p>

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 CLOSES. 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 evening; 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.

More Modern Example...

Osnabrück



Zwischen Teutoburger Wald und Wiehengebirge, mit zahlreichen Heilbädern in unmittelbare Nähe, ist Osnabrück ein beliebtes Ausflugsziel.

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.

i Info: Tel. 0541 560030, www.museum-am-schoelerberg.de

Weg vom Hauptbahnhof: Buslinie 26 bis „Kreishaus Zoo“

% **Niedersachsen-Ticket-Bonus:**
20 % Rabatt auf hauseigene Kataloge

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.

i Info: Tel. 0541 951050, www.zoo-osnabrueck.de
Weg vom Hauptbahnhof: Buslinie 26 bis „Kreishaus Zoo“

% **Niedersachsen-Ticket-Bonus:**
10 % Rabatt auf den Eintritt

! Tipp: Fahrradtour am Dümmer See!

- 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.

Bremen



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.

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.

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“

% **Niedersachsen-Ticket-Bonus:**
kostenloses Postkartenset

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.

i Info: Tel. 0421 33460, www.universum-bremen.de
Weg vom Hauptbahnhof: Straßenbahnlinie 6 (Richtung Universität) bis „Universität/NW1“, die Universitätsallee entlang gehen

% **Niedersachsen-Ticket-Bonus:**
kostenloses Ausstellungsbegleitheft

Distinctions freeing themselves of origins in orality

Let us take as the origin of the coordinates, f, g, h , the very center of the spheroid; let us call a, b, c the three demi-axes which we will assume parallel to the coordinates f, g, h ; and let x, y, z be the coordinates of a point of the surface parallel to these axes; the equation of the surface of the spheroid is

$$\frac{x^2}{a^2} + \frac{y^2}{b^2} + \frac{z^2}{c^2} = 1$$

But if one calls R the radius vector appropriate to any point of the surface, one finds

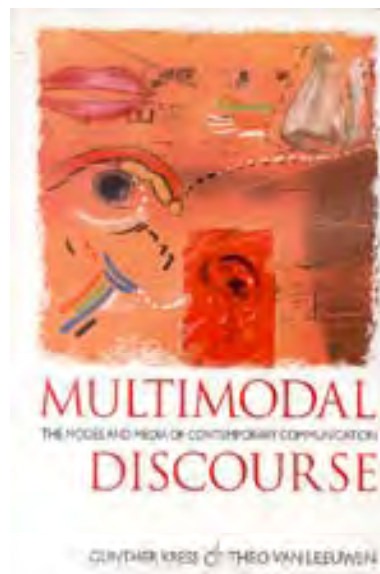
$$\begin{aligned}x &= f - R \sin. p \sin. q \\y &= g - R \cos. p \sin. q \\z &= h - R \cos. q.\end{aligned}$$

(1788-F430)

Taken from: Gross/Harmon/Reidy
Communicating Science. (2002, p90)

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.”

Research Question

- 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

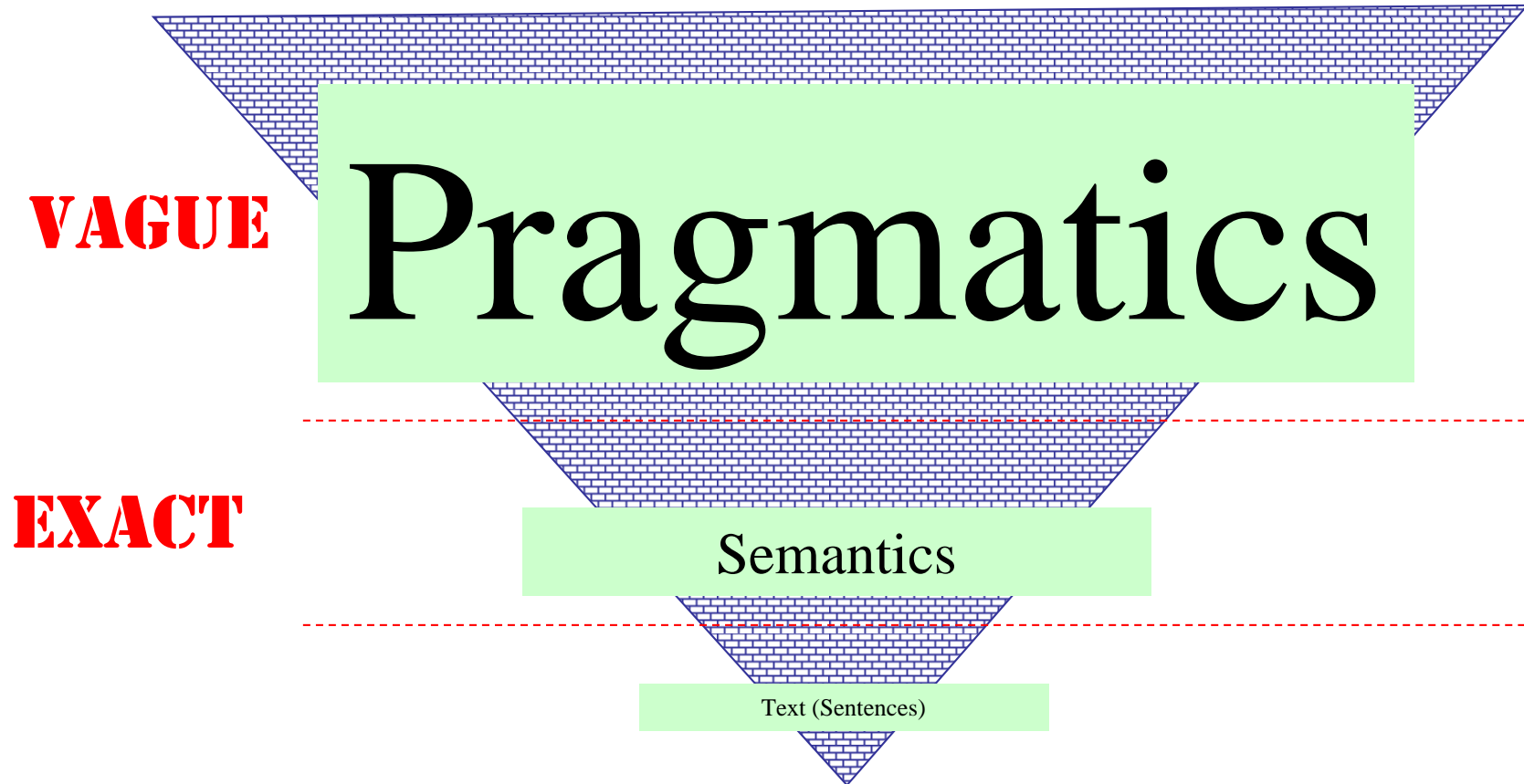
Semantics

denotation
meaning

Text
(Sentences)

form

'Traditional' model



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.”

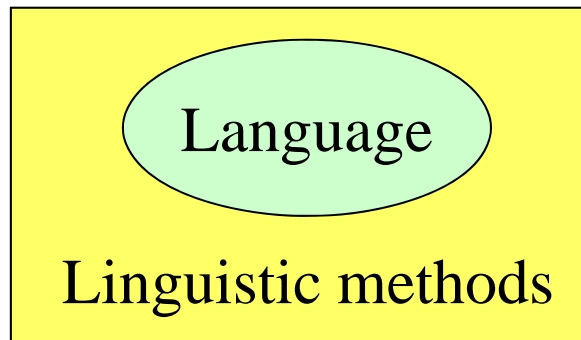
Example: 'paralanguage'

“... 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.

The Consequence



paralanguage

pictures-text-film

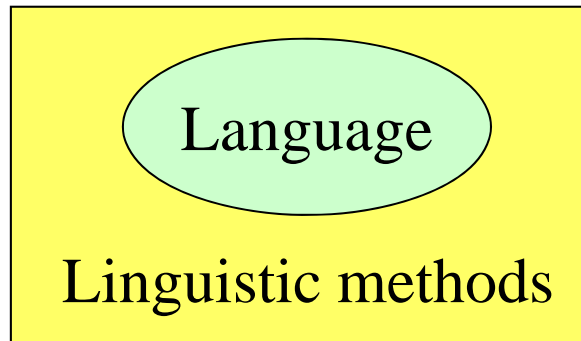
context

material substance

style

...

The 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 its 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。

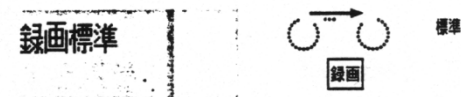


3 標準/3倍ボタンを押して、本体表示部に“標準”を表示させる

●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。

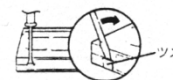
■録画モードについて

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。)

番組録画をする

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



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.

how is the information on this page expressed?

in what modes?



87-100 cm



Gannet

Sula bassana

ID FACT FILE

Size: Longer 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 or 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

how is the information on this page expressed?

in what modes?

how is the information on
this page expressed?

in what modes?

Nest. Usually on ledges in sea-caves, sometimes on a cliff ledge or in recesses among boulders by the sea; generally, therefore, unlike the cormorant's, under cover. *Material:* seaweed and coarse herbage. The species breeds in colonies.

Eggs. Usually 3-5. Like cormorant's, but smaller. Av. size, 2.51 × 1.51 in. Laying begins March-April. Two broods.



(2) *Family: Sulidae—Gannets.*

179. Gannet or Solan-geese [*Sula bassana* (Linnæus)]. Resident. Marine species. Fig. 104 (§ 178). Breeding places: Grasholm (Wales); Bull Rock and Little Skellig (Ireland); Bass Rock, Ailsa Craig, St. Kilda, E. Sulisgeir and N. Barray (Scotland), Faeroes.

Bird. Length 33 in. (See No. 177.) Bill strong, straight, with hook, and of a pale lead-blue with deeper slate-coloured longitudinal lines. Tail graduated to a point, the central feathers the longest. Wings long and rather narrow. Plumage white, save the wing quills, which are dark brown, not black as usually stated. In breeding dress there is a buff tinge on the head and neck. The fledgling blackish-slate, spotted white. Immature till the third or fourth year, and recognised by the dark brown, chiefly on the back, wings, and tail, which colour diminishes season by season till at maturity reduced to the brown of the wing quills.

Nest. Generally on the ledges of the precipitous sides of sea-washed isles, such as the Bass Rock, Ailsa Craig (Scotland), Bull Rock and Little Skellig (Ireland). *Material:* sea-weed, grasses from the isle top, and any material from the surface of the sea.

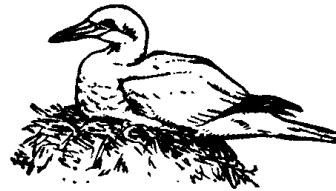
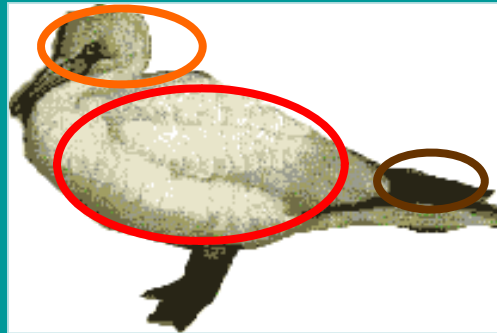


Fig. 105.

Egg. One. Blue, covered or nearly so with a white chalky deposit which soon becomes dirty and yellow stained. Av. size, 3.06 × 1.96 in. Laying begins March-May. One brood.

Redistribution of Information across modalities and across time



1972

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.

Plumage white, save the wing quills, which are dark brown, not black as usually stated.

The fledgling blackish-slate, spotted white.

Immature till the third or fourth year, and recognized by the dark brown, chiefly on the back, wings, and tail, which colour diminishes season by season

till at maturity reduced to the brown of the wing quills.



1924

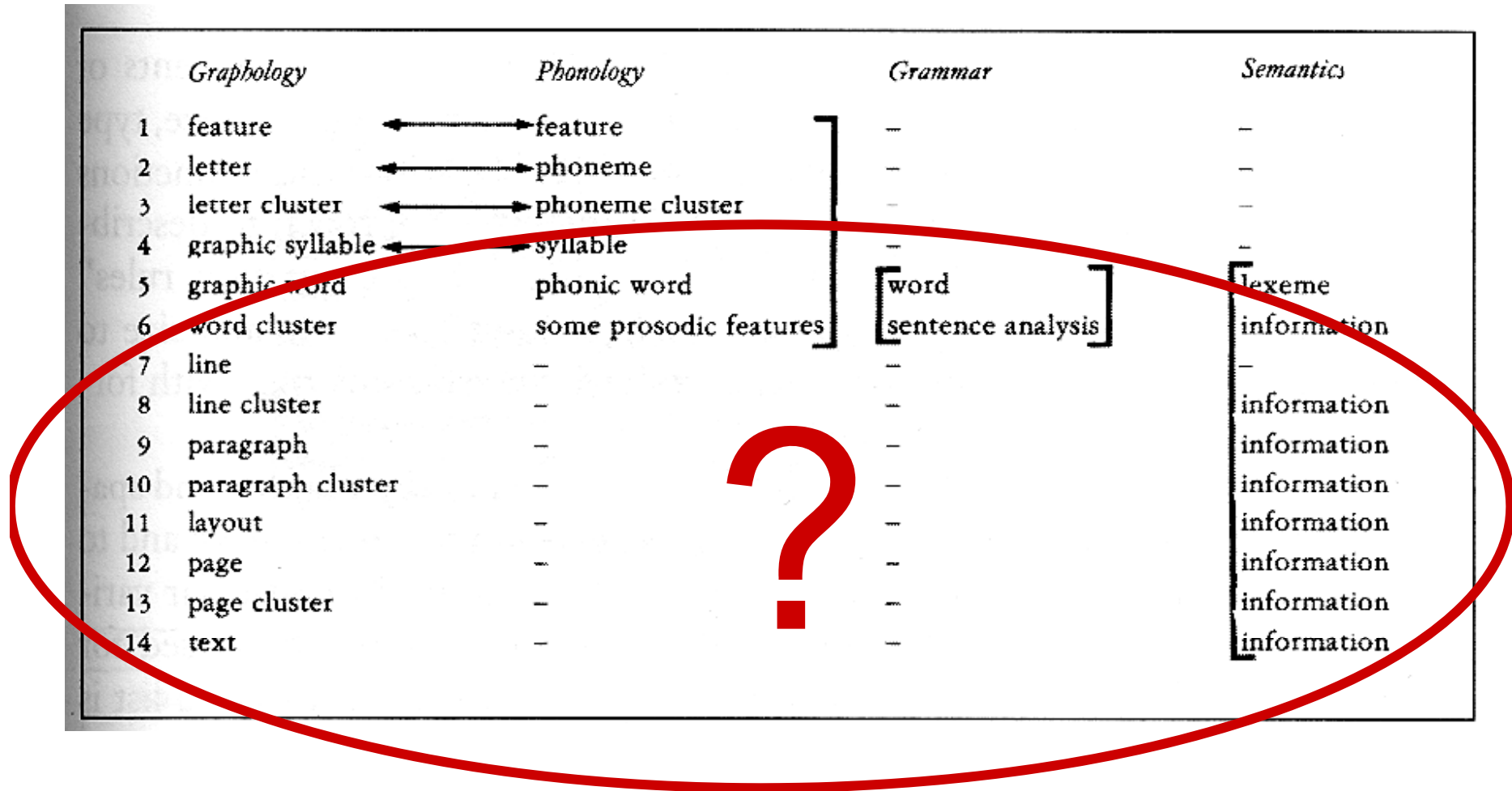
ADULT: White, black wing-tips, yellow nape.

JUVENILE: Grey, gradually becoming white over 5 years.



1996

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.

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!

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

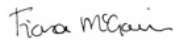
Dear Miss Smith

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
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.

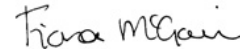
I am unable to deal with this at the moment because the document has been completed incorrectly. I have marked the areas which need amending or completing.

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
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

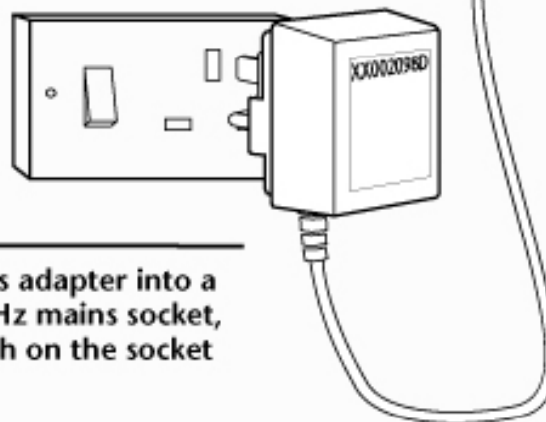
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INSTALLATION AND SET-UP

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.

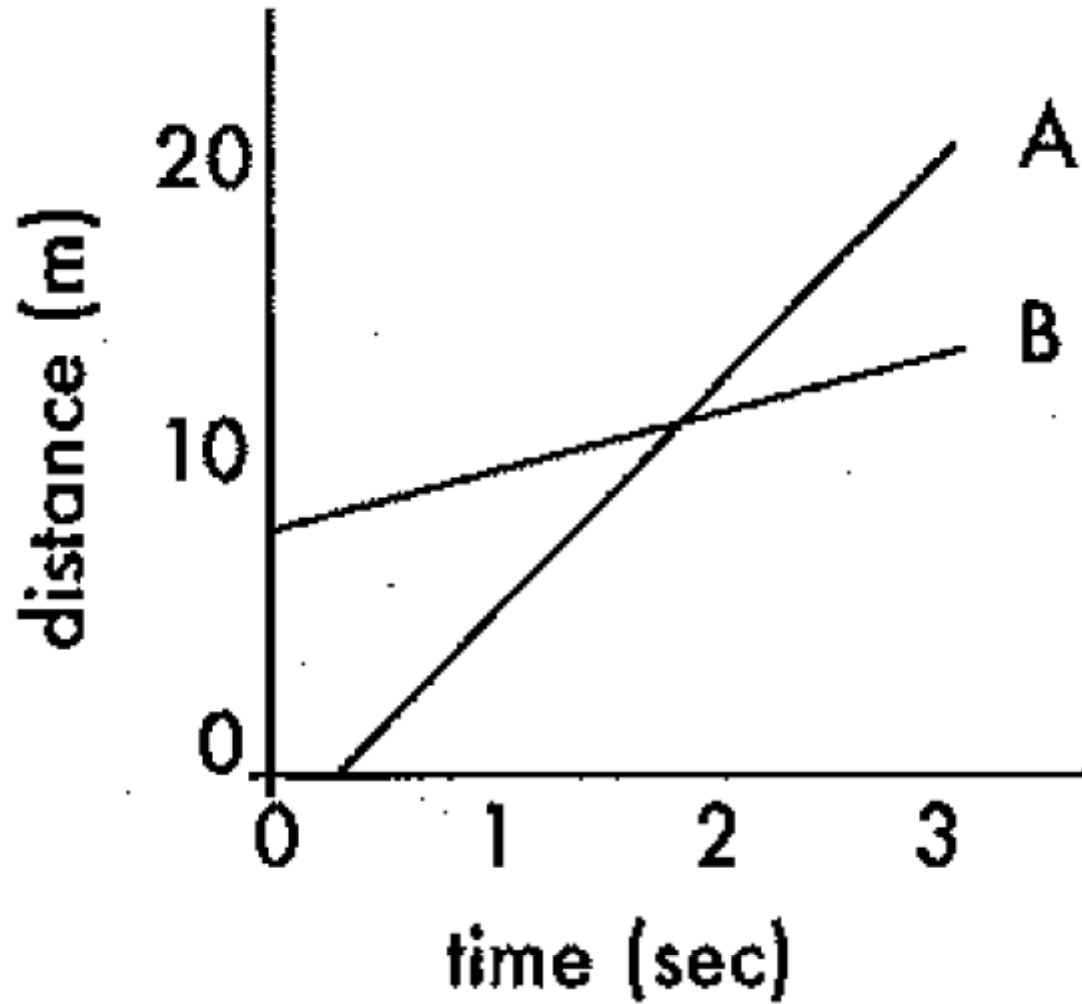
- 4 Switch on mains power at the socket**

Extract
from
telephone
instruction
page

New tasks for linguists...

- Document critique
- Information design
- Interface design

- Education: multimodal literacy



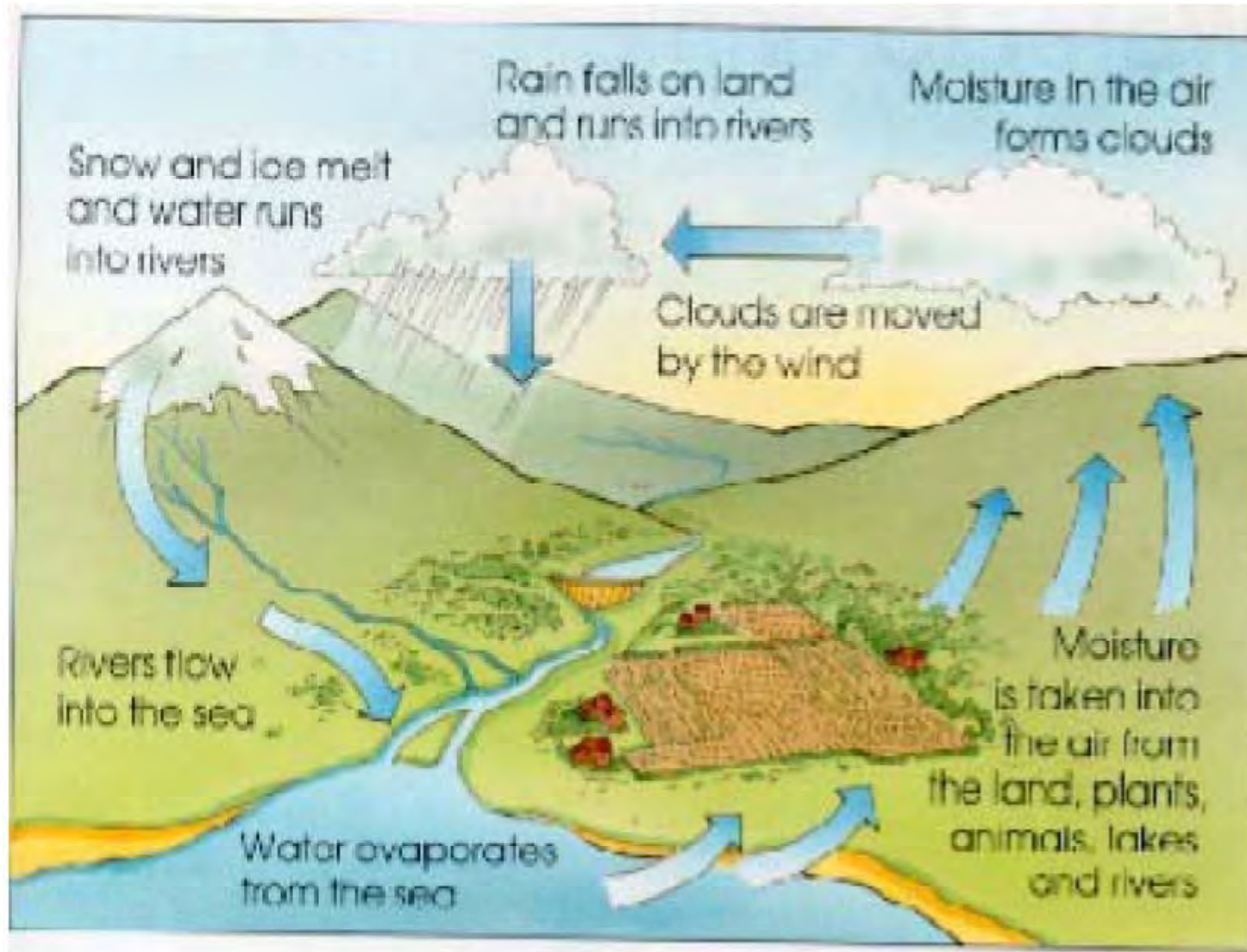
Which car is faster at a time to the left of the intersection?

The ‘*illusion of knowing*’

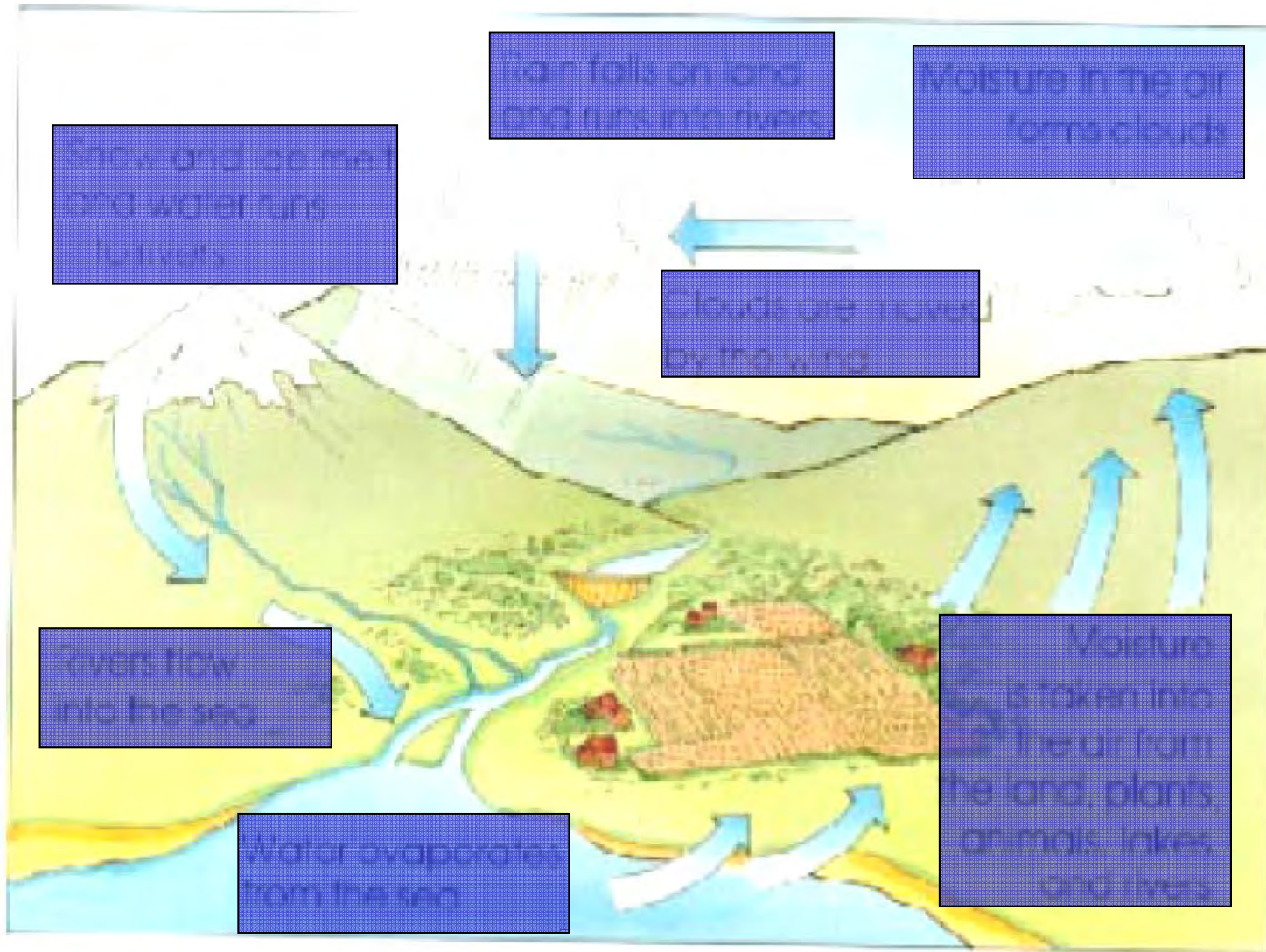
Poorly designed textbooks can create more than one kind of problem for readers. ... at times we may overestimate how well we understand. ... College students... who read texts in which experimenters had “planted” contradictions failed to notice the contradictions. Surprisingly, after having read contradictory material, students rated themselves as feeling ‘very certain’ they understood the text. In fact, students had overlooked the contradictions and had answered many of the comprehension questions incorrectly.

cf. Schriver (1997:226)
Glenberg, Wilkinson and Epstein (1982)
Memory and Cognition **10**(6):597-602.

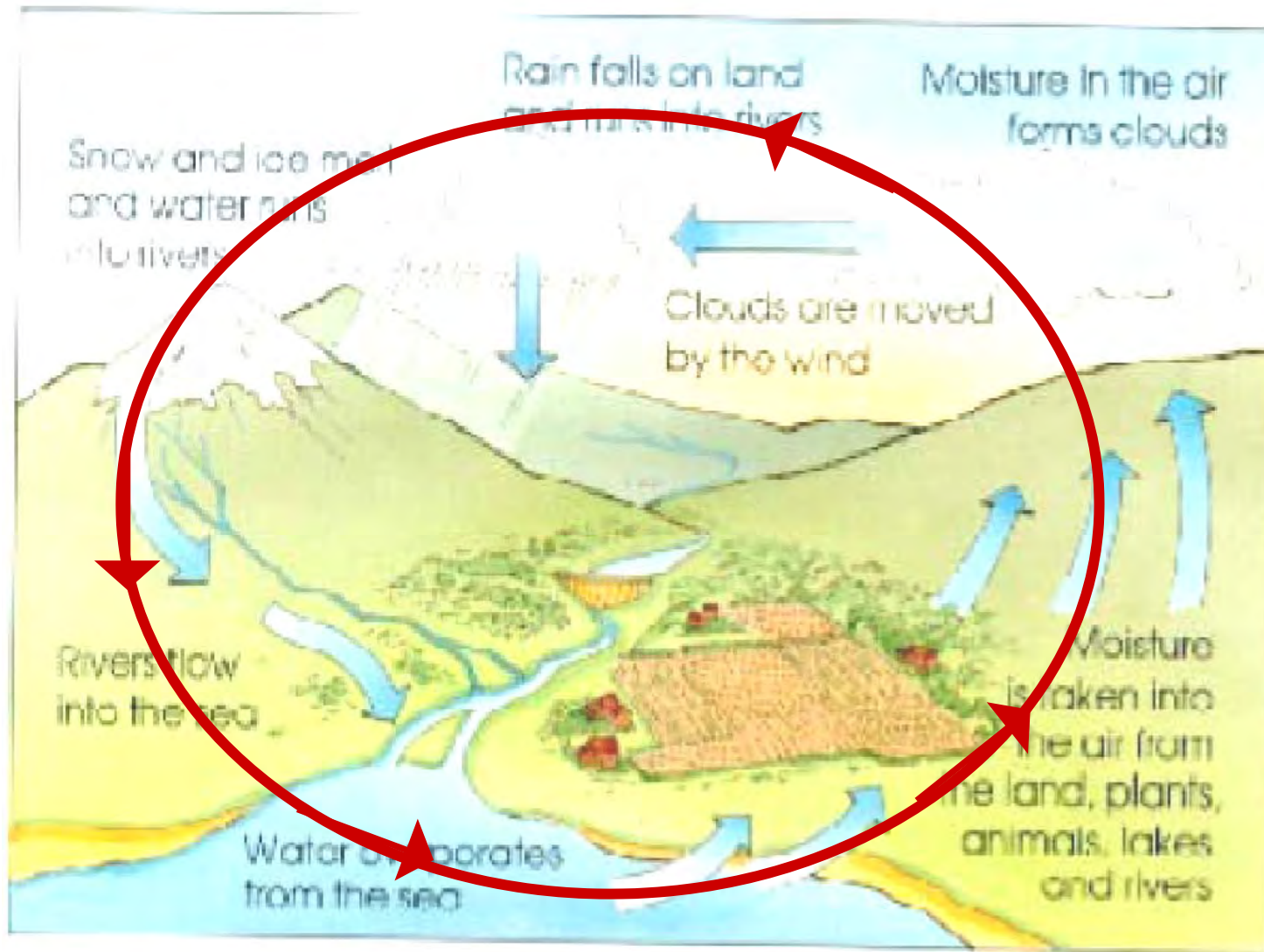
Examples: mode combinations



Text (as labels)



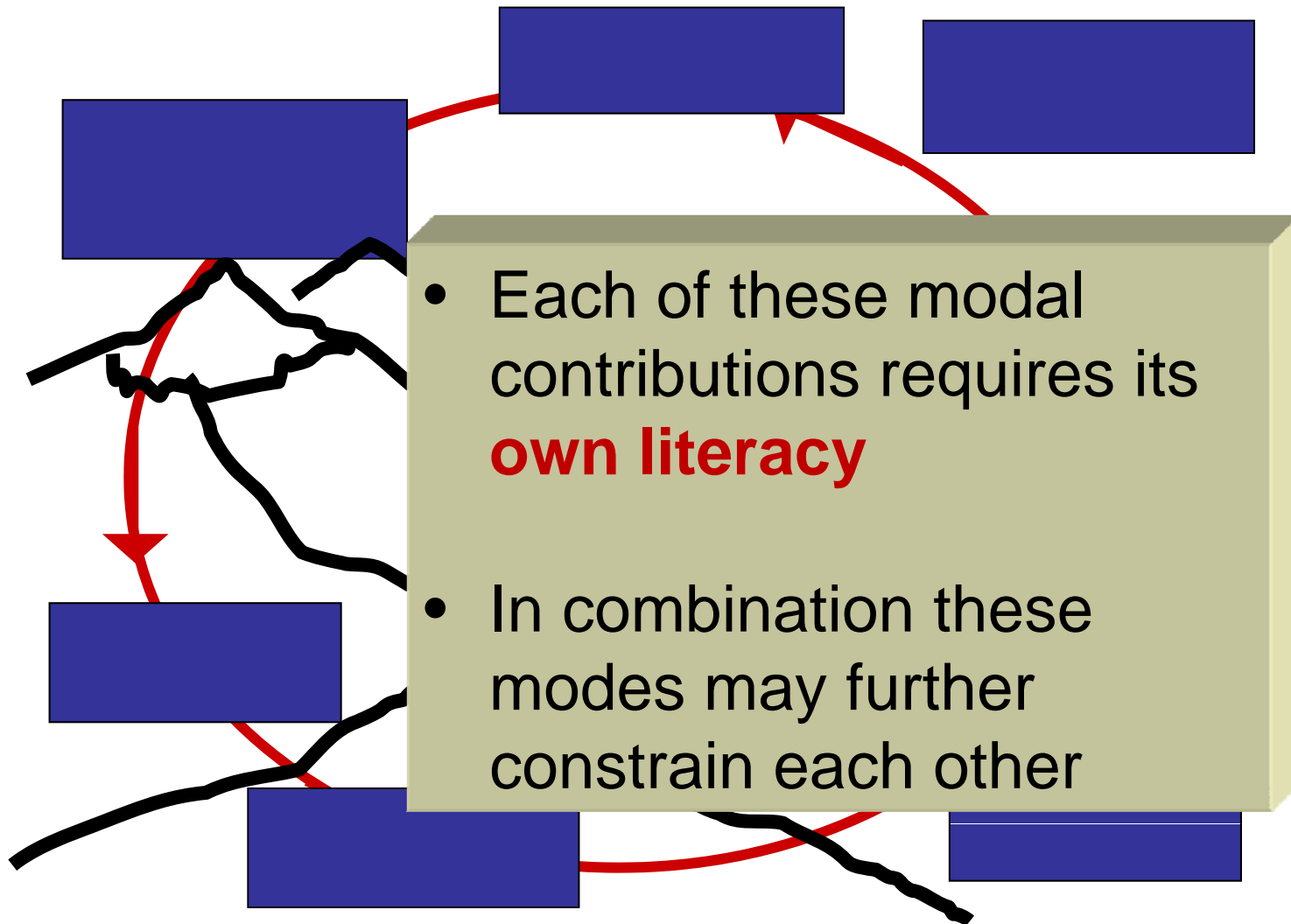
Abstract Diagrammatic



Naturalistic(ish) Drawing



Composite Modal Contributions



New tasks for linguists...

- Document critique
- Information design
- Interface design
- Multiliteracy

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

What kinds of meanings are these?

- **Text-like**
- Not sentence-like

Conclusions

- There is very much more happening in ‘non-linguistic’ modes than something ‘akin to language communication’!
- We can study this using modern tools of linguistics concerned with text structure and interpretation.
- We can understand more accurately just when multimodal communication succeeds and why it fails: multimodal literacy
- We can use the development of non-linguistic modes of meaning to provide further angles on how languages work and develop