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Analysing multimodal texts and test tasks for reading comprehension in the KPG exams in English

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ABSTRACT

This thesis is concerned with multimodal literacy, involving the different kinds of knowledge required for the successful completion of reading comprehension test tasks which draw upon texts with multiple semiotic resources. Such literacy requirements have received no attention by researchers up to now, mainly because the foreign language teaching and testing project has primarily focused on the verbal features of reading comprehension texts.

Drawing on data from the KPG exams in English –one of the few large scale examination systems which use multimodal reading comprehension source texts that impact on the test task items, this research aims at investigating multimodal literacy requirements in the context of foreign language testing. The project focuses on the KPG reading comprehension test tasks, which consist of multimodal source texts and sets of accompanying test items. It approaches reading comprehension as a meaning making process highly dependent on both verbal and visual semiotic resources of the texts used in test tasks (i.e., language, image, page layout, colour and typography) and on the test items which accompany the texts.

Working within the framework of Systemic Functional Linguistics (SFL) and Social Semiotics, this study attempts a systematic description of the multimodal literacy indicators of reading comprehension test tasks by level, which leads to the creation of level-specific profiles of reading comprehension texts, organized in terms of the ideational, interpersonal and textual metafunctions, and the construction of a multimodal SFL-based framework for multimodal discourse analysis of reading comprehension texts,

including verbal, visual and intersemiotic literacy indicators. Further, the framework is applied for the purposes of metafunctionally-oriented content item analysis, which is targeted at the investigation of multimodal literacy requirements posed by test items. The qualitative and quantitative analysis helps in measuring the frequency of the multimodal literacy indicators of different levels and the comparison of the requirements posed by multimodal texts and items of different levels.

As this is a unique study that investigates the role of multimodality in foreign language testing, it provides evidence that different kinds of knowledge, beyond knowledge of lexis and grammar of the foreign language being tested, may be indispensable for successful reading comprehension, hence raising the importance of multimodal literacy in the context of foreign language teaching and testing in general and of making meaning from multiple semiotic resources included in reading comprehension texts in particular.

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LIST OF ABBREVIATIONS

B1	Independent User (Intermediate English)
B2	Independent User (Upper-Intermediate English)
C1	Proficient User (Advanced English)
CEFR	Common European Framework of Reference for Languages
EFL	English as a Foreign Language
FL	Foreign Language
GUI	Graphical User Interface
IDMI	Multimodal Analysis Lab
KPG	Kratiko Pistopiitiko Glossomathias - Greek State Certificate of Language Proficiency
L1	First Language/ Mother Tongue
L2	Second Language
L3	Third Language
L4	Fourth Language
MDA	Multimodal Discourse Analysis
MMA	Multimodal Analysis Image
SF	Systemic Functional
SFL	Systemic Functional Linguistics
SF-MDA	Systemic Functional-Multimodal Discourse Analysis
TGI	Type of Gist Items

Chapter 1: Introduction

1.1 General aim and context of the study

This PhD thesis presents the analysis of reading comprehension test tasks which draw upon multimodal texts. That is, reading comprehension texts in which meanings are created through both the verbal and visual modes, as is true of most texts we encounter during our daily lives in this day and age. The overall aim of the research carried out for the thesis is the investigation of the literacies that an English language learner is expected to have developed so as to make sense of multimodal texts in a testing context, by way of performing (a) text analysis and (b) analysis of items comprising the reading comprehension test task that draws information from each text.

In contrast to mainstream studies in the fields of language teaching and testing, which predominantly focus on reading comprehension competence in terms of testees' understanding the verbal language input, the current study views reading comprehension as a meaning making process which involves all means of expression used in source texts. The effect of the coexistence of verbal and non-verbal means of expression on reading comprehension has not been researched adequately so far in the context of language testing and assessment, because most well-known examination batteries have been using mainly monomodal texts to test reading comprehension.

The present research project has been inspired by and has used data from one of the few reading comprehension proficiency tests that uses multimodal texts to assess candidates' leveled competence in English. It is the Reading Comprehension and Language Awareness module of the KPG examinations in English. KPG is the acronym

for the State Certificate of Foreign Language Proficiency, awarded to candidates who pass the Greek national foreign language examinations – a multilingual examination suite whose leveled descriptors of language competences (from A1 to C2 levels) are aligned to the *Common European Framework of Reference for Languages* (*henceforth* CEFR), (Council of Europe, 2001).[1] In relation to what the KPG exams assess, Dendrinos (2013: 16)[2] states:

> The KPG exams adhere to a functional theory of language, which is understood as social practice, and set out to assess how candidates *use* the target language to create socially purposeful meanings rather than whether they have a wide range of vocabulary and a firm knowledge of the formal properties of the language in question.

The overall aim of the KPG examination suite is "to certify that candidates, wishing to be certified, have the competences and skills expected at different levels of proficiency (on the 6-level scale of the Council of Europe), to make socially purposeful use of the target language in different social contexts".[3] With regard to the structure of the KPG examination system, the exams in each of the KPG languages consist of four modules designed to test Reading comprehension and language Awareness (Module 1), Writing and written mediation (Module 2), Listening comprehension (Module 3) and Speaking and oral mediation (Module 4).

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[1] See performance descriptors and specifications included in: *The KPG Handbook: Performance Descriptors and Specifications,* at: http://www.rcel.enl.uoa.gr/fileadmin/rcel.enl.uoa.gr/uploads/texts/KPG_Handbook_17X24.pdf

[2] Professor B. Dendrinos has been the President of the KPG Examination Board from 2002 to 2006 and from 2009-2017. She is also the Director of the RCeL, where the KPG test development team for the English exams operates (http://rcel.enl.uoa.gr/kpg)

[3] For further information, see the 'Overview of the State Certificate of Language Proficiency' prepared by Professor Bessie Dendrinos, at http://rcel.enl.uoa.gr/files/KPG/site/KPG_Overview_2016.pdf

With reference to the Reading comprehension and language awareness test (Module 1), testees are expected to be able to understand a variety of written text types according to their level of proficiency. A wide range of text types is used in the test tasks of Module 1, for example, interviews, reports, advertisements, articles. The texts used are gradually more demanding and the text types vary even more as the level of proficiency increases (Dendrinos and Karavas 2013: 35).[4] Despite the differences in the variety of text types, the length of the texts and their demands as the level increases, the reading test format is quite similar for the integrated tests[5] of all levels. Module 1 is comprised by two parts. Part A consists of choice items (40 for A level, 50 for B and C level tests) while Part B includes items which require short answers (10 for A and B levels, 20 for C level tests). As can be seen in the B level test of May 2014 in English, which is provided as a sample of the reading test format in Appendix 1 pp. 395-401, Part A typically consists of closed item activities of both reading comprehension and language awareness types and Part B includes activities with open-ended items which aim at assessing testees' language awareness.[6] Reading comprehension and language awareness test papers may contain closed-ended test tasks of the following type: 1) Multiple choice, 2) True or false, 3) Multiple match, 4) Right order, 5) Completion by choice, 6) Short answer (fill in), 7) Cloze, 8) Crossword / brainteaser / puzzle.

[4] The overall length of texts ranges in total a) from 450 to 750 words for both A1+A2 levels, b) from 800 to 1.100 words for both B1 +B2 levels, and c) from 3.500 to 4.500 words for both C1+C2 levels.

[5] With regard to B level exams, B1/B2 integrated tests have been held since May 2011. Separate tests for B1 and B2 levels used to be held until November 2010. As regards C level exams, the C level exams have become integrated in order to assess both C1 and C2 level competence since November 2013. Until May 2013, the C level KPG exams led to the certification of only C1 level competence.

[6] All KPG past papers in all languages can be accessed online, at http://rcel.enl.uoa.gr/kpg/past_papers.htm

The reading comprehension test task, which is the focus of the present study, is typically a Multiple Choice or True-False-Not Stated test task. It is based on a multimodal text, which functions as the source of information that is provided to testees so that they, as meaning makers, understand it and then respond to the accompanying closed-ended questions/items (*henceforth* items).[7] With regard to Multiple choice items, each item consists of a stem, which may be a question or a statement or a part of it, and three possible options (A, B, or C). Only one of these three options is the right answer and the other two are distractors. With reference to True-False-Not stated items, each item consists of a statement (i.e., the stem of the test item) followed by three options (a. True, b. False, c. Not stated). The message conveyed in the statement might be true or false on the basis of the text or not stated in the text. An item may either refer to the whole text and ask for the gist (i.e., gist items) or to a specific part of the text and ask for specific information (i.e., specific information items). Moreover, the number of gist and specific information items which draw upon the same source text may vary.

As regards the source texts used in reading comprehension test tasks, they resemble original everyday life digital or print texts which create meanings by using language, images and other semiotic means, and they are texts of different genres since KPG exams in English aim at measuring testees' ability to understand different genres or text types.[8] In fact, there is significant diversity in the source texts that comprise the data of my corpus because, unlike many other examination batteries, the KPG examination

[7] See Appendix 2 for sample reading comprehension test tasks of B CEFR level (pp. 402-403) and of C CEFR level (pp. 403-404). I randomly selected the first test tasks from a recent past paper (November 2016) in order to show the format of these tasks paradigmatically.

[8] For further information about the text types and sources of the KPG reading texts, see *The KPG Handbook: Performance Descriptors and Specifications* (pp.34-37).

suite is interested in assessing testees' competence to comprehend different genres and the multiple discourses articulated in texts which people encounter every day around them. Of course, the variability in text features is not only across genres but also within the same genre because the context in which a text appears plays a significant role for the features used for meaning making. Source text variability is due to that they deal with different topics, they host different views, they are addressed to different audiences, they serve different purposes and they appear in different environments. Their variance is reflected in the use of language and other semiotic modes they employ to create meaning.

On the whole, the KPG reading comprehension test task is considered an appropriate context for the purposes of the present study since KPG source texts include multiple means of expression (e.g., language, image, page layout) and their accompanying test items sometimes address the whole multimodal text, thus requiring meaning making from the totality of verbal and non-verbal resources rather than a specific part of the verbal text. Moreover, the study is stimulated by the variability of text features and the significant diversity of source texts, which could probably yield interesting findings in relation to the requirements posed by multimodal texts. Additionally, given the absence of illustrative descriptors including literacy requirements posed by both the verbal and non-verbal aspects of the source texts, the present piece of research aims at filling this void to some extent by conducting a detailed analysis of in multimodal texts and items of reading comprehension test tasks, the findings of which could serve as the building blocks for the creation of relevant descriptors in the future.

1.2 Background and rationale of the study

The CEFR addresses the issue of "non-verbal communication" and indicates that "paratextual" elements such as illustrations, charts, tables, figures and typographic features play an important role in a communicative event (cf. CEFR 2001:90). It also recognizes that successful reading comprehension calls for knowledge and skills related to both the verbal and non-verbal features of the text. Obviously, I agree that both the verbal and non-verbal components of a text are significant components but further than this I understand both elements as *constitutive* of the text, as important for meaning construction. I do not view the linguistic component of the text as its 'textual' attribute and the non-verbal as its 'paratextual' attribute. In other words, in line with Unsworth (2008:67) who observes that "overwhelmingly, both the information in images and their effects on readers are far from redundant or peripheral embellishments to the print" and considers inadequate to conceive reading simple as processing print, I see both the verbal aspect of the texts (i.e. the lexicogrammatical, generic and discourse elements) and the visual (i.e., pictures and sketches, page layout, colour and typeface design) as the text's constituents, as equally important to the meaning-making process that both text producers and readers enter into (cf. Kaltenbacher 2004, O'Halloran 2005). I also believe that the readers with whom this research project is concerned are expected – at different levels of reading proficiency – to have developed forms of literacy which go beyond linguistic knowledge and the development of the 'four skills' (reading, writing, speaking and listening): they have learned to 'read' and make sense of the verbal as well as the visual aspects of a text.

Literacy in this study is viewed as much more than the ability to read and write (which is a conventional understanding of the term) and it is informed by the "social turn" in literacy studies and by great social diversity (cf. Barlett 2007:738). Essential for the notion of literacy, defined in greater detail in Chapter 2, are the key terms below:

(a) 'Multiple literacies' viewed as social practices in various life contexts such as school, family, and other social institutions (see Barton et al 2000, Barton and Hamilton 1998, Hamilton and Ivanic 2001, Street 1993, 1995, Heath 1983). As Street (1984) contends, literacy is multiple, subject to individual interpretations and closely related to social practices.

(b) 'Multimodality' is defined as the ways that a variety of modes of representation are used to construct a single, unified message (Kress, 2003; 2010). Multimodality is approached as a research field (see e.g., Kress & van Leeuwen 1996/2006; O'Halloran, 2005; Kress, 2009 and Bezemer & Jewitt, 2009; Jewitt *et al*., 2016) and an analytical approach (see e.g., Jewitt, 2008 and O'Halloran, 2007).

(c) 'Multimodal literacy', a term first proposed by Kress and Jewitt (2003). The term is used by Kress (2003, 2010) to describe the kind of literacy required of someone in order to be able to fully access the meanings of texts which include two or more modes of communication (see also Bateman 2008:2).

As the notion 'multimodal literacy' indicates, literacy and literacy pedagogy should not be limited to the realm of language alone. Along the lines of Unsworth (2007), I believe that the notion of literacy ought to be reconceptualised in order to encapsulate a variety of

meaning-making modes[9] which play a special role in contemporary print and electronic means of communication. Therefore, this study turns to explore the following important research question: "What are the literacy requirements, at different levels of language proficiency, for successful reading comprehension of multimodal texts used in test tasks?" This research question has not been the subject of systematic investigation up until now, at least to my knowledge. The majority of research carried out has focused on the verbal aspect of the reading comprehension tasks. This is probably due to the fact that multimodal texts of different genres do not constitute a prominent aspect of proficiency testing. Acknowledging the importance of multimodal texts, I turn my attention to the ways the visual texts co-construct meaning with the verbal in the KPG exams in English. Taking into account that a proficient reader of the types of texts people are confronted with today is someone who effectively engages in the activity of meaning making of multimodal texts by drawing on his/her multimodal literacy, I assume in this study that different levels of proficiency require different degrees of multimodal literacy and set out to analyse the multimodal source text so as to investigate the multiliteracy skills required at different levels of proficiency.

My understanding of literacy is complemented by the concept of 'Design' and is informed by the work of Cope and Kalantzis (2000), Kern (2000) and Kress (2003, 2010, 2014) who perceive readers as 'designers' of meaning. In this context, I adopt the view that reading comprehension is not merely an act of decoding the meaning the writer has encoded in the text, nor is it simply an act of interpreting meaning; it is an active process

[9] A mode is a "culturally and socially fashioned resource for representation and communication" (Kress 2003:45).

during which the reader draws on all resources he or she has available in order to make socially situated meanings and, ultimately, to 'redesign' the text which he or she has read. The more competent a reader is, the more he or she is able to use all kinds of linguistic experiences when redesigning the text he or she is dealing with. Of course, I acknowledge that when foreign language learners encounter a reading comprehension test, they activate a number of different kinds of literacies: one is the literacy they have developed in the foreign language. Another may be their multimodal literacy which refers to their ability to make sense of a multimodal text conveying meaning through different semiotic modes. They may also activate their multilingual literacy. The term is used by Martin-Jones and Jones (2000) to refer to multilingual contexts in which people who know more than one language may draw on their communicative repertoires when they read a text. Finally, in a testing context, competent readers are expected to activate their test-taking literacy as well.

A motivating force for this research project, which sets out to identify the multimodal literacy requirements at different levels of foreign language learners' reading comprehension competence, was to attempt to describe these requirements for teaching, learning, testing and assessment purposes. Presumably, if learners are explicitly helped to develop their multimodal literacy, they are likely to perform better in reading comprehension tasks which involve multimodal texts. However, explicit teaching presupposes multimodal literacy descriptors, which are not available because such requirements have not been investigated systematically so as to be described.

Given the above, it is, at this point, worth considering how an examination suite such as the KPG can test learners' multimodal reading comprehension literacy if the

latter has not been explicitly taught to candidates. The answer to this question is that the test development team, with which I worked as a junior research assistant from 2008 to 2012, assumes that foreign language learners generally acquire implicitly the ability to comprehend or redesign multimodal texts, as L1 users of a language develop such competence, in Bateman's words (2008: 7), by an 'osmosis' for multimodality. During pretesting and validation sessions, groups of experts in language testing and especially trained RCeL[10] associates pretest the KPG exam modules which are developed by professional test developers and designed by professional graphic designers. Non-verbal signs like visuals or page layout format are cautiously selected and used by specially trained art designers in collaboration with test item experts. Visuals and page formats may be replaced when it is found that they may not contribute adequately to the testees' meaning making process. When it seems that an item is too demanding in terms of the social literacy involved, it is adapted to involve more language literacy requirements or vice versa. On the whole, the KPG expert team takes into serious account the level of language and social literacy attainment required from testees in each test task. Thus, the specification and classification of test literacy requirements is expected to be of great value to professionals involved in the field of language testing either as item writers or as exam preparation teachers.

Another source of inspiration for the current research project was my occupational experience as an EFL teacher of the state school system and my

[10] The acronym RCeL stands for the Research Centre for Language, Teaching, Testing and Assessment (RCeL) of the University of Athens. Its main scope is "to carry out research in language teaching, testing and assessment, to develop teaching and testing materials, to produce relevant publications and το develop data bases which facilitate linguistic research." Information is available at http://www.rcel.enl.uoa.gr/

involvement as an instructor and syllabus designer in the RCeL research project of KPG exam preparation courses.[11] An issue that captured my interest was whether my students actually made use of multiple means of expression available in the reading comprehension texts such as images, layout and typography or just focused on language as a resource for meaning. A major incentive for my research endeavour was provided by an informal think-aloud protocol I carried out with a highly literate and intelligent participant in my A level exam preparation course for adults, the headmaster of one of the schools at which I worked. My aim was to test the hypothesis that a candidate who activates his or her multimodal literacy can compensate for possible vocabulary awareness weaknesses. The subject's knowledge of the English language was elementary. He was able to utter or comprehend isolated English words without being able to use them appropriately in context. He volunteered to do the first activity of the B1 listening test of May 2009[12] while at the same time he was asked to explain the reasons for each of his choices. The results of this unofficial experiment were truly enlightening in terms of the contribution of images to the testee's understanding. After listening carefully to the texts and changing his mind a couple of times, the subject succeeded in answering the B1 level task correctly. What he stressed as a decisive factor was his ability to make meaning

[11] I have designed and carried out KPG exam preparation courses four times so far. My student-groups varied in terms of their age (teenagers 11-17 and adults 30-55), their level of English language knowledge and their literacy background. The four KPG preparation courses supported by the RCeL were all conducted in rural areas in the Prefecture of Lakonia. Data about the context of the courses: *a.* 10 First Grade students of the Senior High School in Vlahioti and the Technical and Vocational School in Glykovrysi (B1 and B2 level KPG exams May 2009), *b*. 9 First Grade students of the Junior High School in Papadianika (A level exams KPG May 2011), *c.* 4 adult students in Molai (A level exams KPG May 2011), *d.* 6 teenage students of the Junior and Senior High Schools of Geraki (B level exams KPG May 2012).

[12] See Appendix 2, pp. 405-406 for the activity used for the unofficial experiment.

through non-verbal signs such as depicted people's facial expressions and gestures and his L1 knowledge of language use in different everyday life contexts depicted in the visuals.[13]

In fact, in addition to this adult student who provided me with some really interesting introductory findings in relation to the contribution of the visuals to meaning making, the rest of my students also offered a valuable array of data through my observations of their engagement with the reading comprehension text. For example, they typically first looked at the image in order to realise the text content before reading the verbal text. My students also used non-verbal resources while processing test items. For instance, some students resorted to the detection of different page layout elements while reading in order to select the source of a text among the available options-choices. This kind of in-class observations raised my interest towards the specification of the verbal and non-verbal text elements which may contribute to the reader's meaning-making process, consequently indicating the kinds of multimodal literacy required (*henceforth* multimodal literacy indicators).

Overall, researching the multimodal literacy requirements of the KPG reading comprehension test tasks requires investigation of both the source texts, which are the multimodal texts used as sources of information for the comprehension items, and the accompanying test items. In the first case I want to understand what type of demands source texts pose for test tasks when it comes to the meanings created by the text through

[13] The reason why this informal think aloud protocol is considered insightful for the present study, even though it is based on a listening comprehension test task, is the contribution of the visuals to meaning-making.

both its verbal and its visual components at different levels of proficiency. In the second case I investigate the accompanying items in order to discover the kinds of meanings of the source text towards which different items direct the testee. In other words, the literacy requirements posed by the test items need to be analysed since they are the ones which direct to a great extent the way of reading of the multimodal text.

1.3 A multimodal perspective to text analysis

In this thesis, I attempt to transcend the traditional language-based focus so I adopt a multimodal perspective for the investigation of reading comprehension texts because, as has been made clear already, multimodal texts are expected to pose multimodal literacy requirements for their successful comprehension. A multimodal approach to text analysis does not mean that language is viewed as being less important for meaning creation. It simply means that it is not only the verbal but also other semiotic modes that come into play when meaning creation is being investigated. Moreover, it means that that a literate testee is a person capable of acting effectively in different communicative contexts by understanding messages created multimodally (cf. Mitsikopoulou 2008). One question which arose from the first steps of my research was whether verbal and non-verbal features of texts create a unit of meaning or whether they function independently of one another.

From a multimodal perspective, each mode is seen as doing a different thing, or the same thing in a different way, thus posing different literacy requirements in separation. The answer is offered by van Leeuwen (2008) who supports that there seems

to be “a division of labour between word and image” (van Leeuwen 2008:136), with whom I agree. In a similar line of thought, Kress (2010) asserts that different modes serve different needs in different contexts and each one lends itself to different semiotic work; writing *names*, image *shows* and colour *hightlights* and *frames*. Thus, every mode is understood as having a different “mission”, which it can accomplish effectively. However, it is also believed that apart from the separate contribution of each mode, modes also make meaning in unison (cf. Unsworth 2007). In other words, the visual and verbal components of a text work jointly for the creation of more meanings in new ways (ibid), This is also supported by Royce (1998), who claims that the visual and verbal modes are expected to function synergistically and in a complimentary way. The interplay between various modes is often addressed as *intersemiosis* (O’ Halloran *et al*. 2012, Holsanova 2012) and suggests that intersemiotic literacy requirements might be posed together with mode-specific requirements. Therefore, I set out to investigate the meaningful interplay of modes as well as the separate contributions of image and language in multimodal texts.

Linguistics is the field of study that investigates the structure and functions of language and it has done this systematically. However, mounting evidence indicates that image has a regulated structure of sorts as does language. In other words, as Kress and Van Leewen (2006) show, just as there is a grammar of language, there is a grammar of visual design. This means that the study of language and image together set certain requirements for multimodal research. In order to handle the demands of multimodal research, pertinent theories and effective methods to describe the multimodal literacy requirements of source texts should be applied. Two intertwined theories of language

which are generally accepted as greatly influential in multimodal research are (a) *Social Semiotics* and (b) *Systemic Functional Linguistics (henceforth* SFL*)* (cf. Halliday 1978, 1994, Halliday and Matthiessen 2004, van Leeuwen 2005, Jewitt 2009). Employing a view of language as social semiotic (Halliday 1994) and operating in the context of Systemic Functional Linguistics (*henceforth* SFL), I adopt the framework of systemic functional grammar for the analysis of the source texts.

Social semiotics has informed a plethora of SFL-based research endeavours which targeted at multimodality in different contexts, as will be further discussed in Chapter 2. Yet, no related work, at least to my knowledge, has been formally documented in the field of reading comprehension testing. During the latest decades, SFL researchers have abandoned the previously favoured monomodal approach, which used to conceive language as the main semiotic mode, and have turned their interest towards the analysis of other modes as well (Martin 1992, Halliday 1994, Martin and Rose 2003), which is what distinguishes this research from previous work on reading comprehension analysis. To elaborate briefly on the shift of researchers' interest towards multimodality within the field of linguistics, below I address the first research endeavours and explain how they have heralded a shift in SFL research.

An increasing interest has been documented in the territory of multimodal studies and systemic-functional theory for the exploration of multimodal discourse especially after the groundbreaking publications of the 'grammar' of visual images by Kress and van Leeuwen (1990, 1996) and of the systemic-functional investigation of paintings, sculpture and architecture by O' Toole (1994). Since these first publications which adopt Halliday's (1978, 2004) systemic-functional theory for language as their underlying

theoretical principle, well-grounded and systematic multimodal research has transformed the field of multimodality into a more widely appreciated discipline (Forceville 2010, Jewitt 2009). A central idea in the field of multimodality is that both verbal and non-verbal means of expression are equally important and are able to contribute to communicative purposes at an equal status (Kaltenbacher 2004, O'Halloran 2005).

The connecting link of much of the research in the field is Halliday's metafunctions.[14] According to one of Halliday's (1989, 1994) main principles, three metafunctions simultaneously construe meaning; the ideational (representational – oriented towards the field of discourse), the interpersonal (enacting social relationships – oriented towards the tenor of discourse) and the textual (organizing text – oriented towards the mode of discourse). In addition to language, all three of these metafunctions can be fulfilled by different semiotic resources used in the source texts, such as image (cf. Kress and van Leeuwen 1996) and typography (cf. van Leeuwen 2006). Therefore, the SFL metafunctional principle can be applied for the analysis of different semiotic resources used in multimodal reading comprehension texts. The SFL metafunctional principle will help my analysis to be consistent as it provides an adequate way to describe how different modes become meaningful. In particular, I am interested in investigating the kinds of ideational, interpersonal and textual meanings which can be made through the use of both verbal and non-verbal semiotic resources of the multimodal source text and examining whether and to what extent each one of the Hallidayan metafunctions

14 Halliday's (1989,1994) metafunctions are fully explained in Chapter 2.

plays an important role in the meaning potential[15] of source texts. Moreover, I am concerned with the meaning requirements posed by the test items accompanying the source texts. Is there some stratum of meaning that is primarily important in a source text meaning potential? Is there a stratum of meaning that is never required through items? Which meaning resources are required? These are questions that will be addressed concerning the meanings required for the successful completion of reading comprehension tasks. Social semiotics, SFL and multimodality are further discussed in Chapter 2.

1.4 Research aims

As has already been mentioned repeatedly, the overall aim of the research project which has preceded this thesis has been to analyse the multimodal text and test items used in reading comprehension test tasks so as to provide an account of the multimodal literacy that language learners who are performing reading comprehension tasks need to have developed at different levels of language proficiency to do well at the exam.

To this end, I examined source texts and items included in KPG reading comprehension test tasks in English at three language competence levels (B1, B2 and C1) of twelve exam periods (2007-2012). In particular, I analysed a multimodal corpus of 86 source texts. The length of the verbal texts was 6.102 words for B1, 9.416 words for B2

[15] This is a term used by Halliday (1979, 1994) in the context of a social semiotic view of language which views grammar as a system of 'options' and the speaker as having the potential to 'mean'. Meaning potential is realized in language as lexico-grammatical potential, i.e. what the speaker 'can say'. I understand meaning potential as including not only language but also other means of expression which have the potential to 'mean'.

and 10.063 words for C1. Each one of the texts had a different layout design, exhibited different typographical choices, and typically included one or two images.[16] With regard to the second data set, it consisted of 165 gist items - 45 B1 gist items, 53 B2 gist items and 67 C1 gist items, which accompany the source texts included in the test tasks of the exam periods 2007-2012.[17]

At the first stage of my investigation, I conducted SFL-informed discourse analysis of the source texts – what O'Halloran (2008, 2012) calls Systemic Functional Multimodal Discourse Analysis (SF-MDA) – so as to understand the meanings created by the visual and verbal semiotic resources used in the texts. That is, I followed the practice of SF-MDA which makes a thorough analysis and detailed presentation of the choices made in the text – choices which stem from a system network of meaning options across the various metafunctions as Lim-Fei (2011) claims. He further explains (ibid: 26) that the inherent complexities of the multimodal text are foregrounded through the analysis of multimodal discourse, because meanings are made through a range of modalities and semiotic resources. The complexity of multimodal discourse demands not only the investigation of the nature of these semiotic resources but also the relationship between these resources (ibid). This is consistent with O'Halloran's (2008:444) idea that "Halliday's metafunctional principle is a feature of major importance since it serves as 'an integrating platform' for the explanation of the ways in which social semiotic

[16] All the source texts under examination are included in the Appendix (CD-ROM).

[17] See Appendix 3 (pp.407-416) for the lists of the gist items which accompany the KPG exams source texts under examination (levels: B1, B2 and C1 exam periods: 2007-2012).

resources interact to create meaning." By analyzing the texts in this manner, the investigation intended to answer two questions:

- What kinds of verbal, visual and intersemiotic ideational, interpersonal and textual meanings are made through the semiotic resources of the source texts?
- How does the use of visual and verbal elements, which operate as multimodal literacy indicators, vary in the source texts used for test tasks of B1, B2 and C1 level of competence?

SF-MDA of source texts was expected to provide qualitative findings to be used for the general description of characteristics of multimodal texts in reading comprehension test tasks. Quantitative findings with relation to the frequency of each multimodal literacy indicator will be used for the design of level-specific profiles of multimodal literacy requirements. The ultimate aim of the analysis was to gather a set of multimodal literacy indicators which were then employed in my design of a multimodal SFL-based Framework for multimodal discourse analysis of reading comprehension texts.

At the second stage of my investigation, I conducted content analysis of test task items with a view to understanding the multimodal literacy requirements that they pose. At this point, it should be made clear that I did not analyse all the kinds of reading comprehension test task items used in the KPG exams, for this would be a huge undertaking. For the purposes of this work, I chose to analyse one kind of test task item – that which is used to assess the testee's ability to understand the overall meaning of the whole or a part of a text, rather than specific points of information in the text. I selected

the kind of items asking for the gist (*henceforth* gist items)[18] because they are more likely to require that the testee create meanings from the multiple semiotic resources of the text. The very first step of my investigation involved me in classifying all the gist items I analysed under broader categories of types of gist items (TGIs) so that I would be able to answer the following question:

- What kinds of visual, verbal and intersemiotic ideational, interpersonal and textual meanings do different gist types of items require?

My main purpose was to understand the multimodal literacy requirements posed by different items and use the quantitative findings with regard to the frequency of each gist item type to see whether and describe how literacy requirements differ as the level of competence increases. Furthermore, since items are likely to require ideational, interpersonal or textual meanings to be answered successfully, I wanted to check if test items are metafunctionally-focused, and suggest an alternative SF-inspired metafunctional classification of test items.

1.5 Contribution of the study

Considering non-verbal semiotic resources as playing a significant role in meaning making that should not be ignored in foreign language teaching and therefore testing, this study aspires to shed light on the aspect of multimodality in relation to the KPG reading comprehension test task. It has supported that ideational, interpersonal and textual

[18] Testees are expected to be in a position to get the gist of the text, i.e., grasp its main purpose and what it is about" (Dendrinos and Karavas 2013: 73) in order to answer gist items.

meanings can be made from both visual and verbal resources in source texts of all levels and has raised the importance of mode co-existence and co-action in reading comprehension. The originality of the study lies not only in the investigation of the area of multimodal literacy, which is an unexplored territory in the field of foreign language testing and assessment, by way of investigating the literacy requirements posed by the multiple semiotic resources of the source text and its accompanying test items, but also in the suggestion of methodologies for source text multimodal discourse analysis and content test item analysis.

It is hoped that the research project provides insights into aspects of the KPG reading test which have not been investigated so far, by means of providing the following products of research: a. a general description of the KPG source text, b. multimodal literacy profiles of B1, B2 and C1 source texts, c. a typology of gist items in terms of content and purpose and their multimodal literacy requirements per level, and d. a metafunctional-focus typology of gist items. The main product of the within and across levels analysis of the ideational, interpersonal and textual visual, verbal and intersemiotic features of the source text has been the design of an SF-MDA framework, which includes 14 broad categories of elements which are further divided into almost 50 subcategories of verbal, visual and intersemiotic meaning-making variables. The Framework can be of value to EFL teachers and learners by raising their awareness in relation to the various semiotic resources which are included in source texts and enabling them to observe various multimodal text parts which they would probably not take notice of as well as leading them to the activation of different kinds of literacies, such as social literacies, in order to make meaning from the source text more effectively. Further, test development

team members can benefit from the framework, even without using it strictly, by using it as an assistive tool used to select and prepare appropriate exam material.

Overall, the study has brought to light the need for foreign language programmes that encourage meaning making with the simultaneous use of visual and verbal meaning resources in reading comprehension. What emerges as a necessity to be stressed is the need for a multimodal approach to language learning and exam preparation, especially for reading comprehension. This is followed by the need for the development of descriptors including multimodal literacy indicators of reading comprehension test tasks. Finally, this thesis stresses the importance of the implementation of syllabi and the design of materials that support multimodal meaning making and promote reading comprehension on the basis of both verbal and visual semiotic resources.

1.6 Organisation of the thesis

In addition to this chapter, the thesis consists of six chapters that present in detail the theory that underpins the research approach and specify all the parts of the study. The theoretical framework is developed in Chapter 2, followed by a description of the data and methods in Chapter 3. Chapters 4, 5 and 6 present the analyses of source texts and test items and discuss the findings. Finally, the thesis concludes with Chapter 7. I will now describe each chapter individually.

Chapter 2 aims to establish the theory of literacy which will enable me to interpret the literacy requirements as well as the theory of language and meaning making which underlies our analysis. Thus, it reviews relevant literature of the notion of literacy and

focuses on the multi-faceted nature of this concept, which is deployed in the present study. Then, the chapter approaches reading comprehension from the perspective of the multimodal source text as carrier of meanings. It focuses on multimodality from a social semiotic perspective, largely based on SFL. In particular, it examines the contribution of multiple resources to the source text meaning potential, in other words, to what the speaker 'can say' through the source text. Moreover, it discusses the significance of meanings which are generated by the co-action of modes (i.e., intersemiosis). The discussion of multimodality and social semiotics leads to Systemic Functional-Multimodal Discourse Analysis (*henceforth*, SF-MDA) undertaken for the analysis of the source texts for the purposes of the study. To provide a better understanding of the methodology followed in the next chapters, Chapter 2 draws upon some important theoretical points made in the field of SFL which have informed the study, in relation to the ideational, interpersonal and textual metafunctions. This chapter aims at specifying parts of the SFL theory that enlighten the research methodology for the analysis of source text meaning potential, which determines the literacy requirements posed by the source text. Finally, it presents how I approach reading comprehension on the basis of the theoretical underpinnings of the study. It links the theories of literacy and language to the concept of Design, on the basis of which readers activate their multimodal literacy in order to make meaning when engaged with reading comprehension test tasks.

Chapter 3 outlines the research design for the whole study. It presents how theoretical points are adopted or adapted for the purposes of current reading comprehension task analysis. First, it presents the theoretical and methodological framework of the research project. Secondly, it displays the research questions. Next, it

specifies the data corpus and explains in detail the selection of the data. Finally, it approaches the methods of data analysis used in the two phases of the current research project. It takes the source text as the unit of analysis and describes the rationale for the selection of the *Multimodal Analysis Image* software program (O' Halloran 2012) as the tool for the annotation and analysis of the data. It discusses the procedure to be followed for the SF-oriented multimodal discourse analysis of the source texts and presents the categories of features under examination. Then, it discusses the second part of the suggested task analysis method, particularly content item analysis. It approaches the test item and explains how the item analysis will act complimentarily to source text analysis for the purposes of the research.

In Chapter 4 the results of the source text SF-MDA are described, analysed and interpreted according to the lists of system choices of the Multimodal Analysis Image software program. Then, the data analysis findings are discussed and evaluated on a Systemic Functional theoretical basis in Chapter 5. The findings are translated into literacy indicators of the ideational, the interpersonal and the textual metafunctions. Each group of metafunctionally oriented literacy indicators is subdivided into verbal, visual and intersemiotic ones in accordance to the resources involved. After the suggestion of two meaning resources to be considered as separate categories in KPG source text analysis, namely the page layout and the colour, a multimodal Framework for SF-MDA is presented and applied to a reading comprehension text.

Chapter 6 is devoted to the description of test item data and a discussion of metafunctional focus analysis conducted in relation to source texts. The chapter begins with the grouping of gist items on the basis of their content and purpose. Then, it

classifies the groups of items into twelve types of gist items (TGIs) and discusses their frequency of occurrence per exam level. Then, it analyses one or two gist items which belong to each TGI in order to illustrate the source text meanings testees could draw upon. It analyses the items on the basis of the newly launched Framework for SF-MDA of reading comprehension source texts with an emphasis on ideational, interpersonal or/and textual meanings that seem to mostly contribute to the selection of the correct item response. These discussions lead to the suggestion for a further categorization of TGIs on the basis of their metafunctional focus or foci.

Finally, Chapter 7 presents the conclusions of the study. Outcomes and conclusions from the findings detailed in Chapters 4, 5 and 6 are drawn and the implications of these outcomes are delineated. Limitations of the study are discussed and further research possibilities are considered.

Chapter 2: Literature review

2.1 Introduction

This chapter presents a review of the literature and theoretical framework used to design the present study. The notion of literacy is discussed first since this study is targeted at identifying what kinds of literacy a reader being tested needs in order to pass the reading test. Thus, I begin with a brief literature review of different approaches to the notion of literacy and I focus on the sociocultural theory of literacy I adopt. The notion of literacy, as understood in this study, is presented by referring to the different types of literacies readers are expected to have developed so as to tackle a reading test task successfully (Section 2.2). Since the reading texts (or source texts as I call them in this study) typically use multiple means of representation (e.g., visuals, page layout, typography, colour), readers-testees are expected to be able to activate different types of literacies by using the multiple modes of the texts, in other words, their multimodal literacy. In order to describe the multimodal literacy requirements posed by source texts and their accompanying test items, I first need to conduct multimodal research of the written multimodal texts. In Section 2.3, I present developments of multimodal research and I demonstrate the productivity and variety of this field. In doing so, I identify a research gap that this study aims to address: the investigation of multimodal literacy in the field of foreign language testing and assessment. In fact, there have not been any studies which investigate the importance of multiple modes in meaning making and thus the importance of multimodal literacy in reading comprehension tasks.

Despite my focus on *language* testing and assessment, my investigation is not language centred. Language is conceived as one resource for meaning making which coexists and interacts with other meaning resources. That is why I adopt the view of language as a social semiotic and adhere to Social Semiotics and Systemic Functional Linguistics (Section 2.4). These theories have been widely and successfully applied to multimodal research because they are not restricted to the examination of language and linguistic structure, rather they support that meaning can be made through various modes. I explain key terms and notions of these theories in order to provide useful metalanguage for the analysis and discussion of the data (Section 2.4.1). After presenting the notion of context in SFL (Section 2.4.2), the importance of the metafunctional principle is emphasized since it informs my discourse analysis (Section 2.4.3). Then, the ways each mode in separation but also in cooperation with others makes meaning, are discussed (Section 2.4.4). In Section 2.4.5, I introduce the approach to multimodal discourse analysis I employ (i.e., Systemic Functional Multimodal Discourse Analysis (SF-MDA)) which applies the theories of language and meaning-making I adopt. To conclude, in the final section of this chapter (Section 2.5), I present how I approach reading comprehension after taking into account all the aforementioned theoretical underpinnings. I link the theory of literacy and theory of language to the concept of Design, on the basis of which readers activate their multimodal literacy in order to make meaning when engaged with reading comprehension test tasks.

2.2 A social view of literacy

The dictionary entry 'literacy' is commonly explained as 'the state of being literate', with the word 'literate' deriving from the Latin word *literatus* or *liitteratus*, which means 'educated, instructed, having knowledge of letters'. 'The state of being literate' has been traditionally viewed as 'the ability to read and write', by restricting the notion of literacy to the skills of encoding and decoding. From this conventional perspective, for example, textual paraphrasing is conceived an adequate measure of reading ability and producing error-free text as a measure of writing skills (Kern and Schultz 2005:382). There is an extensive literature that employs the term literacy. However, literacy is not approached in a similar way by all researchers. On the contrary, various meanings for literacy have emerged as scholars have approached it from different perspectives, such as historic, linguistic, cognitive and sociological ones, up to now. Therefore, the term cannot be defined in a single uniform way since what is counted as literacy is contestable (Lankshear 1999). In what follows, different approaches to the term are presented and the way literacy is approached for the purposes of the present study is specified.

A considerable amount of research on literacy studies was first carried out by historians since the 1950s. Lankshear (1999) describes three generations of historical studies. As Graff (1991) attests, the first generation of studies conducted by historians approached literacy as an important historical factor, examined changes in the course of literacy as time passed and described its dynamics and impacts (e.g., Cipolla (1969), Hoggart (1957), Schofield (1968), Stone (1969), Webb (1955)). Subsequent work gave rise to the second generation of historical literacy studies, which were more detailed and quantitative than the previous ones (Graff 1991). These studies mainly investigated the

distribution of literacy and described different literacy levels within populations as well as literacy education tendencies in relation to economic and social developments, including mass schooling, and to social class formation (eg. Schofield (1973), Johansson (1977), Lockridge (1974), Cressy (1980), Houston (1983, 1985), Graff (1979)) (Lankshear 1999). Graff (1991) locates the emergence of the third generation of historical literacy studies at the beginning of the 1990s and differentiates it from the preceding generations in that researchers' central focus has been on issues of conceptualization and contextualization within history (Lankshear 1999). Since the springboard for the emergence of third-generation studies was the foundational sociocultural work by Scribner and Cole (1981) and Heath (1983) (cf. Lankshear 1999), I elaborate on these studies, which 'fall under the sociocultural umbrella' (Perry 2012:52) and mainly inform the present study, after addressing the period from the early 1960s to the early 80s.

Until the early 80s, scholars worked at various interfaces between philosophy, classical studies, anthropology, history and linguistics by conducting research on the uses of reading and writing, with the works of Eric Havelock (1963), Jack Goody (1977), and Walter Ong (1982) being recognized as the most influential ones (cf. Street 1984). In these studies, literacy is perceived as a precondition for epistemic, cultural and historical development. It is literacy development that causes a "great divide" between human cultures, ways of thinking and modes of cultural organization to exist (Gee 1996: 49-50). This 'great divide' approach specifies and investigates strong dichotomies between groups of people such as literate versus illiterate, haves versus have-nots or primitive versus civilised (Scribner and Cole, 1981). The 'Great Divide' theory (Finnegan, 1988; Scribner and Cole, 1981) shares common ground with the *autonomous notion of literacy*

(Street 1984, 1993), which was dominant in the early 1980s (Street 1984). The basic tenet of these cognitively-oriented approaches to literacy is the strong relationship between literacy and socioeconomic growth. As Street (1984:2) claims, the autonomous model ‘‘isolates literacy as an independent variable and then claims to be able to study its consequences. These consequences are classically represented in terms of economic ‘take-off’ or in terms of cognitive skills’’. Moreover, autonomous approaches assume a ‘homology between the individual and the society by predicting that literacy at the individual level will result in economic, social and political development at the national level’ (Barlett 2008:738).

From an *autonomous model* perspective, literacy is treated “as independent of social context, an autonomous variable whose consequences for society and cognition can be derived from its intrinsic character” (Street, 1993:5). As Street (2006) points out, literacy as solely based on cognitive skills, is characterized by singularity and autonomy given the assumption that literacy independently affected other things (Street 2006: 370). In other words, proponents of the autonomous model attest that literacy affects social and cognitive practices in itself, in other words, autonomously (Street 1984, 1995, 2001). Within this framework, literacy is perceived as a simply technical issue since it is believed that after having learnt how to decode letters, individuals can apply their skills in any context and things somehow ‘get better’ (Street 1995:14, 2001:7). In this way, cultural and ideological assumptions are disguised and approached as universal and neutral.

The traditional perception of literacy as ‘an abstract set of decontextualized skills’ (Kelder 1996), as the autonomous model suggests, has been criticized by scholars who

have specified weaknesses of this cognitively-oriented approach. For instance, McKay (1993:8-24) refers to the autonomous model by arguing that literacy is approached as a skill from 'an individual skill perspective' of viewing literacy and points out that the focus is on the individual instead of the way an individual operates in the social context (McKay 1993:8). In a similar way, Gee (1996:22) stresses that the traditional definition of literacy situates it in the individual, rather than in society and eventually ignores socially affective factors such as power relations which determine the nature of literacy in society. Moreover, Cope and Kalantzis (2000) use the term 'mere literacy' to emphasize the narrowness of this approach, which is mainly centred on language and usually on the national language perceived as a stable system of firm rules which should be mastered (Cope and Kalantzis 2000:5). Further, as Kern (2000:4) rightly observes, the traditional definitions of literacy such as 'a set of encoding and decoding skills', exclude contextual factors and social purposes while they erroneously tend to perceive literacy as "a single, generic, readily-transferable ability". Increasingly, social theories have moved away from an "in the head" cognitive model of literacy (Kern and Schultz 2005: 383) since researchers realized that the sociocultural context has an impact on individuals' literacy skills. Thus, by the 1980s, a 'sociocultural' conception of literacy appears in opposition to the 'traditional' skill-based conception (Lankshear 1999).

2.2.1 Multiple literacies and multiliteracies

Based on a broader perception of literacy, two major sociocultural perspectives, namely, 'multiple literacies' and 'multiliteracies', espouse the multiple nature of literacy. However, these two viewings of the notion of literacy entail quite different approaches (Street 2006:370). 'Multiliteracies' is an approach to literacy pedagogy which was

presented by the New London Group (henceforth NLG)[19] about two decades ago (NLG 1996). The NLG intend to extend the idea and scope of literacy pedagogy by encapsulating the multiplicity of discourses which exists in our globalised society where cultural and linguistic diversity predominates (NLG 1996:61). Moreover, they support that literacy pedagogy must "account for the burgeoning variety of text forms associated with information and multimedia technologies." (ibid) As Cope and Kalantzis (2008: 2) state, the NLG pinpoint two 'multi' dimensions of 'literacies' in the plural; the multilingual and the multimodal. To elaborate on this, English is not conceived as a unique and universal language, but as a set of multiple Englishes and language is approached as one mode of representation among others (NLG 1996:64). Additionally, Luke (2003) perceives multiliteracies as a toolkit to be used for the understanding of multimodal texts and images when engaging with them. As regards the logic of Multiliteracies, it is argued that multiliteracies "recognises that meaning making is an active, transformative process, and a pedagogy based on that recognition is more likely to open up viable lifecourses for a world of change and diversity" (Cope and Kalantzis 2008:10).

A key concept for the pedagogy of multiliteracies is the concept of Design. According to the concept of Design (cf. Cope and Kalantzis 2000:7, Kern 2000, Kress 2014), every individual inherits patterns and conventions of meaning from the social input one has in each particular context but one does not rest on the inherited input uncritically. Each individual *designs* meaning actively. Kress (2003: 169) claims that

[19] The objective of the NLG was to develop "a metalanguage that describes meaning in various realms" and offer a "tool kit for working on semiotic activities" (NLG 2000:24).

design “starts from the interest and the intent of the designer to act in a specific environment, to act in a specific way in a specific environment, to act with a set of available resources and to act with understanding of what the task at hand is, in relation to a specific audience”. He also describes Design as “future-oriented” since in a particular environment, with specific (multiple) resources, designers act newly according to their own interests in order to shape messages (ibid). A design is “the imagined projection of a complex, closely interrelated social array in which the designed entity, object, process is used, has social effects, meanings; and produces affect” (Kress 2010: 137). Meaning design is described as an action-oriented, future-directed and socially-embedded process by means of which different sets of semiotic resources (e.g., images, words) are employed and transformed in view of the designer’s ‘interests’, in other words, the designer’s own expressive purposes and intentions as well as their expectations in relation to what the audience wants, understands and appreciates in the particular physical and social context (cf. Wyse *et al.* 2016). As Sato (2009:292) also states, the concept of Design is “used to capture the transformative aspect of new meaning-making”. By reviewing the literature on multiliteracies studies during the first decade, Cope and Kalantzis (2008:9) detect innovations and come to the conclusion that there has been shown a particular interest towards a pedagogy of ‘design’ together with a pedagogy of ‘multimodality’.

In contrast to *multiliteracies* which refers to manifold types of literacy related to various channels and modes, ‘multiple literacies’ or else *literacy as a social practice*, address different literacies associated with multiple contexts (Street 2006: 370). By approaching literacy as a sociocultural practice, studies understand reading and writing as

integral parts of social, cultural, political, economic and historical practices (Lankshear 1999). Within the sociocultural paradigm of literacy as a social practice, literacy is not something that is transmitted in a neutral and uniform way, a set of technical skills (Street 1984, 1993, 2006, Street *et al.* 2015). Street's (2006) *ideological model,* in contrast to the *autonomous model*, conceptualizes literacy as a set of practices, as opposed to skills, that are grounded in specific contexts and are "inextricably linked to cultural and power structures in society" (Street 1993:7). Supporters of the ideological model "recognize a variety of cultural practices associated with reading and writing in different contexts'' (ibid). Since literacy is a term which is "loaded with ideological and policy pre-suppositions", Street prefers the use of terms like *literacy practices* and *literacy events* in order to facilitate research in the field of literacy from a sociocultural standpoint (Street 2006: 4).

As Barton and Hamilton (2000:7) explain in simple words, *literacy practices* are what people *do* with literacy. It should be stressed, though, that practices entail more than actions with texts because they connect to and are shaped by values, attitudes, feelings and social relationships (ibid; Street, 1993:12). Drawing on Heath's (1983) work, Barton and Hamilton (2000) differentiate 'literacy events' from 'literacy practices', by making clear that the former are observable while the latter must be inferred. Although literacy practices are described as concrete human activities, they cannot be so objectively described because they are related to the ideologies that surround what people do and the values that construct them (Baynham 1995:1). Hence, literacy practices are broader than literacy events, which could be described as "instantiations of broader literacy practices" (Rothoni 2015: 28). As Street (2006:5) suggests, literacy practices address the broader

cultural conception of ways of thinking about reading and writing in cultural contexts. They "incorporate not only 'literacy events', as empirical occasions in which literacy is integral, but also folk models of those events and the ideological preconditions that underpin them" (Street 1995: 2).

A review of the literature shows that a significant number of researchers approach literacy as a social practice. Anthropologists and other sociocultural scholars commonly subscribe to an ideological model of literacy (Barlette 2008: 738, 2007). Studies within the *literacy as a situated social practice* tradition are often referred to as 'New Literacy Studies' (NLS) (Gee 2000). They view literacy as a social activity that resides in the interaction between people and describe it as an 'essentially social' human activity (Barton and Hamilton 1998:3). These studies have yielded interesting findings about different literacies developed in various social contexts (cf. Street 1993, 1995, Gee 1996, 2000, Barton 1994, Barton et al. 2000). Although it is not within the scope of the present study to present an exhaustive list of such research endeavours, I briefly present some studies that have been conducted in order to illustrate what has been the purpose of NLS to some extent.

NLS researchers have occupied themselves with the 'real' mainly by carrying out ethnographic research. They have developed and applied literacy programs in developing countries in an attempt to make people literate, not only in terms of the technical skills of reading and writing but also socially, through literacy campaigns which are sensitive to indigenous cultures and are aimed at bringing a social change (Street 1995:44-45). Many researchers have used an ethnographic approach to discover and observe uses and meanings of literacy practices and their relation to literacy programs in various literacy

projects (e.g., Freebody and Welch 1993, Yates 1994, Prinsloo and Breier 1996, Bond 2000, Street 2000, 2001). Social factors which mark literacy, for example, culture, gender, birthplace and occupation, and their impacts have been the focus of research (e.g. Yates 1994, Allard and Johnson 2002, Correia 2008). Studies have also applied a social perspective on literacy in order to examine the processes of learning and teaching that go on in schools and non-formal education programmes (see e.g., Yates 1994, Kell 1995, 1999, 2003, Robinson-Pant 2000, Papen 2002) (cf. Papen 2005). Researchers suggest that literacy education should be linked to everyday life literacy practices (cf. Yates 1994, Prinsloo and Breier 1996, Street 2001), because they argue that the teaching of new knowledge should be based on existing literacy practices (Papen 2005: 6). Moreover, a number of studies have focused on out-of-school literacy practices (e.g., Lankshear and Knobel 1999, Hull and Schultz, 2001, 2002, Yi, 2005, Rothoni 2007, 2015). Other researchers have investigated literacy practices outside formal education settings using the terms everyday (e.g., Knobel 1999) and informal literacy practices (eg., Marsh and Thompson 2001) instead of out-of-school literacy practices. Overall, within the NLS tradition, there is an extensive literature that investigates literacy development and use in various contexts mostly through ethnographic research. As a result, NLS have raised the importance of viewing literacy from a social perspective. However, no study on the types of literacy which are required from EFL readers or readers-testees for successful reading comprehension has been documented so far, at least to my knowledge. Hence, the present study intends to fill this research gap to some extent, by commenting on the different kinds of literacies which might be involved in the reading comprehension process that readers-testees are engaged in.

2.2.1.1 Social, school and test-taking literacies

My understanding of the notion of literacy is informed by *literacy as a social practice,* which is generally viewed as a major sociocultural theoretical approach to literacy (Perry 2012:51). The thesis is in favour of the *ideological model* since this model stresses the multiplicity of literacies in community and the fact that literacy practices are socially embedded (cf. Heath 1983, Street 1993, 1995, Barton 1994, Barton et al 1999). In this context, I talk about multiple literacies, which are connected with different domains of life (cf. Barton *et al*. 2000) and are situated, according to Barton, Hamilton and Ivanic (2000:1), who support that all uses of language are situated in particular times and places. In the same line of thought, Street (2003: 77, 2012:27) states that the NLS approach supports the "recognition of 'multiple literacies' which vary according to time and space but are also contested in relations of power." (Street 2012:27)

Within the sociocultural paradigm, I understand that readers being tested have developed different types of literacy in several contexts where they have found themselves and consequently have acquired a set of knowledge, practices and strategies which they can use when they are engaged with reading comprehension test tasks. I consider important to specify different aspects of literacy development that the reader-testee is expected to activate in order to comprehend a source text adequately and pass the reading test. Therefore, in what follows, I identify three broad types of literacies (i.e., *social literacies*, *school literacies* and *test-taking literacies*) and discuss how the terms are employed for the purposes of the present study. The title of Street's (1995, 2013) book, *Social Literacies,* emphasizes the social nature of literacy and the multiple character of literacy practices (Street 2013:2). In a similar way, I use the plural number

with the purpose of emphasizing the multiplicity of literacy practices and describe literacies as social, school and test-taking on the basis of the context where they develop that is society, schooling and testing, respectively.

Readers may activate their *social literacies*, in other words, the set of knowledge and practices they have developed in different social contexts where they interact in their everyday life. The development of *social literacies* is linked to one's everyday life experiences and intercultural or intracultural social interaction. To illustrate this point, as Rassool (1999:11) states, *social literacies* include reading a newspaper and writing shopping lists, in other words, social practices which are functional in people's everyday life (Iinuma 2016: 6). Researchers have occupied themselves with social literacy and the impact of social literacy development on people's lives. For instance, Barton and Hamilton (2000) use the term social literacy to encompass all literacies which are acquired in out-of-school structured and patterned contexts in which literacy is used and learnt, such as home, family, place of residence, outdoor activities, work-place and information technology. Further, Arthur *et al*. (2014: 23) define *social literacies* as the knowledge, skills, understanding and virtues which comprise an individual's social development and investigate it through the lens of sociolinguistics and discourse theory. They assert that the development of social literacy is an essential precondition for the successful preparation of children to become active citizens by participating in the life of the community and the wider world to the full (Arthur *et al.* 2014/2000:34). In a nutshell, literacy develops naturally in the family or society context as one acquires the mother tongue and manages to communicate with different people in various social contexts by means of different discourses and genres (Mitsikopoulou 2008).

However, systematic education is considered necessary especially in a society with changing needs and challenging demands at the workplace. In the present study, I use the term *school literacies* and define them as the set of knowledge, skills and strategies which is taught through formal schooling or accessed via other educational contexts and is relevant to the subjects of the curriculum. *School literacies* refer to subject and curriculum knowledge in general, as they encompass the types of literacy which are necessary for learners in order to succeed in the subjects included in the curriculum (Mitsikopoulou 2008). In addition, literacy education at schools is aimed at the development of various literacies such as communication skills, information and knowledge so that future citizens will be able to be active participants in social and vocational contexts (DEPPS 2003).[20] Different aspects of knowledge, which are taught by teachers irrespective of their subject specialism, comprise a learner's repertoire of *school literacies* (NLT 2014:2). Apart from formal instruction inside schools, students can acquire further knowledge about school subjects such as Language, History, Geography or Physics through their participation in educational trips or cross-thematic projects. Moreover, students may enrich their relevant encyclopedic knowledge through self-study of complementary informative sources. Therefore, students can develop a repertoire of subject knowledge in various formal and informal educational contexts.

In addition to *social literacies* and *school literacies*, *test-taking literacies* are required from testees. Test-taking literacies are the set of strategies the use of which can

[20] DEPPS (2003) is the Interdisciplinary Curriculum Framework of Greece. It is available online at the website of the Greek Institute of Education, < http://www.pi-schools.gr/programs/depps/>

assist testees to respond correctly to test tasks under the particular testing conditions and pass the examinations they participate in. As regards the context of language testing, test-taking literacies can be language use strategies. Language use strategies encompass four subsets of strategies, namely, *retrieval* strategies, r*ehearsal* strategies, *cover* strategies and *communication* strategies (Cohen 1998: 6-7, 219). Moreover, test management strategies (i.e. actions taken for responding meaningfully to test tasks) and test wiseness strategies (i.e. how exam candidates benefit from knowing test formats) can also be used in a testing situation (Cohen 2000, 2006).

I agree with the belief that more effective language learners have a greater repertoire of strategies from which to draw so as to accomplish tasks assigned to them (cf., O'Malley and Chamot 1990:140, Goh 1998, Griffiths and Parr 2001). *Language learning strategy theory* claims that at least part of differential success can be attributed to the varying strategies which different learners employ when dealing with a task (Griffiths and Parr 2001). Accordingly, previous studies have provided evidence that the use of an array of test-taking strategies has a positive impact on test results (Amer 1993, Cohen 2006).

On the whole, I understand literacy as a social practice and recognize multiple literacies in relation to the manifold contexts where they are developed and used. The boundaries among the three broad types of literacy (i.e., *social literacies*, *school literacies* and *test-taking literacies*) specified are definitely permeable as there might be overlapping between the categories in many ways. For example, an individual may become acquainted with a topic by participating in a social interaction (i.e., social literacy) or may have input about the same topic at school (i.e., school literacy). It is

assumed that a person who has received information about an issue both in school and in out-of-school interactions would hardly be able to detect which of these experiences has been the one which actually resulted in him/her developing a kind of knowledge primarily. Difficulty in specifying the context where a kind of knowledge has been developed renders the categorization of literacies in terms of social literacies or school literacies a highly subjective and not reliable one. Moreover, test preparation, which involves the development of test-taking strategies, is itself a part of somebody's schooling and thus test-taking literacy could also be claimed to be part of one's school literacies. Despite the limitations of the categorization of literacies in terms of the context of development, it can be illustrative in the analysis of reading comprehension test tasks.

Notably, as Kress (2000) aptly points out, literacies are multiple not only in terms of their historical, cultural, and linguistic diversity, but also with regard to the demands made by the various media, symbol systems, standards, and effects involved in multimodal textual communication (Kern and Schultz 2005:383). In line with this view, in addition to the aforementioned three kinds of literacies which testees are expected to have developed before participating in the KPG exams, the literacies required by the reading comprehension test tasks are expected to be multiple in relation to the demands of the multimodal texts they draw upon. Since the major unit of analysis of the study is the multimodal written text used in the reading comprehension test task, the multiple literacy requirements posed by the different resources of the text (i.e., language, image, typography, colour, page layout) are primarily within the scope of research, whereas the activation of social, school and test-taking literacies, which are definitely expected to be activated to a great extent or to some extent depending on the type of source text and

each particular test item, are commented upon on the basis of the reading comprehension test task analysis. Given the focus on the multimodal text and its multiple literacy demands, I continue by defining and discussing multimodality and multimodal literacy as well as by presenting a brief overview of multimodal studies in the literature of multimodal research.

2.3 Multimodality and the importance of multimodal literacy

Since the emergence of different modes of representation apart from language, a preference for multimodality has dominated printed and moving media. Present-day texts are typically multimodal; the press, school texts, source texts in EFL coursebooks, texts in webpages, leaflets and a plethora of other genres are expected to combine a variety of modes. As Matthiessen (2013) claims, multimodality is an "inherent feature" of all aspects of people's life. From a similar perspective, Djonov *et al*. (2015: 319) describe multimodality as "the norm of communication".

As Kress (2010) suggests, multimodality is a *theory of communication* which is interested in the ways people communicate, interact with each other and express themselves. This theory looks at the variety of different modes that people use in contemporary communication. In general, the term 'mode' refers to a set of socially and culturally shaped resources for making meaning and is defined as a representation or communication channel that is recognized by a culture (cf. Kress and van Leeuwen, 2001). Norris (2013:156) proposes to define the term mode "as a system of mediated action with regularities". She explains that each person develops modes and in turn uses

them and that systems of mediated action develop or change through interaction. Thus, modes "are made by social actors for social actors" (ibid: 167). To exemplify, writing, gesture, posture, gaze, colour, smell, typeface, images, video can constitute different modes. According to O'Halloran *et al.* (2010) "the term 'mode' is closely related in many uses to the term 'modality', as in the comment by Baldry & Thibault (2006: 4) that "different semiotic modalities make different meanings in different ways according to the different media of expression they use" (Lim-Fei 2011:33).

'Multimodal' is defined as the dynamic convergence of two or more communication modes within the same text where all modes are expected to contribute to meaning-making (The New London Group, 1996). Multimodal documents or artefacts consist of a range of modes used simultaneously so as to achieve "an orchestrated collection of interwoven communicative goals" (Bateman 2008:1). These artefacts display a remarkable complexity in contrast to monomodal written documents or texts (ibid:2), in terms of their modal density (Norris 2004) and mode co-deployment (cf. Baldry and Thibault 2006, Bateman 2008:2). Visual aspects of communication have gained greater value by being considered significant and worthy of deep inspection (Holsanova 2012). The shift of researchers' interest towards other modes of communication *beyond* language is documented in relevant literature in pieces of work concerning the research of various types of 'visuals' (e.g., Barnhurst 1994, Griffin 1991) and the study of different modes of representation (e.g., Griffin 1992, Kress and van Leeuwen 1996) –as will be further discussed in Section 2.3.1. With a view to defining multimodality, Jewitt (2009:14) claims:

> Multimodality describes approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use – image, gesture, gaze, posture, and so on – and the relationships between them.

In their recent state-of-the-art book, Jewitt *et al.* (2016:3) reformulate three 'key premises of multimodality' as follows:

> a. Meaning is made with different semiotic resources, each offering distinct potentialities and limitations.
>
> b. Meaning making involves the production of multimodal wholes.
>
> c. If we want to study meaning, we need to attend to all semiotic resources being used to make a complete whole.[21]

They also clarify the elements that make a study 'multimodal' in relation to its aims and research questions, theory and method (ibid).

Because of the gradually increasing co-existence of various modes in texts and other communication contexts, the adjective "multimodal" has served to describe literacy as well. In particular, the term 'multimodal literacy' was first proposed by Jewitt and Kress (2003) in order to address the different ways of knowledge representations and meaning-making (O'Halloran *et al.* 2011, Lim-Fei 2011). Given the multimodal nature of contemporary texts, Unsworth (2007) rightly claims that the notion of literacy ought to be reconceptualised in order to encapsulate a variety of meaning-making modes which play a special role in electronic or printed media. Similarly, Tan *et al.* (2012:i) explain that

[21] The authors elaborate on the three key premises by providing flexibility to the way multimodality is approached. For example, they recognize that not every multimodal research uses the notion of meaning making (Jewitt *et al.* 2016:5).

technological advancements "have necessitated literacy skills which go beyond traditional media". I understand 'multimodal literacy' as the flexible, sustainable command and set of capabilities in the use and comprehension of multimodal texts. I use the term 'multimodal literacy' in order to describe different kinds of literacy which readers are required to activate in response to the multiple modes of representation which co-exist in source texts.

It should be noted, however, that the adoption of a multimodal paradigm does not mean a decrease in the value of language. In point of fact, language attains a more relational role as regards the distribution of communicative load. Besides, as Kress and his colleagues (Kress *et al*. 2001) point out, language is "there" among other modes, belonging to the representational ensemble of communicative modes. They rightly raise the importance of the so-called 'extralinguistic stuff' from a residential category to an equally valued domain. Further, as Goodman (1996) speculates, the visual channel can offer 'real' information as well as the verbal channel.

2.3.1 Developments of multimodal research

Research in the field of multimodality has been fruitful and inspirational for a great range of scholars from different disciplines. Developments in the field of multimodal research demonstrate the increasing interest on the part of researchers in studying various modes of representation in a wide range of contexts. The current study intends to add a different perspective to the flourishing field of multimodal research, namely, the examination of meaning making through various modes in language testing and assessment, by means of investigating reading comprehension test tasks. A brief overview of multimodal research

with an emphasis on its foundational work and recent research attempts follows in order to illustrate the expansion of multimodal research into a considerable field of research which the study belongs to.

Multiple means of expression have attracted researchers' interest in a wide range of fields such as art history, literature, semiotics, media and communication studies, dance, athletics, drama studies, to name but a few. As Kaltenbacher (2004) rightly observes in his overview of multimodal research, all these fields of research could be considered multimodal. However, this inspection could only be realized after the publication of the groundbreaking work by Kress and van Leeuwen (1990, 1996) and O'Toole (1994) which contributed to "the revival or rediscovery of an important and interesting field of research" (Kaltenbacher 2004: 192). In their introduction for a special issue on *Studies in Multimodality*, Heberle and Veloso (2013:9) state that Kress and van Leeuwen's influential book *Multimodal discourse: the modes and media of contemporary communication* (2001) together with their previous work, "propelled a whole new area" that had already been indicated by Hodge and Kress's *Social Semiotics* (1988) and O'Toole's *The Language of Displayed Art* (1994). The fundamental theories that underlie the aforementioned inspirational pieces of work are Social Semiotics and Systemic Functional Linguistics – which are discussed in Section 2.4. In what follows in the present section, I refer to recent research in order to show the challenging multidisciplinarity and interdisciplinarity of multimodality as a field of research, which the study intends to contribute to and expand. As Heberle and Veloso (2013:10) argue,

> The collective effort of researchers around the world and a large range of publications have contributed to the establishment of multimodal studies as a valid area of investigation.

Research in multimodality seems to constantly evolve and will continue to attract researchers' interest. Multimodal texts of several genres have attracted academics, who have conducted multimodal discourse analysis. Bateman (2008) is concerned with multimodality and genre and inspires other researchers. For example, Hiippala (2007, 2013, 2016) follows Bateman's *Genre and Multimodality* (GeM) model which is intended for research into the 'systematically recurring features and patterns of multimodal genres' (Bateman 2008: 178), so that the researcher can describe the structure of multimodal artifacts, namely, leaflets. Other genres such as comics and visual narratives constitute the unit of analysis of modern multimodal research (cf. Bateman and Wildfeuer 2014).

Technological advancements have definitely boosted multimodal research towards new domains. To exemplify, I have noticed work on social networks and facebook (cf Eisenlauer 2011), websites (cf. Bateman *et al.* 2007), presentation software (Djonov and van Leeuwen 2011), book applications (cf. Meyers et al 2014). Moreover, it seems that electronic texts gain increasing interest over print texts and moving picture such as film (cf. Bateman and Schmidt 2012) or modes such as music in movies (cf. Barton and Unsworth 2014) over static picture.

To this point, I have referred to a number of various interesting approaches to multimodality, which is not exhaustive. Additionally, two illuminating and promising state-of-the-art books written by Bezemer and Kress (2016) and Bateman *et al.* (2017 in press), which are expected to be influential for the future of multimodal studies, are

addressed. In the former, through their experience and ethnographic research findings, the authors aim to present a new theory of communication and learning after taking into account the social and semiotic changes of contemporary society. Thus, readers-researchers will be able to approach communication from a modern perspective and gain insights from the longitudinal experience of the authors. As regards the latter, it is a textbook which is expected to provide the first foundational introduction to the practice of analysing multimodality, covering the full breadth of media and situations in which multimodality needs to be a concern. The book is expected to provide practical solutions which will help readers who would like to derive their own specifically tailored sets of methods for conducting and evaluating analyses.

Overall, research on multimodality has focused on a variety of fields, but multimodal research in the field of language testing and assessment is still lacking and particularly the multimodal literacy requirements of reading comprehension test tasks have not been reported. Therefore, the goal of this study is to investigate the literacy requirements posed by multimodal written texts used in reading comprehension test tasks. To this end, I need a theory of language which can be applied to multimodal text analysis. Language is not conceived as the sole means of representation and communication. On the contrary, I understand that multiple modes of representation can convey meaning. In Section 2.4, I present the theory of language which informs multimodal research to a great extent, including the present study. In particular, a social semiotic view of language is adopted since this view is not restricted to language alone but it embraces different modes as resources for meaning. I focus on theoretical aspects and terms that inform the present study. The discussion about the theory of language and meaning making I adopt

leads to the final subsection of Section 2.4 which presents how theory is applied in the present study, that is, through Systemic Functional - Multimodal Discourse Analysis (SF-MDA).

2.4 A social semiotic view of language and systemic-functional linguistics

Two theories – Systemic-Functional Linguistics and Social Semiotics – have been applied to multimodal research and have influenced the development of multimodal theories (Jewitt 2009) – as overviews of the field of multimodal research also attest (Kaltenbacher 2004, Jewitt 2008, Jewitt and Bezemer 2010, O'Halloran 2011). In this section, I aim at introducing both approaches and presenting their origin and key theoretical issues, so that the scope and contribution of these theories to multimodality in general and the way my perception of multimodality has been shaped may be discussed.

Both theories have been originally developed by the linguist M.A.K Halliday who generated *Systemic-Functional Linguistics* as a theory of linguistic structure (cf. Halliday 1978, 1985, 2000, Halliday and Matthiessen 2004) and *Social Semiotics* as a theory of language in society (Halliday 1978). The theories have underpinned various research attempts in several fields which lie beyond the scope of current research. Thus I do not intend to present them in detail here.[22]

[22] However, intelligible overviews of Social Semiotics are offered in Hodge and Kress (1988) and van Leeuwen (2005a). SFL is comprehensibly introduced in Thompson (2004) and Eggins (2004) and research in the field is reviewed in Fawcett (2000) and Martin (2011).

The theories of Social Semiotics and SFL have been extensively applied to linguistic research. As Bateman and Schmidt (2012: 32) rightly observe, linguistically-inspired semiotics can offer much to multimodal research exactly because linguistics as a science has already investigated various dimensions of semiosis to a considerable extent. The social perspective of both SFL and social semiotics on language and its functions has extended their application to the investigation of other semiotic resources apart from language. Thus, both theories are currently considered foundational work for the field of multimodality and multimodal research. This study cannot overlook the contribution of SFL and social semiotics, their core theoretical points and models. The source texts under examination constitute multimodal ensembles of language, image, page layout, typographic design and colour. Therefore, the complexity of their multimodal nature necessitates the employment of well-founded theories for research that goes beyond language.

The theoretical points that influence the rationale of my research design are discussed in the following sections which present key terms and notions. I begin by defining some crucial issues concerning social semiotics, which inform the study. Once basic definitions have been laid out, I address core theoretical concepts of multimodal analysis which originate in the social semiotic theory of language such as 'sign', 'sign complex', 'semiotic resource' (Section 2.4.1). I continue with the notions of context and 'meaning potential' in SFL (Section 2.4.2). I focus on the metafunctional principle within the SFL framework (Section 2.4.3). Section 2.4.4 discusses how each mode contributes to the meaning potential of the text either in itself or in co-operation with other modes.

Finally, Section 2.4.5 presents the Systemic Functional Discourse Analysis (SF-MDA) approach which is largely based on the three Hallidayan metafunctions.

2.4.1 Social semiotic key terms

Semiosis originates in the Greek word *σημείωσις (sim'iossis)*, a derivation of the verb *σημειῶ (simi'o)* which means "to mark". It denotes any form of activity or process that involves signs, including the production and the interpretation of meaning. Semiotics is the study of sign processes and meaningful communication. The *Open Semiotics Resource Centre*[23] currently defines *Semiotics* as "the multidisciplinary study of information, meaning, communication, interpretation, sign systems and evolution, texts, interactions, organizations, cultural and social transformations, sense-making and all other topics that may emerge from future research, models and theories."

However, as regards the origin of the term, a difficulty has been detected in defining *semiotics*. This difficulty stems from the existence of two main resources informing the contemporary semiotic theory (cf. Shank 1995). Among the European attempts to reconfigure the study of language, Saussure (1965) believes that all elements of language derive from the system of language in use and all language components are defined only in relation to the other components within the overall system. The key of Saussure's approach is the dyadic sign relation between the signifier (i.e., the sign proper) and the signified (i.e., the concept triggered to some sign user through the signifier). Saussure perceived language as a sign system, or else, a system of meanings, even though language was not considered the only one, given the existence of different kinds of

[23] The *Open Semiotics Resource Centre* website aims at providing pioneering knowledge in a variety of domains in relation to semiotics, accessed online: http://semioticon.com

'languages' such as fashion. Sign systems are otherwise referred to as 'codes'. A 'code' is defined as an interrelated set of signs which serves for the explanation and understanding of the world. From an American pragmatist perspective, Pierce (1955) provided a model of signs generated on the basis of his theory of reality. According to Pierce, a sign bears a triadic self, containing a sign, an object and an interpretant. The sign constitutes the physical or conceptual entity where the sign relation dwells. A word constitutes a sign, but it is interesting only in relation to what it represents. The represented thing is its object. The interpretant is the consequence of the object being represented by the sign under examination, which will be different from the manifestation of the object itself. These theories have been insightful for the development of more recent ones and the evolution of semiotics towards the socially-oriented theory of social semiotics which informs much of current research including ours.

Kress (2010:54) contends that the 'social-semiotic theory is interested in meaning, in all its forms. Meaning arises in social environments and social interactions. As Bezemer and Jewitt (2009:1) state:

> *Social semiotics* is concerned with meaning makers and meaning making. It studies the media of dissemination and the modes of communication that people use and develop to represent their understanding of the world and to shape power relations with others.

Hodge and Kress's (1988) book entitled *Social Semiotics* investigates various possibilities for semiotic analysis on the basis of the assumption that signs and messages must always be situated within the context of social relations and processes. Furthermore, the theory of social semiotics studies the ways in which people use semiotic resources to produce or interpret communicative artifacts in the context of specific social situations

and practices (van Leeuwen 2005a). Besides, Kress (2010:61) refers to the theory by coining the term 'Multimodal Social Semiotics', aiming at stressing that the theory perceives issues which are shared by all modes and are found in the relations between the modes. Although this conception suits the purposes of the present study, I use the term 'social semiotics' instead of 'multimodal social semiotics' by taking the multimodal nature of social semiotics for granted.

At this point I consider timely to refer to several notions that are employed in the discussion of the data on the basis of social semiotics, beginning with a discussion about the term 'sign'. 'Sign' has been considered the nucleus of semiotics (van Leeuwen 2005a). It is viewed as the foundation of *social semiotics* and represents the matching of form and meaning into a unified whole. Kress (2010:54) states that the sign denotes a synthesis of form and meaning found in all modes. The distinguishing feature of social semiotics is the fact that signs are *made* rather than *used* (Kress 2010:54). As Kress further explains, the foundation of social semiosis lies with the idea that each meaning is 'newly made', which means that it is generated in relation to the social context, rather than 'already-made' to be used. In order for a sign to be created, form and meaning are related in perfect fit, or in Kress's words, have a relation of 'aptness' (Kress 2010:55), which means that the form has the required features to carry the intended meaning. From this perspective, individuals act as socially shaped personalities who draw upon their experiences in accordance with the social environment they are located in so as to sign-make and communicate. In order to make meaning, individuals deal with all modes at the same time, in other words, meaning is made through sign complexes, which are otherwise called 'semiotic resources' (ibid).

In general, the term semiotic resource is employed in social semiotics, SFL and other disciplines to refer to a means for meaning making. As O'Halloran (2011b:211) speculates:

> The terms semiotic mode and modality are used in various ways in multimodal research, most typically in a manner which is interchangeable with the term semiotic resource.[24]

In particular, Lim-Fei (2004:51) states that signs are commonly referred to as semiotic resources in the SFL community. Theo van Leeuwen (2005a) defines semiotic resources as 'the actions and artifacts used to communicate, whether produced physiologically or technologically'. The term originates in Halliday's work where 'resource' was preferred by Halliday (1978) in his description of the grammar of a language as 'a resource for making meanings' (Halliday 1978:192) instead of typically used terms such as 'a code' or 'a set of structures'. In addition to language, visual images, graphology or typography, mathematical symbolism, technical symbolism, gesture, to name but a few, are considered semiotic resources (cf. Lim-Fei 2004, O'Halloran 2005). The working definition in this thesis for the term 'semiotic resource' includes verbal language, images, page layout, typography and colour. Researchers have shown particular interest towards the investigation of specific kinds of resources which are found in written multimodal texts apart from language such as colour (eg., Kabuto 2009, Kress and van Leeuwen 2002, van Leeuwen 2011), typography (eg., Serafini and Clausen 2012, Stockl 2005, Unsworth *et al*. 2014, van Leeuwen 2005b, 2006) and layout (see Kress and Bezemer

[24] See also, for example, Kress & van Leeuwen, 1996, 2001, O'Halloran, 2004, van Leeuwen, 2005a, Baldry & Thibault, 2006; Bateman, 2008; Jewitt, 2009b.

2009: 178).[25] Further, as an extension of the term semiotic resource, Ranker (2014) uses the term *semiotic resource complexes* while examining the role of semiotic resource combinations which emerge as part the students' multimodal composing processes.

2.4.2 SFL and the notion of context

Systemic Functional Linguistics is a social semiotic theory according to which meaning depends on context (Halliday 1978). According to Halliday (1978:123) a social semiotic system is "a system of meanings that constitutes the "reality" of a culture". From a sociosemiotic perspective, the text is considered the basic unit of a semantic process (Halliday 1978:109). The text is 'language that is functional', in other words, 'language that is doing some job in some context, as opposed to isolated words or sentences' (Halliday and Hasan 1985:10). Although a text seems to be made of words and sentences, the text is made of meanings, hence it is a semantic unit (ibid). It is not just an entity bigger than a sentence. It is a semantic entity that should be approached both as a product and as a process. The text is a process in the sense that it is an interactive event, a social exchange of meanings and a continuous process of semantic choices. It is also a product in its own right; an instance of social meaning in a particular context of situation (Halliday and Hasan 1985:10-11). A text represents a selection of meanings its author has made before and while producing it (Elorza and Inglesias 2002:135). These meanings have been decided on "from a paradigmatic range of semantic choice that is present in a system", as *meaning potential*, as described by Halliday (1978:109). As Halliday (1973: 51) attests:

[25] Relevant literature as regards these semiotic resources is discussed in Section 2.4.3, which addresses Halliday's metafunctional principle since they abide by it.

> The potential of a language is a meaning potential. This meaning potential is the linguistic realization of the behavioural potential; 'can mean' is 'can do' when translated into language. The meaning potential is in turn realized in the language system as lexicogrammatical potential, which is what the speaker 'can say'.

Thus, a text producer 'can mean' by selecting among a range of choices in the lexicogrammatical potential of a language. Similarly to language, "all semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime" (van Leeuwen 2004:285). Therefore, a text which includes both verbal and visual language is made of meanings from all the semiotic resources which exist in it.

Halliday adopts Malinowski's (1923) terms of 'context of culture' and 'context of situation' in order to characterize the meaning potential. Therefore, if interpreted in the context of culture, the meaning potential is "the entire semantic system of a language" and if interpreted in the context of situation, the meaning potential is "the range of that is characteristic of a specific situation type", otherwise, the environment of the text.

The context in which the text unfolds is included in the text in a systematic relationship between the social environment and the functional language organization. Consequently, both text and context need to be treated as semiotic phenomena, or else, 'modes of meaning' in order to get from one to the other in an illuminating way (Halliday and Hasan 1989:11-12). The 'con-text' means that there is a text and another text that accompanies it (Halliday and Hasan 1989:5). The concept of what is 'with the text' goes further than what is actually written, it encompasses 'non-verbal goings-on, the total environment in which a text unfolds' (ibid). Therefore, the context is what bridges the

text with the situation in which it occurs. The situation precedes the discourse that relates to it, that is why the notion of context of situation is addressed first.

'Semantics realizes context (of culture and situation) and is realized by lexicogrammar' (Kappagoda 2004:121). A systematic correspondence between the semiotic structure of the context of situation and the functional organization of the semantic system is detected. Each particular aspect of the situation (i.e. field, tenor and mode) tends to determine or activate each of the main areas of meaning potential (i.e. ideational, interpersonal and textual). For example, ideational semantic components are activated by features of field (situational elements) (Halliday 1978:116).[26] As Halliday (1978:117) states:

> The type of symbolic activity (field) tends to determine the range of meaning as content, language in the observer function (ideational)
>
> The role relationships (tenor) tend to determine the range of meaning as participation, language in the intruder function (interpersonal)
>
> The rhetorical channel (mode) tends to determine the range of meaning as texture, language in its relevance to the environment (textual)

In other words, as far as the situation and the semantic system are concerned, it is deemed that there is a systematic relation between the semiotic components of the situation and the functional components of the semantics (Halliday 1978:123). So far, I have briefly introduced the ideational, interpersonal and textual metafunctions through their

[26] See Appendix 4 p. 417 for Halliday's (1978:123) table of semiotic components of situation, functional components of semantics and representations.

connection with the three aspects of situation. In what follows, I focus on Halliday's metafunctional principle and explain how it serves the purposes of the study.

2.4.3 Halliday's metafunctional principle

According to Halliday's principle, three kinds of meaning are constructed simultaneously by every semiotic resource (cf. Halliday and Hasan 1985, Halliday 2004, Eggins 2004). The field of social action tends to be encoded in the form of ideational meanings, the role relationships in the form of interpersonal meanings, and the symbolic mode in the form of textual meanings (Halliday 1978:123). Specifically, as regards the content, semiotic resources offer the tools for the expression of ideational meaning (i.e., experiential meaning and logical relations) while simultaneously they can enact social relations (i.e., interpersonal meaning). However, these metafunctions would not construe meaning effectively without the textual metafunction, whose role is the organization of the discourse.

In their analysis of the context of situation into three components which correspond to the three metafunctions, Halliday and Hasan (1989) observe a relation of redundancy between text and situation as the one serves to predict the other.[27] A gathering of the description of the three metafunctional components in relation to the three components of situation is provided in Appendix 4 (p.419) as well. In brief, Halliday and Hasan (1989) support previous work on SFL and focus on the context of situation of texts in close relation to its semantics and have given useful insights to the rationale of my methodology.

[27] The steps that Halliday and Hasan (1989) take in their study of situational context are reproduced in Appendix 4 p.418 in the form of questions a researcher might ask when analyzing context.

Researchers have worked on the semiotics of different modes and their contribution to the ideational, interpersonal and textual metafunctions of the multimodal text. Firstly, with regard to Halliday's (1978) analysis of language, the ideational metafunction is fulfilled mainly through the lexicon and the grammar of transitivity which outline different kinds of processes (e.g., material processes). Secondly, when language constitutes social interactions or expresses attitudes, it contributes to the interpersonal metafunction. By using the grammar of mood, one can do different things with language such as to ask a question or make a statement. With reference to attitudes, the theory of 'appraisal' systems has reformulated the linguistic resources for expressing attitudes (Martin 2003). Thirdly, the textual metafunction is realized through the systems of cohesion, given-new and thematic structure.

Moreover, in Kress and van Leeuwen's (1996) cutting edge book, *Reading Images,* the authors apply Halliday's metafunctional principle to support that the image is a semiotic mode. They argue that the image constitutes a kind of language with its own 'grammatical' resources, which can be connected with particular metafunctions. Firstly, it realizes the ideational metafunction through certain aspects of composition (Kress and van Leeuwen 1996: 79-89) and by systems of vectoriality (Kress and van Leeuwen 1996: 56-71). Secondly, it fulfills the interpersonal metafunction through the systems of gaze-visual address, distance and angle (Kress and van Leeuwen 2007:114-54). Thirdly, the systems of composition, framing and salience are identified in relation to the contribution of the image to the textual metafunction.

Kress and van Leeuwen (2002) also approach colour as a semiotic resource, which is multifunctional in its uses, like other modes. With regard to colour constructing

representations of the world, or else the ideational metafunction, as people, places or things can be denoted by colour (ibid: 347). Colour is also used to *do* things (i.e., colour acts) such as to increase reader's attention or energize or calm people down (ibid: 348-349). Further, colour realizes the textual metafunction as it can achieve text cohesion through colour coordination or distinguish the parts of a text or of a thing (ibid:349). Moreover, semioticians claim that layout is a mode, since it fulifils all three Hallidayan metafunctions (eg., Kress 2010). Layout can represent meanings in connection to the world of states, actions and events and social relations, as well as create coherent texts, thus contributing to the ideational, interpersonal and textual metafunctions. It offers an important semiotic resource for text construction given that "layout affords designers the means to produce forms of cohesion and composition" (Bezemer and Kress 2010: 25) whereas previously parts of a text used to be connected only through writing.

Another semiotic resource that serves all three metafunctions is typography. As van Leeuwen (2006: 143) claims, ideationally, it is used to represent actions and qualities. Interpersonally, it can enact interactions and express attitudes. Textually, typography can distinguish elements or parts of a text (i.e., Framing) and express their degree of similarity and difference as textual elements, and it can make a particular element of the text more prominent than the other elements next to it (i.e., Salience) and in this way foreground or background important or less important elements, respectively (ibid: 143-145).

O'Halloran (2008:444) suggests that the most important feature of Systemic Functional theory is Halliday's metafunctional principle, which offers "an integrating platform" so that the ways in which social semiotic resources interact to create meaning

could be explained. As Lim-Fei (2011:26) attests, the analysis of multimodal discourse foregrounds the complexities which are inherent in the multimodal text, because meanings are made through a repertoire of modalities and semiotic resources. The complexity of multimodal discourse requests investigation into the nature of these semiotic resources as well as the relationship between these resources (ibid). Thus, there is a need to understand how each semiotic resource on its own makes meaning but also how semiotic resources are involved in an interplay through their co-deployment and may result in a 'multiplying of meaning' (Lemke 1998). The following section is concerned with the ways each mode of representation or semiotic resource can contribute to the meaning potential of the text either in itself or in connection with other modes.

2.4.4 Semiotic resources making meaning individually and cooperatively

Each semiotic resource contributes to the meaning potential of the text in itself. As van Leeuwen (2008:136) reflects, there is "a division of labour between word and image". To elaborate on this, the verbal mode is expected to provide facts and explanations and, generally, what needs words to be said explicitly, whereas the visual mode offers interpretations and ideologically loaded aspects by suggestion and connotation (Berger 1972 cited in van Leeuwen 2008). Kress (2010) also supports that different modes serve different needs in different contexts. Images are time-saving as they depict what takes too long to be read, while writing is preferred when something is difficult to show (Kress 2010:1). Moreover, the mode of written language and the mode of visual image are governed by recognizably different logics (Kress 2003). Specifically, written text is

governed by the logic of time or temporal sequence, while, visual image is governed by the logic of spatiality, organized arrangements, and simultaneity (ibid).

Apart from image and writing, other modes co-exist in multimodal texts by playing their own role. As Kress (2010) rightly puts it, each mode lends itself to different semiotic work; writing *names*, image *shows* and colour *hightlights* and *frames*. Thus, every mode has undertaken a different mission, which it can accomplish effectively. Given that each mode has a distinct semiotic potential, 'multimodality' is argued to be "the normal state of human communication" (Kress 2010:1), in other words, meaning resides in all the modes used simultaneously and each mode contributes to the overall meaning of the multimodal ensemble in its own specific way (cf. Kress *et al* 2001). As Serafini and Clausen (2012) state, each mode does different semiotic work and communicates or represents meanings in different ways. For instance, visual images, design elements, written language and photography all use different material and semiotic resources to represent meanings (ibid). In the same line of thought, Kress (2010) concludes that no mode is capable of conveying a concept in its entirety.

In addition to the work of each mode in separation, the coexisting modes also work cooperatively to generate new meanings jointly. In this respect, another issue of interest in the investigation of multimodal ensembles is the construction of meaning at the intersection of language and image (Unsworth 2007). The interplay between various modes is often addressed as 'intersemiosis' (O' Halloran et al. 2012, Holsanova 2012). Beside the independent role each mode plays in meaning making, it is challenging to explore the contributions of image and language to source texts in co-action.

The coexistence of visual and verbal modes in printed and electronic media speak to the need to extend text analysis from the focus on each mode separately, otherwise "mode specialization" or the division of labour, to the analysis of modes working synergistically and resulting in the multiplicity of meaning (Royce 1998, 1999). Remarkable steps towards the construction of frameworks which include the different kinds of linkages between the verbal and the visual stemming from SFL have already been made and have provided the current research with useful insights. In what follows, I briefly present four worth mentioning studies. I begin with Roth *et al.*'s (2005) classification of functions of the visual in relation to the verbal and Unsworth's (2006) categorization of visual verbal relations. Then, I discuss intermodal complementarity and intersemiotic coherence through the insightful works offered by Royce (1998, 2006, 2007) and Liu and O'Halloran (2011).

With regards to studies about visual-verbal relations, Roth *et al.* (2005) have classified the role of photographs in science books by specifying visual and verbal semantic relations. The study resulted in the identification of four functions (i.e., decorative, illustrative, explanatory, complementary) that relate pictures and their captions to the main text. Overall, Roth *et al.*'s (2005) work provides useful insights onto a possible classification of verbal - visual relations in all kinds of multimodal texts. Moreover, Unsworth (2006) supports that a functional semiotic theory can provide a metalanguage for the classification of the image and verbiage relations, in other words visual-verbal relations, needed to be used in literacy education for the multimodal analysis of present-day texts. He conducts research on the image/text interaction for the

construction of ideational meaning generated in school science texts and materials and provides a first step towards a framework (see Figure 1 in Appendix 5, p.420).

With reference to studies on intermodal complementarity and intersemiotic coherence, Royce (2007) explores the function of the visual mode in relation to the verbal mode in economics discourse in order to study a kind of visual-verbal interface in multimodal texts. Taking as his theoretical framework the Hallidayan view of communication, he makes the most of it by testing the applicability of SFL theory to multimodal meaning making. The researcher has restricted his study to the analysis of only one text from the *Economist* magazine, the *Mountains* text. However, he approaches intersemiosis from all the strata of meaning (i.e., ideational, interpersonal, textual). The ultimate conclusion drawn from the study is that the production of a coherent multimodal text is based on the complemetarity and synergistic co-action of the intersemiotic semantic resources of the text.

Furthermore, Liu and O'Halloran's (2009) research is triggered by Royce's (2007:63) suggestion that more research directed to the features that make a multimodal text visually and verbally coherent needs to be carried out. Liu and O'Halloran (2009) undertake the task to study the visual-verbal relations in print media texts. They specify Intersemiotic Texture as the major feature of coherent multimodal texts and introduce a framework of Intersemiotic Cohesive Devices by expanding Hasan's (1985) work on linguistic texture. It is believed that Intersemiotic Cohesion bears a dual function since it integrates the visual and the verbal when multimodal discourse is approached as a finished product but also it intervenes in the text-formation process essentially by

semantically expanding the ongoing contextualization of verbal and visual meanings which are created in real time.

Though previous research has taken for granted the integration of language and image in texts with multiple semiotic resources on the basis that ideational, interpersonal and textual meanings are generated by all communication (Kress *et al*. 2001:13), further exploration of multisemiotic texture is urged by Liu and O'Halloran (2009), who consider the previous assumption as not self-evident because a coherent multimodal text ought to be distinguished from a mere co-occurrence of modes. In accordance with Halliday (1985) and Halliday and Hasan (1976), the element of cohesion is regarded as the decisive one that distinguishes a text from a non-text. Cohesive ties are created between text parts providing texture. Similarly, following Halliday's (1978) fundamental assumption of language as a semiotic resource, *Intersemiotic Texture* is employed to name the indispensable property of a multisemiotic text. It is needed for the distinction between a multimodal text from a multimodal non-text. Further elaborated by Liu and O'Halloran (2009), it is Intersemiotic Texture that constitutes the key quality of multisemiotic texts resulting in the integration of words and pictures instead of a simple linkage between the visual and the verbal mode.

Liu and O'Halloran (2009) distinguish two approaches towards logical relations between images and words: the grammar-based approach and the discourse-based approach. They detect some limitations in relation to the former (Martinec and Salway 2005, Unsworth 2007) and support the efficacy of the latter. An important limitation is the unidirectionality of grammar-based model relations, in contrast to a variety of reading paths that could be followed in a multimodal text environment (Kress and van Leeuwen

1998). Therefore, an additional framework is proposed by O'Halloran (2005) with a view to complementing relevant previous research.

I adopt the discourse-based approach according to which visual and verbal components are approached as variables which enhance a bidirectionality of semantic relations between the two modes. Liu and O'Halloran's (2009) approach is based on Martin (1992) and Martin and Rose's (2003) work, by denoting comparative, additive, consequential and temporal intermodal relations. To illustrate the categories, when different modes share similar experiential meanings, one reformulates the other semiotically, resulting in a *comparative* relation. When a mode adds new pieces of information to the other, they acquire an *additive* relation. Once a mode determines or enables the other, their relation is *consequential*. Finally, images which display procedural steps, which are also presented in written form, bear a *temporal* relation. To conclude, I agree that a multimodal text should be differentiated from a multimodal non-text and that visual-verbal relations contribute to the multimodal coherence of source text intersemiotic texture.

In what follows, I present the approach to multimodal discourse analysis I adopt in the study. As the term suggests, *Systemic Functional-Multimodal Discourse Analysis* (SF-MDA) is informed by SFL and thus largely applies Halliday's metafuctional principle in order to conduct discourse analysis of texts where multiple modes work both on their own and in interaction.

2.4.5 Systemic functional-multimodal discourse analysis (SF-MDA)

The aforementioned discussion about the theoretical points I adopt with regard to the social semiotic approach to language and other resources for meaning making leads me to the application of theory in the present section. The theories of language and meaning making I espouse are applied by means of SF-informed multimodal discourse analysis, which is employed in order to conduct the analysis of the source texts of the data. My approach to multimodal discourse analysis is introduced here and further discussed in Chapter 3, where the research design of the study is presented in more detail.

'Multimodal discourse analysis is an approach to discourse which focuses on how meaning is made through the use of multiple modes of communication as opposed to just language' (Jones 2012). A 'distinct' approach towards multimodal discourse analysis is founded on Systemic Functional Theory and has been developed in several studies thus far (eg., Baldry (2000), Baldry & Thibault (2006), O'Halloran (2004b), O'Halloran *et al.* (2010), O'Toole (1994/2010)) (cf. Lim-Fei 2011). 'Systemic Functional Multimodal Discourse Analysis' (SF-MDA) aims at presenting a thorough and detailed analysis of the choices made in the text and derived from a system network of meaning options across the various metafunctions (Lim-Fei 2011). As O'Halloran (2008: 443) claims:

> The systemic functional (SF) approach to multimodal discourse analysis (MDA) is concerned with the theory and practice of analysing meaning arising from the use of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality.

O'Halloran (2008:444) elaborates on the SF-MDA approach by stating that the main concern of the approach is 'the meaning potential of semiotic resources distributed across strata (i.e. context, discourse semantics, lexicogrammar and phonology, and typography/graphology) and the theory/analysis of the integrative meaning of semiotic choices in multimodal discourse'. Recently, Jewitt *et al.* (2016: 8) have clearly stated the aim of the SF-MDA approach as follows: "the approach aims to understand and describe the functions of different semiotic resources as systems of meaning and to analyse the meanings that arise when semiotic choices combine in multimodal phenomena over space and time."

Moreover, SF-MDA is described as being both 'bottom-up' and 'top-down' in orientation (O'Halloran 2011). For example, O'Toole (1994) applies Halliday's social semiotic approach to the analysis of displayed art, sculptures and architecture. He works closely with 'texts' like paintings and sculptures by developing and deploying a bottom-up grammatical approach to be later adopted by other researchers. Conversely, Kress and van Leeuwen's (2006) they focus on the image and the visual design. They follow a top-down contextual approach and manage to illustrate principles of visual design by means of text analysis.

In the context of KPG reading comprehension test tasks, SF-MDA incorporates the analysis of the multiple semiotic resources (i.e., language, image, page layout, colour, typography) of the source text. The aim of SF-MDA of source texts is to investigate how each semiotic resource contributes to the meaning potential of the source text. A basic tenet of source text SF-MDA is that all texts, always and simultaneously fulfil the three broad functions or 'metafunctions', namely, ideational, interpersonal and textual

metafunctions, as mentioned before. By means of SF-MDA, I intend to specify elements of different resources which can contribute to the meaning potential of the text and detect the extent to which they contribute to ideational, interpersonal and textual metafunctions. The thesis adopts Tan *et al*'s (2012) categorization of elements for SF-MDA of new media texts, which coincides with the way I approach source text meaning making, for example, following Halliday (1978) for language, Kress and van Leeuwen (1996) for image, van Leeuwen (2005b, 2006) for typography. Tan *et al*'s categories, which are introduced in Section 3.5.3 and are presented in detail in Chapter 4, contain features of language, image, page layout, colour and typography.

I present certain features of different resources under examination paradigmatically. Tan *et al.* (2012) suggest analyzing the verbal text in terms of lexicogrammatical features (Grammar at text level) which contribute to the ideational meaning potential, emotion, evaluation and esteem (Emotional involvement) which contribute to the interpersonal metafunction and design elements (Design elements) as well as functional stages (Organizational structure) which contribute to the textual metafunction. With regard to image, it is examined in terms of the participants shown in it, for the content information they provide (ideational metafunction), the distance, gaze and angle of the visual, for the interpersonal relations between the viewer and the visual (interpersonal metafunction) and visual design elements, for the use of visuals in the multimodal text (textual metafunction). Typography constitutes a separate category of elements which might affect meaning ideationally (e.g., expressing qualities such as gentleness through round typeface design) or textually (e.g., creating emphasis by means of italics or bolding). The semiotic resources of colour and page layout are also under

examination, through, for example, the categories of Realistic Colour (e.g., full range of colour palette) and Arrangement in Space (e.g., Horizontal (left to right), respectively.[28]

In what follows, I present how verbal, visual and intersemiotic meanings, which are under examination when conducting SF-MDA, are part of the process of meaning making readers are engaged with.

2.5 Approaching reading comprehension

In this section, I conclude this literature review chapter by presenting how I approach reading comprehension on the basis of the aforementioned different but interrelated theories of literacy, language and meaning design which inform and serve the purposes of the present study. I borrow the concept of Design, which has already been introduced as a key concept of a pedagogy of *multiliteracies* in Section 2.2., in order to demonstrate how readers design meaning when involved in the process of reading comprehension. In line with the New London Group (1996) that see interaction with texts (i.e., reading, writing, speaking, listening, seeing) as Design, I see interaction with source texts and test items in their broadened scope, as processes of designing meaning.

In the fields of language teaching and language testing and assessment, reading, listening, writing and speaking are traditionally approached as the four skills a learner should develop and be able to use in separate skills-based tests. Reading and listening are

[28] Drawing upon Tan *et al*.'s (2012) categories, Figure 1 in Appendix 6 pp.421-422, displays three lists of questions in relation to the elements which may contribute to the ideational, interpersonal and textual meaning potential of the source text, which SF-MDA attempts to answer. The categories of elements under examination are classified in terms of the three metafunctions although Tan *et al*. (2012) do not provide a metafunctional classification.

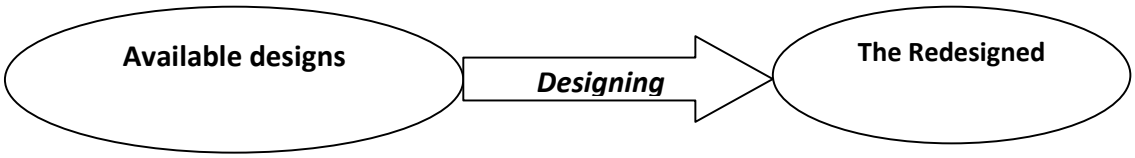
considered ‘receptive skills’, thus readers and listeners are approached as recipients of written and oral messages. On the contrary, one produces either written or oral messages through ‘production skills’ (i.e., writing and speaking). In line with Kern (2000), who perceives reading as an *act* of meaning design, this thesis understands reading, listening, speaking and writing as *acts* of meaning design rather than merely skills. I understand the two former as *receptive acts of meaning design* and the two latter are *productive acts of meaning design*. Particularly reading, which is the research focus here, is not conceived as a receptive skill. It is approached as an active process of meaning design and readers-testees are perceived as active designers of meaning through the use of both verbal and non-verbal semiotic resources. I understand reading as an act which is interactive in nature since discourse is derived from the written text through a dynamic rhetorical process (cf. Kern 2000).

Therefore, the study deploys a metalanguage of Multiliteracies which is based on the concept of Design (NLG 2000). As Kern (2000) suggests, the ‘alternative’ metaphor of design offers a ‘new’ discourse of approaching language teaching and literacy. This discourse is further discussed and adapted for the purposes of the study with a focus on foreign language testing, particularly reading comprehension testing. I first present the metalanguage and discuss the process of Design. Then, I adapt the process of Design to suit the purposes of the present study by presenting reading comprehension as an act of meaning design in the context of language testing and assessment.

The concept of design includes the available designs, the transformation of these designs through use and the subsequent redesigned forms that emerge (cf. NLG 2000: 29). The process of designing – as can also be seen in Figure 2.1 – involves three

interdependent and connected parts, namely, Available Designs, Designing and the Redesigned. Available Designs are the already acquired or provided sets of knowledge one can draw upon when involved in a social interaction. In NLG terms, one resorts to existing 'grammars' of languages and other semiotic meanings, such as photography and image (NLG 2000). Kern (2000:67) pertinently reflects Available Designs as resources for meaning making. Available Designs in foreign language literacy may be knowledge of vocabulary, grammar, the writing system, genres and stories, stylistic variation as well as procedural and declarative knowledge (ibid). In the context of foreign language learning, for example, a foreign language learner's mother tongue constitutes a set of Available Designs for the FL learner to resort to when learning the foreign language. Moreover, life experiences which have been stored in a FL learner's memory may be addressed by the learner in one's endeavour to understand a new concept in the foreign language or to retrieve the meaning of unknown lexical items in a foreign language text. A pertinent example is a learner's acquaintance with some genres which serve as Available Designs for the learner to draw upon when dealing with a new genre or attempting to understand or produce an instantiation of a similar or quite different genre.

Figure 2.1: The process of Designing (based on New London Group 1996, 2000, adapted from Kern 2000:55)



It should be stressed that an individual never merely reproduces an Available Design (NLG 2000). Either consciously or subconsciously, people become engaged in a process of Designing. Designers of meaning draw on Available Designs, which differ from

individual to individual, and ultimately produce new constructions (ibid). The procedure followed by each individual as well as each one's representation of reality is expected to be unique (Kern 2000:39). Through the process of designing, one's Available Designs are transformed into the Redesigned. The Redesigned is the result of the Designing process. As NLG (2000:23) state, "the outcome of Designing is a new meaning, something through which meaning makers remake themselves". The Redesigned is expected to vary according to each particular meaning-maker, as each individual remakes each one's own self (cf. NLG 2000, Kern 2000). Finally, the Redesigned is "a residue, a trace of transformation that is left in the social world of meaning" (Kalantzis *et al.* 2016: 224). The Redesigned joins the repertoire of available designs, thus providing a message-prompt for new designs (ibid).

The concept of Design, the process of designing and its metalanguage serve the purposes of the present research, as will be verbally described and schematically shown in Section 2.5.1., where I adapt the process of designing to encapsulate all the parameters of the reading comprehension testing context.

2.5.1 Reading comprehension as a receptive act of meaning design

In this section, I present how I approach the process of Design in which readers being tested are involved when they are engaged with reading comprehension test tasks. Following Kern's (2000:63) line of thought, I regard reading as a culture-, context-, and task- dependent construct instead of a singular and unitary construct. In other words, I agree that apart from the interplay among Available Designs, contextual factors influence the transformative process of designing during the reception act of reading. Kern (ibid)

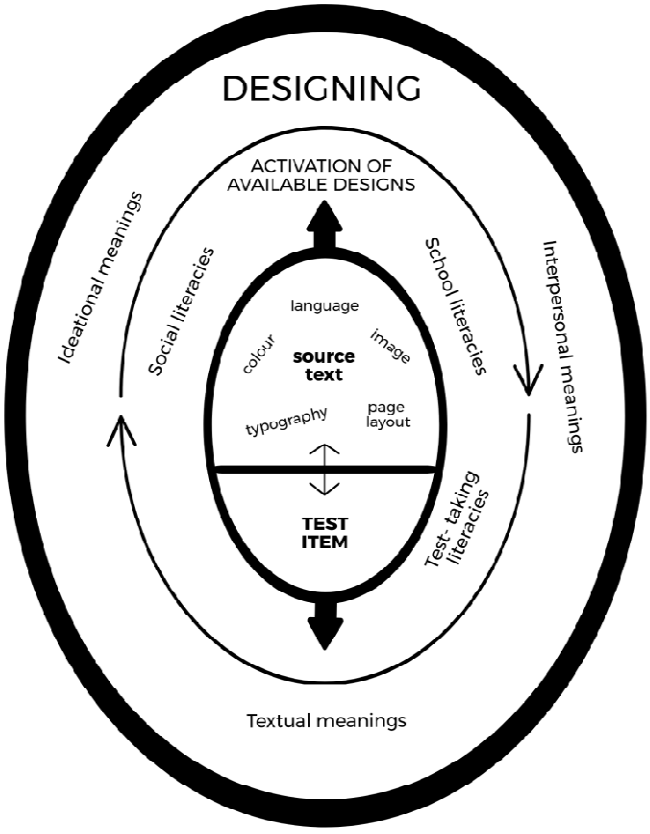
marks out two kinds of contexts, namely, the 'immediate and eventual communicative contexts' and the 'sociocultural context'.

Therefore, first, the constellation of Available Designs gets inside the 'immediate and eventual communicative' contextual layer of the reading comprehension test task. Parameters such as the topic of the source text and the task can affect the extent to which the testees can draw upon their own resources. Furthermore, in the language testing context of high stake examinations like the KPG examinations, the physical situation of the active recipients-testees is quite fixed. Testees are provided with a set amount of available time and are not allowed to resort to other referent materials. Additionally, the outcome of reading comprehension in the context of exams is accuracy (cf. Ronberg and Peterson 2016), that is why the purpose for one's reading a text is determined by the test items and the outcome of the process of meaning design ought to be the correct response so as for the testee to pass the test.

Apart from the immediate testing context, the broader layer of context which includes various sociocultural parameters can affect testees' designing endeavour as well. The foreign language learner is influenced by the home language community, the target language community and the foreign language classroom community (Kern 2000:64). In line with Kern's views, the present study understands that the sociocultural context includes social literacies attained through testees' experiences in home language community and target language community, school literacies developed in the context of L1 and L2 – or even L3 or L4 – education but also test-taking literacies acquired from test taking experiences and exam preparation.

Both reading comprehension and test item processing are viewed as receptive acts of meaning design and testees as active readers who actively design and redesign meaning while reading source text and test item input. Thus, I suggest an adaptation of the Designing process in which I have taken into account the testing context where a reader acts. In what follows, I discuss the process of Design after schematically depicting it in Figure 2.2.

Figure 2.2: Reading comprehension as a receptive act of meaning design



In the context of reading comprehension testing, a set of texts (i.e., source texts and test items) provide testees with semiotic resources. The source text typically includes both the verbal and visual modes (i.e., verbal language, images, page layout, colour, typography).

The multiple modes included in the source text input act as stimuli that activate testees' Available Designs which they have already acquired and developed from their schooling, their social practices and experiences as well as their exam preparation (i.e., *social literacies*, *school literacies* and *test-taking literacies*). Moreover, since the source text is accompanied by test items, testees get involved in an instance of communication every time they read and attempt to answer a test item. Hence, they are required to draw again on the variety of Available Designs mentioned before in order to redesign meaning and be able to respond to each test item – to put it differently, to produce the Redesigned of their designing process. The test item is considered to be a filter through which a testee revisits the process of reading comprehension as designing which he or she has already been engaged in so far. Since more than two test items typically accompany a text, every test item that has been answered by the testee constitutes an Available Design for the process of designing the testee follows while producing the Redesigned before moving to the next test item (i.e., to make the next (informed) choice).

At this point, I need to place emphasis on the uniqueness of the Redesigned in the context of a reading comprehension test task. I understand that different interpretations of source text and test item input should be expected from different individuals – given that each reader's already acquired Available Designs vary. However, in a testing situation, the required 'Redesigned' is unique because test items are closed-type items, with a single correct answer. Therefore, testees are required to get involved in the process of designing within the restrictions placed by the test task itself. In closed-ended questions which provide three options – which is the type of test items under examination here – testees' interpretations are required to be adjusted according to the offered options.

Although testees are expected to interpret the text and the test item in their own way, it should be taken into consideration that they are required to select an answer from the given choices and answer according to the source text, rather than their own intuition or experiences. I believe that the latter may guide them towards the answer or a better understanding of the text, though.

2.6 Conclusions

Chapter 2 first dealt with the theory of literacy which informs the present study and defined *social literacies*, *school literacies* and *test-taking literacies*. Emphasis was placed on multimodality and multimodal literacy since the existence of multiple modes of representation in texts used in reading comprehension test tasks has not attracted researchers' attention adequately so far but it constitutes the basis for my investigation of literacy requirements of reading comprehension test tasks. Secondly, the entangled theories of language and meaning making, Social Semiotics and SFL, which serve the purposes of the present study, were presented. Basic notions and theoretical key-terms which are adopted in the study were explained. I focused on Halliday's metafunctional principle and clarified what kinds of meanings the ideational, interpersonal and textual strata address. Moreover, the division of labour between modes as well as the interplay of modes in the meaning-making process was discussed. Then, I presented the Systemic-Functional Multimodal Discourse Analysis (SF-MDA) approach, which uses Hallidayan's metafunctions as a basis for analysis, and is considered suitable for the purposes of the study. Thirdly, I addressed the concept of Design, an approach to

meaning-making which serves the needs of the study. I explained that readers-testees are considered as meaning makers who participate in an act of meaning design when they read a text in order to comprehend it and answer the test items. By discussing reading comprehension as a receptive act of meaning design, I demonstrated how literacies are used in the meaning making process in the context of the study.

In the following chapter, I present the research design and methodology. As will be evident in Chapter 3, the data analysis is strongly informed by the theoretical points made in the present Chapter.

Chapter 3: Research design and methodology

3.1 Introduction

The third chapter of this thesis is focused on the design of the research project. I explain the methodological framework with a view to introducing the task analysis method I have developed for the needs of the investigation of the multimodal literacy requirements of reading comprehension test tasks. After the introduction of the methodological framework in Section 3.2, I present the research questions in Section 3.3 and I display the data corpora (Section 3.4). Finally, the methods of source text analysis and test item analysis as well as the steps followed in the research procedure are presented in Section 3.5.

3.2 Methodological framework

In the context of Systemic Functional Linguistics (Halliday 1978, 1985, 2000, Halliday and Matthiessen 2004), language is viewed as social semiotic. Halliday's SFL analyses language in social context where particular lexico-grammatical choices are constructed under the influence of the social and cultural context (Halliday 1978, 2004, Halliday and Hasan 1985). From an SFL perspective, language is a primary resource for meaning making but it also coexists and interacts with other meaning resources. To put it differently, meaning can be made through various modes. Thus, not only language but also other semiotic resources have three metafunctions (i.e., ideational, interpersonal and textual) which are reflected in a complex system network of meaning potential (cf. Halliday and Hasan 1985, Halliday 2004, Eggins 2004). According to Halliday (1973:

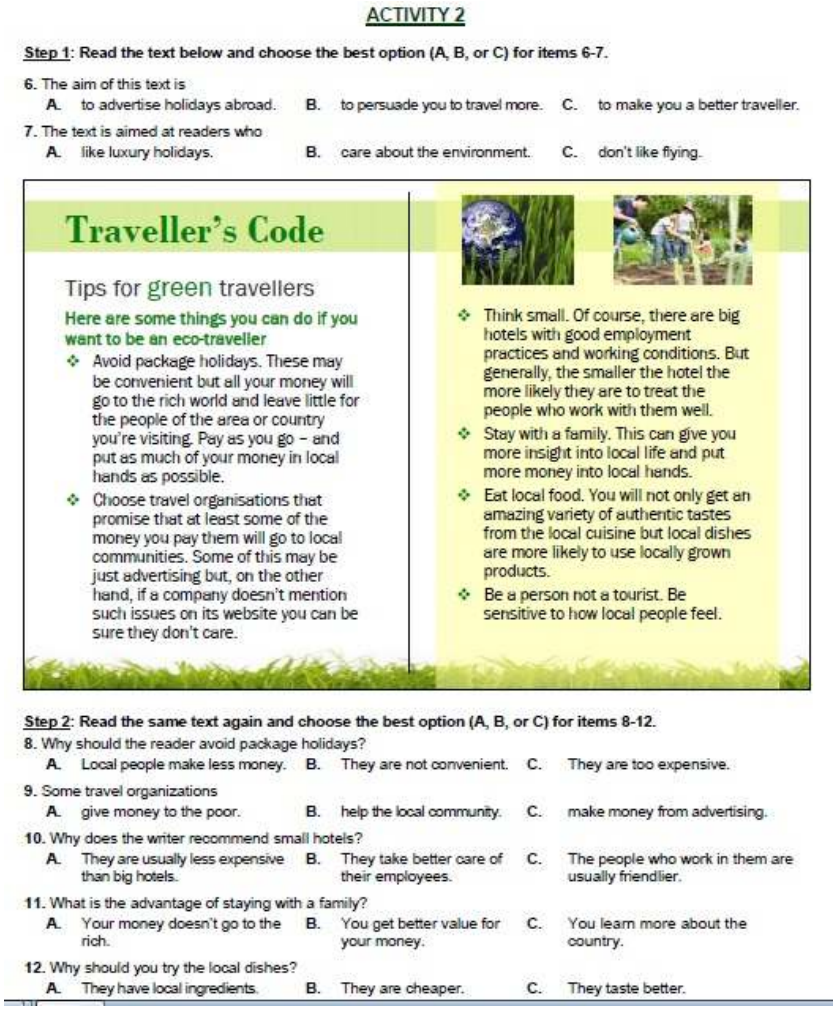
51), the potential of a language is a meaning potential, or to put it differently what the speaker can say through language. Meaning, which is central to SFL, is achieved through the linguistic and non-linguistic choices in discourse, where the words, the visuals and other semiotic resources are arranged in a text. Overall, SFL allows me to investigate the verbal as well as the visual because of its social orientation.

The analysis of discourse has attracted SFL researchers' interest for a long time, deriving historically from Firth's (1957) and Mitchell's (1957) work (Martin 2002). According to Fairclough (2006), discourse analysis does not follow a 'set procedure', on the contrary, it is approached in different ways depending on the nature of the project and the analyst's views of discourse (Fairclough 2006: 225). In recent years, researchers have been increasingly interested in discourse analysis of types of media texts which include multiple modes of representation, in other words, multimodal texts. A multimodal text consists of multiple semiotic resources that contribute to the meaning potential of the text. Thus, readers are engaged in a meaning-making process which involves various semiotic resources rather than merely language. Discourse analysis of multimodal texts, otherwise Multimodal Discourse Analysis (MDA), is an approach to discourse which focuses on how meaning is made by means of the use of multiple modes of communication (Jones 2012). An SF-informed approach to multimodal discourse analysis, Systemic Functional-Multimodal Discourse Analysis (SF-MDA), has been developed in several studies so far (eg., Baldry (2000), Baldry & Thibault (2006), O'Halloran (2004b), O'Halloran *et al.* (2010), O'Toole (1994/2010)) (cf. Lim-Fei 2011). SF-MDA is considered appropriate for the analysis of the source text, because SF-MDA can present a quite detailed analysis of the choices made in the text and derived from a

system network of meaning options across the various metafunctions (see O'Halloran 2008, Lim-Fei 2011).

The present study set out to analyse KPG reading comprehension test tasks in order to investigate the multimodal literacy requirements they pose. The KPG reading comprehension test task, which the present study focuses on, is commonly a Multiple Choice or less frequently a True-False-Not Stated test task**.** EB1M10911ACT2 is provided as an example in the following figures. It combines the two types of tasks as its first two steps contain Multiple choice items (Figure 3.1), whereas the third step includes True-False- Not Stated items (Figure 3.2).

Figure 3.1: EB1M10911ACT2 Multiple Choice Example



ACTIVITY 2

Step 1: Read the text below and choose the best option (A, B, or C) for items 6-7.

6. The aim of this text is
A. to advertise holidays abroad. **B.** to persuade you to travel more. **C.** to make you a better traveller.

7. The text is aimed at readers who
A. like luxury holidays. **B.** care about the environment. **C.** don't like flying.

Traveller's Code

Tips for green travellers

Here are some things you can do if you want to be an eco-traveller

- Avoid package holidays. These may be convenient but all your money will go to the rich world and leave little for the people of the area or country you're visiting. Pay as you go – and put as much of your money in local hands as possible.
- Choose travel organisations that promise that at least some of the money you pay them will go to local communities. Some of this may be just advertising but, on the other hand, if a company doesn't mention such issues on its website you can be sure they don't care.
- Think small. Of course, there are big hotels with good employment practices and working conditions. But generally, the smaller the hotel the more likely they are to treat the people who work with them well.
- Stay with a family. This can give you more insight into local life and put more money into local hands.
- Eat local food. You will not only get an amazing variety of authentic tastes from the local cuisine but local dishes are more likely to use locally grown products.
- Be a person not a tourist. Be sensitive to how local people feel.

Step 2: Read the same text again and choose the best option (A, B, or C) for items 8-12.

8. Why should the reader avoid package holidays?
A. Local people make less money. **B.** They are not convenient. **C.** They are too expensive.

9. Some travel organizations
A. give money to the poor. **B.** help the local community. **C.** make money from advertising.

10. Why does the writer recommend small hotels?
A. They are usually less expensive than big hotels. **B.** They take better care of their employees. **C.** The people who work in them are usually friendlier.

11. What is the advantage of staying with a family?
A. Your money doesn't go to the rich. **B.** You get better value for your money. **C.** You learn more about the country.

12. Why should you try the local dishes?
A. They have local ingredients. **B.** They are cheaper. **C.** They taste better.

Each Multiple choice item consists of a stem which may be a part of a statement (e.g., item 9 "Some travel organizations"), or a question (eg., item 8 "Why should the reader avoid package holidays?"), and three options-choices which may either end the statement or answer the question, respectively. The testee is expected to select the correct option-choice according to the source text.

Figure 3.2: EB1M10911ACT2 True-False-Not Stated Example

Step 3: **Read the text below and decide which of the following statements (13-18) are True (A), False (B), or Not Stated (C).**

More tips for green travellers

- Be interested. Show an interest in the local people as real people, not just as 'colourful' characters for you and your camera. Find out, politely, what their lives are like.
- Be generous. Many people from rich countries try to pay as little as possible when they go shopping. They bargain till they get the lowest price as if their pride depends on paying two dollars less. But your pride is not the most important thing here. Paying a little more may just make a family meal a little easier

to come by for local people.

- Be sensitive to local customs. Think about what sort of clothing is suitable for both men and women. If your choice of clothes risks offending local people, wear something else.
- Ask difficult questions. Question your hotel or tour operator if you think what they are doing is bad for local people or the environment.
- Respect local people. Ask before you take pictures of people, even children and respect their wishes. Some people won't mind having their photo taken, but others will.

	STATEMENTS	A TRUE	B FALSE	C NOT STATED
13.	Travellers should avoid asking local people what life is like in their country.			
14.	Tourists should try and get the best prices in the shops.			
15.	In restaurants, travellers should give big tips.			
16.	Travellers should wear the clothes they'd normally wear in their own country.			
17.	Always ask your tour operator how to do what's best for the locals.			
18.	You should get the permission of local people before you take photos of them.			

Each True-False-Not Stated item consists of a statement (i.e., the stem of the test item) followed by three options-choices (a. True, b. False, c. Not stated). The message of the statement might be true or false on the basis of the text or not stated in the text. In general, there are two broad types of items, particularly items which refer to the whole text and ask for the gist (i.e., gist items) and items which address a specific part of the text and ask for specific information (i.e., specific information items). As regards the number of gist and specific information items which draw upon the same source text, it

may vary. Additionally, test tasks are based on multimodal texts, which function as the source of information that is provided to testees so that they, as meaning makers, understand it and then respond to the accompanying items.[29]

A task analysis of the reading comprehension test tasks was considered appropriate for the purposes of this study, given that the KPG exam is based on different tasks. In the framework of SFL, reading is viewed as an active meaning-making activity rather than a passive receptive process. Readers construct meanings that they can create from a text. They make meaning from verbal and visual resources which may activate their already acquired knowledge of the world (i.e., social literacy), knowledge about certain subjects (i.e., school-based literacy) and knowledge of the reading test itself (i.e., test-taking literacy). Reading comprehension test tasks are dependent on multimodal texts. In order to accomplish the goal of identifying the literacy requirements of these test tasks, my attention was directed towards the semiotic resources of the source texts which the testee is required to make meaning from. I conduct discourse analysis, which constitutes the basis of task analysis and is an interdisciplinary undertaking which is based on the Systemic Functional (SF) approach, aiming to explore the literacy requirements of the reading tasks in relation to their linguistic, social and multimodal elements which possibly contribute to the testees' comprehension of the source texts and correct response to the accompanying test items.

In the context of language testing and assessment, RCeL has been concerned with KPG task classification and analysis. The Task Analysis project[30] is an on-going project

[29] See Appendix 2 for sample reading comprehension test tasks of B CEFR level (p. 402-403) and of C CEFR level (p. 403-404). I randomly selected the first test tasks from a recent past paper (November 2016) in order to show the format of test tasks paradigmatically.

which collects important data for evaluation of the KPG specifications and the descriptors within each level. In fact, the project has aimed to design a model for the linguistic description of the texts used in test tasks of reading, listening, speaking and writing tests and at providing a classification of the lexicogrammatical generically defined features of the tasks of different exam levels. The task analysis model draws on Systemic Functional Linguistics (SFL) (cf. Halliday 1978, 1985, 2000, Halliday and Matthiessen 2004), thus fostering a socially-situated view of language. In line with this view, language is the result of the choices the speakers/writers make while expressing their meanings in particular situations and raises the importance of context. Moreover, the model echoes the genre-based approach to designing test tasks that the KPG exams adopt. The approach emphasizes the social nature of language, thus it integrates discourse and contextual aspects of language use (Hyland 2003: 18). With regard to the features under examination for the purposes of the Task Analysis project, texts are analysed in terms of (i) their topic (e.g., education, environment), (ii) text type (i.e., articles or other text types from newspapers or magazines, tourist brochures, e-mail messages etc.), (iii) generative process (e.g., to instruct, to describe, to explain, to argue, to narrate), (iv) communicative roles (i.e., addressor and addressee), (v) lexicogrammar and (vi) sociocultural knowledge (Kondyli and Lykou 2009:7). The descriptions of reading comprehension test tasks, in particular, aim at demonstrating the purpose of each test task and the lexicogrammatical features through which it is realized (ibid).

Unlike previous work on KPG reading comprehension test tasks (eg., Liontou 2013), the present study conducts KPG test task analysis by taking into account the

[30] Further information about the Task Analysis project is accessible at http://www.rcel.enl.uoa.gr/research/kpg-research/the-task-analysis-project.html

multimodal meaning resources of source texts. A social-semiotic multimodal account of meaning is adopted in the present study, for that reason, all signs in all modes are considered meaningful (Kress 2010:59). Different modes might be in use in the source text, for example, writing, image, colour, page layout and so on (Kress 2010). The way in which multimodality influences meaning making in the reading comprehension test context has not been researched so far. However, although other exam systems present the language being tested in texts which are deprived of other semiotic resources, the regular use of texts with multiple semiotic resources in the context of the KPG exams in English indicates that these exams are in favour of multimodal semiosis. The language being tested is presented in a realistic environment where the verbal language is accompanied by the visual language as is the case in real life contexts. The fact that semiotic resources other than language exist in reading comprehension texts used in exams that aim to assess testees' knowledge of the foreign language, renders both the verbal and non-verbal signs significant and worth of further investigation. The use of language as one of the resources in a multimodal environment necessitates the investigation of reading test tasks from a multimodal perspective.

The present study looks at the reading comprehension task as a complex multimodal text which consists of a source text and a set of items and which draws on verbal as well as visual modes. The aim of the research project has been to provide an account of the multimodal literacy that language learners who are performing reading comprehension tasks need to have developed at different levels of language proficiency in order to pass the reading test. The specification of source text multimodal literacy indicators may provide the basis for the future development of a set of additional

descriptors to those which are now available for reading comprehension. To this end, I suggest a kind of task analysis which consists of two phases, by combining the analysis of the source text and the analysis of the items that accompany it. I primarily conduct qualitative research in both phases. However, I also search for quantitative evidence in relation to the frequency of the features under examination.

Firstly, SF-MDA of the source texts is conducted. The source text is regarded as the main unit of analysis since it is through the main text that multimodal meanings are conveyed. Consequently, the multimodal text analysis is considered the fundamental part of the data analysis. Secondly, I analyse the accompanying test items. Although the analysis of items is conducted in a complimentary manner here, it is considered a significant kind of analysis for the purpose of the study that is to identify the literacy requirements posed by reading comprehension test tasks. A source text together with the items forms the reading comprehension unit. The test item prompts interaction between the testee and the text. Thus, the reading of the text depends on the purpose and content of test items which stimulate instances of communication. Therefore, the task analysis needs both text and item analyses in order to describe the multimodal literacy indicators of test tasks. The two phases of the analysis are presented in more detail in Section 3.5 where the methods of data analysis are discussed. Before moving to the presentation of the data (Section 3.4) and methods of data analysis (Section 3.5), I display the research questions I aim to answer in Section 3.3.

3.3 Research questions

As mentioned earlier, the current research project set out to investigate the multimodal literacy requirements of reading comprehension test tasks. In particular, it aims to answer the following research question:

- What are the literacy requirements, at different levels of language proficiency, for successful reading comprehension of multimodal texts used in test tasks?

At the first phase of my investigation, I conduct SF-MDA of source texts. By means of SF-MDA, I analyse the kinds of meanings which can be made through different verbal and non-verbal meaning resources. Through the source text analysis, I aim to answer the following research questions:

- What kinds of verbal, visual and intersemiotic ideational, interpersonal and textual meanings are made through the semiotic resources of the source texts?
- How does the use of visual and verbal elements, which operate as multimodal literacy indicators, vary in the source texts used for test tasks of B1, B2 and C1 level of competence?

In addition to qualitative research, I also provide quantitative evidence in relation to the frequency of occurrence of each feature in texts of the same level and texts of different levels. My investigation aims to identify the multimodal literacy indicators of the source texts and to compare their frequency of occurrence in different levels of language proficiency. After conducting source text analysis, I aim to design an SFL-based Framework for multimodal discourse analysis of source texts on the basis of the multimodal literacy indicators.

At the second phase of the research project, I aim to investigate the literacy requirements that test items pose. Hence, on the basis of SF-MDA, the following research question is posed:

- What kinds of visual, verbal and intersemiotic ideational, interpersonal and textual meanings do different types of gist items require?

The analysis of test items is primarily qualitative, but quantitative findings in relation to the frequency of occurrence of each type of test item across levels are also provided. In the following section, I aim at introducing the corpus of my research by presenting my data quantitatively and explaining the data coding I have used.

3.4 The corpus

The corpus of the present dissertation is two-part. It consists of source texts and test items used for the KPG reading comprehension test tasks of twelve exam periods (2007-2012), at three exam levels (B1, B2 and C1), in English. I preferred analysing test tasks of B and C competence levels because the higher the testees' level of proficiency is, the more demanding the texts of the reading test are expected to be, and the wider the types of written discourse they engage in (Dendrinos and Karavas 2013:35). My hypothesis was that more complex texts and more demanding test items would provide me with an adequate description of literacy requirements of different levels. Although I was interested in comparing the literacy requirements of test tasks across levels, I did not examine A level test tasks since they are designed for young testees, and their specifications differ from B and C levels remarkably. Testees of B and C levels are asked

to read increasingly lengthier authentic texts with higher communicative demands drawn from various sources (e.g. magazines, newspapers, pamphlets, encyclopaedias, books, the internet and multimedia sources, etc.) which they can easily come across in their social environment (Dendrinos and Karavas 2013:36).

Table 3.1: Types of source texts

GENRE/ LEVEL	**B1**	**B2**	**C1**
(Web) article- Commentary- Review	21	20	22
Leaflet	3	5	1
Biography/ Autobiography	1	1	3
Story/ Narrative	1		
Diary	1		
Interview	1	1	1
Encyclopaedic Text	1		2
Blog Entry	1		
Reference work		1	
Total Number of Source Texts (2007-2012)	**30**	**28**	**29**

In accordance with the genre-based approach adopted by the KPG exams, the source texts of the exam periods 2007-2012 realize a variety of genres. As can be seen in Table 3.1, web or print newspaper or magazine articles, as well as commentaries or reviews are the most frequently encountered text types in our data set. Promotional leaflets are the second most frequent genre, which seems to appear most frequently in B2 level test papers, while (auto) biographical texts seem to be preferred in the C1 level exams. Other text types such as stories or narratives, diaries, interviews, encyclopaedic texts, blog entries and reference work are also present but they appear only once or twice in the data. I decided to select only articles and leaflets for the source text analysis in order to achieve greater consistency in my findings. The reasons why I selected these text-types were primarily the common features that various articles and leaflets share and their high frequency of use in reading comprehension test tasks.

Each one of the texts has a different layout design, displays various typographical features and typically includes at least one or two images. Thus, apart from the verbal content of the aforementioned source texts, the visual elements of the total of the texts also create a visual corpus that is worth further investigation. Since this study conducts MDA, it examines both the verbal and the visual, including in the analysis elements such as page layout, colouring, typography, and visuals, which are viewed as meaningful signs in the investigation of the KPG reading comprehension source texts. As a result, a unified multimodal corpus of source texts is investigated. In order for me to be able to analyse the multimodal corpus, the source texts selected for the corpus have been

transformed into *.jpeg* files.[31] Practically, I had to save the files as *.jpeg* ones order to insert the data into the software program I used.[32]

Some of the texts used in reading comprehension test tasks are divided into two or three parts which are followed by different test items. These texts are usually long texts which, probably due to space constraints of the test format, have been split into parts but have a common heading and similar page layout or they are sometimes different texts which are related between them thematically but each one of them is a different text with a different heading.[33] Each text or text part that is accompanied by its own test items in the reading test is considered a different source text for analysis. It is saved as a *.jpeg* file and is analysed as a separate text. However, in the interpretation of the findings, I took into consideration whether a text is a part of a longer text. On the whole, the source texts under examination create a multimodal corpus of 86 source texts. The length of the texts is 6.102 words for B1, 9.416 words for B2 and 10.063 words for C1 (see Table 3.2).

[31] All the data source texts are provided in the accompanying CR-ROM electronic Appendix as *.jpeg* files.

[32] Further information about the software program is provided in Sections 3.5.2-3.5.3.

[33] See Appendix 7 (pp.423-426) for sample activities with more than one source text. In Figures 1 and 2, Activity 2 (November 2009, B1 level test) uses the text *Traveller's Code*, which is divided into two smaller texts. The source texts share the same heading (i.e., *Traveller's Code*), as they are both parts of a lengthier text. However, they have slightly different subheadings, particularly *Tips for green travellers* and *More tips for green travellers*. In Figures 3 and 4, Activity 5 (November 2011, C1 level test) uses the texts *Great Expectations* and *Hard times and a bleak house*. The two source texts are thematically related but they have different headings as they are two separate texts.

Table 3.2: Source text data corpus

LEVEL	EXAM PERIODS	NUMBER OF TEXTS FOR MDA	NUMBER OF WORDS
B1	2007-2010	19	4.500
B2	2007-2010	26	7.100
B1-2	2011-2012	12	4.000
C1	2007-2012	29	10.100
B1-B2-C1	2007-2012	86	25.700

As can be seen in Table 3.2, the source text data corpus includes texts from test tasks of B1, B2 and B1-2 level tests. At this point, it should be made clear that up to 2010, B1 and B2 levels were separately examined in KPG exams. Since May 2011, B1 and B2 levels of competence have been tested in an integrated test. The B level test contains a total of 50 items which test reading comprehension and language awareness. The first twenty-five items of the reading tests are B1 level items while the rest of the items are B2 level ones. Accordingly, the source texts of the activities which are accompanied by items 1-25 are targeted at testing B1 level competence and the ones accompanied by items 26-50 are B2 level source texts. As regards C level of competence, C1 level tests of the exam periods 2007-2012 are under examination. C2 level of competence has been tested in an integrated C level test since November 2013. That is

why C2 data are not included in the data set, which uses data from 2007 to 2012. With regard to the data source texts, as also shown in Table 3.2, more specifically, B1 source texts of eight exam periods (2007-2010) make a total of nineteen texts containing about 4.500 words. B2 source texts of the same exam periods are twenty-six in total while the words of the texts are estimated at 7.100. In the rest of the exam periods, B1 and B2 levels are assessed in integrated B1-2 tests (2010-2012). I examine twelve source texts of B1 and B2 level of about 4.000 words in total. Therefore, about sixty B level source texts of approximately 16.000 words in total are examined. As regards the source texts of C1 level exams of all periods, twenty-nine texts including about 10.000 words are investigated. The data source texts are grouped according to exam level and are presented together with their coding, label, text-type and word count in Tables 3.3-3.5, which include samples of data per level.[34]

Table 3.3: B1 source text data sample

CODE	THEME	GENRE	WORDS
B1M10805ACT2	**PAY ATTENTION**	ARTICLE	249
B1M10805ACT5	**PODCASTS**	ARTICLE (WEBPAGE)	248
B1M10811ACT3	**NOBEL PRIZE WINNER**	ARTICLE	161
B1M10811ACT5	**PARTHENON**	LEAFLET	167
B1M10811ACT6	**METEORS**	ARTICLE (WEBPAGE)	240

[34] Tables with the whole sets of B1, B2 and C1 data are provided in Appendix 7 pp. 427-432.

Table 3.4: B2 source text data sample

CODE	THEME	GENRE	WORDS
B2M10805ACT1	**COMMON HISTORY**	ARTICLE	465
B2M10811ACT1	**THE NENETS**	ARTICLE	360
B2M10811ACT2	**THE EUROPEAN HEALTH INSURANCE CARD**	LEAFLET	140
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (1)**	ARTICLE (WEBPAGE)	356
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (2)**	ARTICLE (WEBPAGE)	274

Table 3.5: C1 source text data sample

CODE	THEME	GENRE	WORDS
EC1M10805ACT1	**OUT OF CRETE**	ARTICLE	455
EC1M10805ACT5	**ALEXANDER (2 parts)**	COMMENTARY	370
EC1M10811ACT1	**DETOX**	ARTICLE	497
EC1M10811ACT5	**DEEDS NOT WORDS**	ARTICLE	374

I have coded the data in order to facilitate the process of investigation. Besides, success in qualitative research seems to have an important connection with data coding (cf Strauss 1987). According to Saldana (2009:2) no one can claim authority on the 'best' way to code qualitative data. Hence, 'the right tool for the right job' is recommended

because all research questions, methodologies, conceptual frameworks and other parameters of analysis are context-dependent (Patton 2002 cited in Saldana 2009:2). The data coding is appropriately designed to suit any language, level, module, year and exam period of the KPG exams battery. The coding I suggest could assist the analysis of various KPG data and offer consistency. I will briefly refer to the coding of the source texts, as presented in Table 3.6. More specifically, initially, I use the first letter of the language under evaluation (i.e., 'E' for English). Then, I add the level (eg. B1) and the Module (i.e., M1). I continue with the past paper including the year (eg. 09) and the exam period (eg. 05 for May). Then, I specify the activity number for which the source text is used (eg. ACT1). For practical reasons, I have provided labels which consist of one to three words which are relevant to their topic and written in italics. For instance, the source text EC1M10705ACT1 is labeled as *Soya*. Moreover, by identifying the test item number (eg. IT10) instead of the activity/ text (eg. ACT1), I can refer to the second set of the data corpora.

Table 3.6: The data coding system

Codes consist of:		**Coding**	**Example:** **E B2 M3 09 05 IT1**
a.	**the language**	(E) (English)	E = English
b.	**the level**	(C1,B2, B1)	B2 = Level B2
c.	**the module**	(M1, M3)	M3 = Module 3
d.	**the exam year**	(07, 08, 09, 10)	09 = 2009 (year)
e.	**the exam period**	(05 for May, 11 for November)	05 = May (month)
f.	**item number** **or: activity number**	(IT1-IT50) (ACT1-ACT11)	IT1 = item 1

The second set of the data includes the test items I selected to investigate paradigmatically in order to discover the kinds of literacy that they require. All the items of the test item corpus are multiple-choice items and accompany the source texts of the exam periods 2007-2012. A multiple-choice item consists of a stem and three possible options (A, B, or C). Only one of these three options is the right answer and the other two are distractors. Moreover, even though reading comprehension test tasks typically contain items asking for gist and items asking for specific information, I chose to analyse only gist items in the current research project. Thus, at this point it is important to explain my choice. Through reading for gist, the reader- testee is involved in reading a text so as to get the gist of it, its overall idea, the general meaning or the purpose of the text. The reader-testee 'looks over' a text to know what it is about, who wrote it or whom it addresses, etc. I chose gist items because they engage the testee in a meaning-making process which may involve different semiotic resources, thus different kinds of multimodal literacy may be required for the correct completion of these items. In a preliminary unofficial study, both gist items and specific information items were randomly analysed on the basis of the already conducted MDAs of the source texts which they accompany. It was found that specific information items require mostly lexicogrammar while gist items require different multimodal features in addition to lexicogrammar. Quantitatively, as shown in Table 3.7, the gist items of all the reading comprehension test tasks of exam periods 2007-2012 have been gathered together and have created a corpus of 165 test items of all levels – 45 B1 gist items, 53 B2 gist items and 67 C1 gist items. [35]

[35] See Appendix 3 (p. 407) for the list of gist items under examination. The items are grouped according to the level of competence they test and they are further classified according to their purpose and content.

Table 3.7: Test item data corpus

LEVEL	EXAM PERIODS	NUMBER OF ITEMS
B1	2007-2012	45
B2	2007-2012	53
C1	2007-2012	67
B1-B2-C1	2007-2012	165

On the whole, almost ninety multimodal source texts and about one hundred and seventy items found in KPG reading comprehension test tasks of twelve exam periods (2007-2012), at three exam levels (B1, B2 and C1), in English, constitute the corpora of the present study. Now that I have identified the data corpora and coding, I continue with the methods of data analysis (Section 3.5). Since the data analysis begins with the analysis of source texts, I believe it is timely to identify methods of data analysis of texts. First, I approach the multimodal text as the unit of analysis (Section 3.5.1). Then, I present computer tools in SF tradition that could facilitate SF-oriented text analysis and I focus on practical issues about the application of the software program I employ for the purposes of the study (Sections 3.5.2, 3.5.3). Finally, I present the methods of data analysis of test items (Section 3.5.4).

3.5 Methods of data analysis

In the present section, I address methods of analysis of texts and items and I specify the characteristics of the methods I use for the purposes of the research project. I begin with the analysis of the source text. I explain the way I approach texts from an SFL perspective and the significance of the source text for the data analysis. Then I consider computer tools within the framework of SFL and I present the potential of the software program I decided to employ. Next, I continue with the methods of item analysis, I define test items and describe how item analysis is approached in the current research project.

3.5.1 The source text as the unit of analysis

The source text is of primary importance for the reading comprehension test task. The test items which accompany each source text draw their meaning from it and are semiotically dependent on it. In the context of this study I view the multimodal source text as the main unit of analysis. In what follows, I explain how the text is perceived in the SF tradition and I consider multimodal research perspectives that influenced the organisation of current research design.

Given that a text is a 'unified whole' in terms of meanings rather than in terms of form (Eggins 2004:28), it is perceived as a 'semantic unit' (Halliday and Hasan 1976). From the perspective of systemic functional linguistics, a text is a unit of meanings, i.e., a unit which expresses simultaneously three types of meaning: ideational, interpersonal and textual (Eggins 2004). In considering now the source texts, the texts used to test reading comprehension as meaningful units, I notice that meanings are created through multiple modes. Liontou's (2013) work which investigated the linguistic characteristics of the

KPG reading texts has been both helpful and inspiring, but it has left an important gap that I attempt to fill with my own research: that of seeing the text as a unit of meanings made through both word and image.

The present study draws upon social semiotic traditions of discourse analysis. As Fairclough (2006) has suggested, textual analysis ought to be carried out in conjunction with other types of analysis. He stresses that despite the fact that linguistics is a prerequisite to doing discourse analysis, the latter is actually a multidisciplinary activity which assumes detailed backgrounds in various fields such as sociology, psychology and politics (Fairclough 2006: 74). Understanding and relating analytical approaches from different disciplines such as linguistics, semiotics, psychology, anthropology, cultural studies and so on, constitutes a major challenge for researchers who make a meticulous attempt to comprehend and develop an appreciative account of multimodal discourse with reference to the emerging field of multimodal semiotics (Smith *et al.* 2011). In the present study, I conduct SF-MDA, which brings together linguistic and social aspects in multimodal reading comprehension texts. The main concern of the SF-MDA is the meaning potential of the semiotic resources distributed across strata in the source texts (cf. O'Halloran 2008:444). My SF-oriented research of source texts needs a computer-based tool to be facilitated.

3.5.2 Computer tools in SF tradition

It is believed that there are several advantages in relation to the use of a computer-based tool either to completely automate the process of analysis through particular coding or to assist the researcher (cf. Carley 1993). Particularly textual analysis, which is generally considered to be detailed, time-consuming and tedious work (ibid), could be enhanced.

As Holsanova (2012) points out, there is work still needed to be done leading to the development of tools handling an advanced analysis of semiotic acts.

The use of a software application is of major importance for researchers when conducting text analysis since software applications can facilitate their work. This is why it was important to locate software applications which were compatible with the aim of this study; i.e., software applications especially designed to incorporate the principles of Systemic Functional Linguistics. For example, *UAM corpus tool* by Mick O'Donnel is a research tool that can facilitate the linguistic annotation of text corpora (see O'Donnel 2009). Christian Matthiessen and Canzhong Wu's *SysFan* is of value for researchers who conduct lexicogrammatical analysis of texts (cf. Wu 2000). John Bateman's *Grammar Explorer* is a tool for coding text examples, or for exploring KPML grammars.[36] Moreover, a computer tool which can be used in a quite effective way for research and teaching purposes is *Systemics 1.0* (O'Halloran and Judd 2002, O'Halloran 2003).[37]

Systemics 1.0 has been preferred in various research studies since it was developed to be used for the analysis of verbal texts (O'Halloran and Judd 2002). A number of studies have already been conducted on the basis of MAK Halliday's (1994) Systemic Functional Grammar and have been crucial in adding new elements to the originally comprehensible but complex SFL theory. Specifically, the notion of SFL

[36] KPML is "a sentence generation system using Systemic Grammar. The system is given a semantic level specification of a sentence and generates corresponding sentence, via a lexico-grammatical structure." (O'Donnel 2009:224)

[37] Further information about the SF-based computer tools is available online at http://www.isfla.org/Systemics/Software/Coders.html

theory has been extended via the additions of discourse systems at paragraph and text levels (Martin 1992, Martin and Rose 2003). Other metafunctionally-based extensions such as the evolution of the appraisal theory approached SFL from different perspectives (Eggins and Slade 1997, Martin 1997, Martin 2000). Hence, *Systemics 1.0* was designed to assist researchers who were restricted to particular aspects of discourse analysis by providing an organized way of analysis appropriate for long stretches of language production (O'Halloran 2003).

Although this software used to be useful, it presented particular constraints which necessitated the creation of a new type of software which would cope better with the needs of discourse analysis as they have been identified recently. Having detected several limitations of their own software, Kay O'Halloran coordinated her team towards the development of a software application which would be designed for the analysis of multimodal texts and would incorporate not only language but also other semiotic resources (O'Halloran 2003). About a decade after the creation of *Systemics 1.0*, Sabine Tan, Marissa K.L.E and Kay O'Halloran produced *Multimodal Analysis Image* (2012) (*henceforth* MMA) to cater for the needs of researchers and teachers who are requested to cope with the advances of technology when confronting a plethora of new media texts.

O'Halloran *et al*. (2012) present an interactive software tool which offers a digital platform for annotation and discourse analysis of multimodal written texts.[38] O'Halloran

[38] Research in the literature led me to trace the work of the Multimodal Analysis Lab, Interactive Digital Media Institute (IDMI) at the National University of Singapore, who had already produced a tool for SFL analysis (i.e., *Systemics 1.0*) and the director Professor Kay O'Halloran (PC), drew my attention to their new product to be launched the following month, the so-called *Multimodal Analysis Image* software (2012).

et al's (2012) interactive software tool – the *Multimodal Analysis Image* software program – was thought to be appropriate and its available system choices were considered to be able to provide useful insights into the complexity of semiotic acts in written multimodal texts and shed light onto the visual-verbal relations. Effective use of the tool allows the analyst to reveal the interaction between linguistic and visual modalities. This is in fact the reason why I have chosen it for use in this study, because it opens up the possibility of locating the complexity of semiotic acts in written multimodal texts and sheds light onto the process of intersemiosis. I agree with Smith *et al.* (2011) who attest that the exploration of how semiotic phenomena work together, intersemiotically, to produce meanings, is a great challenge for scholars. I believe that the interactive digital software program which I have decided to use in this study, as a 'meta-semiotic tool', can help me achieve my objective.[39]

The MMA software program is accompanied by a resource book. This material can assist researchers and teachers in their attempt to understand how images and words interact to create meaning (Tan *et al.* 2012). In general, the aim of MMA products (i.e. *Multimodal Analysis Image* and *Multimodal Analysis Video*) is to shed light on the new literacy skills needed for the meaning-making process in which researchers, teachers and students are involved while reading multimodal texts. Specifically, MMA is a software package for the annotation and analysis of written multimodal texts. It constitutes a wide-ranging tool that helps researchers to approach a variety of new media texts systematically (O'Halloran *et al.* 2012).

[39] At this point, it should be made clear that MDAs were conducted manually, through drawing overlays using a series of tools for annotation and assigning system choices selected from lists of available choices offered by the program.

I believe that there are considerable advantages to using MMA software for the purposes of current research. Firstly, the interactive software program for multimodal analysis enables the researcher to annotate and analyse both the verbal and the visual modes. Secondly, it can assist the researcher who needs to systematically identify the main features, structures and ideas in the printed texts of the research data. Tan *et al*.'s categorization of features by text-type, which is provided in the program, can also help the researcher to understand the different features of a variety of text types. Moreover, it can assist the researcher in her/his attempt to critically analyse how visual and verbal components work together to create an impact and achieve the purposes of the texts (Tan *et al*. 2012). By employing the MMA software, I can put my data into a form that facilitates the comparison of the data. Overall, it offers an enjoyable working environment while conducting textual analysis via its colourful design. After presenting the rationale for the selection of the particular software program and its potential, I comment on the efficacy of the MMA application to my analysis.

3.5.3 Analysis of the source text using the MMA software

With regard to the procedure I followed while applying the MMA software program, I first addressed pre-installed sample analyses and ready-made templates in the MMA software program. Then I created a new workbook for my research data for the purposes of the study (see Appendix 8 p., Figure 1, p. 433). I added all the source texts of the data in a new media file in *.jpeg* format and I grouped them according to Tan *et al*.'s (2012) categorization of text-types, which matches the MMA catalogues of available system choices (i.e., MMA text-types) (see Appendix 8, Figures 2 and 3, p.434).

According to Tan *et al*'s text-type categorization, otherwise MMA text-types, Advertisements, Information Reports (or Factsheets), News Reports (or Event Reports), News Features (or Special Interest Stories), News Editorials (or Opinion Reports and Commentaries), Movie Posters and Infographics are seven types of new media texts. Media texts can be classified into these text-types on the basis of their description, purpose and language features (Tan *et al* 2012). I used four out of seven MMA text-types (i.e., Information Reports (*henceforth* IR), News Reports (*henceforth* NR), News Features (*henceforth* NF) and News Editorials (*henceforth* NE)) for the MDA of the media texts of the data, leaving out Advertisements, Movie Posters and Infographics, which do not correspond to the source texts. I classified the source texts according to the description, purpose and language features as well as other elements that may be included in each text-type and the place where a text of each text-type may be found, as they are provided by Tan *et al.* (2012). I have grouped the features of the four text types under examination in Table 3.8.

Table 3.8: Tan *et al*'s (2012) text-types

INFORMATION REPORTS (OR FACTSHEETS)	NEWS REPORTS (EVENT REPORTS)	NEWS FEATURES (SPECIAL INTEREST STORIES)	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)
DESCRIPTION: **Texts of this type…**			
• are based on factual information • do not contain personal views or opinions • draw on expert knowledge, gained through research or observation	• are the most factual and objective ones • especially typical 'hard news' stories, present accurate and up-to-date information about current issues, accidents, disasters, crime or other events (happenings)[40]	• are longer articles, or a series of related articles, that are centered on a common topic, issue or event[41] • differ from news reports in that they place an emphasis on human-interest stories or humanitarian aspects • look at current issues and events from a more personal and involved perspective than regular news reports • are often the	• are usually short persuasive articles published in broadsheet newspapers or serious magazines • are usually written by a senior reporter, chief editor, or an expert on the topic of interest or subject matter • present an opinion or make a commentary about a current event or issue that may be surrounded by controversy or conflict

[40] Typical "hard news" stories are not expected to be found in a reading test of the KPG exams battery.

[41] The length of the reading texts used for the KPG exams depends on the level of the exams they are adapted to be included.

		result of interviews with people affected by disaster, disease, or disability, individuals who have accomplished some great feat, those who pursue an unusual hobby, sport or profession, or people who are in some way special or different	
PURPOSE: **This text-type aims to…**			
• convey knowledge and educate the reader about the subject matter • explain, describe or provide factual information about persons, animals, things, places, events or natural phenomena	• present the reader with the most important facts about recent events (which are usually referred to as the 'five Ws and one H': who, what, when, where, why and how)	• tell the story of individual persons, focusing on their heroics or sufferings, with the aim to evoke an emotional response from the reader	• influence readers' opinions, or persuade them to accept, share or endorse the offered viewpoint
LANGUAGE FEATURES: **As regards the language features of texts of this text-type, the following are**			

expected:			
• use of special language terminology that is specific to the field of discussion • 3rd person → a sense of distance and objectivity	• objectivity: news reports are typically told from a 3rd person perspective • rare or no use of chronological order. • no flow of time sequence from one sentence to the next • absence of linking words between sentences • jumping from one statement to the next • each sentence stands alone and is usually also its own paragraph • a minimal news report can consist of only one sentence[42]		• In broadsheet newspapers, this text-type can be distinguished from regular news reports by their headlines, which are often set in a serif typeface in italics • Headlines in news editorials are often longer than those in regular news reports or news features
WHAT MAY BE INCLUDED IN TEXTS OF THIS MMA TEXT-TYPE?			
• elements from expositions and/or other persuasive genres, e.g. advertisements	• factual accounts, eyewitness reports, or other verbal commentaries and reactions. ➔ Direct quotes	• expert opinions, statistics, and other factual information about persons, places, events or natural	

[42] Due to the pre-determined minimum and maximum length of the texts that should be included in the tests, minimal news reports that consist of only one sentence are not expected to constitute source texts for reading comprehension tasks unless they are part of groups of texts.

	➔ Indirect speech Therefore: ▪ it is often very significant who is allowed to "speak" on their own accord and who is not ▪ it allows us to draw inferences about who is considered an important and newsworthy source by the journalist or reporter	phenomena.	
WHERE CAN A TEXT OF THIS TEXT-TYPE BE FOUND?			
• 'about us', 'what we do', 'our work' are online tabs which are commonly followed by information reports		• on the inside sections of a broadsheet newspaper, or in separate foldouts or specials.	• under the 'comment and analysis', or 'review' sections of a broadsheet newspaper

(adapted from Tan *et al*. (2012) *Multimodal Analysis Image*)

As illustrated in detail in Table 3.8, IR and NR texts are the most factual ones as they include objective information, while NF texts have a personal and involved perspective and NE texts express opinions quite overtly. NF texts differ from NR ones in that they place emphasis on human-interest stories or humanitarian aspects whereas NR texts aim to report current issues objectively. Apart from providing text-type description, MMA text-types categorize texts regarding their purpose. To be more specific, IRs aim at

conveying knowledge and educating the reader about the subject matter whilst NRs present readers with facts concerning recent events. The subjective text-types (i.e., NF and NE) tell the story of individual persons or groups as well as influence readers' opinions and persuade them to endorse their views, respectively.

The function of MMA text-types determines the language features expected to be found in the texts that realize each one of them. Therefore, the MMA program offers different pre-defined catalogues of system choices to select from in relation to the MMA type according to which a text is classified. For example, the third person that suggests distance and objectivity as well as special language terminology is expected in IRs. Direct and indirect quotes are supposed to be found in NRs and expert opinions in NFs. Finally, NEs typically have long headlines.

In my SF-MDAs, I employed the list of available system choices so as to add my annotations on the overlay panels of my source text analyses on the program. The selected system choices, which I assigned manually to particular overlays, were automatically reflected in the annotation strips. Moreover, I sometimes added comments in the pop-up labels to further annotate and expand them (see Appendix 8 (p.435) for a screenshot of a pop-up note).

For the purposes of my analysis, I used Tan, E and O'Halloran's (2012) categorization of features for the MDA of media texts, which coincides with the MMA system categorization, unaltered in order to check the applicability of the MMA choices

to the kind of written media texts of my data.[43] This categorization is based on previous insightful work in the field of Social Semiotics and SFL as can be understood from the references of the resource book, where Tan *et al.* refer to relevant literature, for instance, Kress and van Leeuwen 1996, van Leeuwen 2005a, O' Halloran 2004, 2008, O' Toole 2011, to name but a few paradigmatically, as well as through the actual categories they suggest. I believe that the lists of elements they suggest for the MDA of each text-type of new media texts is well-organised and trustworthy and that they can actually be used for the analysis of how visual and verbal modes work together to create an impact and achieve the purposes of the texts (Tan, E. and O'Halloran 2012). In relation to the design of the software, O'Halloran *et al.* (2014) explain that social semiotic theory and advanced computer techniques of analysis are employed in order to link low-level features in media texts to higher order semantic information.

. O'Halloran *et al.* (2014: 269-270) explain that the program offers a range of *graphical user interfaces* (*henceforth* GUI) for the analyst to be able to import and view different media, create annotations and overlays and so on. The role of the GUI is to facilitate "the systemic approach to multimodal literacy by presenting a framework with concepts (the metalanguage) that are used to analyse and interpret multimodal texts" (Lim-Fei *et al.* 2015:919). As O'Halloran *et al.* (2017:157) state, the design of the Library GUI abides by the philosophies of the New London Group (1996), in line with whom, a metalanguage should be "quite flexible and open-ended" because analysts,

[43] Initially, I thought it would be useful to edit the system framework by adding participants, since the preliminary study of the texts yielded more than ten participants in a number of texts. However, I finally decided not to interfere with the MMA system catalogues even though at the beginning I had inserted a system choice; one more participant.

teachers and learners "should be comfortable with fuzzy-edged, overlapping concepts" (The New London Group 1996:77).

It should be noted that the multimodal analysis image software was originally and primarily designed to be used by researchers and expert analysts but underwent simplifications and technical adjustments in order to be more approachable for teaching purposes as well (Lim-Fei et al 2015: 919). The simplification of the terms used to name the categories is reminiscent of Machin's (2016:xvii-xviii) line of thought, according to which there is a need to "avoid inaccessible terminology while at the same time using acceptable glosses". I use only Tan *et al.*'s (2012) system choices, which are already available in the library of system choices of the program, in order to ensure consistency in my analysis and discussion and reliability of the findings.

I considered essential not to interfere with the ready-made templates of the MMA system framework so as to be able to export all the information I needed from the software program in excel format. At this point I should clarify that the present thesis set out to primarily provide qualitative findings as regards the multimodal literacy requirements of the KPG reading test tasks of the levels under examination. However, a number of quantitative results aimed at illustrating certain points of the research were necessary to enhance the qualitative data. That is why I was interested in exporting the findings in *excel* format in order to be able to make comparisons between levels and detect frequencies of the elements under examination.

Now I believe it is important to introduce the twelve MMA categories of features I investigate. I should make clear that the following categories of features are common

for all four MMA text-types under examination and some text-type specific features are included in only four out of twelve system categories (see Appendix 9, pp.436-441, for a list of the MMA pre-defined system choices). In what follows, I briefly describe each MMA category on the basis of Tan, E and O'Halloran's (2012) categorization, but I do not display all the types of features which belong to each one of them. These features are provided in the detailed table in Appendix 9 and are thoroughly presented in Chapter 4 where the findings of my source text analysis are exhibited.

Tan, E and O'Halloran's (2012) categorization of features for the MDA of media texts begins with DESIGN ELEMENTS which are – either verbal or visual – components that structure the source text design. ORGANISATIONAL STRUCTURE focuses on the organization of the text in different functional stages. FUNCTIONAL PROPERTIES show the form in which ideas or pieces of information are presented in the text. ELEMENTS OF COMPOSITION are strongly related to the arrangement of visual and verbal elements in space, which indicates the significance of each element over the others. Two visual categories, namely, ELEMENTS OF VISUAL ATTRACTION and VISUAL REALITY indicate how some elements attract readers' attention more than others and how close to reality a depicted image is, respectively. TYPOGRAPHY is related to the impact that fonts can have on the reader. INTERPERSONAL RELATIONS focuses on the interaction between the viewer and the image. EMOTIONAL INVOLVEMENT addresses the feelings, impressions or attitudes which can be generated on the basis of verbal or visual texts. AGENCY AND ACTION has to do with participants and the processes they are involved in. VISUAL-VERBAL RELATIONS studies intersemiotic complementarity through the relations of similarity and difference between the verbal and visual modes. Finally,

GRAMMAR AT TEXT LEVEL includes the language features which are used for particular purposes.[44]

Hence, I use the aforementioned categories in order to analyse the elements of the multimodal text corpus. Moreover, I provide further qualitative findings by investigating some of the categories further. To exemplify, I further analyse visual-verbal relations by providing a subcategorization of the already provided MMA subcategories of similarity and difference in relation to the data. Additionally, I examine sequences and combinations of several elements, such as design elements, in order to provide a more detailed profile of the data texts per level. On the whole, I conduct SF-MDA using the MMA software in order to be able to draw conclusions on the kinds of meanings that the source texts can generate. The findings are grouped according to the SFL metafunction they are related to.

Tan *et al.*'s (2012) MMA system framework for MDA of written media texts is SF-informed but the MMA categories are not presented in groups according to Halliday's metafunctions. They are sequenced as lists of elements which constitute available choices for the researcher to draw upon. I understand that all three kinds of meaning are generated simultaneously and that there may be overlapping between categories. However, I believe that if my findings are organized according to the three metafunctions, I will be able to draw conclusions about source text meaning as content, as participation and as texture (Halliday 1979:117). Hence, taking into consideration the principles of the SF theory discussed in Chapter 2, I attempt to shed light onto the

[44] To further illustrate the software appearance and content, I have included a screenshot of the 'Library' of the program with its Library Browser and its System Browser, in Appendix 8, p. 435.

ideational, the interpersonal and the textual meanings of the source texts. Figure 3.3 presents the research methodology for the analysis of source texts, which constitutes the first phase of my task analysis.

Figure 3.3: Phase I of Research Methodology: Analysis of source texts

Phase 1: Analysis of source texts

Step 1: Data Selection: At a preliminary stage of analysis, all the source texts of the exam periods under examination were collected. In order to achieve consistency, only articles and leaflets were selected for the corpus. These are the most commonly used types of texts which share a number of common features, facilitating comparison between them.

Step 2: Feature Specification: The features of the source texts which are to be put into scrutiny were specified. All the semiotic resources of the texts (i.e., verbal language, visuals, page layout, typography, colour) which could provide different ideational, interpersonal and textual meanings were considered.

Step 3: Source Text Classification: The source texts were classified as Information Reports, News Reports, News Features and News Editorials on the basis of the description, the purpose and the language features which are expected from these text-types.

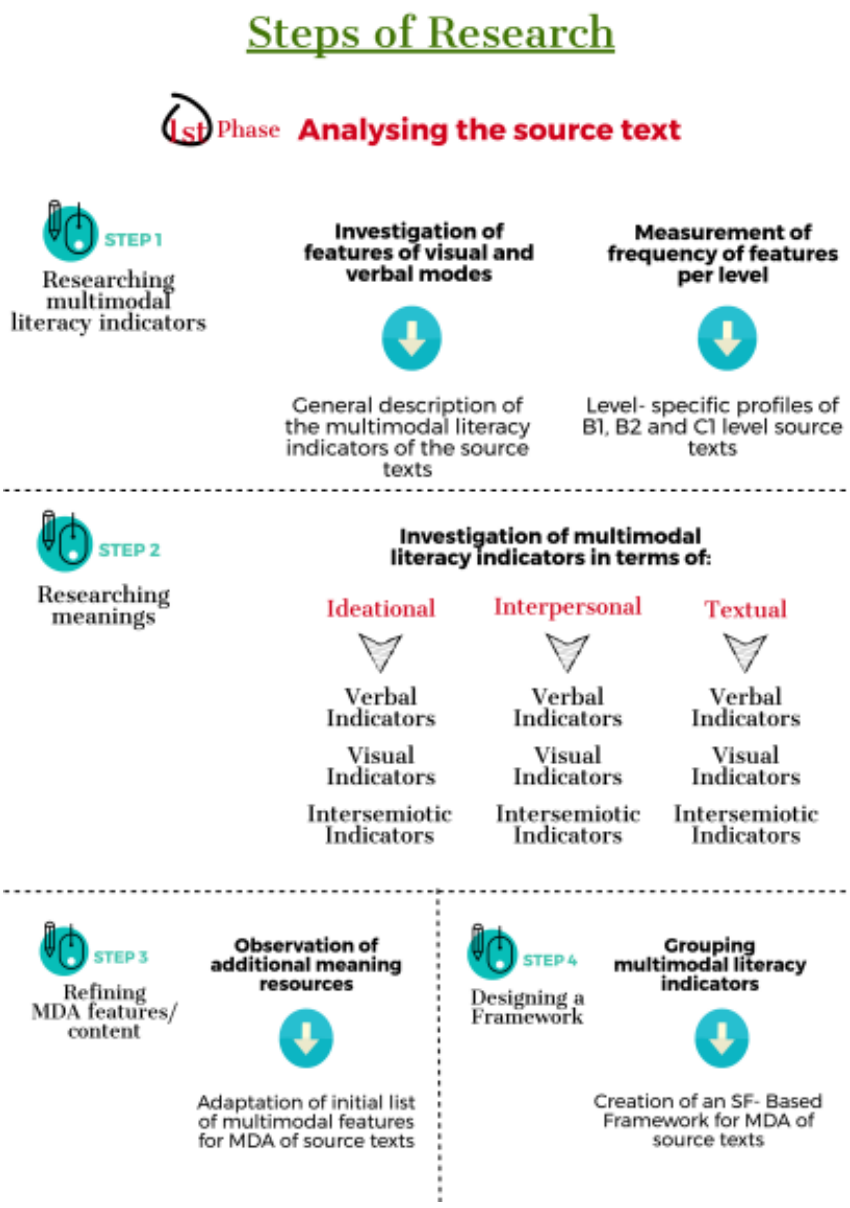
Step 4: Conducting SF-MDAs: The software program *Multimodal Analysis Image* was used in order to examine systematically the features that could contribute to the ideational, interpersonal and textual meanings of each text. In addition to the original identified list of features, while conducting the analysis attention was given to additional features that might be contributing to the meanings of the source text with the aim to add them to the list of features.

Step 5: Drawing Outcomes: During the qualitative analysis of source texts, multimodal literacy indicators of each source text were identified on the basis of which quantitative analysis was also conducted. Findings in relation to frequencies of occurrence in and across different levels of language proficiency were described.

Step 6: Designing a Multimodal SF-MDA Framework: On the basis of the outcomes drawn from the conducted SF-MDAs and my observations, a new Framework for SF-MDA of source texts was suggested.

The main product of the first phase of test task analysis, in other words of source text analysis, is the design of an SF-MDA framework for the analysis of reading comprehension texts. To this end, the research follows some steps, which are schematically represented below (Figure 3.4).

Figure 3.4: Analysis of source texts: a schematic representation



Finally, I understand that the annotation of the source texts by only one annotator constitutes a limitation as regards the validity of the study because it does not necessarily provide totally acceptable results. Annotator agreement would certainly strengthen the validity of my study results but due to lack of specialists in the field at the Faculty, co-operation and agreement could not be implemented. Now that the method of text analysis and the selection of the MMA software program have been discussed, I continue with the research methodology of the second part of analysis; test item analysis – which is the focal point of Section 3.5.4.

3.5.4 Test item content analysis

In my view, test items which accompany reading comprehension source texts are worth further consideration for the investigation of test task multimodal literacy requirements as they determine testees' meaning making process. In what follows, I describe the method of test item content analysis which was considered to be suitable to complement Systemic Functional-Multimodal Discourse Analysis (SF-MDA) of the data source texts. Test item content analysis is conducted to a certain extent and in a complimentary way in order to reinforce the SF-MDA findings and provide useful insights into the literacy requirements posed by test tasks. Before proceeding with explaining how I approach content test item analysis, I need to define what a test item is and explain how I selected to investigate certain items instead of all.

From a language learning perspective, Chapelle and Brindley (2002:267) define the test item as the "act of collecting information and making judgments about the learner's knowledge of a language and ability to use it". Moreover, a test item has been

defined as "an individual question in a test which requires a student to produce an answer" by Richards and Shmidt (1992: 566). The 'test item' has also been defined as 'a unit of measurement with a stimulus and a prescriptive form for answering' (Osterlind 1990: 3) in the field of psychological and educational assessment. With regard to the context of foreign language testing and assessment and specifically in the context of the KPG reading comprehension test tasks, reading comprehension test items belong to the type of objective items, which concern items such as multiple choice, true-false-not stated, multiple match and so on where the testee is required to produce a response which can be marked as either correct or incorrect (Testing Glossary KPG).[45] The scoring of objective items is entirely objective (Rust and Golombok 1999), in contrast to open-ended items, which could have more than one acceptable responses. I define items as 'individual questions' together with options-choices, each one of which is signalled by a number in order to be measured and sequenced as a part of the test.

All items asking for gist and items asking for specific information which are included in the tasks of the KPG reading comprehension tests under examination (2007-2012) were approached and put into scrutiny in a preliminary study of the literacy requirements. However, not all the test items could be analysed due to time and space restrictions, thus I had to be selective. As already discussed in Section 3.4, which describes the corpus of my research, I chose to investigate only the gist items. I preferred this kind of test items because they address the multimodal text as a whole and they

[45] Further information about task typology can be found in *The KPG Handbook: Performance Descriptors and Specifications* (Dendrinos and Karavas 2013:53), at: http://www.rcel.enl.uoa.gr/fileadmin/rcel.enl.uoa.gr/uploads/texts/KPG_Handbook_17X24.pdf

require meanings from multiple semiotic resources, while specific information items seem to require meanings of Grammar at Text Level category primarily. For example, a gist item which asks for the source of a text does not only need grammar at text level features in order to be answered correctly, it may also need meanings made from non-verbal features of the text such as the page layout of the text and the visuals. The method of item analysis which is suitable for the purposes of the research project needs to be elucidated. However, at this point, the notion 'item analysis' deserves inspection so that I can determine its use in the literature and differentiate the way the term is employed for the purposes of the present study.

It seems of vital importance to specify the main use of the key-term 'item analysis' I employ, given that the analysis and discussion of test items constitute the focal point in the second part of my data analysis. Despite the fact that my interest lies primarily in the qualitative analysis of the test items of the data, the term 'item analysis' is broadly used from a perspective of statistics in the relevant literature. Regularly, 'item analysis' statistics are employed in the field of testing. "These statistics are typically provided by measurement services, where tests are machine-scored, as well as by testing software packages" (Kehoe 1995:1). Through this statistical analysis, test items can be divided into psychometrically "good" or "bad". 'Item analysis' serves as a tool for the identification of potential mistakes in scoring programs, detection of ambiguous items and items that 'don't work', equal distribution of alternatives, discovery of 'tricky' items, time limit problems and probable organizational policy problems (Hamill and Usala 2002). Analysts can be equipped with three different types of information, namely, difficulty index, discrimination index and analysis of response options (Haladyna *et al.*

2002). Therefore, 'item analysis', as the term is typically used, is especially useful in improving items which will be used again in later tests, but it can also be used to eliminate ambiguous or misleading items in a single test administration.

In the context of the KPG examinations research, for instance, Apostolou (2014) employed KPG item analysis data from the RCeL as a starting point for her exploration of listening comprehension difficulty. These statistical data were triangulated with testees' feedback questionnaire and interview data by the researcher, whose aim was to scrutinize either too easy or too difficult items. Since the examination of item difficulty is not targeted in the current research attempt, 'item analysis' in the way it is typically approached is not functional, thus it is approached differently. To be specific, in the present qualitatively-focused research, test items are intended to be analysed in terms of their content and purpose. Given that my search for content item analysis did not provide me with relevant work in the field, a new methodology of content item analysis is developed (see Figure 3.5).

Figure 3.5: Phase II of Research Methodology: Analysis of test items

Phase 2: Analysis of test items

Step 1: Data selection: All the items accompanying the source texts of the exam periods under investigation were examined and the gist items were identified.

Step 2: Item Classification: The identified gist items were classified according to their content and purpose into types of gist items (TGIs).

Step 3: Investigating Frequency of Occurrence: The frequency of occurrence of each TGI per level of language proficiency was measured.

Step 4: *Content Item Analysis:* The purpose of my content item analysis was the investigation of test-item metafunctional focus. On the basis of the source text SF-MDAs, the meanings required by the gist items were examined. The ideational, interpersonal and textual meanings that each TGI mainly required

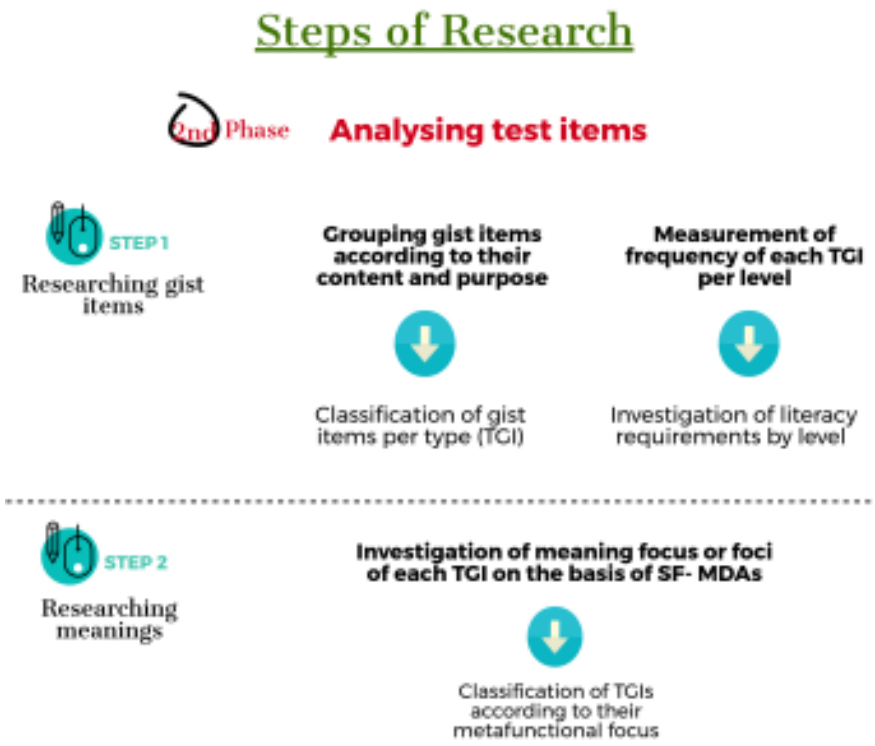
were identified. By focusing on TGIs, rather than the text-specific gist items, the analysis aimed at the broader picture. In fact, my intention was not to conduct a detailed analysis of each test item requirements but to identify the kinds of meaning that were primarily required by the items that belong to the same TGI. Thus, at this point analysis focused on the kinds of meaning that are essential for the selection of the correct response to items that belong to the same type and conclusions were drawn about the meanings required by the different types of gist items. After specifying several kinds of source text meanings that are useful for readers-testees in order to respond to different types of items, I investigated whether particular types of items focus on one or two metafunctions and thus could be described as metafunctionally-focused types of items.

Step 5: Test-Item Metafunctional Focus Classification: By having specified the metafunctional focus or foci of each TGI, I was able to provide a test-item metafunctional focus classification. Quantitative findings were offered in relation to the frequency of use of each TGI in tests of different competence levels and conclusions were drawn with regard to the metafunctional foci of the TGIs which are frequently used in different level tests.

The content item analysis method of the present study is aimed at complementing the source text analysis. It is based on the items of the data and is intimately linked to the SF-MDA conducted for the source texts of the data with the aid of the MMA software program. Therefore, the present SF-oriented content item analysis focuses on the meanings that are required for the successful completion of reading comprehension test tasks. In order to conduct content item analysis, I first organize the test items of the data. I gather and group them according to their content into larger item categories, particularly Types of Gist Items (TGIs). Then I analyse each TGI according to its ideational, interpersonal and textual orientation. On the basis of my SF-MDA-based findings, I attempt to detect the metafunctional focus of each TGI. The metafunctional focus classification can differentiate test items in terms of the kinds of meaning they primarily require. By using this SF-based categorization, researchers can draw conclusions about

already used items as well as items which belong to a certain TGI and are written to be used in future reading tests. A schematic representation of the steps of test item analysis follows (Figure 3.6).

Figure 3.6: Analysis of test items: a schematic representation



Finally, some limitations with reference to item analysis should be discussed. A limitation with regard to the investigation of the metafunctional focus of different TGIs is the fact that subjectivity must have influenced my analysis. That is why it is believed that agreement by a group of specialists would definitely reinforce my conclusions. Moreover, the difficulty of the thesis to afford the in-depth investigation of both kinds of test items (i.e., specific information items and gist items) which accompany source texts due to time and space constraints, resulted in focusing merely on gist items, and this

could be viewed as a limitation of the current study. However, I believe that the investigation of specific information items would be remarkable and for this reason it should be conducted in the future, in order to provide a part of reading comprehension test task analysis that has been underexplored so far.

To conclude, the present study first sheds light onto the ideational, interpersonal and textual features of the multimodal source texts through SF-MDA and then uses the test items asking for gist in order to explore the literacy requirements of the reading test tasks further. The fact that gist items rather than specific information items are investigated guarantees that item analysis also approaches the whole source text as a meaningful entity and takes advantage of the multimodal analysis conducted in the first phase of the study. Evidently, it is the content rather than the structure of the questions that is of major importance for the study. That is why test items are not approached individually but they are analysed and discussed as types of gist items (TGIs). Each gist item is considered to be the stimulus for a communicative event in which testees receive the message from the content of each question and the source text. Testees can draw upon their own Available Designs by using the semiotic resources of the multimodal text in order to provide the correct response (see Section 2.5.1). Hence, through content item analysis, conclusions are expected to be drawn firstly on the stratum of meaning each type of gist item mainly involves, then on the contribution of each mode to the answer of the question and finally on the kind of Available Designs which are possibly activated for the correct answer choice.

3.6 Conclusions

In a nutshell, reading comprehension test task analysis is perceived as a combination of source text analysis and content item analysis for the purposes of the present study. In the first part of the analysis, the multimodal source text is deemed the main unit of analysis. SF-MDA, which is selected to be conducted with the assistance of the Multimodal Analysis Image (2012) software program, is expected to illustrate the multimodal literacy indicators of the source texts. The findings of the source text analysis are approached on the basis of Halliday's metafunctions. In the second part of the task analysis, gist test items go through content item analysis. The content item analysis is inextricably related to the already conducted source text analysis. Qualitative data are supposed to indicate the usefulness of the current research attempt for the illustration of the meaning potential of the source texts and the metafunctional focus of each type of item. Quantitative data are expected to provide more tangible results in relation to commonalities and differences between source texts and types of gist items of different exam levels.

Apart from the discussion about the preferred research methods, the data corpora and data coding are addressed in order to assist the understanding of the data analysis presentation that follows. Moreover, research questions are posed with the aim to organize the discussion of the findings in an SF-informed way. Now that the methodological framework has been displayed in detail, Chapter 4 will exhibit every step of the data analysis by analysing and interpreting its findings. Both quantitative and qualitative findings will be offered.

Chapter 4: Types of texts used for the test tasks

4.1 Introduction

This chapter looks at the types of texts used for the test tasks which comprise the data of the study, which aims to investigate the literacy requirements of the reading comprehension tests tasks on the reader who is asked to understand meaning from different types of written texts on the basis of the questions posed. As genre is considered a key concept in the KPG exam battery, it is important to clarify that genres are viewed both as *products* (text types) and *processes* (courses of linguistic action) by the test development team (Dendrinos 2010). Each genre, approached as product –a socially situated product– is created on the basis of the constraints of the context in which it operates. Since the context is viewed as an essential factor that determines the various verbal and visual features that comprise socially meaningful texts, testees – as language users – are expected to have become familiar with the rules and constraints of different types of texts by having developed text type awareness and by being able to recognize which genre each source text belongs to in order to comprehend a text better. Reading test tasks measure the extent to which testees can create meaning by transforming available sources of meaning such as discourse, text, image, articulated in mono- or multi-modal texts (Dendrinos 2009). As already explained earlier, each text constitutes the *source* of the reading comprehension items of the test task. As such, the 'source text' is a unit of analysis that is of primary importance in my investigation. It is essential for the present study to identify the types of texts, displaying specific generic features, that testees are expected to read and understand, so as to respond to the test task.

Section 4.2 presents the categorization of the source texts. As the reader will see, they have been first classified according to their text type, in a similar way to the categorization suggested in the KPG Handbook (Dendrinos and Karavas 2013: 34) in relation to the KPG exam text types. Therefore, each source text is viewed as an instantiation of a text type, such as news report, email, interview, promotional leaflet, newspaper article (Dendrinos 2010). Secondly, however, the texts which belong to the most commonly found genres have been grouped into Tan *et al*'s (2012) categories of text-types, which are the text-types/genres of the MMA program, because for practical reasons we believe that the MMA classification is necessary for the successful application of the *Multimodal Analysis Image* software program (O'Halloran *et al.* 2012). Indeed, the source texts are analysed with the use of the predefined system choices for each MMA genre category. After the source text classification, I continue with the main part of the source text analysis in Section 4.3. I assume that the use of preset MMA software categories and choices guarantees consistency in the procedure of data analysis and facilitation of finding dissemination. Thus, MMA oriented multimodal discourse analysis (MDA) of the source texts is conducted and its results are reported. Section 4.3 is divided into twelve subsections in accordance with the twelve MMA categories under examination. The scope of the present chapter is to present the multimodal features of the source texts by displaying quantitative results as well as further qualitative findings, and by grouping them according to different competence levels with the view to showing differences and similarities across levels of competence.

4.2 Source text classification

The KPG exams in English are developed based on a functional view of language according to which the 'what' and the 'how' language is produced largely depends on the context of situation (Dendrinos and Mitsikopoulou 2013). Put differently, 'context is a fundamental factor in the organization and the selection of the lexicogrammatical features that make up socially meaningful texts' (Dendrinos 2010). According to the genre-based approach that the KPG exams are based on, source texts are viewed as *products* (text types) which encode the purposes and meanings of the social institutions of a cultural milieu (Dendrinos and Mitsikopoulou 2013). In line with Knapp and Watkins (2005), source texts are classified as realizations of genres on the basis of their purpose (i.e., who the audience/ writer is), their message (i.e., the content of the text, its main themes), their structure (i.e., its different parts and their contribution to the text) as well as their grammar (i.e., the type of language employed). Given the fact that KPG source texts are typically multimodal, the visual elements of the data source texts such as page layout, colour, page design and accompanying visuals also contribute to their genre classification.

As already presented in Chapter 3 (Table 3.1), our data set consists of source texts of a variety of genres, though web or print newspaper or magazine articles, as well as commentaries or reviews are the most frequent text types. The second most frequent genre is the promotional leaflet, which seems to appear most frequently in B2 level test papers. With regard to (auto)biographical texts, they seem to be preferred in the C1 level exams. Other text types such as stories or narratives, diaries, interviews, encyclopedic

texts, blog entries and reference work are also present but they appear only once or twice in my data.

In a preliminary stage of analysis, I investigated all source texts using the MMA software program. Yet, it was decided that it would be better to focus on one or two text types so as to guarantee consistency and reliability in my research. Therefore, I decided to further analyse quantitatively and qualitatively the most frequent text types (i.e., articles and leaflets). I differentiate my analyses by naming them MDAs, which stands for Multimodal Discourse Analyses conducted with the assistance of the Multimodal Analysis Image software. It should be noted that the source texts of each level differ as regards the number of words they contain according to the exam level they are designed to be used. Specifically, an average of 500-550 words in C1 level source texts, 400-450 in B2, 300 in B1 exam level texts are counted. Thus, due to space constraints of the exam paper, the reading comprehension source texts, especially of C1 level, are frequently divided into two or three parts followed by a number of relevant test items. As the reader can see in Table 4.1, the articles and leaflets of the exam periods under examination provide a sum of 86 MDAs.

Table 4.1: Multimodal Discourse Analyses conducted

GENRE/ LEVEL	**B1**	**B2**	**C1**
(Web) article- Commentary- Review	21	23	28
Leaflet	4	9	1
Total Number of MDAs	**25**	**32**	**29**

The MMA software program offers seven predefined catalogues in accordance with Tan *et al.*'s (2012) categorization of text-types, with already organized system choices for the user to select from. As O'Halloran (2012) makes clear directly from the foreword of the resource book that accompanies the software *Multimodal Analysis Image* (2012), the aim of the MMA book and software program is the introduction of a systemic approach to the examination of texts which contain both linguistic and visual elements. Through analytical and critical thinking, the literacy requirements of multimodal texts in the current digital period of time can be explored.[46]

According to the Multimodal Analysis Lab (IDMI), informational and persuasive text-types are classified as Advertisements, Movie Posters, Information Reports (or factsheets), News Reports (event reports, sports news), News Features (special interest stories), News Editorials (opinion reports and commentaries) and Infographics (charts and diagrams). After taking into consideration the function of each source text, I have applied only the four MMA text-types, to be precise, Information Reports (IRs), News Reports (NRs), News Features (NFs) and News Editorials (NEs). I have classified the source texts according to the MMA text-type classification after taking into consideration the description, the purpose and the language features of each MMA text-type according to the authors of the resource book (Tan *et al.* 2012).[47]

[46] In a recent publication, O'Halloran *et al*. (2017) propose "a pedagogical approach for teaching and learning multimodal literacy, specifically, the application of multimodal analysis for critical thinking (MACT), facilitated through the use of purpose-built software applications." (ibid:148)

[47] See Table 3.8 in Chapter 3 for the description, the purpose and the language features of each MMA text-type according to Tan *et al.* (2012).

The source texts have been classified into Information Reports (IRs), News Reports (NRs), News Features (NFs) and News Editorials (NEs), as can be seen in Tables 4.2-4.4, which include information about the source texts of B1, B2 and C1 reading tests of May 2007 and November 2007, and Tables 1-3 in Appendix 10, pp. 442-448, which include information about all the source texts under examination.[48]

Table 4.2: Sample of B1 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPE	WORDS
B1M10705ACT2	**EDUCATION COSTS**	ARTICLE	INFORMATION REPORT (FACTSHEET)	302
B1M10705ACT5	**SATELLITES**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	254
B1M10711ACT2	**NESTOS VALLEY**	LEAFLET	INFORMATION REPORT (FACTSHEET)	227
B1M10711ACT4	**WOMEN'S HISTORY MONTH**	ARTICLE	INFORMATION REPORT (FACTSHEET)	168
B1M10711ACT5	**FANCY DRESS PARTY**	ARTICLE	INFORMATION REPORT (FACTSHEET)	319

Table 4.3: Sample of B2 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPE	WORDS
B2M10705ACT1	**ANIMAL RIGHTS AND ANIMAL WRONGS**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND	439

[48] The classification of each text is followed by comments on the factors that contributed to its MMA text-type selection. The comments on MMA text-type classification of the data are included in the electronic Appendix (CD-ROM)

			COMMENTARIES)	
B2M10705ACT6	**USING GREYWATER (PART 1)**	LEAFLET	INFORMATION REPORT (FACTSHEET)	93
B2M10705ACT6	**USING GREYWATER (PART 2)**	LEAFLET	INFORMATION REPORT (FACTSHEET)	380
B2M10711ACT1	**OBSTACLE COURSE**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	380
B2M10711ACT6	**CLIMATE CHANGE**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	53
B2M10711ACT6	**CLIMATE CNANGE - ADVICE**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	207

Table 4.4: Sample of C1 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPES	WORDS
EC1M10705ACT1	SOYA	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	476
EC1M10711ACT1	DEBORAH VOIGT	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	480
EC1M10711ACT5	CLIMATE CRISIS (3 texts)	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	735

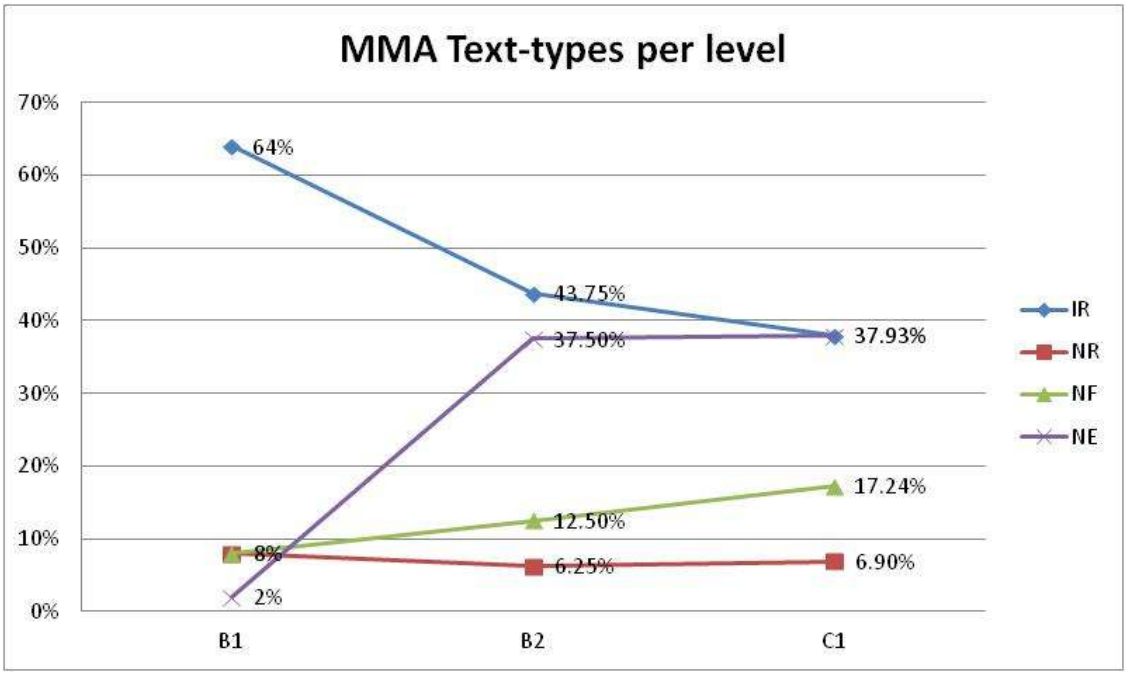
In total, slightly less than a half of the source texts of all competence levels belong to the IR text-type while about one third of the data texts bear NE characteristics. NFs are found in the KPG reading comprehension tasks less frequently (i.e., 17%), and NR is the least frequent category with only 7% of the source texts referring objectively to current issues. In a comparison across competence levels, IR and NE text-types are preferred almost equally in C1 level, with NF texts being slightly fewer and NRs quite rarely found.

Interestingly, B1 and B2 level reading exam papers used to include a considerable number of IR texts as more than half of their source texts aim to convey knowledge and educate the reader about an issue (2007-2010). However, since B levels were combined in a mixed proficiency level B1/B2 test, it seems that more subjective texts such as NE and NF texts have been clearly preferred to IRs.[49] This finding might yield test developers' preference for source texts expressing opinion or personal beliefs regarding the topic under discussion.

In the following figure (Figure 4.1), I have grouped the source texts under examination according to the description, purpose and language features of the MMA text-types (see Table 3.8). As can be noticed, the highest percentage of IR MDAs is of B1 proficiency level, while the percentage gradually decreases as the competence level increases. The opposite occurs with NE MDAs whose percentage is high in C1 and B2 levels and diminishes to a quite low one in the group of B1 texts. NF MDAs follow a similar decline from higher test levels to lower ones. NR MDAs occupy a similar percentage of analyses in all competence level data.

[49] IRs have been rarely found in the four last exam periods considered (2011-2012).

Figure 4.1: MMA text-types per competence level



Despite the fact that IRs and NEs constitute the majority of my MDAs while NRs are few, I decided to continue my research by applying all four MMA text-types. This classification would enable me to judge whether the source texts should be divided into these MMA categories or a new catalogue with system choices that encompasses features of all four MMA text-types could be generated for the purposes of SF-MDA of reading comprehension texts. In Section 4.3, during the presentation of my findings after applying the MMA software program to the source texts of the exam periods 2007-2012 (B1, B2 and C1 level exams), I follow the sequence of the predefined catalogues in the way they are provided in the MMA program.

4.3 MDA: quantitative and qualitative findings

As Tan *et al.* (2012) rightly put it, authors always make selections from a series of distinctive choices either consciously or subconsciously in their attempt to create a multimodal text. These choices are connected with the way authors assemble and present information and ideas to the reader (Tan *et al.* 2012: ii). Accordingly, the KPG test developers are involved in a decision making process of selection among several choices in their attempt to construct meaningfully designed multimodal source texts for the reading comprehension test tasks. For the purposes of the present study, the source texts have undergone multimodal discourse analysis with the use of a series of available choices in the MMA program. In the remainder of this Section, the twelve different groups of MMA system choices applied will be discussed in relation to the findings the study yields for the source texts. All the groups of MMA system choices are offered in a table in Appendix 9 (p.436), while parts of the table are presented below.

4.3.1 Design Elements

I understand that the different verbal and visual components that comprise each multimodal source text design are purposefully selected. Information, ideas and concepts can be conveyed verbally through parts of the verbal text (i.e., headline, main text etc.) or visually through accompanying visuals and features of the page layout. Table 4.5 offers a list of available system choices for design elements.

Table 4.5: Design Elements

DESIGN ELEMENTS		
VERBAL ELEMENTS	**VERBAL ELEMENTS (IMAGE)**	**VISUAL-VERBAL ELEMENTS**
Headline	Photo Caption	**(DRAWING/CARTOON)**
Sub-Headline	Photo Attribution (NR, NF, NE)	Speech Bubble: plain (NE)
Lead Paragraph	Photo Dateline (NR, NF, NE)	Speech Bubble: wavy (NE)
Main Text/ Story		Speech Bubble: jagged (NE)
Sub-title (IR)	**VISUAL ELEMENTS**	Punctuation Marks (NE)
Lists/ Subcategories (IR, NF)	Main Visual Display	Graphic Text (NE)
Call to Action (IR)	Focus of Attention	Visual Puns/ Idioms (NE)
Call and Visit Information (IR)	Logo (IR)	
By-line (NR, NF, NE)	Icons/ Symbols (IR, NR, NF)	**NON-LINGUISTIC ELEMENTS**
Attribution (NR, NF, NE)	Inforgraphics, Charts, Diagrams (IR, NR, NF)	**(DRAWING/CARTOON)**
Dateline (NR, NE)	Maps (IR, NF)	Facial Expression (NE)
Background (NR)	Action Buttons (IR, NR)	Gesture (NE)
Commentary & Analysis (NR, NF)	Hyperlinks (IR, NR)	Body Posture (NE)
Hightlight (NR, NF)	Thumbnail Images (IR)	Style of Dress (NE)
Story Links (NE)	Graphic Text (IR)	Props (NE)

Table 4.5 contains the design elements that are predefined by the MMA program for the four MMA text-types. At this point, it should be noted that the system choices found in only some of the four MMA text-types are followed by a parenthesis with the abbreviation of the MMA text-type (i.e., IR, NR, NF, NE) while the choices found in all of the MMA text-types under examination are simply stated.[50]

As is made clear in Table 4.5, verbal elements such as Headline, Sub-headline, Lead Paragraph and Main Text/Story are expected to be found in all kinds of texts. Other choices such as Call to Action or Subtitles are more MMA text-type specific. One general choice is Photo Caption, which is an expected verbal element on accompanying images regardless of the text-type. As regards the predefined visual elements, all MMA text-

[50] The tables/figures in the following subsections display the MMA choices accordingly.

types are examined in relation to the existence of Main Visual Display and Focus of Attention. The page layout of IRs and NRs may expose Action Buttons or Hyperlinks because this kind of texts is often designed in a webpage layout. Finally, NE source texts are investigated in relation to visual-verbal elements and non-linguistic elements of their visual signs since their visual may convey particular messages through the facial expression, the body posture, the gesture, the style of dress or the props of the depicted individual.

As was observed, no source text contains visual-verbal elements such as graphic texts, speech bubbles or visual puns. In contrast to authentic NEs contained in real newspapers or magazines, spatial constraints of the exam context restrict this kind of representation of meaning. The verbal elements of images are not preferred in the text design either. Choices like Photo attribution or Photo dateline are never employed, while there is only one instance of Photo Caption in the EC1M10705ACT1 *Soya*. Therefore, it seems that explanations in the images are offered only when it is deemed really necessary for the testee's understanding of the visual. Otherwise, testees are required to make connections between the verbal source text and the accompanying visuals on their own. As for Photo attribution and dateline, they could be used in order to provide an extra realistic design feature, but are probably not considered a significant omission for the testee, who is mainly involved in a meaning-making process of the particular visual and verbal input and not interested in further details about the visual. Therefore, it could be claimed that exam-related limitations affect the developmental team choices, but the non-occurrence of these design elements does not impede comprehension or limit the real-like

design of the source texts. Verbal, visual and non-linguistic elements are discussed in what follows.

4.3.1.1 Verbal Elements

Table 4.6 shows that the vast majority of the data source texts inform the reader about the topic through the Headline. Only rarely is the Headline followed by a Sub-Headline that specifies the topic. Only some MDAs which are parts of longer source texts do not contain a Headline. Moreover, the main topic is largely introduced by the Lead Paragraph and further developed in more detail in the Main Text/Story in almost the total of MDAs. Apart from these verbal elements expected to be found in all MMA text-types, more MMA specific features have been examined. In Appendix 11 (p.449), a comparison across levels is offered for the total of MDAs regardless the MMA text-types.

Table 4.6: Verbal Design Elements

VERBAL ELEMENTS	C1	%C1	B2	%B2	B1	%B1
Headline	24	82,76%	30	93,75%	24	96%
Sub-Headline	4	13,80%	4	12,5%	4	16%
Lead Paragraph	25	86,21%	27	84,38%	23	92%
Main Text/ Story	29	100%	29	90,63%	25	100%

In Appendix 11, pp. 450-451, the data analysis results are presented according to the particular elements of the MMA text-types. It seems that B2 IR source texts are sometimes grouped into smaller paragraphs with separate Sub-Titles and bulleted Lists/Subcategories. B1 IRs that contain commands addressed to the reader to do something, the so-called Call to Action, account for almost half of the IR MDAs, while a bit lower percentage of B2 IRs and no C1 IRs display this verbal element. Call and Visit

Information is found in one fifth of the B1 IRs, especially in leaflets that trigger the reader to get further information about an issue under discussion.

NR MDAs are only two for each level but yield some interesting findings. All NR MDAs include a Headline, a Lead Paragraph and a Main Story. A By-line, which presents the author of the source text, and a Dateline, which reveals the date of publication usually follow, while a reference to the source, the so-called Attribution, or a phrase that is repeated, in other words, a Highlight, are never found in the data. Almost all the NR MDAs refer to the Background and provide a Commentary and Analysis as they elaborate on the issue.

To continue with the NF MDAs, instances of Commentary and Analysis are found in about half of the C1 and B2 NFs. A By-line is preferred in the C1 level source texts whereas in B2 and B1 NFs it is missing. It should be noted that some verbal elements are not found in any of the MDAs, to be specific Lists/Subcategories, Attribution and Highlight are not preferred design elements of the data NFs.

As regards the fourth MMA text-type, that is the NE, a By-line is found in half of the B2 NEs, but accompanies few C1 and B1 source texts. An Attribution is discovered in two C1 NEs and one B2 NE and though the number of data texts seems to be negligible, it is meaningful in relation to NRs and NFs where Attribution does not exist. A Dateline is offered in few C1 and B2 source texts and Story links are made only in one C1 NE. It could be argued that B1 NEs largely contain general design elements rather than MMA specific ones.

Apart from the quantitative data presented above, interesting qualitative findings can be yielded after grouping the sequence of verbal elements occurring in the data MDAs, as shown in Table 4.7 that follows.

Table 4.7: Sequence of Verbal Design Elements

SEQUENCE OF VERBAL ELEMENTS	C1	B2	B1
Main Text	10,35%	0	0
Headline, Lead Paragraph	0	3,13%	0
Lead Paragraph, Main Text	6,90%	0	0
Headline, Main Text	0	3,13%	0
Headline, Lead Paragraph, Main text/story	41,38%	25%	32%
Headline, Lead Paragraph, By-line	0	3,13%	0
Headline, Lead Paragraph, Main text/Story, Dateline	3,45%	3,13%	4%
Subtitle, Main Text, Lists/Subcategories	0	6,25%	0
Subtitle, Main Text, Call to Action	0	0	4%
Headline, Subtitle, Main Text, Lists/Subcategories	0	3,13%	0
Headline, Subheadline, Lead Paragraph, Main text	0	6,25%	0
Headline, Subtitle, Lead Paragraph, Main text	0	0	8%
Headline, By-line, Lead Paragraph, Main Text	0	12,5%	4%
Headline, Lead Paragraph, Main text, Attribution	0	3,13%	0
Headline, Lead Paragraph, Main text, Call and Visit Invitation	0	0	12%
Headline,Sub-Headline, Lead Paragraph, Call to Action	0	3,13%	0
Subtitle, Main Text, Lists/Subcategories, Call to Action	0	3,13%	0
Headline, Lead Paragraph, Main Text, Call to Action	0	0	4%
Headline,Sub-Headline, Lead Paragraph, Main Text, Call to Action	0	0	4%
Headline,Subtitle, Lead Paragraph, Main Text, Call to Action	0	0	4%
Headline, Lead Paragraph, Main Story, Attribution	0	0	4%
Headline, Lead Paragraph, Main Story, Commentary & Analysis	6,90%	9,38%	4%
Headline, Sub-Headline, Subtitle, Lead Paragraph, Main text	0	0	4%
Headline, By-line, Lead Paragraph, Main Text, Dateline	3,45%	3,13%	0
Headline, Sub-Headline, Lead Paragraph, Main text, Attribution	3,45%	0	0
Headline, Sub-Headline, By-line, Lead Paragraph, Main Text	3,45%	0	0
Headline, Lead Paragraph, Subtitle, Main Text, Lists/Subcategories	0	3,13%	0
Headline, By-line, Lead Paragraph, Main Story,	3,45%	0	0

Commentary & Analysis			
Headline, Lead Paragraph, Main Story, Commentary & Analysis, Dateline	0	0	4%
Headline, Subheadline, Lead Paragraph, Main text, Call and Visit Information	3,45%	0	0
Headline, Lead Paragraph, Main Story, Commentary & Analysis, Background	3,45%	0	0
Headline, Sub-Headline, Lead Paragraph, Main text, Call to Action	0	0	4%
Headline, Sub-Headline, Lead Paragraph, Main text, Call and Visit Information	3,45%	0	0
Headline, By-line, Lead Paragraph, Main Story, Commentary & Analysis, Background	3,45%	0	0
Headline,Sub-Headline, Lead Paragraph, Main Text, Lists/Subcategories, Call to Action	0	3,13%	0
Headline, Sub-headline, Main Text, Sub-Title, Lists/Subcategories, Call to Action	0	0	4%
Headline, Lead Paragraph, Main Text, Sub-Title, Lists/Subcategories, Call to Action	0	3,13%	0
Headline, By-line, Lead Paragraph, Main Story, Commentary & Analysis, Dateline, Background	0	3,13%	0
Headline, Sub-Headline, Lead Paragraph, Main text, Dateline, Attribution, Story Links	3,45%	0	0

As illustrated in Table 4.7, the most frequent combination of verbal elements is the Headline followed by a Lead Paragraph and the Main Text/Story with about 42% of the C1 MDAs, 25% of the B2 MDAs and 32% of the B1 MDAs. The MDAs containing fewer than three verbal elements, either consisting of only the Main Text/Story or the Headline and the Lead Paragraph or the Main Text/Story, constitute parts of longer KPG reading comprehension source texts. Similarly, the Headline is sometimes substituted by a Subtitle in MDAs of the second parts of longer KPG source texts.

On the whole, there is a wide variety of verbal element sequences in B2 MDAs. C1 MDAs which do not belong to the 'basic' sequence, namely, Headline-Lead Paragraph-Main Text/Story, mainly contain more than four verbal elements, particularly from five to seven ones in slightly different combinations. On the contrary, B1 MDAs

mostly include four verbal elements, that is the basic sequence plus one more element, for instance, Call to Action or Call and Visit Information. Testees are required to comprehend texts with greater variation in verbal design as the level increases, whereas testees of lower competence level are required to comprehend texts with simpler and more fixed sequence of verbal design elements.

4.3.1.2 Visual Elements

Apart from choices in relation to the verbal elements of source texts, the KPG developmental team makes selections as regards the visual signs that fulfill the multimodal design. As shown in Table 4.8, the great majority of the source texts are a combination of verbal and visual elements as only few source texts – about 5% – do not contain a main visual display. Therefore, only a small minority of KPG source texts are deprived of the visual elements that contribute to the meaning making process together with the verbal ones.

Table 4.8: Visual Design Elements

VISUAL ELEMENTS	C1	B2	B1	TOTAL
Main Visual Display	27	30	24	81
Focus of Attention	21	25	21	67
Logo (IR)	1	0	3	4
Icons/ Symbols(IR,NR, NF)	5	1	4	10
Info graphics, Charts, Diagrams(IR, NR, NF)	0	0	0	0
Maps(IR, NF)	2	0	0	2
Action Buttons(IR, NR)	2	1	3	6
Hyperlinks(IR,NR)	6	1	5	12
Thumbnail Images(IR)	2	0	0	2
Graphic Text(IR)	0	0	0	0

As can be derived from the table, most visual displays constitute the Focus of Attention or include a Focus of Attention. In parallel with the verbal elements addressed in Section 4.3.1.1, certain visual design elements are common for all MMA text-types whereas others are text-type specific ones. Specifically, Main Visual Display and Focus of Attention are regular visual elements for all MMA text-types. Yet there is a predefined list of MMA specific elements under examination. Given the small number of their occurrence, I refer to the latter judging from the whole MDA results regardless the MMA text-type. Interestingly, only very few B2 MDAs contain visual elements other than the two general ones. Quite the opposite is observed in C1 and B1 MDAs, as Hyperlinks and Icons/Symbols are found in a considerable number of MDAs. Logos and Action Buttons are also found in C1 and B1 MDAs though less frequently. Maps and Thumbnail Images are detected only in a minority of C1 MDAs. Info graphics, Charts, Diagrams and Graphic Texts are absent from the sum of the data source texts of the study. Therefore, it could be concluded that testees are expected to activate their visual literacy in order to make meaning from a variety of visuals which can be found in everyday print or online media texts, for example logos or thumbnail images, but are not supposed to be acquainted with more scientific types of visuals such as charts or diagrams.

Overall, it appears that the design of KPG source texts primarily combines verbal and visual through the use of one or more visuals which can gain the testee's attention. Given the fact that a number of source texts are designed bearing the layout of a Webpage, they include Action Buttons, Hyperlinks and Thumbnail Images, which contribute to the realistic representation of the multimodal texts even though the KPG source texts are print for pen-and-paper exams. It should be stressed at this point that the

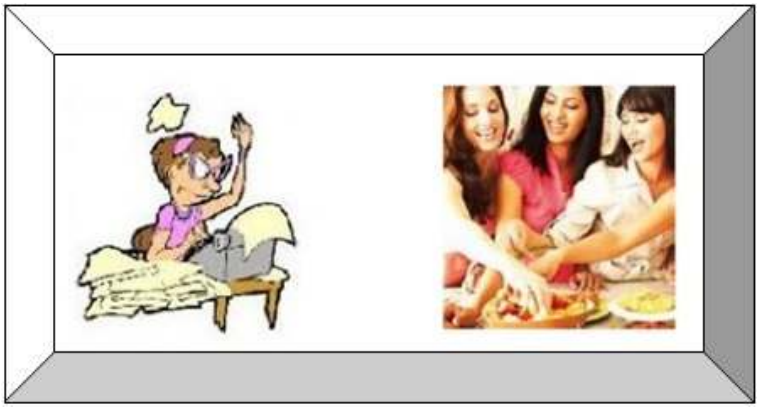
source texts expressing opinion, which have been analysed as NEs, are often designed to represent online media and consequently include Action Buttons, Hyperlinks and Thumbnail images, which are not written down as findings because the NE predefined catalogue only contains the choices Main Visual Display and Focus of Attention. Moreover, the finding that different types of Graphic Texts are not used for the design of KPG source texts of the levels under examination most likely suggests that this kind of scientific school-based literacy of the ability to interpret a graph or a diagram is not required from the EFL testees in the context of reading comprehension test tasks. Finally, on the basis of the comparison across competence levels made above, it could be argued that the appearance of various visual elements is expected in both B and C level examinations. Testees are expected to activate their social and school-based literacies so as to involve different types of visuals in the meaning making process they are engaged in while processing the source text.

4.3.1.3 Non-Linguistic Elements

A set of predefined non-linguistic elements (i.e., Facial Expression, Gesture, Body Posture, Style of Dress and Props) are provided for the NE text-type and they principally address satirical or political cartoons in editorials (Tan *et al.* 2012: 154). Since the KPG reading comprehension source texts do not intend to convey particular political messages, no instantiation of such political drawings or cartoons is included in the data. However, the non-linguistic elements of photographs or cartoons of NE source texts which depict humans or animals are examined for the examination of the way they contribute to portray emotions, character traits, and probable class relations (Tan *et al.* 2012:157).

The cartoon in Figure 4.2 is used as the Main Visual Display and Focus of Attention of the EB1-2M11105ACT1 *Workaholic*. All non-linguistic element choices convey meanings related to the theme under discussion, in other words, the state of being workaholic. For example, the Props in the visual provide the context of a workplace. Specifically, a woman is depicted sitting at her office with flying and piled pieces of paper – which suggests loads of work – and using a typing machine with special attention. The woman's Style of Dress, which is casual clothing with some accessories and a pair of glasses, can remind the reader of the job post of the secretary, who typically wears decent clothing and glasses to alleviate their eye-strain. The fact that the Body Posture of the depicted person is not upright or straight implies tiredness and boredom from work. The person's Gesture of throwing the pieces of paper on air or piling them without special care and order suggests her impatience to finish work because of its heavy load. Finally her Facial Expression reveals her emotions, as she seems to be tired, bored, depressed or stressed.

Figure 4.2: Visuals of EB1-2M11105ACT1 and EC1M11011ACT1



The next visual, found in EC1M11011ACT1 *Lunch,* demonstrates three women dressed in business suits, which suggests that they probably work for a company. In front of them there is a table with dishes and a variety of dishes suggesting mealtime. Their Body Posture and Gesture reveal their impatience to taste food as they are looking at it directly and are extending their arms towards the dishes. As a final point, their Facial Expression discloses their emotions, such as happiness, good mood and satisfaction.

Taken as a whole, in most NE visuals, the non-linguistic elements offer meanings that could contribute to the meaning-making process the testee is engaged in. The NEs that do not contain a visual or contain a visual depicting a thing rather than a living creature are the only ones that do not take advantage of non-linguistic elements (i.e., Facial Expression, Gesture, Body Posture, Style of Dress and Props) for making meaning. As already noted at the beginning of this section, the analysis of non-linguistic elements is suggested by Tan *et al.* (2012) specifically for the analysis of satirical or political cartoons in editorials. However, as regards source texts, it could be argued that non-linguistic elements of visuals depicting humans or animals could provide testees with meanings in all types of MMA texts. Thus, it could be suggested that all visuals of source texts be examined in relation to their non-linguistic meanings instead of only the NEs.

4.3.2 Organisational Structure (text)

Apart from the different visual and verbal components that comprise the design of each multimodal source text, test developers decide on the way information is organized on the exam page and the function each part of the organization structure serves. Specifically, the Headline or the SubTitle functions as the Topic Statement because the topic or subject matter is first introduced to the reader at this stage. The stage of the text where the subject

matter or the topic is specified is called the Topic Specification and largely equates with the Lead Paragraph, the SubHeadline or the SubTitles of texts that are divided into Lists/Categories. The Topic Elaboration category addresses the stage where the topic is further discussed, in other words, elaborated, which principally takes place in the Main Text/Story or the Lists/Categories of the source text. Lastly, there is an optional stage which prompts readers to find additional information on the subject matter (i.e., Topic Extension). Tan *et al.* (2012) suggest that IRs and NEs be examined in terms of their organization structure. Table 4.9 presents the different organization structure combinations discovered in the MDAs of the source texts which have been classified as IRs and NEs. This analysis could provide valid findings for the whole data as they cover the major part of the data source texts.

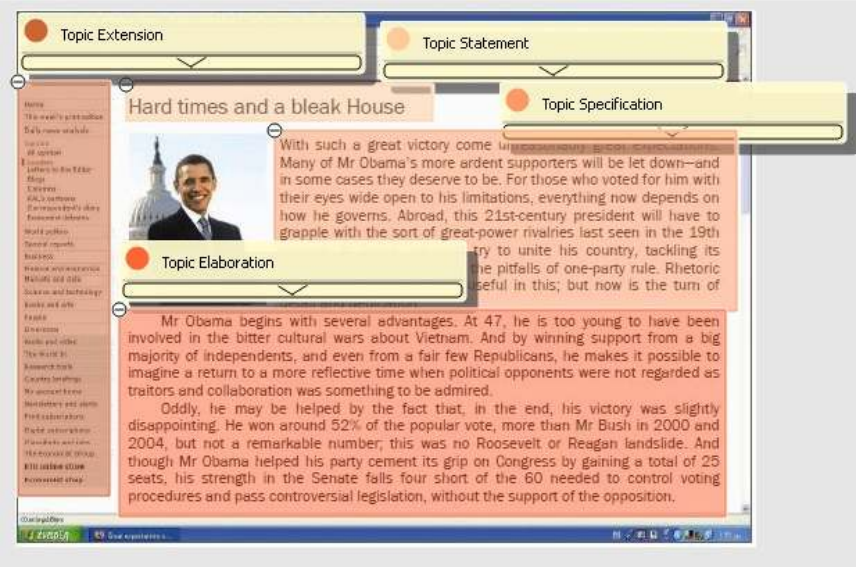
Table 4.9: Organisation Structure combinations

ORGANISATION STRUCTURE COMBINATIONS	C1	B2	B1
Topic Elaboration	13,64%	11,54%	0%
Topic Statement, Topic Specification	0%	11,54%	0%
Topic Statement, Topic Elaboration	0%	3,85%	0%
Topic Specification, Topic Elaboration	0%	0%	4,76%
Topic Statement, Topic Specification, Topic Elaboration	31,82%	57,69%	38,10%
Topic Specification, Topic Elaboration, Topic Extension	4,55%	0%	0%
Topic Statement, Topic Elaboration, Topic Extension	4,55%	0%	0%
Topic Statement, Topic Specification, Topic Elaboration, Topic Extension	45,45%	15,38%	57,14%

As highlighted in the table, the majority of MDAs proves that the KPG reading comprehension source texts follow a complete organization structure including the stages of Topic Statement, Topic Specification, Topic Elaboration and, frequently, Topic Extension. This finding indicates that testees are required to comprehend well-structured texts, where the topic is stated, specified, elaborated and sometimes extended.

It is found that the kinds of Topic Extension may vary. Thus they are worth further consideration. The Topic Extension of all B2 MDAs, most C1 MDAs and half of the B1 MDAs referred to the part of the source text which invited readers to search for more or extensive information about the subject matter or the topic by means of Action Buttons and Hyperlinks since these source texts had been designed to represent online media. For instance, the following screenshot (Figure 4.3) depicts EC1M11111ACT5 *Hard Times* in terms of its organization structure. As demonstrated, all four stages are found in the MDA with the Topic Extension being a list of Hyperlinks and Action Buttons that accompanies the Main Text.

Figure 4.3: EC1M11111ACT5 *Hard Times* Organisation Structure



The Topic Extension of commentaries may be an amount of further information about, for example, the movie discussed, such as EB1-2M11211ACT4 MDA *Dogtooth*, or the theatrical play presented, like EC1M11205ACT4 MDA *Into the Vortex.* In half of the B1 MDAs which contain Topic Extension, the stage of the source text that functions in this

way seems to be either a part of the verbal text or a verbal message on a visual that represents a Call to Action partially or fully. The visual that follows (Figure 4.4) is one of the B1 MDAs whose last paragraph functions as an invitation for the reader to find out more about the subject matter.

Figure 4.4: EB1M10705ACT5 *Satellites* Organisation Structure

In EB1M10705ACT5 *Satellites,* the readership is motivated to stay up to date about satellites by exploring relevant articles, images and news features. The Action Buttons on the top of the page also serve as a Topic Extension. In general, the MDAs that do not include the basic sequence, namely, Topic Statement- Topic Specification-Topic

Elaboration are parts of longer source texts that have been divided due to exam-oriented space limitations. The findings concerning further functional properties of the texts are analysed in Section 4.3.3 that follows.

4.3.3 Functional Properties (text)

In the present Section, emphasis is placed on the way information or ideas are presented to the reader, otherwise, the Functional Properties of the text (e.g., fact, point of view, persuasive arguments) (Tan *et al*. 2012). The first set of functional properties focuses on the way information is presented in the Headline (i.e., noun-phrase, verb-phrase, sentence) while the second predefined set refers to news or rhetorical style elements, reported style and editorial style of the source texts. The findings of each set of style elements are presented separately.

Firstly, the Headline Style choices are common for all the MMA text-types, thus the findings are presented in terms of B1, B2 and C1 level groups.[51]

Table 4.10: Headline Style

HEADLINE STYLE	C1	B2	B1
Noun-Phrase	68%	54,84%	60%
Verb-Phrase	20%	12,90%	4%
Sentence	12%	32,26%	36%

As shown in Table 4.10, the most preferred way of presenting information in the Headline is in the form of nouns or noun-phrases in all level MDAs. Fewer texts contain

[51] Given the absence of a Headline in some MDAs due to the division of texts into shorter parts, the percentages have been calculated in relation to the total number of headlines found rather than the total number of MDAs for reliability reasons.

a Headline in the form of a sentence, while only very few MDAs apply only a verbal group to form the Headline. An interesting finding that is worth mentioning is an instance of a Headline Style with dual meaning. To be precise, B2M10711ACT6 *Climate Change* contains the Headline "CHANGE", which could be either a command urging people to change habits before climate change becomes fatal or a noun denoting the change that the climate has already undergone.

Secondly, rhetorical/news, reported and editorial style choices are grouped according to the MMA text-type they are predetermined to belong to by the MMA software. Calculations about the percentages of each choice are made on the basis of the total of IR, NR, NF and NE MDAs. IR source texts are investigated in terms of their rhetorical style, which comprises Fact, Argument, Slogan and Rhetorical Question. The totality of MDAs presents the topic as Fact in the form of statements. The majority of the source texts support their Facts through Arguments. B1 and B2 MDAs sometimes present information in the form of slogans or Rhetorical Questions. EB1M10905ACT5 *Rice* is an instance of IR which contains all the system choices of Rhetorical Style (Figure 4.5). It begins with a Headline in the form of Rhetorical Question that activates the reader's curiosity about rice and supports the importance of the source text through an eye-catching slogan 'Rice is Life'. Most of the Main Text contains facts about rice in a list of bullet points and though the lead-in "some facts about rice" is not a complete argumentative statement, it serves the role of the author's argument that what follows is a set of facts.

Figure 4.5: EB1M10905ACT5 *Rice* Functional Stages

Given the purpose of IRs, that is to provide readers with factual information about a topic and educate them on a subject matter, the choice *Fact* predominates in the IR MDAs, as expected from IR source texts. Fact constitutes a common choice for all four MMA text-types and – as the findings make clear –, a dominant choice in all MDAs regardless the competence level or the MMA text-type they belong to. Less expected in IRs but likely to exist in the rest of MMA text-types, the Reported speech, either in the form of Direct Quote or Indirect Speech, is detected in a considerable number of NRs and NFs. However, the Reported Speech is missing in about half of the NEs regardless the level. Interestingly, the Point of view choice is omnipresent both in NFs and NEs as these MDAs include a combination of facts and opinions (see Appendix 11, pp.451-452). Testees are expected to recognize the functional properties of the source text, for example they are expected to understand whether some piece of information is provided as a fact

or an argument. Hence, they should realize whether some information should be accepted as true or as a claim that could be either agreed on or not.

4.3.4 Elements of Composition

The MDA elements of composition demonstrate how the different parts of the text are connected with one another in space and how certain components are more prominent than others due to their spatial arrangement on the page (Tan *et al*. 2012). The KPG source text arrangement in space can direct testees' reading path horizontally (from left to right), vertically (from top to bottom) or centrally.

Table 4.11: Elements of Composition

ELEMENTS OF COMPOSITION			
ARRANGEMENT IN SPACE	**C1**	**B2**	**B1**
Horizontal (left to right)	58,62%	53,13%	60%
Vertical (top to bottom)	34,48%	31,25%	32%
Centre	6,90%	15,63%	8%

In general, a preference for the Horizontal arrangement is perceived in the source texts. More than half of the source texts follow this kind of spatial arrangement engaging the reader in reading the text from left to right. A bit less preferred but found in a considerable number of source texts of all proficiency levels is Vertical arrangement, which invites candidates to read from top to bottom, concentrating important information at the upper part of the text. The third type of spatial arrangement is found in a quite small number of MDAs. In the latter, readers' attention is attracted by elements placed in the centre of the text, thus we expect that testees will first take notice of what is centrally located and then continue their reading of the whole text.

What was examined for all kinds of arrangement was whether it was the visual mode or the verbal one that conveyed the information first and foremost on the basis of their placement in the text design. The findings of this additional investigation are presented in this section and are further discussed in the next Chapter (Chapter 5), since they can provide significant insight into the importance of each mode in the meaning-making of the source texts.

The following table (Table 4.12) demonstrates the instances of occurrence of the different kinds of arrangement found in the data. To be exact, apart from the small number of source texts that do not contain a visual, the rest of them first convey information through either the visual or the verbal or sometimes through both modes.

Table 4.12: Horizontal, Vertical and Centre Arrangements of the source texts

Horizontal	C1	B2	B1	Vertical	C1	B2	B1	Centre	C1	B2	B1
visual first	14	7	7	visual first	4	0	4	visual first	2	4	2
verbal first	2	5	4	verbal first	5	5	2	verbal first	0	0	0
verbal only	1	0	1	verbal only	1	2	0	verbal only	0	0	0
both	0	5	3	both	0	2	2	both	0	1	0

In the majority of Centre arrangements, the visual is placed centrally in the page attracting attention first. For example, EB2M10705ACT1 *Animal rights* (Figure 4.6) draws testees' attention to the centrally located visual showing an animal in captivity. The visual is placed centrally in space but is followed by a centrally located verbal element (i.e., a Headline) in only one MDA. EB2M10805ACT1 *Common History* (Figure 4.6) uses both visual and verbal elements to convey the message that a formal meeting is taking place (i.e., visually) discussing the issue of the possible existence of a common

history (i.e., verbally). It appears that the modes here are interdependent in order to provide a valid first sight impression to the reader.

Figure 4.6: Centre Arrangement

Animal Rights and Animal Wrongs

The normally quiet streets of Oxford are occasionally disturbed by two groups of protesters who disagree about a new animal research laboratory that the University is building. One of the groups, Pro-Test, is made up of scientists and students demanding the right to carry out research freely; the other, SPEAK, consists of animal rights campaigners who say that no animal testing should be allowed.

For Mel Broughton, the leader of SPEAK, there is no debate. In his view, all experiments on animals are wrong, cruel and must be stopped. He has been arrested several times, and served three years in prison, although he insists that the SPEAK campaign at Oxford is completely lawful and non-violent.

To his supporters, Broughton is a skilled and passionate leader. Every day, he and his fellow protesters gather outside the site where the new laboratory is being built. The builders work in masks, even though they are protected by the police, and supplies arrive by unmarked lorry so that the companies cannot be identified. The protesters shout abuse, looking a little like animals themselves as they scream in rage at the builders.

The group on the other side of the argument is Pro-Test, headed, perhaps surprisingly, by a 16-year-old schoolboy called Laurie Pycroft. He got the idea after a confrontation with an animal rights protester, and decided to set up a campaign in favour of scientific research and free speech. Within weeks, his campaign had attracted national attention, and its first big demonstration attracted hundreds of supporters.

For Tipu Aziz, who is professor of neuroscience at Oxford University, and who has joined Pro-Test marches, this is a welcome development. He performs experiments on monkeys as part of his research into a cure for Parkinson's and other serious brain diseases. In spite of death threats and letter bombs, Aziz has started to speak up for his work and the work of others. He believes that the laboratory should be built and that scientists should be free to carry out their work openly and without fear. His own work, he says, has helped over 40,000 people.

On such an emotional issue, there is little chance of reasonable discussion, and to many people it is a question of numbers. Most people would think it right to carry out research on one monkey to save 100,000 human beings. On the other hand, they might question using 100,000 monkeys to save one human. In the end it is a question of where you draw the line, and on that point, it may never be possible to reach an agreement.

Our Environment, 3 May 2007

INTERNATIONAL AFFAIRS

A common history?

EU education ministers recently announced that they were looking at the idea of developing a new kind of school history book for all 27 countries of the EU. At the meeting in Heidelberg, the German Minister of Education Annette Schavan called on her colleagues in EU nations and neighbouring countries to stress the shared values and cultural perspectives among Europeans.

The proposals met with a very mixed response. Author Adolf Muschg told the gathering in Heidelberg that such a project was "a fantastic idea" but that it needed time to develop. Others were less enthusiastic: the Poles, Danes and Czechs were worried about the idea of re-writing history, and the British were also very sceptical.

The problem with history is that it is not like other school subjects. A European chemistry book or an EU physics book would be easier to develop and would probably not arouse such strong feelings. But history is different –it is political, it is personal, and plays an important part in our identity.

History is selective. History books tell us about the past, but they do not include everything that happened, only what historians have selected. Choices have to be made. Some people argue that schools should look at the history of the nation –at the important events that helped to shape the country. Others argue that great global events are far more important, and we should concentrate on those to get a better picture of the world as it is today.

The kind of history that we want to pass on to the next generation is also controversial. Should we teach the history of powerful people –the rulers, leaders and legislators, soldiers and statesmen? Or should we –as is becoming increasingly common– focus on the history of peasants, slaves, workers and women –the powerless, the unnamed and forgotten majority, those who were on the receiving end of everything the powerful group decided to do?

The final problem is one of interpretation, of how we look at historical events or facts. If we take a battle, for example, there are winners and losers, and each side writes its own story. Over the years, the stories are repeated and we finally believe they are facts. But the things that one side believes and what the other side believes are almost always very different –and it is difficult for both sides to agree on what really happened.

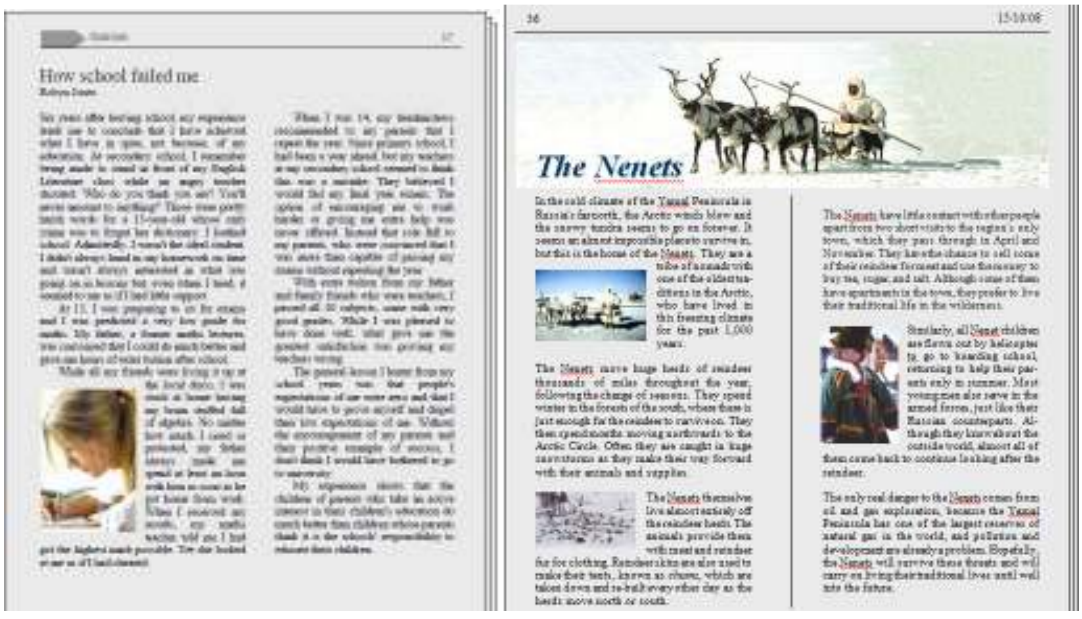
Given the problems involved with the teaching of history, it seems unlikely that there will ever be a common European history book –and certainly there will never be one that everyone agrees on. On the other hand, a move away from narrow national histories would be a move in the right direction, and it might lead to better understanding of the other nations of Europe.

The most sighted Horizontal arrangement raises the importance of the visual mode by providing the readership with a visual on the left and the verbal text on the right in most cases. For instance, EB1M10711ACT2 *Nestos Valley* (Figure 4.7) displays a list of visuals on the left, which offer the testee with a first impression about the environment in Nestos Valley. However, some source texts give priority to the verbal text as in EB2M10711ACT1 *Obstacle course* (Figure 4.7) where the testee is provided with a visual that depicts what the 'obstacle course' – which is under discussion – is on the right.

Figure 4.7: Horizontal Arrangement

The instances of Vertical arrangement are shared between the visual and the verbal mode prominence. EB1-2M11005ACT5 *School Failed Me* source text (Figure 4.8) exemplifies a Vertical arrangement with the verbal mode preceding the visual one. Testees are expected to read from top to bottom, first finding out about the author's experiences and then adding the meanings dispatched from the visual at the bottom of the page.

Figure 4.8: Vertical Arrangement



Finally, both Horizontal and Vertical arrangements exhibit combinations of the visual and verbal modes similar to the one presented above for the Centre arrangement. EB2M10811ACT1 *The Nenets* (Figure 4.8) illustrates a Vertical arrangement where testees are informed about the content of the text by the visual showing a Nenet and the verbal text naming 'the Nenets' simultaneously. Here, the visual and the verbal mode seem to be equally important for testees' understanding as the Nenets is a tribe in the North that Greek EFL learners are not supposed to be familiar with. Overall, the visual text or the verbal text or both of them at the same time can attract readers' attention. The importance of this interplay of modes is further addressed in Chapter 5. In the following section, I focus on the visual mode in order to analyse elements of attraction which are displayed in visuals.

4.3.5 Elements of Visual Attraction

The present section attempts to answer how testees are attracted by the visuals included in the source texts. As already reported in Section 4.3.1.2., only a small amount of the data source texts (about 5%) do not contain visuals. In the majority of the source text data, one or more visuals are included so as to accompany the verbal part of each multimodal source text. In order to investigate the visual elements that attract readers' attention, I have taken into consideration primarily the Main Visual Display of each text but also I have observed the other accompanying visuals. The findings are gathered in Table 4.13, where I display the number of MDAs in which each element of visual attraction is detected and percentages are estimated.

Table 4.13: Elements of Visual Attraction

ELEMENTS OF VISUAL ATTRACTION								
VISUAL PROMINENCE	**C1**	**%27C1**	**B2**	**%30B2**	**B1**	**%24B1**	**SUM**	**%SUM 81**
Size	18	66,67%	24	80%	20	83,33%	62	76,54%
Sharpness of Focus	25	92,60%	27	90%	22	91,67%	74	91,36%
Contrast between black and white	4	14,81%	2	6,67%	5	20,83%	11	45,83%
Colour contrast	16	59,26%	18	60%	16	53,33%	50	61,73%
Lighting	13	48,15%	12	40%	16	53,33%	41	50,62%
Foreground	23	85,19%	19	63,33%	19	79,17%	61	75,31%
Background	1	3,70%	2	6,67%	1	4,17%	4	4,94%

As shown in the table, the source texts attract testees' attention through the size of the visual. The majority of visuals in texts of competence level B are large in relation to the text size. A preference for big size visuals is evident in all the source texts but mostly in B level visuals. Probably, spatial restrictions especially in long texts like C1 level ones pose a barrier to the selection of big size images. Regardless the size of the visual, the vast majority of visuals succeeds in drawing readers' attention by means of their sharpness of focus. The visuals selected for the test are mostly clearly depicted humans, animals, places or things, rather than vague or blurred visuals that are difficult to understand. The Sharpness of Focus is enhanced via other elements of visual attraction such as lighting and colour contrast. An alteration of light and dark colours that make contrast is commonly used so as to provide a lively optical result capable of arousing testees' interest in the content of the visual. The effect of Colour Contrast is evident in more than half of the visuals of all levels. Another slightly less common way of sharpening the focus of the visual is to enlighten it by using very light colours next to or around what the reader is expected to focus on (i.e., Lighting). The Contrast between

Black and White is much less frequently found. One fifth of B1 visuals and much fewer C1 and B2 visuals are black and white. Thus, it seems that colour plays an important role in the KPG test design, resulting in a small number of source texts that have black and white contrast. Testees are expected to understand visuals as carriers of meaning, by taking into consideration their size, their focus and the interplay between their colours. For example, testees are supposed to be attracted by a big size visual and pay more attention to it rather than to a smaller one found in the same source text, because a visual which is bigger than another is probably more meaningful and deserves more attention than a smaller one.

Moreover, elements placed in the foreground in the visual are more prominent than the ones placed in the background. Foreground is a frequently found element of attraction as in this way testees' attention is easily directed to the focal point of the visual, especially in C1 visuals. With regard to the Background element of attraction, what we have marked here as Background are the instances of focal points which are placed in the background. This choice is much less preferred than Foreground. However, there are a small minority of visuals in all competence level texts where readers' attention is drawn at the background. Testees are expected to be acquainted with visual elements of attraction such as foregrounding in order to be able to focus on the foregrounded elements, which are supposedly the most important elements of the visual.

To provide more qualitative findings for the data, I have gathered all the combinations of elements of visual attraction discovered so as to provide a clearer profile of the visuals of the source texts (see Table 4.14). As straightforwardly noticeable from the table, thirty different combinations of visual attraction evidence contribute to the

visual prominence of different source texts. There are visuals that become prominent by means of only one or two elements such as their size or colour contrast. However, this kind of visuals are scarcely found in C1 or B2 level exams and are totally absent when it comes to B1 level exams with a sole exception of a black and white visual with sharpness of focus.

Table 4.14: Combinations of Elements of Visual Attraction

ELEMENTS OF VISUAL ATTRACTION			
VISUAL PROMINENCE			
Selected System Choice Combinations	**C1**	**B2**	**B1**
1. Size	**1**	**0**	**0**
2. Sharpness of Focus	**0**	**1**	**0**
3. Colour Contrast	**0**	**1**	**0**
4. Foreground	**1**	**0**	**0**
5. Lighting, Foreground	**1**	**0**	**0**
6. Sharpness of Focus, Foreground	**0**	**2**	**0**
7. Sharpness of Focus, Contrast between black and white	**0**	**1**	**1**
8. Size, Sharpness of Focus	**1**	**2**	**0**
9. Size, Sharpness of Focus, Lighting	**1**	**2**	**0**
10. Size, Lighting, Foreground	**0**	**0**	**1**
11. Size, Sharpness of Focus, Colour Contrast	**0**	**1**	**0**
12. Size, Sharpness of Focus, Contrast between black and white	**0**	**1**	**0**
13. Size, Sharpness of Focus, Foreground	**1**	**1**	**1**
14. Sharpness of Focus, Lighting, Background	**1**	**0**	**0**
15. Sharpness of Focus, Colour Contrast, Foreground	**2**	**3**	**2**
16. Sharpness of Focus, Colour Contrast, Lighting	**0**	**0**	**1**
17. Sharpness of Focus, Contrast between black and white, Foreground	**1**	**0**	**0**
18. Size, Sharpness of Focus, Lighting, Foreground	**2**	**1**	**2**
19. Size, Sharpness of Focus, Colour Contrast, Foreground	**4**	**5**	**4**
20. Size, Sharpness of Focus, Colour Contrast, Background	**0**	**1**	**0**
21. Size, Sharpness of Focus, Colour Contrast, Lighting	**0**	**0**	**1**
22. Size, Lighting, Colour Contrast, Foreground	**0**	**2**	**0**
23. Size, Lighting, Contrast between black and white, Foreground	**0**	**0**	**1**
24. Sharpness of Focus, Lighting, Colour Contrast, Foreground	**3**	**1**	**0**
25. Size, Sharpness of Focus, Lighting, Colour Contrast, Foreground	**5**	**4**	**7**
26. Size, Sharpness of Focus, Lighting, Foreground, Background	**0**	**1**	**0**
27. Size, Sharpness of Focus, Contrast between black and white,	**1**	**0**	**0**

Foreground			
28. Size, Sharpness of Focus, Contrast between black and white, Colour Contrast, Foreground	**2**	**0**	**1**
29. Size, Sharpness of Focus, Contrast between black and white, Colour Contrast, Lighting	**0**	**0**	**1**
30. Size, Sharpness of Focus, Contrast between black and white, Lighting, Background	**0**	**0**	**1**
Total number of MDAs with visuals:	**27**	**30**	**24**

About one third of the combinations consist of three elements of visual attraction, containing primarily sharpness of focus enhanced through the size of the visual, lighting, foreground/background, colour contrast/ contrast between black and white. One of the most preferred combinations is the four-element Size- Sharpness of Focus-Colour Contrast-Foreground combination. Even more preferred is this combination plus Lighting.

Therefore, it could be maintained that the KPG source texts mostly display outstanding visuals which contain four or five elements of visual attraction. This fact yields an important finding for the effectiveness of the KPG data visuals and supports the assumption that the visual mode can contribute to testees' meaning-making to a considerable extent. A difference can be documented when visuals used in different levels of proficiency are compared though. It seems that visuals with fewer elements of attraction are used in higher level source texts, while visuals with many elements of attraction are preferred in B1 source texts.

4.3.6 Visual Reality

While in Section 4.3.5 I present findings regarding the way visuals succeed in drawing testees' attention, in Section 4.3.6 I present how close to reality the data visuals are –in other words, how 'real' the visuals are. Realistic images are considered similar to factual information input from the verbal text part (Tan *et al.* 2012). The KPG data visuals are put into scrutiny in terms of three different degrees of reality. The degree of realism in the visual is examined through the choices which comprise the Realistic Detail MMA catalogue. Ranging on a scale from realistic to less realistic, visual reality is determined in terms of whether the visual is a 'realistic' photograph, a 'less realistic' painting or an 'unrealistic' cartoon (Tan *et al.* 2012:123). The second degree of realism is linked to the colour. The degree of realism rises as more colours of the available colour palette are used. Thirdly, the background is investigated in terms of the realism it offers. The highest degree of realism is achieved through Detailed Background while the degree of realism lessens when the background is stylized, out-of-focus, abstract or even blank.

Table 4.15: Visual Reality

VISUAL REALITY	C1			B2			B1		
REALISTIC DETAIL	**Exists in**	**does not exist in**	**% of existence**	**Exists in**	**does not exist in**	**% of existence**	**Exists in**	**does not exist in**	**% of existence**
Simple or abstract drawing							1	23	4.17
Cartoon				1	29	3.33	5	19	20.83
Painting	6	21	22.22				2	22	8.33
Photograph	24	3	88.89	28	2	93.33	15	9	62.50
Digital Graphics							2	22	8.33
Digitally Enhanced Image				1	29	3.33	3	21	12.50
REALISTIC									

COLOUR									
Monochrome or black and white images	4	23	14.81	3	27	10.00	4	20	16.67
Muted, saturated colours	6	21	22.22	3	27	10.00	3	21	12.50
Abstract colour									
Full range of colour palette	21	6	77.78	26	4	86.67	19	5	79.17
REALISTIC BACKGROUND									
Blank background	9	18	33.33	9	21	30.00	9	15	37.50
Abstract background	1	26	3.70	3	27	10.00	2	22	8.33
Out-of-focus background	5	22	18.52	6	24	20.00	1	23	4.17
Stylized background							2	22	8.33
Detailed background	12	15	44.44	13	17	43.33	14	10	58.33

As can be seen in Table 4.15, the choices that enhance the reality degree of the visuals (i.e., Photograph, Full range of colour palette, Detailed Background) are highly preferred in tests of all proficiency levels. With reference to Realistic Detail, the largest part of the KPG data visuals is occupied by photographs with especially high percentages of existence in C1 and B2 levels. The variety of C1 level visuals is limited to numerous photographs and a smaller number of paintings. Cartoons and abstract or simple drawings are not selected to accompany C1 verbal source texts. In all probability, this finding coincides with the content of C1 level texts, which could be described as a bit formal and quite serious. In the vast majority of B2 MDAs, the visuals are photographs, though a cartoon and a digitally enhanced image are also found. Additionally, a range of visual types is observed in B1 MDAs, where photographs are predominant but there is a

considerable number of cartoons providing a less realistic but humorous tone as well. It should be noted that B1 MDAs expose a great variety in their visuals as all the kinds of visuals are occasionally found in the data. On the whole, even though testees of all levels under examination are expected to make meaning from photographs, they are also expected to make meaning from different types of visuals, which are more or less realistic, in different level texts, such as paintings in C1 level texts and cartoons in B1 level texts.

As regards Realistic Colour, it is evident that the most realistic choice – which is the full range of colour palette – is found in the majority of B1, B2 and C1 MDAs. However, monochrome or black and white images sometimes accompany the written texts travelling the reader to the past. Although for the most part of the data the full range of colour palette is selected, it should not be ignored that muted, saturated colours are sporadically preferred reminding the reader of a dream rather than reality.

With regard to Realistic Background, almost half of the data visuals express a high degree of reality having a detailed background. A significant quantity of visuals make the subject of the visual more pronounced through the selection of a blank background, which is used in studio photography. Sometimes the background may be detailed but it is out-of-focus and offers a less realistic effect. In a minimum of visuals, the background is quite removed from reality by being abstract.

Additionally, a grouping of the three subgroup choices of the Visual Reality MMA category, as they are instantiated in each source text, has been realized in order for the combinations of Realistic Detail, Realistic Colour and Realistic Background in the

KPG past paper visuals to be examined (see Appendix 11, pp.453-460). As has been already perceived from the quantitative analysis of the findings, the highly realistic combination Photograph-Full range of colour palette-Detailed Background is found in a good number of visuals in all source texts. Second most frequently preferred combination is Photograph-Full range of colour palette-Blank background, which is also well realistic but corresponds to studio photography. Apart from these recurrent combinations, a plethora of different combinations is detected, to be exact; a bit less than thirty combinations in total are discovered. Due to the variety of combinations, each combination is not frequently found in the data under examination. This variety signals that the KPG reading comprehension source texts tend to prefer the two formerly described combinations without being restricted to them. Certain visuals which realize interesting combinations of choices are referred to in what follows and are included in Figure 4.9.

For instance, there are two photographs in the data set of source texts which have no background. One of them is the EC1M10705ACT1 *Soya* visual, which depicts soya beans in a photograph without background and in this way places emphasis merely on the focal and single point of the visual that is soya. Muted, saturated colours are used in accordance with the natural colouring of soya beans. Another interesting finding is the usual visualization of cartoons found in B1 level MDAs. Typically, the Cartoon-Full range of colour palette-Blank background combination suits this kind of visuals. To illustrate this point, the EB1M10905ACT2 *Medical Tourism* visual demonstrates a humoristic cartoon of airplanes and personified happy hospitals coloured with a wide range of colours in a blank background, which draw testees' attention to the cartoon. This

kind of visuals is quite unrealistic but still effective in dispatching messages related to the content of the written text.

Finally, a meaningful finding is the connection that is perceived between the purpose and content of the text and the visual reality degree of the accompanying visual. It seems that texts focusing on historical personalities like EB1-2M11205ACT1 *Homer,* mainly use monochrome, black and white colours. These photographs or paintings transfer the reader to the period of time when the personality used to live or a historical event took place. On the contrary, leaflets promoting natural places use full range of colour palette visuals to give emphasis to the natural beauty described, for instance EB2M11005ACT6 *Forest of Dean*, which makes use of a full page visual in which the written text is added. Commentaries like film or book reviews always include photographs of the real movie poster or book cover, respectively (see EB1M10911ACT4 *Slumdog Millionaire*). To conclude, articles expressing opinion about issues of current interest, such as EC1M10811ACT1 *Detox*, are mostly accompanied by photographs with lively colours, which add to the realistic nature of the articles. On the basis of these findings, it could be argued that testees are expected to make connections between the degree of realism of the main visual display and the genre of the text.

Figure 4.9: Instances of Visual Reality

4.3.7 Typography

The next MMA category, which is common for all MMA text-types, is typography, which is referred to the effects of fonts on the readership. Typography choices are considered important as they may generate a particular impression for the text to the reader (Tan *et al.* 2012:64). The choices of fonts in my data are examined in terms of their type of font (i.e., Typeface Design) and their appearance (i.e., Typeface Style) (ibid).

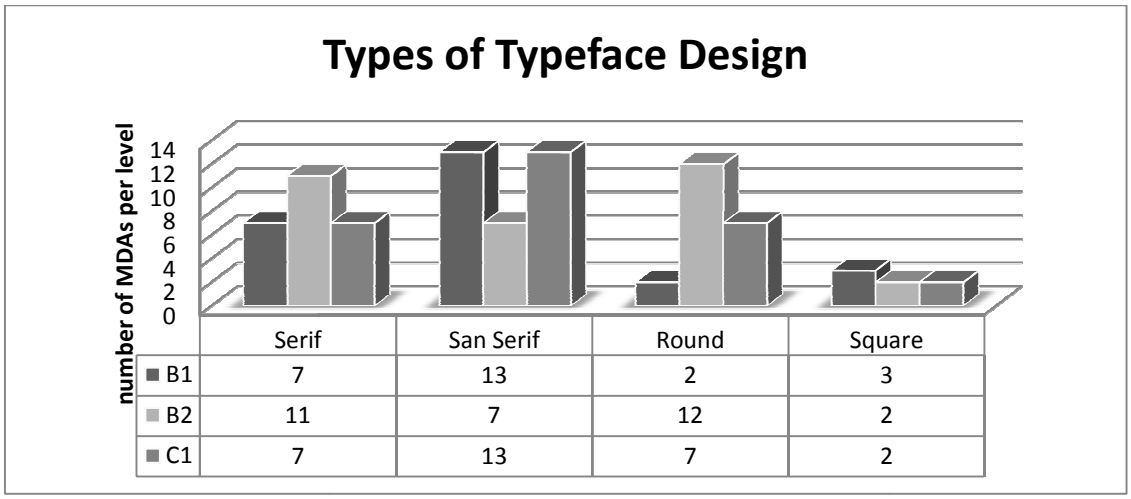
As to Typeface Design (i.e., Serif, San Serif, Round, Square) (see Figure 4.10), the investigation of the KPG reading comprehension data source texts yielded that different types of fonts were applied throughout the data. I am referring to the findings by citing the possible impressions generated from the Typeface Design, according to the

Multimodal Analysis Image creation team who explain what each type of fonts suggests (Tan *et al*. 2012: 161). Thus, the most preferred type of font in C1 and B1 level MDAs is San Serif typefaces like Arial, implying that these texts show signs of precision, down-to-earth value and modernity (ibid). A considerable number of B2 level MDAs exhibit softness, gentleness and femininity through the choice of Round typefaces (i.e., Bookman Old Style) (ibid). Secondly preferred in all levels are Serif typefaces such as Times New Roman, which suggest neutrality and formality (ibid). The least preferred choice proves to be the Square or angular typefaces like gothic, which put forward masculinity, rationality or authority (ibid).

It should be noted that combinations of fonts are observed in some MDAs as different choices of fonts are made for the Headlines and for the rest of the written texts (see Appendix 11, pp.461-462). Detected combinations of Headline and Main Text font choices are Serif-San Serif, Square-San Serif, Round-San Serif, Serif-Square, San Serif-Round, Round-Serif, respectively. It seems that a variety of fonts in the Headline is combined with San Serif Main Text in most cases. However, these kinds of fonts are also found vice-versa, for instance, in a San Serif-Round combination. This variety of font selection in the KPG data signifies that the selection of fonts may sometimes be inspired by the content of the source text and coincide with the impression each text aims at generating. Nevertheless, the combination of different kinds of fonts for the same text reveals that the choice of fonts in a source text has primarily an aesthetic effect rather than an effect in terms of the messages that the text is supposed to convey. Consistency and systematicity of font choice is not proved in the data. Thus, I am not able to support that a conscious selection of fonts which could provide testees with particular

impressions about the texts has been made on a regular basis. However, given the variety of types of font used, it could be argued that the selection of types of font for the purposes of the source texts could be more purposeful and meaningful.

Figure 4.10: Typeface Design



	Serif	San Serif	Round	Square
B1	7	13	2	3
B2	11	7	12	2
C1	7	13	7	2

With reference to Typeface Style, the examination of the appearance of data fonts indicates that the fonts selected for the Main Texts/Stories are typically Light, Tight, Lowercase and Small, in contrast to the Headlines that show an interesting stylistic range. Judging from the variety of the selected system choice combinations detected, one could find out that no specific preference for a combination occurs. Besides, the number of different combinations is half the sum of the MDAs conducted (see Appendix 11, p. 461-462). What is common among all these available combinations is that the Headline is always easily differentiated from the Main Text/Story. The elements of the typeface style are selected and joined together for the creation of the Headline in such a manner that it can always be effective in drawing the reader's attention. This finding indicates the primary role of typography in the data under examination. The major role of typography

is to divide the text into parts such as Headline, Subtitle and Main text through the use of different typeface styles and different types of font.

Additionally, when the rate of recurrence of each Typeface Style element was counted and gathered in a comparison across competence levels (see Appendix 11, p.462), some elements were found to be more frequent than others. For example, Bold fonts were used in the majority of B1 and B2 level Headlines, while Bold and Light fonts were interchangeably preferred in different C1 Headlines. Italics were negligibly used in C1 and B1 Headlines or Subheadlines and scarcely found in B2 level data. As regards the distance between Headline fonts, in B1 and C1 data they were either Tight or Wide, whilst in B2 Headlines Wide fonts were preferred to a large extent. Results were shared between Lowercase and Sentence Case for the most part of B1 and C1 Headlines, in contrast to B2 ones, which were divided between Lowercase and Uppercase rather than Sentence Case. The size of Headline fonts was not always significantly different from the one used in the Main Text/Story, that is the reason why some Headline fonts were not described as either Big or Small. However, when the size difference was considerable, it was found that big fonts were more frequent than small ones. It should be noted, though, that this fact does not equate with Small fonts being considered ineffective, as their size difference could result in readers' attention drawing as well.

4.3.8 Interpersonal Relations (image)

The *Multimodal Analysis Image* software and resource material (Tan *et al*. 2012) totally adhere to the three dimensional analysis of visually generated interpersonal relations initiated by Kress and van Leeuwen (2007). As will be further discussed in Chapter 5, the

social interaction between the depicted people and the viewer, the social relation between the depicted people and the viewer and the social distance between depicted people and the viewer, are explored (Kress and van Leeuwen 2007:114-54). In line with this classification of interpersonal relations, the MMA software provides three subgroups named Gaze-visual Address, which examines whether the depicted persons, animals or things interact directly or indirectly with the viewer, Visual Power, which refers to the power relations explored through the camera angle and Closeness and Distance, which has to do with the kind of shot taken.

On the basis of the investigation of interpersonal relations through image, it could be claimed that the testee interacts with the image in all available ways but a preference for one element of each Interpersonal Relations subcategory is detected (see Appendix 11, pp.463-464). Specifically, in a considerable number of MDAs, the testee-viewer is not so much involved, given that the subject of the visual is depicted in a Medium Shot. As regards Gaze-Visual Address, precedence is spotted towards Indirect Visual Address, as the depicted subject is not looking directly at the viewer in most of the visuals. Thirdly, testees seem to be positioned as equals to the visual as they look straight at the image through the frequent use of Eye-level camera angle.

The proportional difference between the variables is not striking enough to yield statistically important findings for Closeness and Distance and Gaze-Visual Address. However, what is interesting to take into consideration is that evidence for closeness and distance follows the same sequence of occurrence (i.e., firstly Medium Shot, secondly Close Shot and thirdly Long Shot). Similarly, a standard sequence is perceived in the Visual Power category, with Eye-level followed by High angle and thirdly by Low angle

shots. It should be stressed, though, that Visual Power offers a statistically significant result as to the primacy of Eye-level visuals, constituting testees at an equal position to the visual for the most part.

Different combinations of Interpersonal Relation (image) elements are gathered in groups according to the competence level in Appendix 11 (pp.464-473). An interesting finding from the study of these combinations is that there is great variety and there is no special preference for the combination of the three most preferred system choices of the MMA subgroups under examination (i.e., Indirect Visual Address- Medium Shot- Eye-level).

At this point, in order to illustrate the aforementioned points, I will refer to the interpersonal relations between the image and the viewer regarding the main visual displays of three source texts of the data. The visual display in EB2M10711ACT1 *Obstacle Course* illustrates people doing *parkour* that is the main topic of the text (see Figure 4.11). The participants address the viewer indirectly as they are focused on the sport they are doing rather than on building rapport with the reader. The fact that it is a long shot keeps the viewers in a distance by restricting them to the role of distant observers who do not interact closely with the depicted subjects. As regards the third variable of interpersonal relations discussed in the section, the viewers are required to look up to the image as it is taken from a low angle. On the basis of the text content and purpose, it could be claimed that the variable of visual power indicates that the subjects in the image are doing something that is special and worth being admired.

A rather different role is attributed to the visual accompanying the EB2M10705ACT1 *Animal Rights* source text. The visual display of this source text represents an animal in captivity. The animal is looking directly at the viewers demanding interaction with them. Moreover, it seems to look at the viewer straight in the eyes as it is a picture taken from an eye-level camera angle. This choice probably denotes that the rights of animals are equally important to the human rights and that campaigns asking for these rights are significant. As a final point, the closeness of the shot makes the viewers feel that animals are close to people and issues concerning animals are crucial.

Figure 4.11: Instances of Interpersonal Relations

EB2M10711ACT1 **EB2M10705ACT1** **EC1M11111ACT1**

Finally, the EC1M11111ACT1 *Canine Emotions* main visual display is a Medium Shot that pays emphasis to the focal point that is the dogs, but also depicts the objects and the subjects nearby, involving the testee-viewer only to some extent. The depicted animals are not looking directly to the viewer. On the contrary, they are interacting directly with the subjects next to them in the visual. With reference to Visual Power, the viewer looks down on the image, given the fact that the photograph is taken from a High camera angle probably by another person who is at the place. The High camera angle locates viewers at a position of superiority over the depicted participants. To conclude

with a final remark on the basis of the Interpersonal Relations analysis, it could be concluded that testees are required to activate their social literacy in order to be able to interpret the various interpersonal relations of the visuals by taking into account the social interaction, the social relation and the social distance between depicted people and the viewer. They could take advantage of the meanings that could be made on the basis of these elements in order to comprehend the multimodal text better.

4.3.9 Emotional Involvement

The ninth group of system choices investigates what kinds of feelings and emotions are generated from the written text or the image of each multimodal text (Tan *et al.* 2012). The Emotional Involvement MMA group consists of three subgroups (i.e., Emotion, Evaluation and Esteem), each one of which is further divided into Positive, Negative and Neutral categories. Emotion addresses the feelings produced through verbal or visual signs. Pleasant, unpleasant or neutral emotional responses may be generated by the viewer or the reader. Evaluation deals with the evaluative statements referring to things or objects describing them with regard to their good or bad qualities. Apart from positive and negative evaluation, though, the reader or viewer may not be able to evaluate the object or thing under discussion because it is presented in a neutral way, without emphasizing good or bad qualities. The third group of Emotional Involvement, namely, Esteem refers to whether a person or one's personality is evaluated positively, negatively or neutrally.[52]

[52] Definitely, the analysis of the Emotional Involvement category would be more enlightening and reliable if testees' own interpretations could be taken into account. Yet, due to research-related difficulty of obtaining real testees' interpretations, this subsection, as well as Section 4.3 as a whole, is based on the researcher's interpretation and inferencing, which constitutes a limitation for the study.

Table 4.16: Percentage of existence of Emotion, Evaluation and Esteem

System Name	Percentage (%) of existence		
	B1	**B2**	**C1**
EMOTION	100.00	100.00	100.00
ESTEEM	24.00	21.88	34.4828
EVALUATION	96.00	93.75	96.5517

As shown in Table 4.16, the totality of the data source texts invoke some kind of emotions or feelings to the reader/viewer and all the source texts include positive, negative or neutral value statements. The fact that the percentage of Evaluation instances found is slightly lower than Emotion ones is probably owed to the fact that some texts only present information objectively without evaluating it. Esteem rates are considerably fewer than Emotion and Evaluation because Esteem is related to the description of personality traits, being restricted to the number of texts which deal with participants who are people, rather than animals or things.

It should be taken into account that the instances of the aforementioned ways of describing the reader's or viewer's Emotional Involvement may vary considerably. This variation is mainly expected in terms of the creation of testees' feelings or emotions. In contrast, Evaluation or Esteem are more straightforwardly provided by the source text and are supposedly more holistically accepted. To elaborate on this, a Positive Emotion might be produced by a part of the text that is pleasant, by the activation of one's positive Available Designs through an image or through lexical items in the written text or even by a depicted person's happy facial expression. As already discussed in Chapter 2, testees undertake the role of Designers of meaning every time they deal with a multimodal source text. Since every individual has attained different Available Designs to draw upon

while making meaning, each testee's Emotional Involvement in the text or the image may demonstrate significant variation. To illustrate this point, in the image of EB2M10711ACT1 *Obstacle course* showing *parkour* athletes, the latter address the viewer indirectly, rendering it impossible to discern their facial expression and elicit their feeling (see Figure 4.7). This visual might invoke positive emotions to a testee who is adventurous and interested in sports, while the same image might generate negative feelings to an individual who considers *parkour* dangerous or has had a negative experience in relation to it. Besides, another individual may not be involved at all by staying neutral and indifferent in front of the visual, by viewing it simply as a sport done by some athletes. Therefore, I believe that, in contrast to other categories, Emotional Involvement may be quite subjective at times.

Moreover, it is difficult to measure the number of instances of Emotional Involvement in the text, because they may range from a lexical item or a visual sign to a statement or a whole paragraph. For instance, a negative evaluation point may be made by a negative value statement or a negatively oriented lexical item. In order to measure such instances, data must be systematically analysed after the specification of what counts as an instance, for example, a lexical item or a sentence, in other words, after making it measurable. This kind of systematic tagging has not been materialized in the present study. I have marked a variety of emotionally loaded instances, including lexical items, statements or areas of text or image that can activate candidates' emotional involvement. As a consequence, I have measured the frequency of occurrence of each subcategory of Emotion, Evaluation and Esteem in MDAs, rather than the number of instances of each subcategory in each MDA.

The following table (Table 4.17) reveals the findings of the investigation regarding the source texts. As it is clearly deduced from the rates, positive emotion instances are found in the majority of the texts of all levels. Negative emotions are generated less frequently, in about half of the B1 and B2 MDAs and more than a half of the C1 level ones. Positive value statements are found in a slightly higher percentage of MDAs than Positive emotion. This percentage similarity signifies that Positive Emotion and Positive Evaluation are inextricably linked, given the fact that when a thing is evaluated positively, this evaluation generates positive feelings almost certainly. Accordingly, the Negative Evaluation amount is a bit more than the one of Negative Emotion, implying the same interrelation for the two variables. With reference to Esteem, the attribution of traits towards individuals' personalities is quite rare in all source texts regardless of the competence level, with positive esteem occurrences being the most frequent ones and rating at about one fifth of the total of MDAs.

Table 4.17: Percentage of existence of Positive, Negative and Neutral Emotional Involvement

System Name	Selected System Choice	Percentage (%) of existence		
		B1	**B2**	**C1**
EMOTION	Negative Emotion	44.00	53.13	65.52
	Neutral Emotion	44.00	59.38	37.93
	Positive Emotion	80.00	93.75	75.86
ESTEEM	Negative Esteem	12.00	6.25	13.79
	Neutral Esteem	0.00	3.13	0.00
	Positive Esteem	20.00	18.75	20
EVALUATION	Negative Evaluation	60.00	71.88	82.76
	Neutral Evaluation	8.00	9.38	13.79
	Positive Evaluation	84.00	93.75	93.10

As regards Neutral Emotion, Evaluation or Esteem, a significant difference in amount is perceived. Neutral Esteem instances are rather rare and neutral evaluation percentages are quite low. This probably happens due to the fact that the source text authors usually take a positive or negative stance towards the thing or personality under discussion when expressing their opinion. The sole Neutral Esteem occurrence is "he was just *an ordinary man* caught up in a circus of unreality" found in EB2M10905ACT1 *The Beatles*. Interestingly, in the same MDA instances of Esteem invoking positive or negative esteem are found, to be specific "[…] George was *the most naturally musically gifted* of the four." and "he was the sad, *clown-like figure* in the group, the little man who seemed […]", respectively.

Neutral evaluation often coincides with no evaluation, for example in statements of facts rather than opinion. For example, in the source text EB2M10811ACT1 *The Nenets*, the author seems to present information about the tribe in a neutral, objective manner and only makes a negative value statement when discussing a danger and a positive value statement in terms of the Nenets' survival in the closing paragraph. However, there are instances of neutral evaluation spotted, such as parts of texts where the authors articulate their view more objectively by presenting both advantages and disadvantages rather than adopting a clearly encouraging or opposing standpoint. In the source text EB2M10805ACT1 *Common History*, although the author's stance oscillates between positive and negative value statements which are clearly formed about certain issues under discussion, there is an issue of stated neutral evaluation. Particularly, when discussing the *kind* of History they want to pass to the next generation, he/she poses some rhetorical questions letting the reader make a decision on this "controversial" issue.

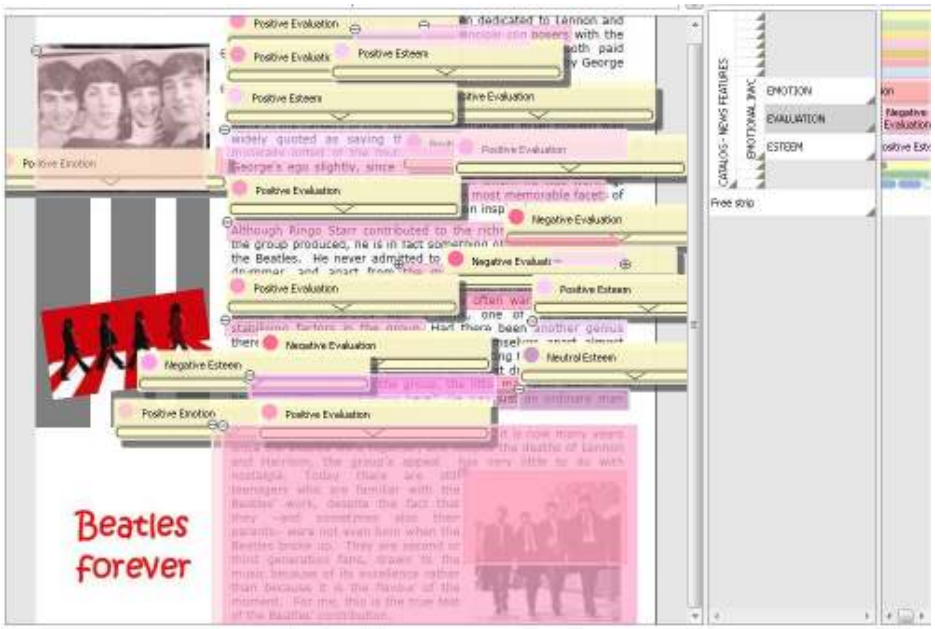
Neutral Emotions are not often detected in the multimodal source texts especially because of the fact that since visuals often have an emotional impact on the viewer, the emotions are described as positive or negative for every visual of the data, while sometimes neutral emotions stemming from the written text are not considered necessary to be marked. For instance, in EB2M10811ACT2 *European Health Insurance Card (EHIC*), the depiction of EHIC may invoke no special feelings to the viewer. This can be described as an instance of Neutral Emotion (see Figure 4.12).

Figure 4.12: Neutral Emotion

At a second phase of Emotional Involvement analysis, the discovered occurrences of each text are analysed together as sets of emotional involvement instances of the texts with a view to examining the Emotional Involvement load and variety of each text. A range of different Emotion, Evaluation and Esteem combinations are uncovered. At this point, it is considered interesting to address the marginal cases of the data findings. In some MDAs, only one kind of Emotional Involvement is predominant. For example, the EB2M10811ACT2 *EHIC* source text aims at informing the reader about EHIC in a quite

objective way. Thus it invokes neutral emotions and offers no specific evaluation apart from the fact that since it presents the information about EHIC, it is indirectly positive towards it though it does not contain any overtly positive value statements. In other cases, a wide range of Emotional Involvement elements is discerned. For instance, the EB2M10905ACT1 *The Beatles* MDA (see Figure 4.13) uncovered not only the instances of Esteem already discussed but also instances of Emotion and Evaluation. Positive value statements prevail in the source text, such as "the *most memorable* facets" and "[…] Ringo Star *contributed* to the *richness* of sound", while instances of negative evaluation are fewer, for instance "the often *warring* facets". Regarding Emotion, positive feelings can be invoked through the group's smiling faces and playful attitude in the visuals, as well as some parts of the text, so to speak the final paragraph, where the endurance of the Beatles is discussed focusing on the existence of fans even today, indirectly providing the reader with a positive sense of pride and accomplishment for the successful music legends.

Figure 4.13: Emotional Involvement analysis



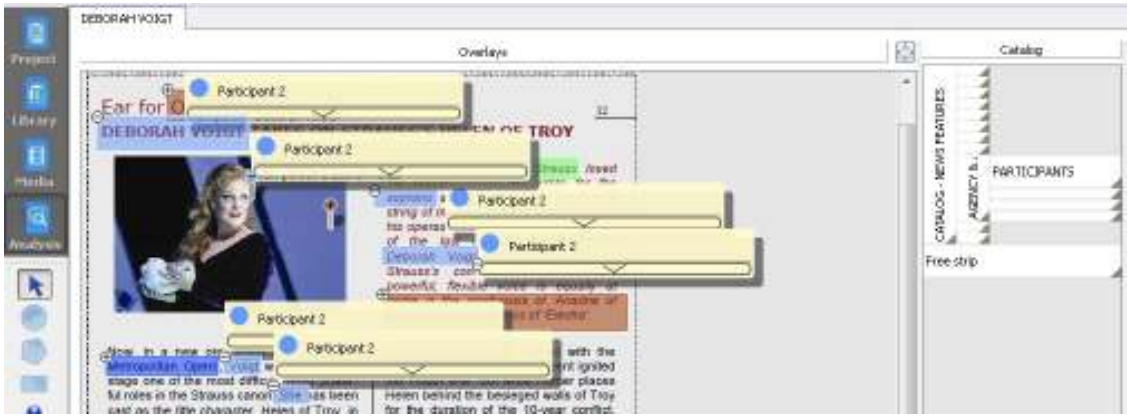
4.3.10 Agency and Action

The Agency and Action group refers to the Participants, the Participant Roles and the Processes they are involved in. The subgroup of Agency Type is available as an option choice in MDAs of NR, NF and NE text types. Firstly, I address each of the four subgroups separately by providing the description and the application of each category in the context of my data analysis.

A Participant may be a human, an animal or a thing that is involved in a process. The MMA predefined catalogues used for the MDAs offer the possibility of selecting from one to ten Participants for each source text. What has been found in the MDAs is that at least ten Participants can be identified for the most part of the data. The large number of Participants found in every MDA is expected given that every text addresses different persons, things, places, institutions or animals. Thus, the quantitative results of

the existence of Participants do not yield significant evidence. The identification of the Participants could be especially useful for the second part of analysis, which deals with the test items accompanying the source texts.[53] The different ways each Participant is referred to in the source text are worth further investigation because the analysis shows that each participant is addressed in different ways which testees are expected to be able to detect and relate to the particular participant.

Figure 4.14: Participant analysis in EC1M10711ACT1



For instance, in EC1M10711ACT1 *Deborah Voigt* source text (Figure 4.14), the main participant is verbally referred to with her full name "Deborah Voigt", her professional identity "the soprano", her surname "Voigt" or the third personal pronoun "she" and visually through the Focus of Attention of the Main Visual Display. The variation of ways of addressing to the Participant achieves lexical variety and enhances lexical and intersemiotic cohesion, as is further discussed in Chapter 5, while at the same time presents information about the Participant (i.e., her profession). In the reading test, testees

[53] The number of Participants and the way they are addressed would be of particular interest when dealing especially with the specific information test items.

are required to identify the different ways the same Participant is addressed in order to answer relevant test items.

After identifying the Participants, I investigate the role that each Participant plays in a process (i.e., Participant Role) and the kinds of processes (i.e., Process). According to the MMA predefined choices, a Participant may undertake the role of the Actor, the Reactor, the Target or the Concept. With reference to the MMA Process, it might be an Action, a Reaction, an Interaction or a State. It should be noted at this point that in the final MMA category that is Grammar at Text Level (see Section 4.3.12), I investigate the processes of the source texts through the classification of the verbs. Since this procedure offers a detailed analysis of all the processes in which Participants are involved in each source text, I have decided to examine the Process and the Participant Role categories in the following way so as to yield more interesting results for both the visual and the verbal mode. I focus on the visual of each multimodal text and I specify the role of the main depicted Participant according to the MMA classification of Participant Roles. Next, I examine whether the same Participant Role could be found in a verbal part of the text, thus contributing to the generation of intersemiotic meanings –which are addressed in Chapter 5. The MMA predefined types of Processes are approached following the same direction, from the visual to the verbal. The qualitative findings discovered from this procedure are discussed in the next Chapter.

As regards the fourth subgroup, that is named Agency Type, I search for instances of verbs in Active Voice and verbs in Passive Voice in NR, NF and NE source texts, as suggested by Tan *et al.* (2012). What is discovered is that Active Voice is present in every source text, whereas Passive Voice instances are detected in the majority of NR

and NF but are absent in a number of NE source texts. Another finding is that almost all source texts for C1 competence level contain Passive Voice in contrast to texts for B competence level where the percentage of Passive Voice existence is lower in total (see Appendix 11, p.474). Therefore, comprehension of source texts which contain passive voice instances is a primary literacy requirement for higher level testees.

4.3.11 Visual-Verbal Relations

As made clear in Chapter 2, each mode may undertake a particular mission in the division of labour. Yet, visual and verbal elements co-act in the meaning making process, rendering an intersemiotic effect. The MMA group named Visual-Verbal Relations offers a number of system choices which are related to intersemiosis. The group is divided into Similarity and Difference. The Similarity choices are Illustration, Addition and Repetition, whereas the Difference ones are Contrast and Displacement.

Table 4.18: Visual-verbal Relation instances per level

VISUAL-VERBAL RELATIONS	B1		B2		C1	
	Total No of instances in MDAs	No of MDAs	Total No of instances in MDAs	No of MDAs	Total No of instances in MDAs	No of MDAs
SIMILARITY	57	24	84	30	51	27
ILLUSTARTION	22	17	35	23	23	20
REPETITION	27	18	36	20	18	12
ADDITION	8	8	13	9	10	8
DIFFERENCE	2	2	0	0	2	2
CONTRAST	2	2	0	0	2	2
DISPLACEMENT	0	0	0	0	0	0

As Table 4.18 also illustrates, the visuals of all source texts are clearly related to the verbal text and represent similar ideas, concepts or things. At least two instances of Similarity are expected to be found in average in every source text regardless of the proficiency level. Instances of Difference are hardly ever found in the data source texts, with only two instances of Contrast existing in B1 and C1 level data. What is more, Displacement is never discovered in the data source texts, proving the role of the visual as a meaningful semiotic resource. Therefore, visual and verbal elements that do not complement each other are highly infrequent in the reading comprehension source texts. This fact enhances the synergistic role of the verbal and the visual modes, as they work jointly by presenting associated rather than incompatible concepts, persons, animals, things or ideas.

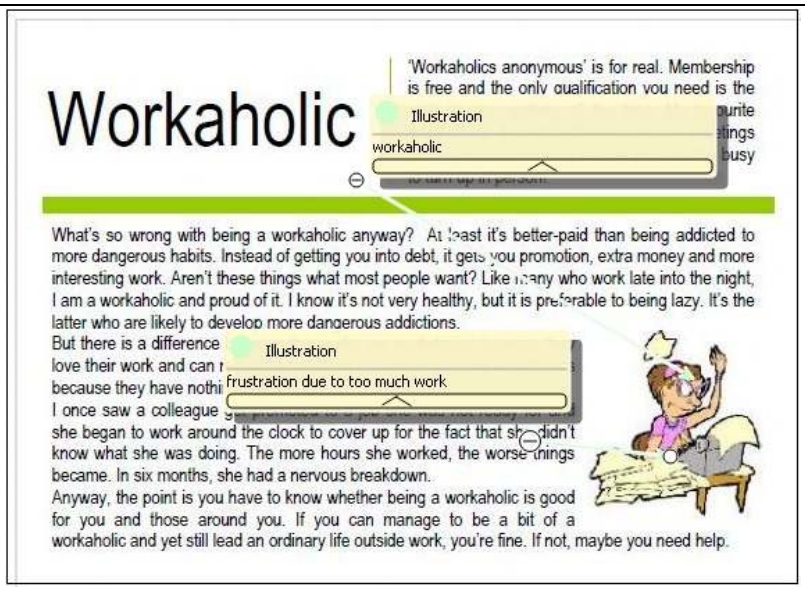
Let me first focus on the rare cases of Contrast and then continue by elaborating on the frequent and various occurrences of Similarity. In all four instances of Contrast, the concepts presented in the visual contrast with those expressed in the Headline and the Main Text/Story. As can be seen in Figure 4.15, for example, Obama's positive attitude and optimistic facial expression seem to be in contrast to the message dispatched by the Headline 'hard times' and the content of the written text in EC1M11111ACT5 *Hard Times*. Another example of intersemiotic contrast is discovered in EC1M11011ACT1 *Lunch*. The depicted women are shown to indulge themselves in having a snack in a rather willing, carefree and lighthearted manner. They seem to be in a rush to taste food judging from their body posture and gestures. Hence, their depiction does not verify what the Headline and the Main Story urge readers to do, that is to think back to lunch rather

than have snacks at work. Despite their nutritious preferences at the workplace, the depicted women are good-looking and in a good shape.

Figure 4.15: Instances of Contrast

The instances of Illustration and Repetition outnumber the ones of Addition in the data. Visual elements are mostly used either to show what is described in the verbal text or to mirror particular persons, animals or things referred to in the written part of the text. In about one third of the data, the image adds or expands what is said in the written text. To exemplify how these visual-verbal relations are realized in the source texts, I will refer to each one with instances from the data (see Figure 4.16). In EB1-2M11105ACT1 *Workaholic*, by means of Illustration, the concept of being workaholic is described in the written text and shown in the cartoon. Moreover, the sense of frustration created by hard work is illustrated through the depicted woman's facial expression and gestures. In EB1-2M11111ACT1 *Politeness*, the idea of being polite is depicted through the illustration of one positive politeness gesture, which is shaking hands with each other. What is more, the scene of wild horses treading the stone-paved paths of Nestos Valley is illustrated through one of the images in EB1M10711ACT2 *Nestos Valley*.

Figure 4.16: Instances of Illustration



EB1-2M11105ACT1 *Workaholic*

EB1-2M11111ACT1 *Politeness*

EB1M10711ACT2 *Nestos Valley*

Visual-Verbal Repetition is realized when the depicted Participant (i.e., a person, an animal or a thing) is named in the written text. For instance, the concrete concepts of jatropha seeds and jatropha plant are referred to in the written text and depicted in the

accompanying visuals. Since testees are not expected or required to know how jatropha seeds or plants look like, testees' understanding could be enhanced through the visual Repetition of the lexical items (EB2M11011ACT1 *Jatropha,* Figure 4.17). So, in this respect, testees are required to interpret the text by resorting to visual elements, too. They are extected to make connections between the visual and the verbal by being able to specify the kind of relation they have.

Figure 4.17: Visual-Verbal Relations analysis

EB2M11011ACT1 *Jatropha* EB2M11005ACT5 *Generation Gap*

Apart from the frequently discovered relations of Illustration and Repetition, ideas or concepts are added to what is written through the visual mode in a considerable number of source texts through Addition. For example, the EB2M11005ACT5 *Generation Gap* Main Visual Display is related to the verbal content of the source text in

a variety of ways (see Figure 4.17). There is Illustration of the major issue under discussion, namely the generation gap, through the dichotomization of the visual which renders the young man and the mature woman in two separate sides. The main participants (i.e., teenagers and parents), are referred to in the verbal text and depicted in the visual. Interestingly, an Addition is perceived. The solution to the generation gap problem, particularly the idea of bridging the gap between different generations, is portrayed in the visual via a suspension bridge in the middle of the visual.

After analysing the visual-verbal relations in terms of the subcategories of Similarity and Difference, I search for more qualitative findings. My intention is the specification of types of Illustration, Repetition, Addition and Contrast, given that, via the analysis of visual-verbal relations, I have realized that a subclassification of these categories might be feasible. Indeed, the analysis of all level findings offers a further categorization of each kind of visual-verbal relation under examination. The qualitative findings of this part of research on visual-verbal relations are gathered in tables provided in Appendix 11, p.475. In what follows (Table 4.19), the findings are grouped according to the MMA options (i.e., Illustration, Repetition, Addition and Contrast) under examination in the conducted MDAs. The purpose of Table 4.19 is to display subgroups of each Visual-verbal Relations categories accompanied by at least one example from the data source texts.[54] Each type of Illustration, Repetition, Addition and Contrast is written in bold letters (e.g., an abstract entity) and in most cases, it is followed by specific instances (e.g., a problem is an example of an abstract entity). In the second column,

[54] Having begun my qualitative data analysis from B1 level findings, I selected examples from B1 level and added some more examples from B2 and C1 levels without re-instantiating all the categories for all proficiency levels. The examples are indicative, aiming at illustrating the categories.

instantiations from the visuals are noted, while in the third and the fourth column, information about the source text is provided (i.e., topic and level). As regards Illustration, for example, not paying attention to the lesson is a problem that is depicted in the visual of B1 level text *Pay Attention*. With regard to Repetition, the participant provided in the second column is found in both visual and verbal texts. In relation to Addition, instances of additions through the visuals in the second column are provided as examples of the types of addition which are displayed in the first column. Finally, different kinds of contrast are presented in the first two columns of the Contrast category.

Table 4.19: Visual-Verbal Relations: grouping of data instantiations

Visual-Verbal Relations			
Types of Intersemiotic Relations	Instantiations	Source Text	Level
Illustration			
an abstract entity			
a problem	not paying attention	*Pay Attention*	B1
interest	showing interest	*Traveller's Code 2*	B1
the Trojan War	a scene from the Trojan war	*Homer*	B1
children's life	a scene from children's life	*Dogtooth*	B1
Eurovision	scenes from the contest	*Eurovision*	B2
a movie	scenes from the movie	*Slumdog Millionnaire*	B2
a wide natural or electronic area			
forest of Dean	a part of the forest	*Forest of Dean 1*	B2
website	a screenshot from a webpage	*Parlez-Vous 2*	B2
a new/unfamiliar concept			
medical tourism	medical tourism	*Medical Tourism*	B1
new Spain	new Spain	*New Spain*	B1
a feeling			
frustration due to too much work	expression of frustration	*Workaholic*	B1
afraid of a danger	expression of fear	*Lost Languages*	C1
desire to snack	expression of desire	*Lunch*	C1

a described process			
walking	wild horses walking in Nestos valley	*Nestos Valley*	B1
switching off	an on/off button	*Climate Change 2*	B2
a concept			
body language	a handshake	*Body Language*	B1
a quick-fix detox	a way of getting detoxification	*Detox*	C1
Repetition			
an entity			
- an object	a podcast	*Podcasts*	B1
- a person	students	*Pay Attention*	B1
- a building	the Parthenon	*Parthenon*	B1
- a place	Nestos river	*Nestos Valley*	B1
- an animal	monkey	*Animal Rights*	B2
a gesture	a handshake	*Body Language*	B1
circumnstances	people living in a rainforest	*Tropical Rainforests*	B1
Addition			
a symbol	a woman's strength	*Women's History*	B1
	the European flag	*EHIC*	B2
a process	harvesting rice	*Rice*	B1
	monkey being deprived of freedom	*Animal Rights*	B2
	relaxing on the beach	*Sun Protection Rules*	B2
a person	well-known personalities	*Special Olympics*	B1
an object	the sun	*Sun Protection Rules*	B2
	Eur. Com. Building	*EHIC*	B2
a print text	magazine covers with soap opera scenes	*Soap Operas*	B1
	leaflet about greywater	*Using Greywater*	B2
Contrast			
a process			B1
- a relational process	not being alone in the Universe	*Are We Alone*	B1
- a material process	not paying attention	*Pay Attention*	B1
- a mental process	not thinking back to lunch	*Lunch*	C1
a feeling			
positive attitude	negative connotations	*Hard Times*	C1

More analytically, a variety of examples is provided for the comparative relation of Illustration in order to clarify this quite obscure kind of relation. An abstract entity like a problem under discussion may be illustrated through a more tangible depiction of it through the use of a visual. A person's life may become better understood through an image showing a scene from the person's everyday life. A part of a greater area, either it is natural or electronic, may be partly illustrated because it is impossible to illustrate the whole entity. A concept which may be unfamiliar for readers may be illustrated (e.g., New Spain in contrast to the more familiar already existing Spain). A concept, which is also abstract, may be illustrated through a more solid example from people's everyday life experiences. A process described in the written text might be depicted. Even feelings referred to in the verbiage are illustrated through the depicted person's expression in the image.

To continue with the second comparative relation category (i.e., Repetition), Repetition verbal-visual relations seem to be more straightforward than Illustration ones. Entities such as persons, animals or objects are referred to in the written text and are shown in the accompanying visuals contributing to the creation of an image of what the text is talking about. Moreover, circumstantial information may be translated from the written mode to the visual mode. Regarding Addition, new information about what is discussed in the text may be provided through the accompanying visual. A symbol like a flag, a relevant process or object can equip testees with extra information that assists them in the meaning-making process they are involved. Other instances of Addition were the visuals of well-known personalities, who were not mentioned in the text, and the visuals of print texts like leaflets or magazine covers relevant to the topic.

With reference to Contrast, I have included all four instances detected in the data since, interestingly, each one of them offered a different kind of Contrast. The common element of all Contrast examples was that all of them were based on contrastive signs detected in the visual and the Headline of the source texts. Three of them were instances of Contrast between processes which are referred to in the Headline and are shown in the visual in the opposite way. Another kind of contrast is related to contrastive feelings. One instance from the data is related to the feelings generated from the Headline, which contrast the feeling presented in the accompanying visual.

After exploring the visual-verbal relations in the MDAs, I focus on the Participants, in order to investigate which participants are preferred to be presented both verbally and visually. Special interest is drawn on the main Participant of each MDA and the frequency with which the main Participant is intersemiotically presented in the MDAs. The main Participant of each MDA is represented in both modes in the majority of all level data (see Appendix 9 p.478). Particularly B1 and B2 level MDAs always include their main participants in the visual displays while only a minority of MDAs does not contain an image. It should be noted at this point that one MDA may contain more than one main participant. For example, EB2M10805ACT1 *Common History* is a source text discussing a meeting of ministers of education whose target is to decide on a common history among nations. Two main participants of the MDA are depicted in the main visual display, namely the ministers and the ministerial meeting. Another main participant, which is history, is not illustrated whatsoever. However, the heading placed right below the visual is used to compensate for this omission offering a homospatiality effect which added this information to the content information input of the visual.

Therefore, although all the main participants are not visually presented, still the illustration of basic participants could assist testees' understanding. Interestingly, in source texts describing places such as EB1M10711ACT2*Nestos Valley* or EB2M11005ACT6 *Forest of Dean* a considerable number of participants are depicted in the accompanying visuals, probably with a view to providing a clearer picture of the places under discussion or to assisting testees to link vocabulary items with images. Testees are expected to take advantage of the visuals in order to better comprehend the text by visualizing items or places.

As the competence level increases, the main participants might be absent from the accompanying visual. In two C1 level source texts, the main participants are such abstract entities that the accompanying visuals could not be directly linked to them unless the reader activated relevant social literacy available designs in order to accomplish the ideational connection. For example, EC1M10711ACT5 *Climate Crisis* is accompanied by a visual of clouds. However, the words "clouds" or "cloudy sky" are not mentioned exactly in the text. More direct ideational connection might have been achieved through the use of an image showing a catastrophic effect of climate crisis that testees could possibly be familiar with. The present visual can be ideationally connected to climate crisis through the fact that the existence of clouds is a natural phenomenon related to the climate or through the negative connotations of a cloudy sky scene that is generally perceived as ominous and problematic. Thus, it could be argued that in some cases C1 testees are required to activate their social literacy so as to generate intersemiotic meanings because of the absence of immediately noticeable visual prompts.

4.3.12 Grammar at Text Level

Finally, all source texts are analysed in terms of the language features they bear for specific reasons, in other words, in terms of Grammar at Text Level. The language features which are put into scrutiny are cohesive devices, verbs, adjectives, comparatives, superlatives, personal pronouns, tenses and ways of presenting information in the source texts. In the context of reading comprehension test tasks, I assume that these language features may contribute to the general meaning-making of the source texts through their cumulative effect but mainly play an independently important role for testees' responses to the specific information test items.

I detect and count the language features of the Grammar at Text Level subcategories[55] in every source text (see Appendix 11, p.483). Since the source texts of my data aim to test B1, B2 and C1 competence levels, they differ in length. Thus, comparisons across competence levels are realized through the comparison between the percentages of each feature in relation to the total number of words in the source texts (*see* Tables of Grammar at Text Level element existence per level in Appendix 11, pp. 483-485). The Grammar at Text Level subcategories of Presenting Information and Tense are investigated with reference to the presence or absence of language features in each source text (Appendix 11). Rough calculations of the percentage that each tense occupies are made in a number of MDAs with a view to providing some more findings in relation to Tense. Meaningful findings from each language feature data analysis are presented below.

[55] Cohesive Devices, Verbs, Describing (i.e., Adjectives), Classifying & Defining (i.e., Superlatives), Comparing & Contrasting (i.e., Comparatives) and Personal Pronouns

Cohesive Links: The first out of the eight *Grammar at Text Level* subcategories under discussion is related to Cohesive Links (see Appendix 11, pp.486-488, 499-501, 515-517). The totality of C1 source texts and the vast majority of B1 and B2 level ones contain Additive Links which are used to present new information. The sequence of the following cohesive links as regards their percentage of existence seems to be standard regardless the competence level. In particular, the Contrastive Links-Temporal Links-Conditional Links sequence follows the Additive ones. Contrastive Links are found in the majority of C1 level texts and are slightly less frequently found in B2 ones and B1 ones. An average of 60% of the source texts in all levels uses link expressions of time or temporal orders. About half of the B1 level source texts link a situation or event to possible consequences under certain condition through the use of Conditional Links, whereas the percentage decreases as the level of competence increases. A smaller number of source texts in every level contain Concessive, Inferential and Resultative Links. Interestingly, Inferential Links are detected in a minority of B1 and C1 competence level source texts, but is never met in B2 ones. Finally, the least frequently found Links are Summative Links for both B1 and B2 levels, as well as C1 level source texts where they are not found at all.

The number of different types of Cohesive Links range from two to seven types of Cohesive Links per C1 MDA. Similarly, B1 and B2 MDAs present a maximum of seven types of Cohesive Links used in each source text. However, there are source texts of B1 and B2 level that contain only one type of Cohesive Links that is merely Additive Links (see Figure 4.18). The range of Cohesive Links used depends not only on the length but also on the purpose and content of each source text. The fact that seven out of eight

predefined types of Cohesive Links are found in all levels shows that the way ideas and concepts are linked in a source text may engage a variety of Cohesive Links regardless of the level or the length of the MDA. Therefore, testees are required to understand various logical relations between sentences. As also signified by the small number of Cohesive Links used, lower level texts may be simpler in terms of Conjunction, mainly due to their purpose and content. A majority of MDAs that contains merely Additive Links or Additive Links and Conditional ones or Contrastive ones belong to IRs, which is most expected given the purpose of this MMA text type that is to present new information.

Figure 4.18: Additive Cohesive Links

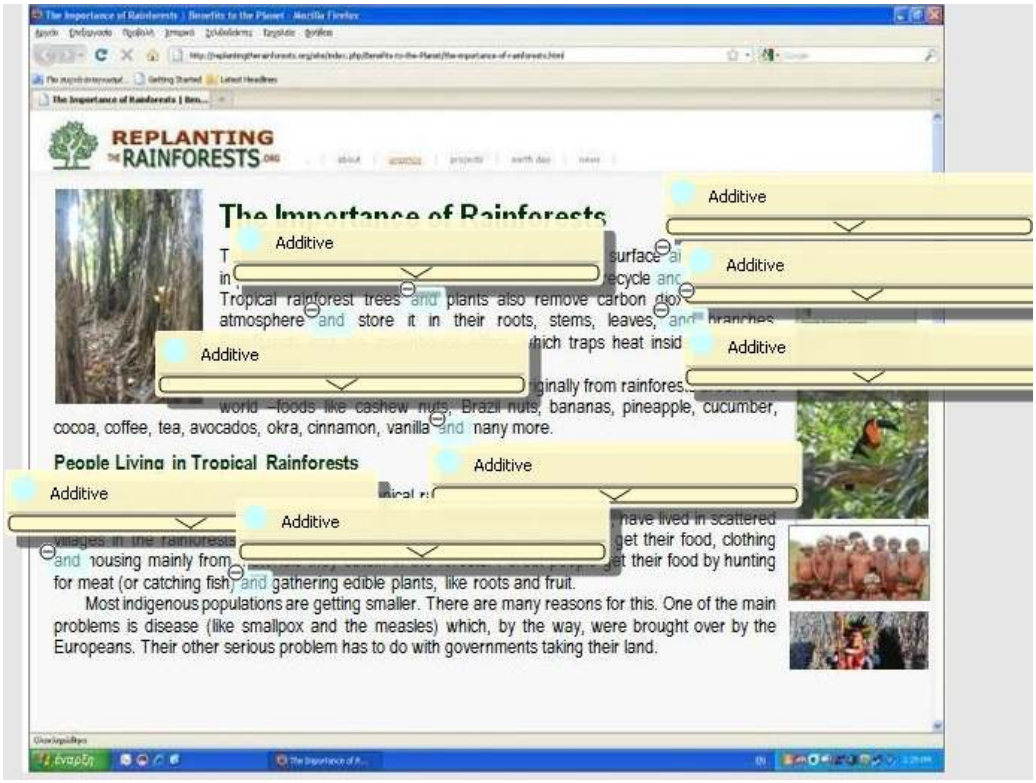
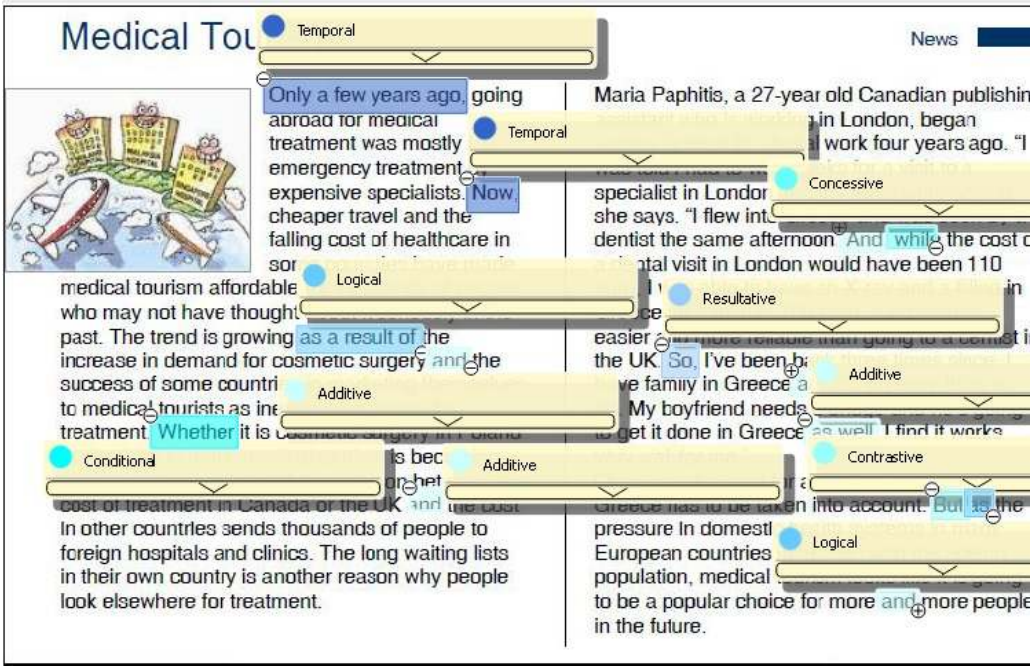


Figure 4.19: Cohesive Link analysis



To illustrate these points, I include screenshots from MDAs of the same level (i.e., B1) and approximately the same length (Figures 4.18-4.19). The Cohesive Links of both source texts occupy a percentage of about 4% of the total number of the lexical items which I have counted in them. In B1M11011ACT5 *Replanting Rainforests*, eight instances of Additive Links (particularly "and") are found. On the contrary, a variety of seven different types of Cohesive Links are detected in B1M10905ACT2 *Medical Tourism*.

Verbs: The second subcategory of language features under examination is Verbs. I have marked all the verbs used to signify processes in main and secondary sentences. The high majority of all level data contains Action verbs and Relating verbs, while the least frequently found group of verbs is found to be Sensing verbs. More precisely, processes of doing or in Halliday's words MATERIAL PROCESSES (Halliday 1985:103) are

found in the totality of source texts minus one B1 and one B2 level texts. Similarly, verbs connected with Halliday's RELATIONAL PROCESS, which might be intensive, circumstantial and possessive (Halliday 1985: 112-113) are detected in almost all the source texts. The lowest percentage of occurrence belongs to the sub-type of PERCEPTION of Halliday's MENTAL PROCESS (Halliday 1985:111), in MMA words, Sensing verbs. In between, the percentages of occurrence of Mental, Behaving, Existing, Feeling and Speech verbs present inter-level fluctuation, rather than follow an identical sequence of frequency of occurrence.

Apart from the percentages of each group of processes, the percentage in relation to the total of verbs and the total number of words of each text is calculated as well (see Appendix 11, pp.488-491, 502-506, 515-517). The highest percentages in relation to the total number of words are presented by Action verbs. A significant finding is that the IR source text EB1M10911ACT2 *Traveller's code 1* contains forty-one verbs, out of which twenty-eight are Action Verbs, which occupy the remarkable percentage of 12,84% in relation to the total number of words in the text. This fact derives from the purpose of the text that is to educate readers on how to become eco-travellers and provide information on how they should act in order to be friendly towards the environment and the local people they visit. Relating verbs also score high in some texts. For instance, EB1-2M11105ACT1 *Workaholic* presents a noteworthy percentage of 8,24% with respect to the total word count, in a text with thirty-eight verbs, out of which twenty-two serve the RELATIONAL PROCESS. The content and purpose of the text can explain this finding given that distinct ways of 'being' workaholic are addressed in the text.

Describing: As regards the next subcategory (i.e., Describing), which investigates the Adjectives of the source texts, the key finding to refer to is that the entirety of the data texts contain Adjectives with the absolute 100% percentage (see Appendix 11, pp. 491, 506-507, 522). With reference to the percentage of Adjectives to the total word count, it ranges from about 4,03% to 12,85% in B1 level MDAs, from 1,98% to 17,32% in B2 level MDAs and from 3,73% to 14,04% in C1 level MDAs. It should be noted that the minimum of 1,98% of EB2M10811ACT6 *Parlez-Vous l'Internet1* MDA should be considered negligible since it is a rather short passage from a larger text, so it does not provide reliable results for this variable. Thus, the minimum of B2 MDAs could be claimed to be 3,23% that is the second lowest percentage and is close to the other levels as well. Additionally, the MDA with the highest percentage of adjectives in relation to the total word count is EB2M10911ACT4 *Slumdog Millionaire1*, again a part of a larger text. This source text aims to describe and comment on the characters and the plot of the movie. This purpose enhances the use of Adjectives or nouns used in the position of adjectives with a view to describing.

Classifying & Defining: In a considerable number of B1 and C1 source texts (i.e., an average of 61%) and half of the B2 ones, superlatives are used to highlight particular characteristics of persons, animals, places, events or things under discussion (See Appendix 11, pp. 492,507-508, 522). In order to exemplify how superlatives are employed, I address an MDA with a high percentage of existence in relation to the total word count. EC1M10711ACT5 *Climate Crisis* (Figure 4.20) contains nine occurrences of superlatives, occupying the 3.40% of the total number of source text words. The author uses the superlatives "most" and "least" to emphasize the opposition between the persons

that are affected by the problem under discussion and their actions. Next, the reader's attention is drawn to a special category of countries, namely "the most vulnerable" ones specifying their striking characteristic that is poverty. Then, reference is made to the "least" vulnerable countries and their outstanding characteristics such as equipment and wealth. Further classifications and comparisons are made via the use of some superlatives and comparatives in the same text. In general, it should be noted that language features such as adjectives, superlatives and comparatives could provide testees with specific information by describing, defining and contrasting Participants, respectively. These pieces of information are expected to be valuable for the provision of correct responses to specific information test items.

Figure 4.20: Superlatives

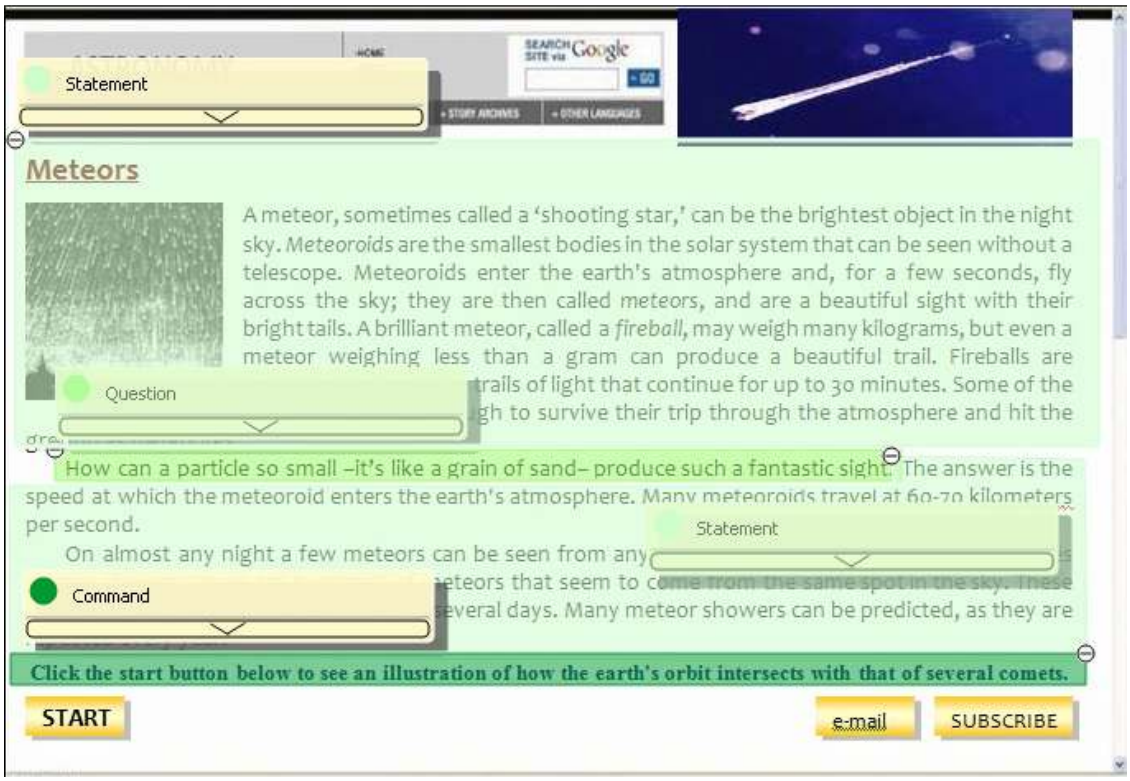
Comparing & Contrasting: The subcategory of Comparing & Contrasting presents similar frequencies with the Classifying & Defining one according to each level data. The

difference is that comparatives are detected in slightly more MDAs than superlatives (see Appendix 11, pp. 493, 508, 523). The highest percentage of comparative use to the total word count (i.e., 3.37%) is found in EB1M11005ACT2 *New Spain* (Figure 4.21). As expected from a text that focuses on the presentation of the characteristics that a 'new' entity bears, such as *New* Spain, comparing and contrasting between its old and new qualities are evident. Particularly 'new' Spaniards are described as "richer", the "new" economy as "faster", as well as the influx number of "today's" visitors as "more and more", having the choice to visit either the New Spain or "an older and more authentic" one.

Figure 4.21: Comparatives

Presenting Information: The subcategory of Presenting Information differs from the rest of Grammar at Text Level subcategories in that it does not examine the 'what' is presented to the reader, otherwise, the content, but the 'how' it is presented to the reader and the way the reader is expected to react to it. Information may be presented in the form of Statements, Questions, Offers and Commands. It is found that every single source text of the data corpus simply presents information for its most part or to some extent. Commands and Questions are detected in a similar number of source texts per level. Therefore, texts demanding a response or an action from the testee-reader are slightly fewer than half of the B1 MDAs, about one third of B2 MDAs and about one fifth of C1 MDAs (see Appendix 11, pp.493-494, 509-510,524-525). Offers are not detected in the source texts under examination. A number of MDAs consist of Statements only but the majority contains a combination of Statements and Questions, or Statements and Commands or of all three types of presenting information. For instance, EB1M10811ACT6 *Meteors* is an example of MDA containing a combination of Statement, Question and Command (see Figure 4.22). The author informs the reader about meteors through a series of statements, triggers the reader to think about the response to a question concerning the size of the particle that creates a fantastic sight and finally urges readers to act by commanding them to click the action buttons for further information.

Figure 4.22: Presenting Information analysis



Personal Pronouns: Another subcategory that is worth further examination is the use of Personal Pronouns, whose function is to replace Participants (i.e., persons, animals or things) that are already mentioned in the source texts. The use of first-person, second-person and third-person personal pronouns in the data ranges from less than one percent to almost twelve percent to the total number of text words in all level data. As shown in the Table 4.20 that follows, the minimum and the maximum of occurrence of each kind of personal pronoun in B1 MDAs are quite similar and are estimated at an average of 0.35% and 6.06% respectively. B2 MDAs present a similar minimum but ranging maximum rates. The highest maximum rate of first-person personal pronoun occurrence is almost twelve per cent of the total word count and the third-person one is slightly less

than ten per cent. The maximum ratings of C1 MDAs are lower than the other competence levels regardless the kind of personal pronoun under examination.

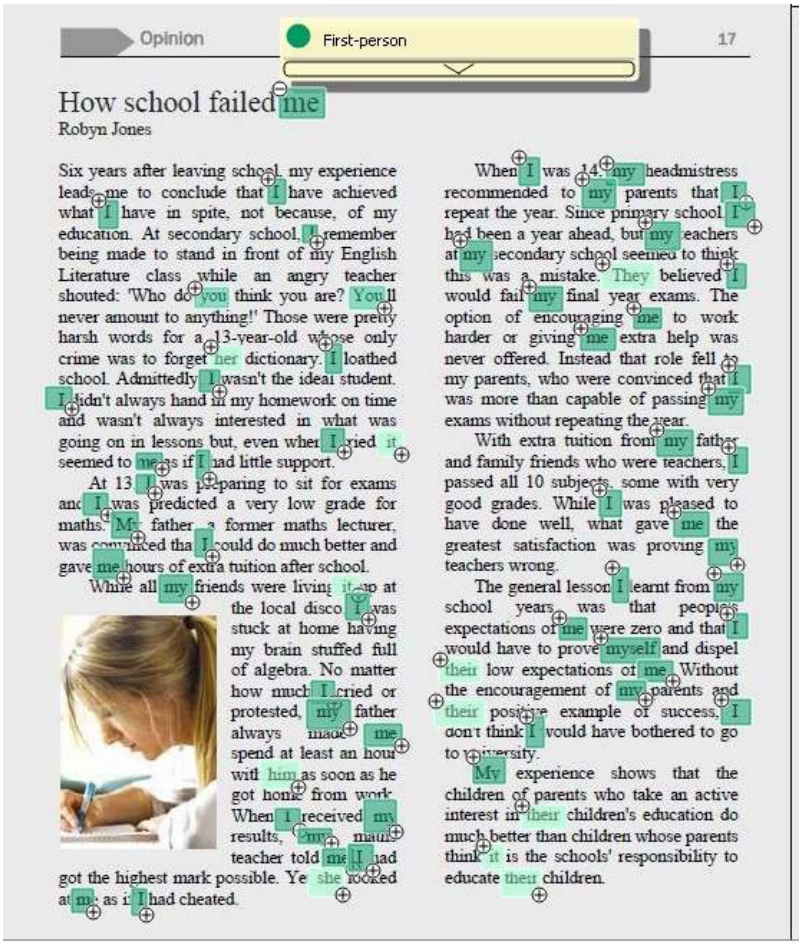
Table 4.20:

The range of occurrence of each type of Personal Pronoun to the total word count of each source text

	B1		B2		C1	
	min %	max %	min %	max %	min %	max %
First-person	0.33	5.35	0.28	**11.93**	0.21	3.88
Second-person	0.33	**6.45**	0.22	4	0.24	2.43
Third-person	0.39	6.37	0.79	**9.95**	0.5	6.28

The highest ratings of maximum personal pronoun existence in relation to word count deserve closer inspection to provide further qualitative results. The highest frequency of first-person occurrence is found in EB1-2M11105ACT5 *How School Failed Me*, a distinctive NE text-type realization that clearly represents articles expressing opinion. A highly personal tone characterizes the text as the author describes their own life experience from a personal perspective (Figure 4.23). The second-person personal pronoun is mostly used in EB1M10805ACT5 *Podcasts*, which is an IR MDA whose purpose is to inform the reader about podcasts and persuade them to select and buy one by addressing them directly through direct questions and the use of 'you' (Figure 4.24). The NF EB1-2M11205ACT7 *Javier Bardem* tells the story of an individual, particularly a well-known actor, focusing on his success and worthwhile work, using the third-person pronoun for the most part of the text (Figure 4.25).

Figure 4.23: Personal Pronoun analysis in EB1-2M11105ACT5



Opinion First-person 17

How school failed me

Robyn Jones

Six years after leaving school, my experience leads me to conclude that I have achieved what I have in spite, not because, of my education. At secondary school, I remember being made to stand in front of my English Literature class while an angry teacher shouted: 'Who do you think you are? You'll never amount to anything!' Those were pretty harsh words for a 13-year-old whose only crime was to forget her dictionary. I loathed school. Admittedly I wasn't the ideal student. I didn't always hand in my homework on time and wasn't always interested in what was going on in lessons but, even when I tried it seemed to me as if I had little support.

At 13 I was preparing to sit for exams and I was predicted a very low grade for maths. My father, a former maths lecturer, was convinced that I could do much better and gave me hours of extra tuition after school.

While all my friends were living it up at the local disco I was stuck at home having my brain stuffed full of algebra. No matter how much I cried or protested, my father always made me spend at least an hour with him as soon as he got home from work. When I received my results, my maths teacher told me I had got the highest mark possible. Yet she looked at me as if I had cheated.

When I was 14 my headmistress recommended to my parents that I repeat the year. Since primary school I had been a year ahead, but my teachers at my secondary school seemed to think this was a mistake. They believed I would fail my final year exams. The option of encouraging me to work harder or giving me extra help was never offered. Instead that role fell to my parents, who were convinced that I was more than capable of passing my exams without repeating the year.

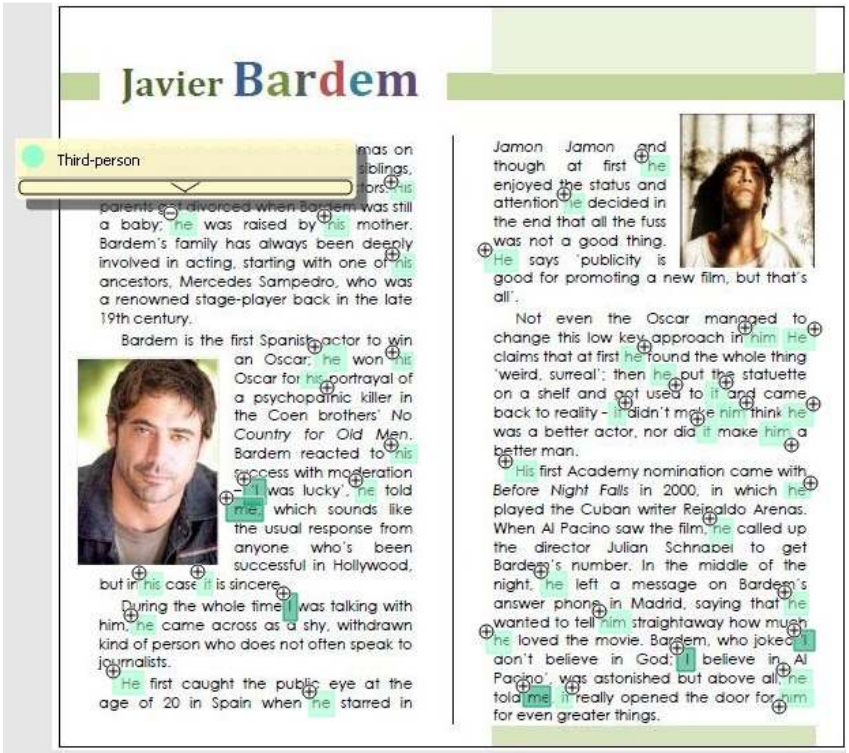
With extra tuition from my father and family friends who were teachers, I passed all 10 subjects, some with very good grades. While I was pleased to have done well, what gave me the greatest satisfaction was proving my teachers wrong.

The general lesson I learnt from my school years was that people's expectations of me were zero and that I would have to prove myself and dispel their low expectations of me. Without the encouragement of my parents and their positive example of success, I don't think I would have bothered to go to university.

My experience shows that the children of parents who take an active interest in their children's education do much better than children whose parents think it is the schools' responsibility to educate their children.

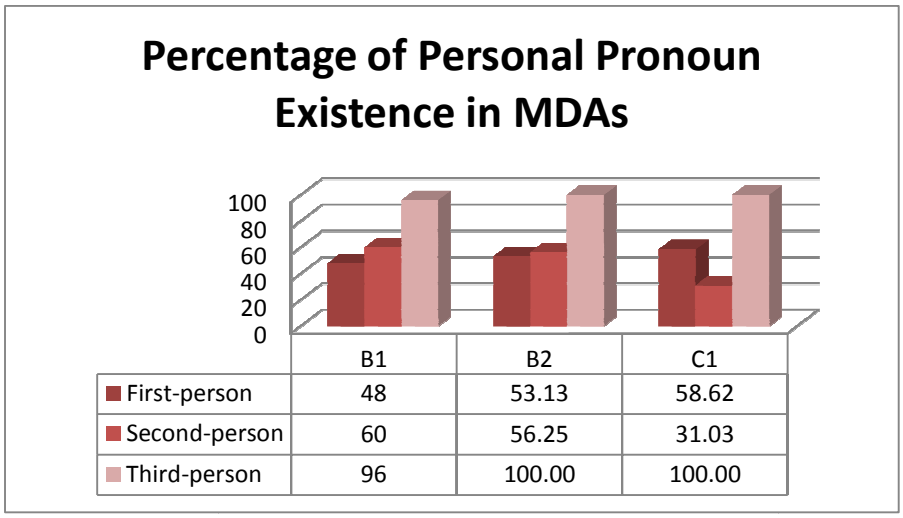
Figure 4.24: Personal Pronoun analysis in EB1M10805ACT5

Figure 4.25: Personal Pronoun analysis in EB1-2M11205ACT7



When the percentage of each kind of personal pronoun occurrence is estimated in relation to the occurrence of the full amount of personal pronouns per text, results yield a clear preference for the use of third-person personal pronouns in all level data. I focus on the ten highest scores of each level. As illustrated in Appendix 11 (pp.495-496, 510-512, 525-526), the kind of personal pronoun that is estimated from 90% to 100% of occurrence in the total of personal pronouns is the third-person one for all C1 MDAs and for the majority of B1 and B2 MDAs. A minority of B1 and B2 MDAs is dominated by the second-person occurrence while the first-person personal pronoun does not score so high in any level. The tables in Appendix 11 clearly show that there are source texts containing only one kind of personal pronouns or combinations of two or three kinds.

Figure 4.26: Percentage of Personal Pronoun existence in MDAs



	B1	B2	C1
First-person	48	53.13	58.62
Second-person	60	56.25	31.03
Third-person	96	100.00	100.00

Figure 4.26 demonstrates the proportions of existence of first-person, second-person and third-person personal pronouns in all level data. As expected on the basis of the aforementioned findings, the third-person personal pronoun is mostly employed in the vast majority of source texts. The third-person personal pronoun conveys a sense of

distance or detachment (Tan *et al.* 2012). The use of first-person pronouns is detected in about half of all level source texts with a slightly increased use as the level increases. The latter suggests that source texts that contain a sense of personal involvement are more usually used in higher levels, as also supported by the finding that NEs are more in B2 and C1 level examinations (see Section 4.2). The opposite tendency is presented by the frequency of existence of second-person personal pronouns. It is observed that more than half of B1 and B2 MDAs contain second-person reference whereas a considerably lower percentage of C1 MDAs addresses the reader directly. Overall, it could be concluded that objective observations are written in all level data (i.e., third-person), personal involvement rises as the level increases (i.e., first-person) while direct address to the reader is mainly made in lower level data (i.e., second-person).

Tense: The final subcategory of Grammar at Text Level is Tense. The data source texts are explored with regard to the tenses they employ to refer to particular periods in time (present, past, future, present continuous). The totality of B1 and B2 MDAs use Present and so does the vast majority of C1 MDAs. Past is used in the majority of C1 MDAs, a considerable number of B1 MDAs and half of the B2 ones. Fewer MDAs contain future references with one fifth of B1 MDAs, two fifths of C1 MDAs and less than a fifth of B2 MDAs using Future. As regards Present Continuous, it is used in only a quarter of B1 MDAs (24%) while its percentage of existence gradually rises as the competence level increases with 34.38% existence in B2 MDAs and 44.83% existence in C1 MDAs (see Appendix 11, pp.496-498, 512-514, 527-528).

The combinations of tense use vary as the use of tenses ranges from only one tense used up to all four tenses integrated harmonically in a source text. For instance,

EC1M10805ACT1 *Out of Crete* (Figure 4.27) contains a variety of tenses to refer to different situations in time. For the most part, the source text is divided between Present and Past, by addressing present and past events and situations concerning Nikos Kazantzakis's work, respectively. An assumption about future is made through the use of future perfect simple "will have been exposed". In the closing paragraph, the author refers to an action in progress at present using the Present Continuous.

Figure 4.27: Tense analysis in EC1M10805ACT *Out of Crete*

4.4 Conclusions

Through the source text analysis, I present commonalities and differences between source texts of different levels. The multimodal discourse analysis that I have conducted using the pre-defined system choices which are offered in the library of the MMA software program provides a profile of the visual and verbal elements in the source texts. To conclude my data presentation, I present and discuss the main findings here. As regards source text design elements, the most frequent combination of verbal elements is Headline-Lead Paragraph-Main Story. However, a variety of sequences of verbal elements is also observed. The fact that only one visual in the data corpus is accompanied by a photo caption, shows that testees are required to activate their visual literacy in order to make meaning from the visuals as well as to understand the photo in relation to the verbal text. Moreover, testees' visual literacy is stimulated for the detection of the Main Visual Display and its Focus of Attention. Other visual elements such as Action Buttons and Hyperlinks construe a webpage layout and mainly provide information about the genre. Non-linguistic elements (i.e., Body Posture, Facial Expression, Props, Gesture, Style of Dress) may offer valuable information to the testee in all source texts regardless of their text-type. Therefore, testees' design literacy is demanded for the understanding of the design of the multimodal text and the design of the visual.

The source texts typically follow the basic sequence (i.e., Topic Statement- Topic Specification-Topic Elaboration) or the basic sequence plus a Topic Extension. Testees' awareness of the organization structure of texts is required in order for them to recognize the different functional stages of the text. Concerning the way information is presented (i.e., the Functional Properties (Text)), the majority of Headlines are nouns or noun-

phrases. All MDAs present the topic as Fact followed by argumentative statements which express the author's point of view in a considerable number of texts. Testees' knowledge about the functional properties of the text is necessary so as for them to differentiate between facts and arguments. With reference to Elements of Composition, all kinds of spatial arrangements are detected in the data but the Horizontal is the most preferred one. A significant finding of the investigation of mode priority in spatial arrangement is that a considerable number of texts exhibit a preference for the visual mode or the combination of the visual and verbal when they inform the testee about the text content for the first time, thus rendering testees' visual literacy an important literacy requirement in terms of spatial arrangement.

By investigating Elements of Visual Attraction, I observe that the source texts contain prominent visuals which regularly display four or five Elements of Attraction. This finding increases the importance of the role of the visual mode in source text meaning-making and clearly poses visual literacy requirements. With regard to the degree of Visual Reality, a plethora of combinations of visual reality elements is discovered in the data. However, there is a clear preference for highly realistic visuals as the majority is full-colour photographs with detailed or blank background. Given that realistic images are deemed similar to factual information (Tan *et al.* 2012), this finding supports the contribution of visuals to the meaning-making potential of the source text.

Typography varies greatly, probably resulting in the generation of different impressions to the testee who has developed 'typographic literacy' (van Leeuwen 2005b:142). Different types of fonts as well as combinations of fonts are used throughout the data, suggesting either a meaningful or an aesthetic outcome. Moreover, a variety of

Typeface Style choices is found. Despite the wide range of choices, I perceive an apparent division of the Main Text from the Headline or the Subtitle even though no specific Typeface Style differentiation is observed. Although typeface design does not seem to be used with consistency in order to be in accordance with the text meaningfully, typeface style can have an effect on meaning dissemination. For example, the use of bold letters creates a sense of drama or grandeur (cf. Tan *et al*. 2012). Since the role of typography seems to be primarily to signal a shift to a new stage of the text (van Leeuwen 2006:140), the typographic literacy requirement which is regularly posed by the source texts is related to the effect of typeface design on the division of the text into parts.

A range of interpersonal relations are built between the image and the testee-viewer through the text. In most cases, the text does not involve the testee so much (i.e., Medium Shot – Closeness and Distance), the depicted subject does not look directly at the viewer (i.e., Indirect Visual Address – Visual Power) and the testee is positioned as equal to the visual (i.e., Eye-level camera angle – Gaze Visual Address). Moreover, texts are found to involve testees emotionally to a great extent as the totality of the source texts includes instances of Emotion. Furthermore, the majority of texts contain Evaluation statements. Positive emotions, evaluation and esteem statements outweigh negative and neutral ones in all source texts regardless of the competence level. An array of Emotional Involvement combinations is detected, which ranges from texts with one or two instances to texts displaying almost all types of Emotional Involvement. Additionally, as regards Agency and Action, more than ten participants are detected in most source texts. Active voice exists in all source texts while there is an alternation with passive voice especially in source texts for C1 level of competence. So, testees appear to be expected to interact

with the image to a certain extent, respond to the multimodal text messages emotionally and detect the participants together with their role as Actors or Targets.

As the study of Visual-Verbal Relations illustrates, all the data visuals are clearly related to the verbal texts and represent related ideas, concepts or things. Typically, at least two instances of Similarity are noticed in every source text, whereas instances of difference are extremely rare. The careful use of visuals for source text design is confirmed by the absence of Displacements. Thus, it could be concluded that both the verbal and visual modes co-exist harmoniously prompting the testee to make meaning from both of them.

Finally, Grammar at Text Level is investigated as well. Additive cohesive links are most frequently found while Contrastive, Temporal and Conditional links follow. The existence of up to seven types of cohesive links in source texts demonstrates the importance of linking ideas and concepts. Moreover, it seems that simpler conjunction may be displayed in lower level tests and IRs. As regards Verbs, Action and Relating verbs are detected the most while Sensing verbs are found the least. The investigation of Describing yields that the totality of the source texts contains Adjectives ranging from about 4% to approximately 14% to the total word count of each text. Similar frequencies of occurrence are observed in the examination of Superlatives (i.e., Classifying & Defining) and Comparatives (i.e., Comparing & Contrasting). The occurrence of first-, second- and third-person personal pronouns ranges from less than 1% to approximately 12% to the total number of words per text. Objective observations are made in source texts (i.e., third-person), personal involvement rises in accordance with the competence level (i.e., first-person) while the reader is mainly addressed directly in lower competence

level data (i.e., second-person). With reference to Tense, source texts contain from one to four tenses. Present is found in the vast majority of the source texts. Last but not least, information is regularly presented in the form of statements while commands and questions are sometimes used. Significantly high and low rates have been further examined in the Chapter and verify that the purpose and content of each source text justifies the presence or absence of these language features.

Overall, the analysis demonstrates that different features (e.g., colour, page layout) which are evident in source texts constitute meaningful semiotic resources in the context of the KPG reading comprehension test task. For example, different colours are used purposefully as signs for the reader and different page layouts serve the purposes of different texts. The prominence of visual elements in a considerable number of source texts demonstrates the importance of visual literacy during the readers' process of meaning making. Additionally, visual-verbal meaningful interaction signifies that testees are required to activate their multimodal literacy in order to comprehend source texts to the full.

Moreover, a great variability of features is detected in source texts. This variability is explained by the fact that source texts realize a variety of genres with different purposes and content messages. Besides, it is noteworthy that the vast majority of MMA predefined system choices are found in source texts despite the fact that source texts are typically authentic-like texts in terms of their design rather than original texts as the ones which the MMA program uses as sample analyses. The fact that source texts are found to share many common elements with authentic texts proves that they are realistic and appropriate for the assessment of testees' multimodal literacy, which is needed for

the comprehension of real life texts. Despite the similarities with original texts, source texts seem to have their own identity because of the constraints posed by the test context and test specifications. Although source texts have been classified according to the MMA genre categories, the conducted MDAs and unofficial observations show that source texts which belong to one MMA text-type may include features which the MMA program has pre-defined for another MMA text-type. Hence, it seems more appropriate to analyse source texts by using the list of all pre-defined MMA system choices regardless of the MMA text-type each source text belongs to.

In what follows (Chapter 5), interest is drawn towards the evaluation of the research findings from the lens of Systemic Functional linguistics and multimodality as suggested by my research questions. The outcomes of my investigation are re-approached and discussed in terms of the ideational, interpersonal or textual meaning making elements of the source text. From a multimodal perspective, these elements are divided into verbal, visual and intersemiotic resources of meaning. I offer SFL-based meaning profiles of B1, B2 and C1 level source texts in order to evaluate to what extent different levels pose different multimodal literacy requirements. The data discussion leads to the creation of a framework for reference for the analysis of the literacy requirements posed by multimodal source texts. I apply the framework for the SF-MDA of a KPG source text from one of the latest past papers in order to illustrate the elements that an SF-MDA addresses.

Chapter 5: Meanings in source texts

5.1 Introduction

While in the previous chapter I investigated the types of texts that testees are expected to comprehend, this chapter looks at the meanings in these texts or, rather, the meanings generated from these texts by the reader, i.e., the testee. In line with Halliday's metafunctional theory (1978), the source text is conceived to fulfil these three broad communicative functions, otherwise, metafunctions, simultaneously. The different communicative modes that co-exist in the multimodal texts under examination (i.e., language, image, colour, page layout, typography) are considered to contribute to the ideational, interpersonal and textual meaning potential of the source text.My attempt to investigate the different meanings construed, and the meaning-making process in which the reader-testee is engaged when asked to respond to the reading comprehension task that is a multi-dimensional undertaking, has led me to make an SFL tri-metafunctional distinction of meaning and to study it in terms of its ideational, interpersonal and textual metafunctions. For my investigation I resort to SFL multistratal analysis, and my findings in relation to the twelve categories of features which have been analysed and presented in the previous Chapter are grouped on the basis of the three metafunctions they are related to. Moreover, they are further divided according to the verbal, visual and intersemiotic meaning resources they are linked to (Sections 5.2-5.4).

After discussing the verbal, visual and intersemiotic ideational, interpersonal and textual meanings of the total of the source texts, I focus on the source texts of each competence level separately. I intend to gather and discuss the meanings in B1, B2 and

C1 source texts in order to detect commonalities and differences in meaning between source texts of different competence levels and evaluate whether differences between levels indicate an increase in multimodal literacy requirements as the competence level increases. Therefore, I provide SF-based meaning profiles for each competence level under examination in Section 5.5. I continue by suggesting additional elements that should be inspected while conducting source text SF-MDA in Section 5.6. Finally, taking into consideration the analysis, the multi-dimensional discussion of the findings and the additional categories, I suggest a Multimodal SFL-based Framework for MDA of Reading Comprehension Source Texts in Section 5.7. Finally, the framework is applied to conduct SF-MDA of an additional multimodal source text in Section 5.8 in order to illustrate a sample application.

5.2 Ideational meanings

The ideational meanings of source texts are activated by particular features of field (Halliday 1978:116). As Halliday (1978:117) states, "the type of symbolic activity (field) tends to determine the range of meaning as content, language in the observer function (ideational)". From a point of view of discourse, the ideational meaning is the content of a discourse since it refers to what is going on in a particular situation or a specific topic and answers the question: "What is this discourse about?" (Renkema 2004: 47). Ideational meanings – in other words, "what is happening" and "what kind of social action is taking place" (Halliday and Hasan 1989) – are determined through adjectives,

comparatives, superlatives, personal pronouns,[56]verbs, tense and social agents (participants). All these features of field provide experiential meanings about processes, participants and circumstances which are connected with them (ibid). At the same time, processes and participants are connected through cohesive devices (links) used to generate logical relations between them (ibid). In our SF-MDA, we investigated ideational meanings by analyzing the linguistic features that are grouped under the MMA category *Grammar at text level* (i.e., Cohesive Links, Verbs, Describing (Adjectives), Classifying and Defining (Superlatives), Comparing and Contrasting (Comparatives), Personal Pronouns and Tense) as well as by identifying the social agents under the MMA category *Participants* (see Table 5.1).[57]

Moreover, according to Martin and Rose's (2003) system of IDEATION, which is located in the ideational metafunction, ideational meanings are concerned with how texts represent people's experience. Hence, IDEATION focuses on what kinds of activities are undertaken, how participants in these activities are described and identified and what they are composed of (Martin and Rose 2003: 66). IDEATION is the 'experiential' part of analysis and handles how experience is construed as the text unfolds. In line with Martin and Rose (2003), who suggest that the analyst should 'go deeper' in order to explore the

[56] Personal pronouns are used to refer to participants without repetition of the participants' name. Thus, they offer content information about social agents and serve the ideational metafunction. However, the frequency and the way personal pronouns are used can establish a relationship between the text and the reader, for example the frequent use of "you" signifies that the author addresses the reader directly. Moreover, the author's expression of personal experiences or opinion necessitates the frequent use of the first personal pronoun. Therefore, personal pronouns also contribute to the interpersonal metafunction.

[57] It should be mentioned that pre-defined MMA system choices in terms of the features of field are common for all MMA text-types under examination. Thus, the totality of source texts -regardless of the MMA text-type they belong to- have been put into scrutiny with regard to the same categories of elements that contribute to the ideational meaning potential.

sequences of ideational meanings within each phase of discourse (Martin and Rose 2003: 67), I explore the sequences of ideational meanings construed through not only the verbal but also the visual mode, as well as through their intersemiotic relations. In what follows, I address the MDA findings related to the *Field of Discourse* focusing first on the verbal and visual modes and then on intersemiosis (Table 5.1).

Table 5.1: Ideationally-oriented literacy indicators

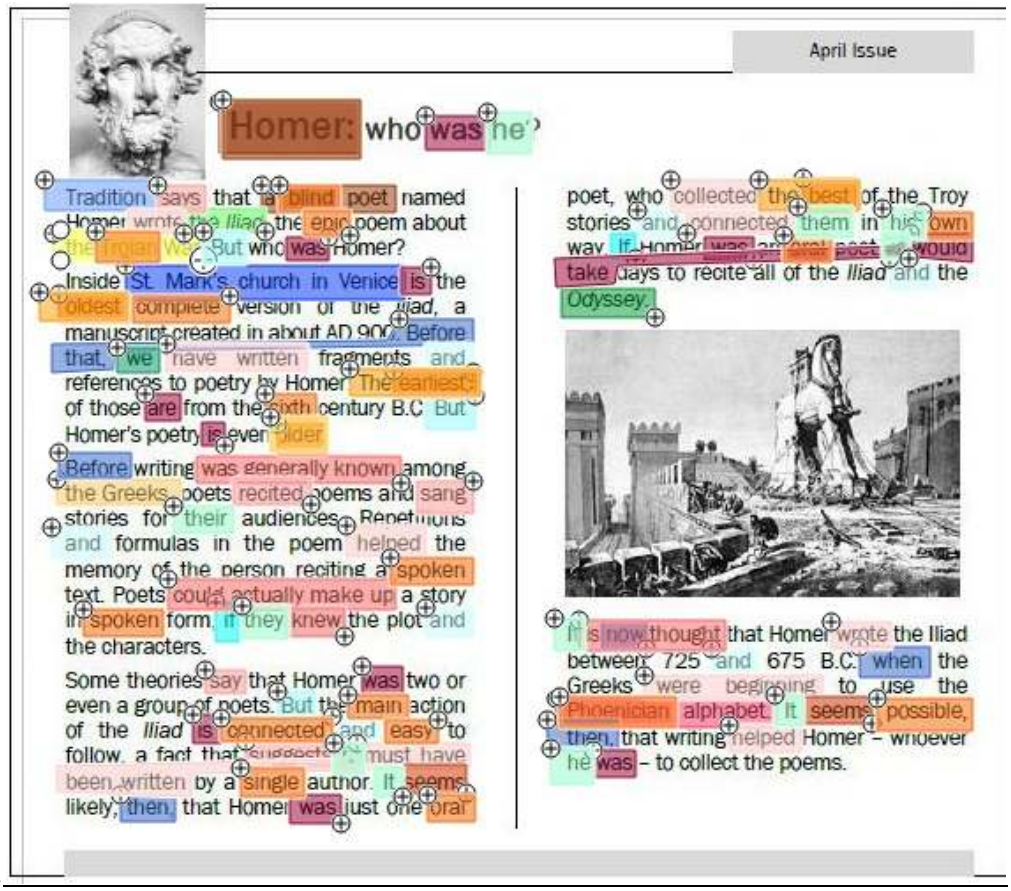
IDEATIONALLY ORIENTED LITERACY INDICATORS		
VERBAL ELEMENTS	VISUAL ELEMENTS	INTERSEMIOTIC ELEMENTS
GRAMMAR AT TEXT LEVEL		
Cohesive Devices (Links)		
Verbs		
Describing		
Classifying&Defining		
Comparing&Contrasting		
Personal Pronouns		
Tense		
AGENCY&ACTION		
Participants	Participants	*Verbal-Visual Participant Relations*
VISUAL-VERBAL RELATIONS		
		Similarity
		Difference

5.2.1 Verbal indicators

Most of the features of field used in the MDAs are verbal ones. In other words, the written parts of the multimodal source texts provide readers with content rich of details about processes, participants and circumstances. To illustrate this point, EB1-2M11205ACT1 *Homer* is used as a sample of analysis of an ideational meaning sequence

according to Martin and Rose's (2003) sequence of ideational meanings. Figure 5.1 demonstrates the features that comprise the verbal field of discourse of the source text, yielding the sequence of its ideational meanings.[58]

Figure 5.1: Ideationally-oriented verbal elements



EB1-2M11205ACT1 *Homer* Analysis: the Field of Discourse (ideational meanings)

- Text author searching for Homer's identity
- Tradition saying Homer was a blind poet
- Homer having written *Iliad*, an epic poem about the Trojan war

[58] The screenshot in Figure 5.1 is also provided in Appendix 12 (p. 530) plus the analysis of Tense, for practical reasons.

- The oldest complete version of Iliad being in St. Mark's church in Venice
- Before that: fragments and references having been written
- The earliest of those being from the 6th cent.
- But: Homer's poetry being older
- Before writing becoming known among Greeks: poems having been recited and sung
- Poems as spoken texts having been remembered through formulas and repetitions
- Poets knowing a plot making up a story
- Theories about Homer being two or more poets
- But: *Iliad* being connected and easy to follow suggesting a single author
- Then: Homer being a single poet having collected and connected the best of Troy story in his own way
- Homer being an oral poet, *Iliad* and *Odyssey* would have taken days to be recited
- Currently believed: Homer having written Iliad between 725 and 675 BC when the Phoenician alphabet began to be used
- An assumption is then: writing helping Homer to collect the poems

All the content information of the verbal text of EB1-2M11205ACT1 *Homer* is presented in the sequence of ideational meanings above. The tagging of verbs, adjectives, comparatives, superlatives, personal pronouns, tense, participants and cohesive links in the MDA can serve as a map on which the reader can depend and from which the reader can discern experiential and logical meanings.

On the basis of analysis of the Grammar at Text Level and Participant categories in Chapter 4, it can be concluded that the ideational verbal literacy indicators can be found in the whole text and can provide the content information of the verbal text in detail. Ideational verbal elements can contribute to the source text meaning potential

through their variety, meaningful variation and frequency of occurrence. Especially as regards the ideational metafunction, which is my focus here, the verbal mode seems to offer adequate content information to the testee, who needs to comprehend the source text in order to respond to the accompanying test items. I believe that the set of ideational meanings of the text are of major importance for the successful completion of test items which require specific content information. Definitely, verbal literacy requirements such as understanding text content information provided by verbs, adjectives, comparatives, superlatives, personal pronouns, tense, participants and cohesive links are of primary importance for the successful completion of the reading comprehension test. Since the vast majority of source texts contain visuals, I continue with a discussion about the contribution of visuals to the ideational metafunction of the source text.

5.2.2 Visual indicators

The visual input of the multimodal source text data largely depicts the participants (i.e., persons, animals, things) and/or the circumstances referred to in the written texts, thus typically providing a visual demonstration of the verbal content. The visual display normally addresses the same content as the verbal text, thus it can offer an experiential link to the testee-designer of meaning. The verbal-visual relations generated in the data source texts are further elaborated in Section 5.1.3, which deals with intersemiosis. In the present section, I approach the visual data as signs which contribute to the ideational meanings of the source texts and I pay emphasis on the depicted participants.

The main participant of the main story/text is depicted in the visual display of the majority of the source texts (see Appendix 11 p. 478). For the most part of the data, the

depicted main participants are things, such as a podcast in EB1M10805ACT5 *Podcasts,* or persons, like travellers in EB1M10911ACT2 *Traveller's Code*. In line with Van Leuuwen's (2008) division of labour between word and image, the images show what the main participants look like while the written text does not provide a detailed description of them. Thus, the images serve as the time-saving mode that *shows* the part of the content that would take too long to be *named* (Kress 2010).

In some MDAs, the main theme under discussion focused on an intangible concept or idea, rather than a thing or person with direct concrete connotations. In these cases, the images contributed to the ideational metafunction by offering a tangible, more easily digestible aspect of the main theme. For instance, the main theme of EB2M10911ACT1 *Happiness* is demonstrated through the happy facial expressions of the depicted persons. Moreover, in EC1M11105ACT1 *Lost Languages,* the use of symbols like letters would most likely create direct links to the main theme of the text (i.e., language). However, the form of a young child-speaker of a probably lost language is provided in the source text image. The depicted young Eskimo[59] provides a visual demonstration of a speaker of a lost language and in this way offers more content information about this people, like their facial traits and their clothing. Therefore, it could be concluded that the depiction of a quite familiar facial expression or figure in the visuals may activate testees' available designs which can facilitate the process of reading comprehension. Hence, one of the literacy requirements seems to be testees' ability to activate available designs on the basis of visuals with which they are familiar.

59 The participant's identity was named in the written text (i.e., Eskimos).

In other MDAs, the visual adds participants and circumstances which are not addressed through words. For instance, the cage which is depicted in EB2M10705ACT1 *Animal Rights* adds the visualization of animals kept in captivity, which is not explained through words. In a minority of texts, some visuals play a decorative role. For example, EB1M10805ACT2 *Pay Attention*[60] includes a visual showing a series of books on a bookself, which does not add or illustrate any special information about the main issue under discussion, but it is related to the visual context of schooling. EB1M10811ACT5 *Parthenon* includes two visuals. The main visual display shows the Parthenon, providing the visualization of the main participant. At the end, a comic of an ancient Greek figure is placed. Although the aforementioned visuals mainly have an aesthetic impact, they are ideationally connected to the theme of the source text or the era to which the source text refers. An image which would not be ideationally relevant at all but could have an aesthetic effect could have been described as merely decorative. For example, the image of a beautiful flower instead of the image of an ancient Greek figure would have an aesthetic effect but no special relation to the ideational meaning of the source text. The fact that this kind of merely decorative images is not found indicates that every visual can play a role in the content meaning of each source text. Therefore, testees are expected to consider visuals as ideationally meaningful and attempt to interpret their meaning.

It is worthwhile noting that a number of visuals contain a verbal part in them. The simultaneous use of the verbal mode reinforces the visual ideational effect. A pertinent

60 Apart from the decorative visual, other visuals contain ideas which are similar to the written text. One visual further describes the main problem under discussion (i.e., not paying attention in the classroom) by demonstrating one instance of classroom disturbance. Another visual intends to convey the environment in a dull classroom showing the students' reactions.

example is the visual in EB2M10705ACT6 *Using Greywater,* the cover page of a leaflet about 'Greywater', as clarified through the verbal message on the top. In general, testees are not expected to be acquainted with the term greywater – which is a specific piece of information –in order to activate an Available Design that would connect the images showing blooming gardens with greywater. Thus, the co-existence of the two modes can direct the testee who is not familiar with greywater to make a connection. Testees are supposed to resort to the image in order to understand unknown lexical items or to clarify ideas and concepts they are unfamiliar with.

Overall, it seems that testees' visual literacy can assist their understanding of the ideational meanings of source texts since pieces of content information are provided through visuals. I have already discussed the contribution of both the visual mode and verbal modes separately and I have made clear that their co-existence can increase the number of ideational meanings that a testee can make. At this point, I intend to discuss whether, to what extent and in what ways the two modes co-act in order to multiply the ideational meanings which can be generated from a source text.

5.2.3 Intersemiotic indicators

In compliance with Unsworth's (2007:1166) claim that students of science should extend their critical reading to images and engage in 'intermodal meaning-making', I believe that testees should be able to comprehend the image/verbiage interaction so as to construct further ideational meanings. In the MMA software program, a particularly designed group of meaning-making elements under examination (i.e., Visual-Verbal Relations), is straightforwardly oriented towards intersemiosis, prompting researchers to

explore the verbal-visual relations detected in multimodal texts. This group of intersemiotic elements is ideationally-focused since the criterion for the categorization of data is their content similarity or difference (see Section 4.3.11).[61] Let me first discuss how the way I investigate visual-verbal relations shares common features with previous research.

The MMA subgroup named SIMILARITY contains three choices addressing the visual and verbal elements which are clearly linked to each other through similar ideas or concepts (i.e., *illustration*, *repetition* and *addition*). The subgroup of SIMILARITY shares a common purpose with Unsworth's (2007) grammar-based EXPANSION category (i.e., the *augmentation* subgroup from *complemetarity*). From a discourse-based perspective, both *illustration* and *repetition* offer a reformulation of experiential meanings expressed by one mode or the other, constructing *comparative* relations (Liu and O'Halloran 2009, Martin 1992). *Illustration* is selected when a part of the source text is described in the visual or a part of a visual is described in the source text. On the contrary, *repetition* is preferred for straightforward cases of the image mirroring the verbiage, so that the two available MMA choices of comparative relations could be discerned. The MMA option of *addition* is compatible with the *additive* relations from the Liu and O'Halloran's (2009) framework, which refer to the instances when new information is added from one mode to what is expressed by the other.

[61] After taking into consideration the theoretical groundwork of the field discussed in Chapter 2, we attempt to shed more light into what can bring about 'intermodal meaning-making' as regards all strata of meaning (i.e., ideational, interpersonal and textual strata).

The second MMA subgroup termed DIFFERENCE refers me to Unsworth's second *complementarity* subgroup, *divergence* (Unsworth 2007). The MMA DIFFERENCE encompasses instances of *contrast* or *displacement*. *Contrast* is selected when the image and the verbiage contained semantically contrastive elements, while *displacement* would serve for the cases when ideas and concepts presented in the image would be completely irrelevant to the ones included in the written text. From a discourse-based standpoint that Liu and O'Halloran (2009) prefer, the MMA option of *contrast* can contribute to the coherence of the text by providing a contrastive cohesive tie between text and image. However, *displacement* does not seem to offer Intersemiotic cohesive ties that promote Intersemiotic Texture Coherence. Thus, the finding that no case of displacement is detected in the source texts signifies the importance of visuals as contributors to the ideational meaning potential of source texts.

As already presented in the previous chapter, testees are required to design meaning in source texts which contain visuals in the large majority. Therefore, the examination of Intersemiotic Texture of the data is important in order for the researcher to understand the ideational meaning requirements of source texts. The vast majority of the data include an average of two instances of similarity per MDA. This evidence indicates that the visuals typically contain ideational meanings which coincide with the meanings created through linguistic elements and it can be stated that the source texts are multimodally coherent. This conclusion is supported by the absence of displacement instances, showing that visuals conceptually and ideologically irrelevant to the written text are not used. The latter verifies the assumption that testees can count on both the verbal and the visual to design the ideational meanings of the multimodal reading

comprehension source texts. Images are commonly used to reformulate central ideas of the written text, or add new but relevant information to it. Of course, testees need to be on the alert because the visual element may be purposefully dissimilar to the message which is articulated through language. Thus, careful designing of meaning based on the critical balance of both the visual and verbal input is required before testees select the correct response for the test items that are based on the text.

The features of the texts in the data and the kind of visuals they contain make the contribution of my work important for the broader research on intersemiosis. In contrast to Roth *et al*'s (2005) and Unsworth's (2007) work, which concentrated on thematically relevant texts from science books, the present research is not confined to a measurable amount of thematic units. KPG reading comprehension source texts deal with a great variety of topics and participants. Moreover, images in my data are not accompanied by captions, with the sole exception of EC1M10705ACT1 *Soya*. Even without a caption, the ideational link between the visual and the written features of the text is very strong in most MDAs. As already discussed before, the role of neither the main visual display nor the other images could be characterized as merely *decorative* (Roth *et al.* 2005) since each image always builds a kind of intersemiotic relation to the verbal text adding at the same time an aesthetically positive effect. Moreover, there are cases of *homospatiality*, with the visual offering some space for a verbal message such as EB1M10711ACT4 *Women's History.* Overall, due to the rarity of captions and instances of homospatiality in the data, I do not focus on the contiguous visual-linguistic messages as Liu and O'Halloran (2009:379) do. I search for visual-verbal relations between the Main Visual Display and the linguistic messages in the Headline, the Lead Paragraph or the Main

Text/Story. Although at the beginning of my investigation my focus was only on the content visual-verbal relations, I soon realized that the visual and the verbal are connected in terms of the interpersonal and textual metafunctions as well. Hence, in the following sections, I revisit intersemiosis and discuss how modes co-act interpersonally and textually.

5.3 Interpersonal meanings

The current Section is devoted to the second aspect of situation (i.e., the *Tenor of Discourse*) and consequently the second main area of meaning potential, specifically 'language in the intruder function' (i.e., interpersonal) (Halliday 1978:117) of the conducted MDAs. The MDAs are revisited on the basis of Halliday and Hasan's (1989) understanding of the Tenor of Discourse (see Chapter 2). As shown in Table 5.2, my analysis involved examining how information is presented to the reader verbally (i.e., statement, question, command, offer) through the Grammar at Text Level MMA element called Presenting Information. Moreover, the attitudes and judgements included were explored through the Emotional involvement MMA category not only verbally but also visually. The participants were examined further through the roles and the processes they are involved in via Agency and Action research. Finally, I investigated Interpersonal Relations and Visual Reality which target at the viewer-text interaction provoked by the visuals.

Table 5.2: Interpersonally-oriented literacy indicators

INTERPERSONALLY ORIENTED LITERACY INDICATORS		
VERBAL ELEMENTS	VISUAL ELEMENTS	INTERSEMIOTIC ELEMENTS
GRAMMAR AT TEXT LEVEL		
Presenting Information		
AGENCY&ACTION		
Participant Roles	Participant Roles	*Verbal -Visual Participant Role Relations*
Processes	Processes	*Verbal -Visual Process Relations*
Agency Type		
EMOTIONAL INVOLVEMENT (TEXT & IMAGE)		
Emotional	Emotional	*Verbal-Visual Emotional Connections*
Evaluation		
Esteem	Esteem	*Verbal-Visual Esteem Connections*
INTERPERSONAL RELATIONS		
	Gaze-Visual Address	
	Visual Power	
	Closeness and Distance	
VISUAL REALITY		
	Realistic Detail	
	Realistic Colour	
	Realistic Background	

In the following sections, the manifestations of the interpersonal metafunction of the MDAs are presented gradually, focusing on the merely verbal category of Presenting Information firstly and the merely visual ones of Interpersonal Relations and Visual Reality secondly. Then the findings in relation to the MMA categories of Agency and Action and Emotional Involvement are discussed for each mode functioning separately but also for the co-action of verbal and visual modes.

5.3.1 Verbal indicators

Halliday (2009 cited in Feng and Liu 2010) pinpoints that the interpersonal metafunction can be conveyed by means of mood, modality and key. As regards mood, two kinds of commodity have been discerned by Halliday (2000), the so-called "information" and "goods-service", and two speech roles have been attributed to each one, statement/question and offer/command, respectively. Language in the KPG reading comprehension source texts is used for a wide range of purposes such as to inform, to describe, to promote, to give advice or to convince. Declarative clauses are used for the most part of each source text, providing statements whose purpose is to present information. Thus, the source texts are principally information-givers and testees are expected to play the role of information receivers. Rhetorical questions are contained in a number of source texts in all probability involving the testee in a more direct way of interaction by making the latter wonder about something, question a given situation or critically think about an issue that is not easily replied. As to "goods-service", the source texts make infrequent use of commands, which means that they rarely prompt readers to take action or accept an invitation. Besides, offers are never encountered in the data. The predominance of "information" over "goods-service" is to a certain extent expected because the majority of authentic texts selected for the KPG reading comprehension test module are articles or leaflets whose main purpose is to inform and express opinion about the issue under discussion.

Another verbally-oriented variable under examination, namely Agency Type, may have an interpersonal metafunction effect on the reader's meaning-making as it draws one's attention to either the Actor (or 'doer') or the Target (i.e., the entity that is affected

by the action). All source texts place emphasis on the doers and a high proportion of them also highlight the Targeted entity through the use of Passive Voice. On the basis of the percentages of Passive Voice instances discussed in Chapter 4, it could be concluded that there is a tendency for the Target to be emphasized more as the competence level to be tested increases. Probably, this finding has to do with language form and structure because the formation of passive voice and its use are taught and expected to be employed in high competence levels. The Agency Type has been examined only in NF, NR and NE MDAs according to the predefined catalogues the MDAs adhere to. But since informal observation has showed that Passive Voice instances are detected in IR MDAs as well, even though probably less frequently, I would not exclude the IRs from the examination of the Agency Type in a future analysis of source texts. As already mentioned, the categories of Emotional Involvement and Participant Roles and Processes are discussed in Section 5.3.3 where I elaborate on the co-action of modes in terms of the interpersonal metafunction in order to avoid repetition. In Section 5.3.2, I continue with a discussion about interpersonally-oriented visual literacy indicators and I focus on the merely visual MMA categories of Interpersonal Relations and Visual reality.

5.3.2 Visual indicators

In line with Kress and van Leeuwen's (2007:114-54) insightful work, social interaction, distance and relation deserve being examined because these elements build a kind of interpersonal relation between the depicted participant and the viewer (Section 4.3.8). The findings suggest that the visuals used in the source texts offer a wide array of interpersonal relation combinations affecting the kind of visual-viewer interaction, relation and distance. Therefore, testees are expected to interact directly or indirectly with

the depicted entity, feel close or distant to the visual and take a position of equality, superiority or inferiority in relation to what is shown. Testees' critical thinking and incentive will probably determine the level of impact of the visual on them.

The impact of the visuals on the viewer is also determined from the level of reality of the visuals. As shown in Table 4.15 and analysed in Section 4.3.6, the high degree of visual realism (i.e., Photograph, Full range of colour palette, Detailed Background) signals the realistic style of KPG multimodal source texts, which allows testees to directly link the source texts used in the artificial exam situation context to real life contexts. This connection prompts the activation of available schemata and real life experiences which testees can draw upon so as to be active producers of meanings. Since it is proved that visuals can have an impact on testees-viewers and create an interpersonal relation with them, they are further discussed in terms of their synergistic co-action with the verbal mode in Section 5.3.3.

5.3.3 Intersemiotic indicators

Despite the fact that Agency and Action as well as Emotional Involvement categories are examined separately for each mode when applying the MMA software program, interesting discoveries have been made with respect to mode co-action in meaning dissemination. In order to avoid repetition, the findings of these categories are discussed only in the present section.

The roles undertaken by the participants and the processes participants are involved in are of particular interest for the interpersonal meanings conveyed by means of the source texts. Given the fact that all the processes are examined in the ideational

metafunction section on the basis of the verbs detected in the data, here I revisit processes from an interpersonal metafunction perspective. I use the MMA available options for Participant Roles (i.e., Actor, Reactor, Target, Concept) and for Processes (i.e., Action, Reaction, Interaction, State) in a unidirectional manner starting from the investigation of the visual interpersonal meanings and continuing with the relevant verbal interpersonal meanings.[62] By choosing this way of exploring the data, I could guarantee consistency and provide outcomes regarding the intersemiotic interpersonal meanings of the source texts in what follows.

The participants in all level data primarily play the role of Actor (i.e., shown as doing something) and Concept (i.e., embodying an idea or concept). Moreover, they are sometimes illustrated as Reactors (i.e., shown in a contemplative state such as looking at nothing in particular). Hardly ever do they undertake the role of Target with only a couple of instances in each level. For instance, women's celebration for the accomplishment of their goal in EB1M10711ACT4 *Women's History*, the Eurovision trophy in EB1-2M11205ACT5 *Eurovision* and the meaty rewards in EC1M11111ACT1*Canine Emotions.*

Do the Participant Roles of the visuals coincide with the ones in the verbiage? For the most part of the data, the Participant Role depicted is also found in the verbal text. Thus, it could be argued that there is an intermodal 'translation' (Kress 2010) of interpersonal meanings in the data. However, differences which the affordance of each mode could account for have also been detected, resulting in a synergy of modes in the

[62] Besides, the verbal processes have been extensively examined in the category of Grammar at Text Level (Section 5.1).

production of interpersonal meanings (Royce 1998). Some qualitative findings from the data MDAs can illustrate the aforementioned points. In EB1M10805ACT2 *Pay Attention,* the problem of not paying attention in the classroom (i.e., Concept) and children not paying attention (i.e., Reactor) are both verbally and visually represented. When it comes to the role of Actor, which students undertake in the classroom, resulting from or producing the problem of lack of attention, the viewer sees students throwing objects (i.e., Actors) but reads about students making noise (i.e., Actors). The students' role is the same but the meanings conveyed from the different modes are complementary to each other, having an additive relation intersemiotically (Liu and O'Halloran 2009). Another instance of mode complementarity is detected in EB1M11011ACT5 *Replanting Rainforest*, where rainforests play the role of Concept in both modes. However, only the verbal mode can straightforwardly communicate the Concept of the importance of rainforests as the visual mode can afford to convey this message only indirectly to some extent (see Appendix 12, pp.531-534). In general, testees are required to understand what different modes are doing.

As regards Processes, the verbal and visual modes work in a similar way. Action and State were the most frequently found Processes in the image and the verbiage of the data. The Processes of Interaction and Reaction were also detected, though less frequently (see Appendix 12, pp. 534-537). Similarly to the Participant Role category, the Processes shown in the visuals may sometimes differ from the ones named in the written text. For example, in EB1M11005ACT2 *New Spain*, the State of *new* Spain is both visually and verbally presented, but the State of falling in love with it is merely described verbally due the affordance of the verbal mode that permits the process representation. In

EB1M11005ACT4 *Special Olympics*, the Interaction between athletes and well-known personalities is visually shown and verbally mentioned. The power of the visual offers an additional interpersonal meaning by showing the participants' positive feelings, given that apart from their participation in the ceremony, their Reaction is depicted as well. Testees are expected to be able to make more interpersonal meanings on the basis of the visual.

In continue of the quantitative data analysis of the Emotional Involvement variables, qualitative findings concerning the intersemiotic interpersonal meaning potential of the category are discussed here. Along the lines of Martin and Rose's (2003) and Martin and White's (2005) appraisal theory specifications, attitudes, in other words, people's feelings, judgements of behaviour and evaluation of things, persons' characters and feelings are investigated for their potential intersemiotic impact in meaning making. Instances of 'affect' are found to be the most recurrent ones in the total of intersemiotic data. 'Judgement' is also intersemiotically supported in some source texts through positive or negative esteem examples. However, 'appreciation' is restricted to the verbal mode, as interpersonal messages of positive or negative evaluation are not dispatched through the accompanying visuals.

The subcategory of Emotional Involvement or otherwise 'affect' appraisal resources are commonly found either written or shown or both. In EB1M10711ACT4 *Women's History*, positive emotions about female accomplishments are shown through the depicted woman's posture, gesture and facial expression while in the verbal text those feelings are implied through the description of women's accomplishments. Moreover, the visual adds an interpersonal parameter which is absent from the verbiage. Specifically, it

illustrates the woman's positive esteem as she persuades the viewer about her strength and decisiveness. A neutral emotion is typically generated in IR MDAs containing a visual of an object they provide information about, such as EB1M10805ACT5 *Podcasts.* The MDA describes the podcast in an objective and emotionally neutral way and displays a visual of it. Positive or negative emotions are evident in the depicted persons' facial expressions in a considerable number of texts, such as EB2M10911ACT1 *Happiness*, where the depicted people smile with joy by repeating the interpersonal message conveyed through the text, or EB1-2M11105ACT1 *Workaholic,* where the depicted person is conquered by the negative emotion of frustration.

Interestingly, the visuals accompanying some reading comprehension source texts may not manifest a positive or negative feeling themselves but cause it to the viewer when the latter activates relevant available designs from real life experiences. For example, EB1M11005ACT5 *Body Language* contains a double visual showing a limp and a firm handshake. Hypothetically, the visuals may become emotionally loaded if the viewer has experienced such situations and recalls the feeling provoked by them that is negative and positive respectively. Another finding that is worthwhile to note is 'affection' incited by the visual of EB2M10711ACT1 *Obstacle Course*. In this MDA, readers get written input about the sport by becoming aware of the dual emotional impact it may have on athletes. Specifically, its fluid and graceful motions may affect them positively and its dangers may have a negative effect on them. The visual input shows a scene of athletes exercising the sport. It seems that the emotion which may be produced depends on the viewer's personality and life experiences. For example, if a testee has experienced an extreme sport and has had a bad moment, he or she may intake a negative

emotion, while somebody who enjoys this kind of sport may feel the positive emotion of excitement. Finally, it should be mentioned that visuals are sometimes employed without having an additive or complementary relation with the written text, as in the case of EC1M10711ACT5 *Climate Crisis 3*, whose visual is emotionally neutral. That coincides with the emotionally neutral written text content, without expressing the positive feeling of excitement and the negative emotion of insecurity also found in the verbal mode.

Thus, the frequent observation of instances of visual and verbal mode complementarity indicates that intersemiosis can contribute to the interpersonal meaning potential of the source text. Testees' social literacy may affect testees' interpretation of the visual interpersonal meanings and the links they make between the verbal and the visual input. Overall, my discussion about visual-verbal participant role and process relations and visual-verbal emotion and esteem connections suggests that one mode assists the other in the dissemination of interpersonal meanings. Therefore, testees can approach the interpersonal metafunction of the source text more holistically if they make intermodal connections while interpreting the role relationships (i.e., the tenor of discourse (Halliday 1978:117)).

5.4 Textual meanings

The ideational and interpersonal parts of source text meaning potential are interwoven purposefully and coherently through the textual metafunction. *Mode of Discourse* guarantees the inter-relevance of what is said and its relation to the context (Halliday and Hasan 1989). As Lemke (1998) rightly puts it, a system of organizational relations

which defines wholes and parts of wholes is constructed by every meaning-making act. Based on the multimodal nature of the data under examination, I approach each source text as a whole which incorporates verbiage (i.e., the verbal text), image, colour[63] and page format.[64] Regarding depiction, O'Toole (1994) lays emphasis on the use of compositional resources that organize the visual text parts into meaningful wholes. Verbal and visual homologous dimensions of textual meaning have been examined by Kress and van Leeuwen (1990 cited in Lemke 1998:94) and are taken into consideration for the examination of the verbal and visual textual dimensions of the source text data.

For the purposes of my research, a number of MMA predefined textually-oriented verbal and visual elements are investigated. I first discuss verbal elements in Section 5.4.1 and I secondly discuss visual elements in Section 5.4.2. Research provides insights on textually-oriented intersemiotic elements, which are discussed in Section 5.4.3, as well. All the elements that offer quantitative and qualitative findings in relation to the textual metafunction are gathered in the table below (Table 5.3). The findings are evaluated and elaborated in the following sections.

[63] Colour constitutes a variable which is used to the full only for online testing and test preparation because pen-and-paper past papers were distributed to testees in black-and-white form.

[64] Colour and Page Format (otherwise, Page Layout) are two categories of elements I suggest adding to the SF-MDA of source texts, where only some elements of colour and page format have been investigated. They are elaborated upon in Sections 5.6.1-5.6.2.

Table 5.3: Textually-oriented literacy indicators

TEXTUALLY ORIENTED LITERACY INDICATORS		
VERBAL ELEMENTS	VISUAL ELEMENTS	INTERSEMIOTIC ELEMENTS
DESIGN ELEMENTS		
Verbal Elements	Visual Elements	*Verbal-Visual Focus*
Verbal Elements (Image)	Visual-Verbal Elements	
	Non-linguistic Elements	
ELEMENTS OF VISUAL ATTRACTION		
	Visual Prominence	
ELEMENTS OF COMPOSITION		
Arrangement in Space		*Verbal-Visual Prominence*
ORGANISATIONAL STRUCTURE (TEXT)		
Functional Stages		
FUNCTIONAL PROPERTIES (TEXT)		
Headline Style		
Rhetorical Style		
Reported Speech		
Editorial Style		
TYPOGRAPHY		
Typeface Design		
Typeface Style		

5.4.1 Verbal indicators

Twelve Verbal Elements belonging to the MMA group of Design Elements were presented in Table 4.5 and analysed in Section 4.3.1.1. The examination of these elements is based on the four MMA text-types (i.e., IR, NF, NR and NE) which are

instantiated in the data. The classification of my data according to the Tan *et al.* (2012) MMA text-types is useful and practical. It yields interesting results and verifies the hypothesis that each text which is classified in each MMA group would bear similar characteristics that would differentiate them from other MMA text-type realisations. Informal examination of all MMA variables in all source texts leads me to the conclusion that all the verbal element options of the Design Elements MMA category could be applied as a unique group of choices regardless of the MMA text type of each source text. After this adaptation, the results are expected to be quite similar and unaffected for each separate MDA which has been conducted. Similarly, with reference to the Organisational Structure of each text, the functional stages are only examined for the IRs and NEs of the data. Despite the fact that these MMA text-type instantiations are the majority of the source texts, informal observation shows that the rest of the data could also be examined as regards the functional stages and yield appealing results. Another MMA category that is examined differently for each MMA text-type is the Functional Properties category. Once again, all the available Functional Properties options could be offered together to be applied in MDAs irrespective of the MMA text-type. In this way an uncommon but still possible option would be available for selection, such as the option of Reported Speech in an IR source text. In a nutshell, I suggest that all options-choices of each category be available irrespective of the MMA text-type each source text realizes.

Another parameter of interest for the textual metafunction is the textual composition, in other words, the arrangement of textual input in space. Since the vast majority of source texts combine both verbal and visual input, the arrangement in space is not a merely verbal category. An analysis of mode coexistence and its intersemiotic effect

on textual composition is further discussed in Section 5.4.3. To conclude, the MDA variable of Typography[65] is worth further explanation. Forceville (2009:23) wonders whether "typeface" should be considered a verbal element, a visual element or both, without providing an answer to his rhetorical question. It seems that Typography could be considered by nature monomodal or multimodal. It depends on the context. In the KPG reading comprehension exams context, a wide array of different combinations of Typeface Style and various selections of Typeface Design were evident. This variety constitutes a considerable parameter for textual meaning, not only verbally but also visually. If that variety did not exist and only particular Typeface Style and Typeface Design were employed as in other less multimodally oriented exam contexts or in other print texts (e.g. a dissertation), then the visual impact of Typography selection would be a negligible variable because only its verbal meaning potential would be regarded. It is the context of KPG reading test that renders Typography an important semiotic resource for source text analysis and discussion and 'typographic literacy' (van Leeuwen 2005b:142) a literacy requirement posed by the source text. Nevertheless, typography is not fully taken advantage of in terms of the array of meanings it may convey as a semiotic resource. That is why it is considered to provide mainly textual verbal indicators, rather than ideational and interpersonal ones as it might do if it had been used with a view to provoking emotional reactions and informing the reader about the text content. Now that

[65] Interestingly, Lemke (1998) claims that language is readily integrated with the system of visual meaning through typography comparing the visual semiotics of typography in written speech with vocal gestures in oral speech (Scheflen 1975 in Lemke 1998). Moreover, typography is considered both an orientational and an organization resource in print text (Lemke 1998: 95). Organisationally, it is of interest in textual metafunction discussion because it indicates which elements are related to which elements, in Lemke's (1998:95) words, 'what goes with what'. That is the reason why it is incorporated in the textually-oriented categories.

the contribution of verbal elements to the mode of discourse has been evaluated to some extent, I continue to the discussion about the contribution of the visual elements.

5.4.2 Visual indicators

The textually-oriented visual elements under investigation are Visual Design Elements and Elements of Visual Attraction. Regarding the former, different visual design elements contribute to the textual meaning in different ways. The Main Visual Display and its Focus of Attention are expected to be in the centre of readers' attention, in contrast to other visual elements such as logos, hyperlinks and action buttons. The print source texts are designed to resemble authentic texts but visual elements such as Hyperlinks or Action Buttons play an illustrative role rather than a functional one which they would play in real electronic media texts. Nevertheless, despite their non-functional role in the exam context, these visual elements are likely to provide important textual evidence in relation to the genre each source text realizes, for instance, a webpage article. Moreover, other accompanying visuals might add new information, repeat information from the text or have a more decorative role. What data analysis actually shows is that all the MMA available options of Visual Design Elements could have been provided for all source text MDAs regardless of the MMA text-type they instantiate. For example, the options of Action Buttons, Hyperlinks and Thumbnail images would have been selected if they were available for some texts.

Visual-verbal elements such as speech bubbles, punctuation marks, graphic texts or visual puns were not detected in the source text data and are suggested to be excluded from the multimodal discourse analysis of source texts. Non-Linguistic Elements such as

Facial Expression, Body Posture, Style of Dress, Gesture and Props are investigated only in NEs as suggested by the predefined MMA system choices. Yet it is found that visuals of persons accompanying different MMA text-type instantiations could also be analysed in terms of their Non-Linguistic Elements and offer insightful information about the Participants. The richness and variation of visual design elements make them important for the design of the source text and informative about the textual metafunction.

To continue with the other category of visual elements that has a textual meaning contribution, I discuss the Elements of Visual Attraction MMA category which examines the reasons that make a visual more prominent. As made clear in the data analysis (see Section 4.3.5), the visuals included in the source texts are quite eye-catching as they display a considerable number of visual prominence elements, such as sharpness of focus, size, colour contrast, foreground and lighting. This visual prominence can draw testees' attention towards the visual by constituting it important in the meaning-making process testees are engaged in. In terms of the textual metafunction, the way a visual attracts testees' attention has an impact on the organization of a source text and the path of reading a testee is expected to follow. On the basis of my observations and data analysis, I understand that the Visual Prominence category can have an intersemiotic impact on the textual metafunction of the multimodal text when combined with the Arrangement in Space category. In what follows, the synergistic impact of the aforementioned categories is further discussed.

5.4.3 Intersemiotic indicators

Certain ways of mapping the modes can realize multimodal text coherence and textual composition (Royce 1998). For the purposes of the current research endeavour, I map the modes in my data so as to uncover the synergistic impact of textually-oriented intersemiosis. The examination of verbal design elements in combination with visual design elements provides insights into the visual-verbal focus of each multimodal source text. Moreover, the visual-verbal prominence is investigated through the co-action of arrangement in space and visual prominence elements. The two textual intersemiotic categories specified through research seem to be in accordance with Royce's (1998) intersemiotic categories of Salience on the page and Information Valuation on the page.

More specifically with reference to visual-verbal focus, the different parts of the verbal input are offered through the various design elements of the text, such as the Headline or Sub-title/Sub-headline, the Lead Paragraph, the Main Text/Story and so on. Given the role of each verbal design element, the hypothesis is that the focus of attention would exist primarily in the Headline (or Sub-title/Sub-headline) or otherwise in the Lead Paragraph or the Main Text. The major visual input is expected to be offered through the Main Visual Display, rather than the rest of the visual elements under examination. Thus, the visual focus is supposed to be the Focus of Attention in the Main Visual Display. On the basis of the assumption that the Focus of Attention of the Main Visual display can map onto one verbal design element, I re-examine the already conducted MDA so as to spot the first time that the focus of attention is inspected both in the verbal mode and in the visual mode.

As can be seen in the sample table in Appendix 11 (Table 20, p. 478), qualitative evidence demonstrates that testees can take the main input about a person, concept, event and so on, at first glance both through the verbal input of the Headline or the Sub-Headline/Sub-title and through the Focus of Attention of the Main Visual Display. The eye-catching design of both types of design elements in all probability directs the testee's reading path to start either verbally or visually from the most striking features of each mode. I also spot a small number of MDA instances in the intersemiotic data analysis where the Headline or Sub-title/Sub-Headline do not coincide with the main provider of the topic. Headlines like EC1M11205ACT6 *Gone down the River* and EC1M10811ACT5 *Deeds not Words* do not offer a straightforward connection to the topic under discussion. The headlines are eye-catching and playful. However, they are not worded with the aim to dispatch the main messages of the source texts in a straightforward manner. In EC1M10811ACT5 *Deeds not Words*, the sub-Headline compensates for the ambiguity of the Headline by naming the main person (i.e., Pankhurst). The Foci of Attention of the Main Visual Displays clarify the topics of the source texts in both cases. In other MDAs, such as EC1M11105ACT1 *Lost Languages,* the Headline offers exactly the main theme of the source text, while the accompanying visual offers some kind of relevant information but cannot be mapped onto the verbal message of the Headline directly.

The co-existence of image and verbiage prompts further research on the arrangement of different modes in space. The data have already been analysed and discussed regarding the arrangement in space and visual prominence separately. An evaluation of a joint qualitative analysis of these variables is opted for. Initially, what is targeted at is the examination of probable correlation between spatial arrangement and

the visual mode as well as some features contributing to visual attraction. Technical problems as regards the way data are exported from the MMA software program make it impossible to investigate such correlation. However, several outcomes on the basis of data observation could elucidate the intersemiotic work of elements of composition and elements of visual attraction. As already analysed in Section 4.3.5, the vast majority of visuals used in the KPG reading comprehension source texts present a high level of visual prominence since they encapsulate a considerable number of elements of attraction. As section 4.3.4 presents, the placement of the visual in such positions that make it more prominent than the verbiage is frequent. It could be concluded, therefore, that the remarkable frequency of visual prominence in relation to verbal prominence signifies the important role of both modes in the multimodal context of the KPG reading test.

5.5 SF-based profiles and comparison of different level texts

The findings this far allow me to form SF-based 'profiles' of the source texts in my data. I form these profiles by recording the multimodal literacy indicators that these texts, which are used to test reading comprehension at different levels of competence (B1, B2 and C1), contain. The indicators are presented in terms of their ideational, interpersonal and textual meanings and then I proceed to ascertain whether the literacy indicators - and therefore literacy requirements - are more demanding for texts used to test higher levels of competence.

5.5.1 SF-Based B1 source text profile

Ideational meanings:

B1 level texts are generally informative in function. Information is typically articulated with the simple present form, used to describe unchanging situations, general truths, and fixed arrangements. It is also articulated (in about half the texts) with the simple past, used to describe past events. The vast majority of these texts contain action and relation verbs,[66] used mainly to describe what the participants do and who they are. New information is most commonly added on to the 'old' information (using additive links) but in many cases it is also added by contrasting the new to the old information (using contrastive links). Although all B1 level source texts contain adjectives (mostly comparatives and superlatives), they are relatively low in occurrence when compared to the other two level texts. Moreover, one B1 level text exhibits the highest percentage of occurrence of comparatives of all level texts under examination. Another interesting finding is that among the personal pronouns used, the third person (singular) is by far the most frequent. The high frequency of third person use creates a sense of distance and objectivity in most B1 level texts, as expected by IR texts, which constitute the majority of lower level texts. The second person is also used, so that texts address readers directly, giving them the role of participant. But, most B1 level texts are inhabited by more than

[66] I continue referring to the different categories of verbs according to O'Halloran (2012) and Tan *et al.*'s (2012) metalanguage in order to be consistent with my MMA-based MDA of source texts in Chapter 4 and the presentation of quantitative and qualitative findings in Appendix 11. As regards the correspondence between the MMA verb categorization and Halliday's (1985) categorization of PROCESSES/ verbs, the MMA categorization is closely related to Halliday's one as follows: a) MMA 'action' verbs - Halliday's 'material verbs', b) MMA 'speech' verbs – Halliday's 'verbal verbs', c) MMA 'mental', 'sensing', 'feeling' verbs – Halliday's 'mental verbs', d) MMA 'relating' verbs – Halliday's 'relational verbs', e) MMA 'existing' verbs – Halliday's 'existential verbs', f) MMA 'behaving' verbs – Halliday's 'behavioural verbs' (see also Section 4.3.12).

one participant – though there is commonly a main participant, normally depicted in the main visual display. As such, the visual element contributes to the content meaning potential of the source text.

Interpersonal meanings:

Verbally, information is presented to the reader in the form of statements in all source texts, but, in contrast to B2 and C1 level texts, B1 level source texts contain a larger percentage of commands and questions. Therefore, the verbal text creates a direct relationship with the reader more often in B1 level source texts rather than in higher level source texts. As regards the Agency Type, two out of three texts contain instances of passive voice.[67] Visually, the majority of images signal equality through eye-level shots. More than half of the images do not involve viewers very much (i.e., medium shot) and most images do not articulate a kind of "you" through indirect gaze visual address. With regard to Visual Reality, although most visuals are photographs, a variety of less realistic visuals is also detected. Full range of colour palette is primarily used and a detailed background exists in more than half of the visuals. From an emotional standpoint, the percentage of occurrence of positive emotion, esteem and evaluation outweighs negative emotion, esteem and evaluation. Instances of positive emotion and evaluation are detected in the majority of B1 source texts.

[67] It should be noted though that IRs, which are not examined for the agency type they use in the data analysis, are the majority of B1 level source texts.

Textual meanings:

From a design aspect, B1 source texts typically have a quite simple verbal design because they mostly contain a headline, a lead paragraph, a main text/story and sometimes a subtitle. In contrast to B2 and C1 level source texts, B1 texts often include a Call to Action element or a Call and Visit Information element. Visually, the main visual display and the focus of attention constitute common visual design elements, while hyperlinks and icons/symbols are less frequently found and logos and action buttons are scarcely found. With regard to the organizational structure, B1 source texts typically state, specify and elaborate upon the topic. More than half of them also extend the topic, as happens with an important percentage of C1 level source texts. With reference to functional properties, the headline style of B1 source texts is mainly a noun-phrase, frequently a sentence and hardly ever a verb-phrase. The majority of B1 MDAs include facts. Yet, an important number of MDAs contain arguments, a smaller number contain rhetorical questions and an even smaller number of texts contain slogans. It should be noted that the rhetorical questions and slogans are more frequently found in B1 MDAs than in MDAs of other competence levels. Direct quotes are more frequently found than indirect speech and points of view are detected in a smaller number of texts than in B2 and C1 level corpora.[68] In terms of visual attraction, the visuals used in B1 source texts attract viewers through their size, sharpness of focus, foregrounding and colour contrast between black

[68] It should be noted at this point that IRs are examined in terms of the arguments they contain and NEs and NFs are examined in terms of the points of view they contain. I consider that these two text-type specific MMA system choices are quite close to each other. Therefore, in B1 level corpus of source texts where there are more IRs than in the corpora of other levels, I perceive a higher percentage of arguments and in B2 and C1 corpora of source texts where NFs and NES are more, I observe a higher percentage of the Points of View element.

and white in slightly higher percentages than source texts of other levels. Finally, with regard to the composition of B1 source texts, more than half of the texts are arranged horizontally, one third of the texts are arranged vertically and a minority is arranged centrally. Most B1 source texts initially attract readers' attention through the visual, regardless of the spatial design arrangements.[69]

5.5.2 SF-Based B2 source text profile

Ideational meanings:

B2 source texts typically use the simple present and past tenses, much like the B1 level texts, and only one third of them make use of the present continuous tense. Also, the vast majority of these B2 level texts contain action and relation verbs, like B1 level texts do. However, unlike the B1 level texts, a considerable number of the B2 texts contain mental verbs and more than half of them contain behaving, existing and feeling verbs.[70] Additive conjunctions are somewhat less frequent in B2 texts, whereas contrastive links are more frequent in B2 than in B1 source texts. Adjectives are found in every source text and they occupy the highest percentage of occurrence to the word count of all level texts. Half of the texts contain comparatives and superlatives. Moreover, with regard to the use of personal pronouns, B2 level source texts exhibit the maximum of first person and third person occurrence in relation to the word count. With reference to visual-verbal relations,

[69] Typography could also be discussed in the group of textual literacy indicators because it is proved to be a rich semiotic resource for the analysis of the source text. However, given the great variety of combinations and sequences detected in all source texts of all levels, it is excluded from these level-specific profiles -- whose emphasis is on the elements that differentiate the levels.

[70] The use of the terms 'action', 'relation', 'behaving', 'existing' and 'feeling' to describe verbs is explained in the 'ideational meanings' subsection in Section 5.5.1.

mode complementarity is mostly achieved through instances of similarity – which are very common – while no instance of difference is observed.

Interpersonal meanings:

All B2 source texts present information through statements and more than one third of them contain commands or questions. From an Agency Type perspective, three out of four texts include statements that highlight the targeted entity rather than the actor. Visually, interpersonal relations between the visual and the viewer exhibit similar percentages with B1 level source texts, thus including mostly medium shot, indirect visual address and eye-level images. From a realistic perspective, photographs are predominantly used while cartoons and digitally enhanced images are found only once. The realistic style of visuals is supported by the regular use of full range of colour palette and usual employment of detailed background. B2 source texts exhibit the highest percentages of positive emotion and evaluation in comparison with the other levels. The percentages of existence of negative emotion and evaluation instances are higher than in B1 MDAs and lower than in C1 MDAs.

Textual meanings:

As regards the design elements, B2 level source texts mostly contain a combination of a headline, a lead paragraph and a main text/story. They often include subtitles and lists/subcategories. They display a wide variety of sequences combined with different verbal design elements with a preference for the By-line element and the Commentary and Analysis element in similar proportions with C1 level source texts. A main visual display and a focus of attention are regularly found but other visual design elements are

hardly ever found. With regard to the organizational structure, the sequence of Topic Statement, Topic Specification and Topic Elaboration parts is regularly found. I should point out that the existence of a Topic Extension part is quite infrequent in contrast to B1 and C1 MDAs. With regard to functional properties, the headline style of B2 source texts is mainly a noun-phrase, sometimes a verb-phrase and quite frequently a sentence. All B2 MDAs contain facts and an important number of them contain arguments. Slogans are found only once and rhetorical questions are infrequently detected. Direct quotes are found a bit less often than in C1 MDAs and points of view are usually expressed. In terms of visual attraction, the visuals in B2 source texts primarily attract viewers through their size and sharpness of focus. Finally, with reference to the elements of composition, B2 source texts present similar percentages of occurrence with B1 and C1 ones but they display a higher percentage of occurrences of central arrangement. As regards the verbal-visual prominence, the verbal attracts testees' attention first in all vertical arrangements of B2 source texts in contrast to the MDAs of the other competence levels.

5.5.3 SF-Based C1 source text profile

Ideational meanings:

Like B1 and B2 level texts, the majority of C1 source texts also use simple present and past, but also make frequent use of the present continuous and future tenses. The vast majority of the C1 level texts also contain action and relation verbs, as is true of B1 and B2 level source texts. However, a considerable number of C1 texts contain existing,

feeling, speech and mental verbs.[71] All source texts contain additive links, a majority displays contrastive links and more than half of the texts make temporal connections between clauses. Adjectives are found in every source text and their highest percentage of occurrence to the word count is in between B1 and B2 level texts. More than half of the texts contain comparatives and superlatives. Moreover, with regards to the use of personal pronouns, all C1 level source texts use third person pronouns. More than half of them also use the first person and one third of the texts use the second person. With reference to visual-verbal relations, mode complementarity is achieved mostly through instances of illustration and repetition, a bit less frequently through addition and scarcely through contrast, in similar percentages with B1 level. Interestingly, qualitative data indicate that the main participant of the verbal text may sometimes be absent in the visual. The occasional absence of depiction of the main participant poses the literacy requirement of interpreting the visual using indirect links of the visual with the verbal text.

Interpersonal meanings:

As regards the ways information is presented, statements are used in all C1 source texts but commands and questions are found in less than one quarter of the texts. With reference to the Agency Type category, almost all source texts use passive voice in combination with active voice. This fact indicates that texts commonly pay emphasis to the targeted entity and that the outcome of an action is more important than who is the actor. Visually, similarly to B1 and B2 source texts, interpersonal relations in C1 level

[71] The use of the terms 'action', 'relation', 'existing', 'feeling', 'speech' and 'mental' to describe verbs is explained in the 'ideational meanings' subsection in Section 5.5.1.

source texts are mostly achieved through medium shot, indirect visual address and eye-level visuals, with a lower percentage of eye-level visuals. In terms of realism, C1 level visuals are typically realistic, as is also the case with B1 and B2 level visuals. The majority of source texts include photographs and a small number contain a painting. The realistic effect is achieved through colours and detailed backgrounds. With regard to Emotional Involvement, although the high percentages of occurrence of positive emotion, esteem and evaluation are similar to B1 and B2 ones, the negative percentages are the highest of all levels. This probably indicates that the way topics are discussed at this level is more authentic.

Textual meanings:

From the perspective of design, C1 level source texts typically include a headline, a lead paragraph and a main text/story. They often contain a by-line, a commentary and analysis. Source texts of C1 level sometimes include a sequence of five or more design elements. Visually, the majority of texts contain one main visual display and a feature which is the focus of attention. With regard to other visual design elements, hyperlinks and icons/symbols, logos and action buttons have similar percentages of existence with B1 MDAs whereas maps and thumbnail images – which are never found in B level source texts – are scarcely detected in the C1 source texts. With reference to the organizational structure, the majority of C1 source texts contain a Topic Statement, a Topic Specification and a Topic Elaboration and more than half of the source texts contain a Topic Extension part as well. With regard to functional properties, the headline style of C1 source texts is mainly a noun-phrase, as is the case with B1 and B2 levels, a verb-phrase in a higher percentage than the other levels and a sentence in a lower

percentage than the other levels. In addition to facts, which are found in all MDAs, some of the C1 source texts contain arguments. Direct quotes are frequently found and points of view are usually expressed. In terms of visual attraction, the majority of C1 visuals attract viewers' attention through their sharpness of focus, foregrounding and a small amount of backgrounding. The fact that fewer C1 (than B1 and B2) source texts contain big size images is probably explained by space constraints. Since C1 verbal texts were found to contain the highest word average as opposed to a small (although still attractive) image, it is safe to assume that at this level, importance is given to the verbal component. Finally, with regard to elements of composition, C1 source texts are mainly arranged horizontally, less frequently vertically and rarely centrally. In horizontal arrangements (from left to right), the visual seems to attract readers' attention first while the opposite happens in vertical arrangements where the verbal mode is placed as the primary element of attraction. Interestingly, no source text combines the verbal and the visual mode to attract readers' attention, as is the case in source texts of lower levels.

5.5.4 Evaluation of differences between levels

The ideational meanings of lower level texts – especially B1 source texts – often involve the participants inhabiting the texts: who they are and what they do. The meanings are articulated through the verbal and visual texts. Content information in the lower level texts is provided through simple additive and contrastive cohesive devices. The higher the level of the text, the more varied and complex the language used to present content information; there is use of a greater variety of tenses, verbs and cohesive links. Adjectives occupy a higher percentage of occurrences compared to the total word count in B2 and C1 source texts than in B1 source texts. From a visual aspect, although the

visual representation of the main participant and/or circumstances is expected and found in lower level texts, it is not considered mandatory in C1 level texts. Testees may be required to make connections between the verbal and the visual in an indirect way when dealing with C1 source texts rather than in a quite straightforward way as they are required to do in B1 source texts.

With regard to interpersonal literacy indicators, the alternation of positive and negative emotion and evaluation is more frequent as the competence level increases. Esteem instances are also more frequently found. Thus, emotional involvement is enacted in various ways especially in higher level texts. Lower level texts primarily include positive emotion and evaluation. Information is mostly presented through statements in C1 source texts while lower level source texts sometimes use commands and rhetorical questions to address the reader. This directness is further achieved in B1 source texts through the frequent use of second person pronouns. Moreover, as the level rises, more emphasis is paid on the targeted entity rather than the doer of an action. As regards visual reality, higher levels of realism are perceived as the level increases through extensive use of photography. In C1 source texts, paintings – which are not so realistic but constitute real entities depicted on paper – are alternatively used, while B1 source texts contain a great variety of types of visuals some of which are quite unrealistic, such as cartoons.

With reference to the textual metafunction, the aforementioned ideational and interpersonal meanings are organized in more complex ways as the level increases, as are the combinations and sequences of verbal design elements. C1 level texts also include the greatest variety of visual design elements, though there is not a gradual increase in the variety of visuals given that the variety of visuals in C1 MDAs is similar to B1 MDAs

rather than B2 ones. Regarding the headline style, noun-phrase headlines are mostly used. Moreover, the use of verb-phrase headlines gradually increases while the use of sentence headlines gradually decreases at a higher level. This finding coincides with the fact that a sentence could possibly assist lower level testees through the descriptive presentation of a topic while a verb-phrase might be more demanding for them. Source texts of higher levels contain more instances of direct quoting and indirect speech than B1 source texts as well as a lot of point of view instances per text. In relation to the role of the visual in textual organization, visuals of C1 source texts are less big in size but still appealing through various elements of attraction. Their relatively small size may signal that the higher the level, the more the emphasis on the verbal than on the visual. Since the average of words per text in C1 level reading tests is higher than the one in B level reading tests, there are practical restrictions regarding the page layout. Finally, space constraints coupled with the amount of language input needed in a C1 level test justify that visuals are smaller than B level ones.

To conclude, I find significant differences in the literacy requirements of source texts as the competence level increases. Having used the multimodal literacy indicators I chose, I found that C1 level source texts pose more varying and complex literacy requirements than B level texts. The literacy requirements seem to increase gradually from level to level on the basis of an important number of literacy indicators. The differences which are observed are to a great extent related to the types of texts which are mostly used in different levels. As has been observed, source texts gradually become less objective, more persuasive and argumentative in contrast to source texts of B1 level which mainly describe and provide factual information.

5.6 Additional categories for analysis: colour and page layout

So far a thorough analysis and discussion of the findings in relation to the literacy requirements posed by the multimodal texts used in reading comprehension test tasks have taken place. The analysis and evaluation of the data has primarily been organized on the basis of the Tan *et al.*'s (2012) categories offered in the library of the MMA software program. Yet, data observation has uncovered more features which characterize the source texts and could contribute to meaning-making. These multimodal text features are suggested to be incorporated in the multimodal discourse analysis of reading test source texts. Additional options could be available in the list of the already applied predefined MMA catalogues as regards the communication modes of colour and page layout. Although elements of these semiotic resources have already been examined through the system choices under examination, I suggest the addition of two separate categories of elements which include mode-specific features. The first category is related to colour use in the source text design and its possible meaning-making effect.[72] The second category is connected with the page format of the data source texts.

5.6.1 Colour

The use of colour in the visual mode has already been evaluated in the subgroup of Visual Reality. To be exact, the degree of colour realism has been investigated through the options of monochrome or black and white images, muted or saturated colours, abstract colour and full range of colour palette. Colour effect has also been explored with

[72] Colour constitutes a variable only for online testing and testees' preparation through the use of past papers. In pen-and-paper format, the test is distributed in black-and-white for practical reasons. Therefore, colour does not influence the source text meaning potential in the exam context highly though colour is semiotically effective by means of colour contrast, which is obvious in black-and-white copies as well.

respect to Visual Prominence. Colour Contrast, Contrast between Black and White and Lighting constitute MMA available options under examination.

In his analysis of colour as a sign, Caivano (1998) claims that our world is composed by colour because different tones of colour construct borders between objects and hence they permit people to distinguish each one from another. Thus, the function of colour is predominantly informative but also aesthetic, for the creation of visual harmony (ibid). In the context of the KPG reading test source texts, I believe that the role of colour is both informative and aesthetic not only in the image but also in the verbiage. Colour is employed as a semiotic resource which can affect the meanings disseminated through the verbal mode. Therefore, testees who have developed awareness of the multiple uses of colour as a semiotic resource, will probably take advantage of the meanings that can be made through the use of colour in their attempt to comprehend the multimodal text.

In general, colour seems to be used purposefully. Individual lexical items or phrases are marked by being coloured differently from the rest of the written text. This element of design contributes to the effect of highlighting a part of the text content, or according to Matthiessen (2013), it achieves a promoting effect by means of highlighting through brightness. It seems that highlighting through colour is preferred to highlighting through verbal repetition.[73] Probably due to the relatively short length of the source texts in contrast to real newspaper articles, highlighting through colouring a word or a phrase is considered more effective and convenient. A pertinent example of colouring for highlighting reasons is found in EB1M10911ACT2 *Traveller's code 2* (Figure 5.2). The

[73] Repetition has been examined as a predefined MMA option in the group of verbal design elements but was not found in the data.

lexical item ‘green’ is coloured in green, intensifying not only the description of the green travelers and its numerous connotations, but also the symbolical meaning of the travellers’ closeness to nature. The stress of the lexical item ‘green’ via colouring also indicates the importance of this distinctive quality for a traveller.

Figure 5.2: Investigating Colour use: screenshot of a part of EB1M10911ACT2 *Traveller’s code 2*

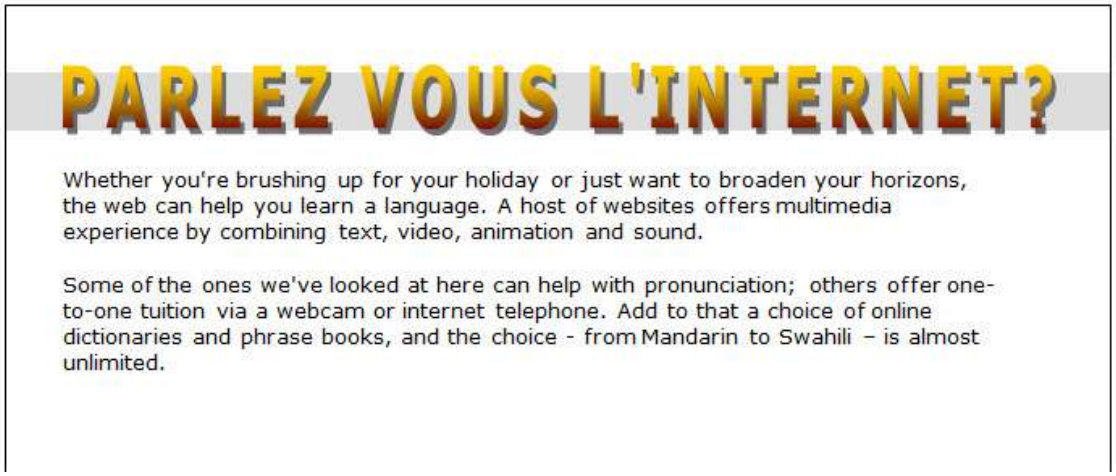
Figure 5.3: Investigating Colour use: screenshot of a part of EB1-2M11205ACT7 *Javier Bardem*

What is more, an aesthetic effect is achieved through the colourful presentation of the main participant’s surname in EB1-2M11205ACT7 *Javier Bardem* source text (Figure 5.3). Even if the colours were not used in the design of the surname, the information would be the same. Apart from the textually-oriented meanings of highlighting a part of the Headline, the aesthetic employment of colour in this case may provoke some interpersonally-based meanings to the testee. A message of playfulness and possibly of positively felt variety as regards the actor’s talent might be elicited by the reader-viewer.

These interpersonal messages may be combined with the fact that Javier Bardem as an actor undertakes a variety of roles and performs them successfully.

The typeface style of the Headline is sometimes dependent on colour as the whole appearance of the Headline is transformed after the addition of colour. From a textual metafunction perspective, a coloured Headline is sometimes used to compensate for the absence of a Main Visual Display, attributing the Visual Prominence element to the Headline. For example, in EB2M10811ACT6 *Parlez-vous* (Figure 5.4), the Headline has become prominent through the eye-catching effect of the colourful wordart style used. Since the source text on which MDA is conducted lacks accompanying images, the coloured Headline seems to become the Main Visual display and Focus of Attention. From an interpersonal perception, the question of the Headline becomes more direct and intense by building a closer relation with the reader-viewer.

Figure 5.4: Investigating Colour use: screenshot of a part of EB2M10811ACT6 *Parlez-Vous1*



5.6.2 Page Layout

The design of the page layout of each source text does not only have an aesthetic effect but also an informative purpose. Page layout is comprised of some elements that can activate testees' social literacy by assisting them to realize the genre which the source text belongs to. The genre identification can help testees to comprehend the reading text better by relating it with previous reading experiences of a similar kind of texts in their real life.

In what follows, I have gathered all the pieces of information included in the headers and footers of the source texts and I have classified them according to their purpose of use. A considerable number of articles include the news category they represent, like *International affairs*, or their thematic category, such as *Life & Style* or *Health*. As regards the text-type, articles rarely identify their type (e.g. *Opinion* or *Special Features)* and only one leaflet informs the reader that it is a *tour guide*. The source of an article may be provided, in other words the print media which the article is extracted from, such as the magazine (e.g., *Discovermag*), or the newspaper (e.g., *ALCSnews*). All this information can be of value in the meaning-making process testees get engaged in. Both textual meanings as regards the genre of the text and ideational meanings concerning the thematic content of the text can possibly assist testees.

- ***Thematic Category***

Examples from the KPG data source texts:

> Culture & customs/ world travel, News, Social Events, Television, cinema CINECRITIC, SPORTS, INTERNATIONAL AFFAIRS, Saturday News, WORLD NEWS, HEALTH,

NEWS→ important people, WORLD CULTURE, Life & Style, News / Science, TRAVELNEWS, WORLD BUSINESS

- ***Type of Text***

Examples from the KPG data source texts:

Opinion, SPECIAL FEATURES, Tour guide

- ***Source***

Examples from the KPG data source texts:

Discovermag, REALlife, *Our Environment*, *THE Journal*, *History Today* Vol 52/5:56, *Psychologies* Jan.2007 :138, TRAVELMAG, ALCSnews, Times Literary Supplement

In other cases, articles provide information about their role in the print media, such as the characterization *Article of the Month*, which may affect the reader's interest in reading the text. Information about the number or month of the Issue the article is found is also offered, such as *April Issue* and *Issue 75/ 32*. This design element may reassure the testee that the source text is taken from an issue of a magazine, clarifying its genre. There is also a source text that provides its source in the form of an internet address (i.e., EB1M10811ACT3 *Nobel Prize Winner).* Additionally, the page number is detected in more than twelve source texts.

A number of source texts are presented as screenshots from webpages in the context of KPG reading test in English, bringing a modern design outcome. The visual design elements of the webpage, such as Action Buttons, Thumbnail images and Hyperlinks have an illustrative role in the print-and-paper test rather than a functional one, as would be the case in a real webpage. Most web texts offer information about their

content through revealing their source; either the content area or the web media the text is found.

- ***Webpage Content Area***

Examples from the KPG data source texts:

bio., trip&travel, space.com, Podcast alley, astronomy, rice is life/ international year of rice, replanting the rainforests.org, EUROPA, European Commission, William Shakespeare, THE LITERATURE NETWORK, books and writers (Seferis), Tripadvisor, Hubpages

- ***Web Source***

Examples from the KPG data source texts:

TIMESONLINE news (selected category), EUROPEDIA The Free Encyclopedia, article (History of Sports), ENVIRONMENTAL INSTITUTE → library → articles

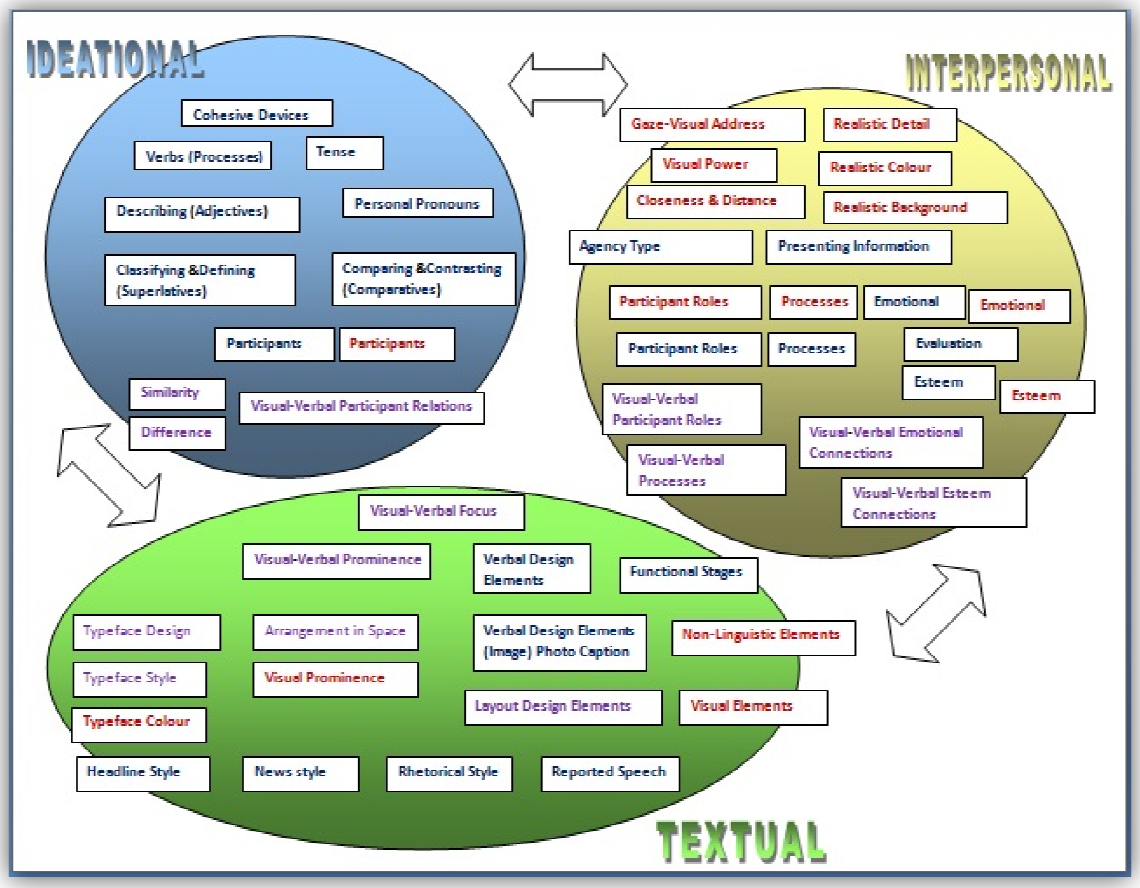
It could be worthwhile to consider the whole page layout of various genre instantiations in order to illustrate the way source texts realize their genre. Distinctive design elements can help the testee make connections between the test text and real life texts. Testees' ability to make this kind of connections is a literacy requirement posed by the source text. An encyclopedia entry or lemma may be used in an encyclopedic text, such as "S" in EB1M10911ACT5 *Spectacles*. A coloured background or a full page image background may be preferred in leaflets, like the yellow background in EB2M11011ACT2 *Sun Protection Rules*, or the visual of the forest in EB2M11005ACT6 *Forest of Dean*. The page layout of an interview always follows a dialogue format (e.g. EB1M10811ACT2

Rick Cranson). Interestingly, a spiral shape is used on the top of EB1M11011ACT1 *Trip to Spain,* suggesting the text being a part of a notebook.

It should also be mentioned that design elements found in headers and footers that have already been included in the lists of MMA pre-defined catalogues are Call to Action instances, such as *See also: Acropolis, See also: Glasses, Press here: more on Seferis*, and Dateline. What is suggested here is the incorporation of the above mentioned page layout design elements in the multimodal discourse analysis of KPG reading comprehension source texts. I consider that their contribution to the meaning potential of the source text is important to be taken into consideration because page layout is a semiotic resource which can assist testees' reading comprehension if testees have developed a kind of literacy in terms of layout characteristics.

5.7 A multimodal SFL-based Framework for MDA of reading comprehension source texts

Figure 5.5: A Multimodal SFL-based Framework for MDA of reading comprehension source texts



After the analysis and evaluation of the data, a multimodal metafunctionally organised framework for multimodal discourse analysis of reading comprehension source texts is designed and provided. Given that my analysis has been based on the pre-defined choices provided as available lists in the MMA software program choices, what is suggested by O'Halloran (2012) and Tan *et al.* (2012) has been adapted to suit the purposes of the SF-MDA of the source text corpus. In a context of multimodal research, it is considered

worthwhile to use not only the verbal but also the visual mode for the production of such a framework.

The framework (Figure 5.5) consists of three metafunctional parts (i.e., the ideational, the interpersonal and the textual). Since meaning is produced at all three strata simultaneously, the three framework parts are linked with double-edged bidirectional arrows which symbolize the interaction of the metafunctional strata. Colour is utilized as a semiotic resource in the present framework. Verbal elements and visual elements are coloured in blue and red respectively. The purple colour, which is the colour produced through the combination of blue and red, signals the intersemiotic meanings generated after the co-action of verbal and visual modes. Four categories that are by definition bimodal (i.e., Typeface Design, Typeface Style, Layout Design Elements and Arrangement in Space) are marked with purple light fonts. The selection of colours is likewise semiotically loaded as regards the circular shapes gathering the ideational, interpersonal and textual meaning variables. Two basic colours, to be precise, blue and yellow, symbolize the two basic metafunctions (i.e., ideational and interpersonal). The textual metafunction is necessary for their meaningful coexistence, though, hence it is coloured in green, like the colour produced through the coexistence of yellow and blue. In the following tables (Tables 5.4-5.6), the ideational, interpersonal and textual elements which are included in the Framework are focused upon, with the use of the same colours in the same semiotic roles described above.

Table 5.4: Verbal, intersemiotic and visual ideational elements of SF-MDA

IDEATIONAL	**COHESIVE DEVICES (LINKS)**	**DESCRIBING**	**VISUAL-VERBAL RELATIONS**	
	Additive	Adjectives	**SIMILARITY**	
	Contrastive	**CLASSIFYING & DEFINING**	Illustration	
	Concessive	Superlatives	Repetition	
	Conditional	**COMPARING & CONTRASTING**	Addition	
	Inferential	Comparatives	**DIFFERENCE**	
	Logical	**PERSONAL PRONOUNS**	Contrast	
	Resultative	First-person		
	Summative	Second-person		
	Temporal	Third-person		
	VERBS	**TENSE**		
	Action	Present		
	Speech	Past		
	Mental	Present continuous		
	Sensing	Future		
	Feeling			
	Relating	Participants	***Verbal-Visual Participant Relations***	Participants
	Existing			
	Behaving			

Table 5.5: Verbal, intersemiotic and visual interpersonal elements of SF-MDA

INTERPERSONAL						
	PRESENTING INFORMATION	**PARTICIPANT ROLES**	***Verbal -Visual Participant Role Relations***	**PARTICIPANT ROLES**	**REALISTIC DETAIL**	**GAZE-VISUAL ADDRESS**
	Statement	Actor		Actor	Simple or abstract drawing	Direct Visual Address
	Question	Reactor		Reactor	Cartoon	Indirect Visual Address
	Offer	Target		Target	Painting	**VISUAL POWER**
	Command	Concept		Concept	Photograph	High Angle
	AGENCY TYPE	**PROCESSES**	***Verbal -Visual Process Relations***	**PROCESSES**	Digital Graphics	Low Angle
	Active voice	Action		Action	Digitally Enhanced Image	Eye-Level
	Passive Voice	Reaction		Reaction	**REALISTIC COLOUR**	**CLOSENESS AND DISTANCE**
		Interaction		Interaction	Monochrome or black and white images	Close Shot
		State		State	Muted, saturated colours	Medium Shot
		EMOTIONAL	***Verbal-Visual Emotional Connections***	**EMOTIONAL**	Abstract colour	Long Shot
		Positive Emotion		Positive Emotion	Full range of colour palette	
		Negative Emotion		Negative Emotion	**REALISTIC BACKGROUND**	
		Neutral Emotion		Neutral Emotion	Blank background	
		EVALUATION			Abstract background	
		Positive Evaluation			Out-of-focus background	

		Negative Evaluation			Stylized background	
		Neutral Evaluation			Detailed background	
		ESTEEM	***Verbal-Visual Esteem Connections***	**ESTEEM**		
		Positive Esteem		Positive Esteem		
		Negative Esteem		Negative Esteem		
		Neutral Esteem				

Table 5.6: Verbal, intersemiotic and visual textual elements of SF-MDA

TEXTUAL	**FUNCTIONAL STAGES**	**VERBAL ELEMENTS**		**VISUAL ELEMENTS**	**NON-LINGUISTIC ELEMENTS**
	Topic Statement	Headline/ Sub-headline	***Verbal-Visual Focus***	Main Visual Display	Facial Expression
	Topic Specification	Lead Paragraph		Focus of Attention	Gesture
	Topic Elaboration	Main Text/ Story		Logo	Body Posture
	Topic Extension	Sub-title		Icons/ Symbols	Style of Dress
	HEADLINE STYLE	Lists/ Subcategories		Maps	Props
	Noun-Phrase	Call to Action		Action Buttons	
	Verb-Phrase	Call and Visit Information		Hyperlinks	
	Sentence	By-line		Thumbnail Images	
	RHETORICAL STYLE	Attribution		**LAYOUT ELEMENTS**	
	Fact	Dateline		Coloured Background	
	Argument	Background		Full page image background	
	Slogan	Commentary & Analysis		Dialogue Style	

	Rhetorical Question	Hightlight		Notebooklike format	
	REPORTED SPEECH	Story Links		Lemma	
	Direct Quote	**VERBAL ELEMENTS (IMAGE)**			
	Indirect Speech	Photo Caption			
	EDITORIAL STYLE	**LAYOUT ELEMENTS**			
	Point of view	Thematic Category			
		Type of Text			
		Source			
		Webpage Content Area			
		Webpage Source			
		ARRANGEMENT IN SPACE	***Verbal-Visual Prominence***	**VISUAL PROMINENCE**	
		Horizontal (left to right)		Size	
		Vertical (top to bottom)		Sharpness of Focus	
		Centre		Contrast between black and white	
		TYPEFACE DESIGN (Headline)		Colour contrast	
		Serif		Lighting	
		San Serif		Foreground	
		Round		Background	
		Square		**COLOUR STRESS**	
		TYPEFACE DESIGN (Main Text)		Colourful headline	
		Serif		Coloured word or phrase	

		San Serif			
		Round			
		Square			
		TYPEFACE STYLE (Headline)			
		Italic			
		Bold			
		Light			
		Tight			
		Wide			
		Lowercase			
		Uppercase			
		Sentence case			
		Small fonts			
		Big fonts			

After the detailed presentation of the suggested Multimodal Framework for SF-MDA of reading comprehension source texts, it should be noted that metafunctional groups are strongly linked to one another through certain elements. These inter-stratum meaning connections are signalled via the use of arrows in the detailed version of the Framework offered in Appendix 12 (p.537). For example, Non-linguistic Design Elements constitute the design elements of the visual which play a compositional role regarding the visual, but also disseminate interpersonal meanings as regards the depicted person. More specifically, inferences can be drawn about one's emotional state on the basis of one's body posture or facial expression. A textually-oriented grouping that is also able to convey ideational messages is the Layout Design Elements category. As already mentioned in Section 5.5.2, page layout can provide information not only about the

textual metafunction but also about the ideational stratum of meaning of the source texts.[74]

Moreover, a purple arrow begins from the Verbal-Visual Relations category directed towards all the intersemiotic elements included in the Framework for each stratum of meaning. Narrower arrows reach each intersemiotic category and have as a point of departure the Similarity and Difference groups, suggesting that the intersemiotic relations are always expected to be the ones of Illustration, Repetition, Addition or Contrast regardless the stratum of meaning.

As a final remark, the metafunctional inter-relations signalled through the colourful arrows reinforce the theoretical premise of SFL according to which all kinds of meanings are generated simultaneously. It is assumed that more inter-relations could be inspected on the basis of each particular source text content and purpose. In the following section (Section 5.8), the introduced Framework is applied to a KPG source text that has not yet been analysed.

[74] Furthermore, two ideationally-oriented variables of analysis (i.e., Participants and Personal Pronouns) have been approached as interpersonal parameters of meaning making by some SF theorists. Halliday and Hasan (1989) incorporate Participants (i.e., Who is taking part) in the Tenor of Discourse and Halliday has later transferred Personal Pronouns to the interpersonal metafunction. Participants together with the Personal Pronouns that replace them to avoid repetition are strongly related to the Participant Roles and Processes belonging to the interpersonal stratum of meaning. With regard to Participant Roles and Processes, it should also be noted that O' Halloran and her colleagues classify these categories of text and image system choices into the ideational metafunction (i.e., experiential meaning) (Jewitt *et al.* 2016: 43-45).

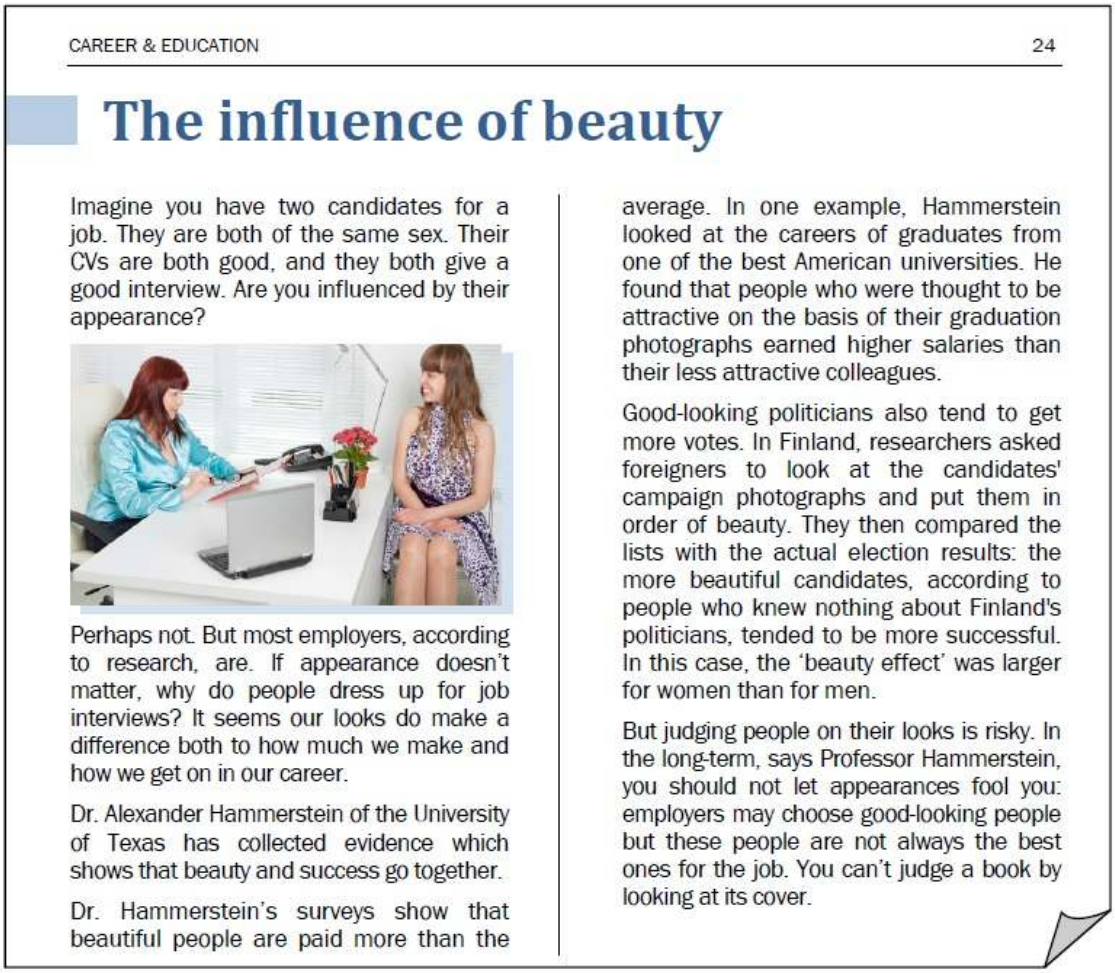
5.8 Applying the framework

The data I have investigated for the purposes of the study so far were reading comprehension texts from KPG past papers – used in the exams in English from 2007 to 2012. In the present section, the SFL-based framework I created is applied to a more recent KPG reading comprehension text – one used in May 2014 – aiming, first of all, to confirm the analytic power and applicability of the framework, and in this way hoping to reveal characteristics similar to those I discovered in the past paper texts, which would provide strong indications considering the consistency of the examination system.

The reading comprehension text I decided to analyse using the new framework (selected randomly among B and C level reading comprehension texts of the same exam period), is presented below. It is an article from a section of a magazine on "Career and Education" (see header of the magazine page below) entitled "The influence of beauty".

5.8.1 Analysing the magazine article

Figure 5.6: EB1-2M11405ACT1 *Beauty*



CAREER & EDUCATION 24

The influence of beauty

Imagine you have two candidates for a job. They are both of the same sex. Their CVs are both good, and they both give a good interview. Are you influenced by their appearance?

Perhaps not. But most employers, according to research, are. If appearance doesn't matter, why do people dress up for job interviews? It seems our looks do make a difference both to how much we make and how we get on in our career.

Dr. Alexander Hammerstein of the University of Texas has collected evidence which shows that beauty and success go together.

Dr. Hammerstein's surveys show that beautiful people are paid more than the average. In one example, Hammerstein looked at the careers of graduates from one of the best American universities. He found that people who were thought to be attractive on the basis of their graduation photographs earned higher salaries than their less attractive colleagues.

Good-looking politicians also tend to get more votes. In Finland, researchers asked foreigners to look at the candidates' campaign photographs and put them in order of beauty. They then compared the lists with the actual election results: the more beautiful candidates, according to people who knew nothing about Finland's politicians, tended to be more successful. In this case, the 'beauty effect' was larger for women than for men.

But judging people on their looks is risky. In the long-term, says Professor Hammerstein, you should not let appearances fool you: employers may choose good-looking people but these people are not always the best ones for the job. You can't judge a book by looking at its cover.

Firstly, the Thematic category (i.e., CAREER AND EDUCATION) and the message of the headline (i.e., beauty) provide ideational meanings since they inform the reader about the content of the text (i.e., what the text is about). Readers are informed from the beginning that the text is related to career and education and that the concept of beauty is linked to them in some way. The participants and circumstances depicted in the main visual display illustrate the Field of Discourse by demonstrating the context of an interview with

its basic participants (i.e., an employer and a possible employee). In addition to these ideational meanings, a series of further experiential and logical meanings can be gathered through the analysis of the ideationally-based elements of the lead paragraph and the main text. Linguistic elements such as cohesive devices, verbs, adjectives, superlatives, comparatives, personal pronouns and tenses, as well as social agents (participants) are detected and tagged on the verbal text (see the screenshot in Appendix 13, p.539). By means of these verbal indicators, the sequence of ideational meanings of the text is revealed. After the Lead Paragraph, which begins with the Mental Processes putting the reader in a position where they would possibly favour one candidate over another one due to physical appearance, the main text contains the following sequence of ideational meanings:

- wondering about how much appearance counts
- people dressing up for interviews
- people's looks making a difference
- Dr. A. Hammerstein collecting information proving that beauty and success go together
- beautiful people being paid more
- people with beautiful graduation photographs earning higher salaries
- good-looking politicians getting more votes
- Finnish researchers asking foreigners to put candidates' photographs in order of beauty
- Finnish researchers comparing research results with election results
- more beautiful candidates knowing nothing about Finland's candidates tending to be more successful
- judging people from their looks being risky
- not letting appearances fool you

- good-looking people probably not being the best

In the source text, a conditional, an additive, a temporal and three contrastive conjunctions create logical relations. Material processes, relational processes and mental processes are frequently encountered in the text whereas twenty lexical items describe persons and things. Since different types of interviewees are compared, a considerable number of comparative and superlative forms are detected. A wide variety of personal pronouns is used, such as third-person plural referring to both candidates and researchers, second person addressing directly the readership and the inclusive first person plural. Regarding tense, present is used for the most part of the source text and past is employed for the description of conducted research. The participants are numerous, exceeding the decade. The main participants (i.e., the employer and the candidate) are both visually and verbally presented. Finally, as regards intersemiosis, the visual illustrates the context of an interview between an employer and a possible employee (i.e., illustration).

The next stratum of meaning which is worthy of further consideration is the interpersonal one. From a visual standpoint, the accompanying visual carries the typical characteristics of the most preferred KPG visuals (i.e., photograph, full range of colour palette, detailed background), expressing a high degree of realism. As regards the interpersonal relations built through the visual-viewer interaction, the viewer is situated in a less-involved, observer position, indirectly addressed by participants. The medium-distance shot reinforces this role, while the eye-level visual grants the viewer an equal role to the participants.

With reference to the Participant Roles and Processes, the source text visual demonstrates the concept of an interview of a beautiful candidate. The employer undertakes the role of actor conducting the interview (i.e., Interaction), while the beautiful candidate is shown as a reactor since she is smiling (i.e., Reaction). From an intersemiotic perspective, the Process of being influenced by a candidate's looks described in the written mode is illustrated in the visual indirectly through the candidate's positive Reaction to what she hears from the positively oriented employer. The situational context of an interview is visually provided by clarifying the roles of the participants and the process of interaction between them.

With respect to 'affect' appraisal resources (Martin and Rose 2003 and Martin and White's 2005), positive value statements concerning the positive effect of the candidates' and politicians' qualities of beauty and appearance are apparent in this text. Yet, negative value statements are also displayed through the presentation of possible troubling effects resulting from a selection based on good looks. Participants' personalities are found to be compared and evaluated in the text through value statements such as "being successful" or "being attractive", whereas feelings are not described. They may be inferred though, depending on the reader's personal experiences and social literacy background. For instance, a testee having experienced discrimination due to appearance may experience negative feelings such as disappointment, injustice or depression. Intersemiotically, the visual offers some additional interpersonal meanings as regards emotion and esteem. In particular, the candidate seems to feel self-confident (i.e., positive self-esteem) as well as pleased and excited (i.e., positive emotion). Evaluation is not part of the role of the visual. On the basis of the written input, it could be inferred that

the employer has evaluated the candidate positively because of her appearance, thus making her happy by selecting her for the working position.

To conclude with the interpersonal metafunction of this source text, the Tenor of Discourse is affected by the way information is presented. The text largely presents information about the issue under discussion whereas offers are not found. Directness and readers' active involvement are prompted through the initial command and two rhetorical questions whose function is to elicit a response from the reader. In relation to Agency Type, despite the fact that there is a preference for the active voice, passive voice instances are also detected.

The third stratum of meaning, which aims at linking the above mentioned two meaning strata, is connected with the Mode of Discourse and provides textually-based meanings. The verbal design of the source text is comprised of a Headline, a Lead Paragraph and a Main Text. It should be noted that the visual is placed right after the Lead Paragraph distinguishing it from the Main Text. As regards the page layout design, the Thematic Category the text belongs to is present on the header (i.e., CAREER & EDUCATION) and a page number is provided, showing that the text is part of a magazine or journal. Visually, the text is designed to contain a Main Visual Display whose Focus of Attention is the interaction between the participants of the interview. Non-linguistic design elements offer important information. The young woman's smiling facial expression and body posture indicate that she is the interviewee, who is affected emotionally. Her interlocutor's gesture demonstrates that she is the actor. Props such as the laptop computer, the office, the pens and the telephone appliance constitute the situational context of an office where the interview is taking place. The formal Style of

Dress adds integrity to the interviewer and the candidate's beautiful floral dress makes her appearance her asset for the interview.

The source text is divided into three functional stages, which are easily discerned through the interplay between the visual and the verbal modes. The Headline, which constitutes the Topic Statement, is coloured in light blue and stressed through its typeface design. The Lead Paragraph, which functions as the Topic Specification, is placed over the visual which separates it from the Topic Elaboration taking place in the Main Text. Moreover, the headline is presented in the form of a noun phrase (i.e., The influence of beauty). As regards the style of the text, presentation of facts and expression of point of view are alternated. An instance of direct speech is detected, though it is not framed by quotation marks.

With reference to the multimodal text composition, the source text is expected to be read from left to right with the most striking information on the left, not only in the verbal mode but also in the visual mode. Thus, both modes are placed in such a way that may attract testees' attention from the beginning. The accompanying visual is quite prominent in relation to the written text because of its size, its sharpness of focus, its colour contrast and lighting effect.

The Headline is visually and verbally separated from the rest of the source text through the Typography choices made by the test designer team. The typeface design of the Headline is Serif (i.e., Times New Roman) but San Serif (i.e., Arial) is employed in the rest of the text. The selection of the typeface design might have been chosen for aesthetic reasons rather than semiotically informative purposes. Serif typefaces suggest

neutral, traditional and formal purposes (Tan *et al*. 2012). However, it could be suggested that Round typefaces could be a more appropriate selection for the content of the Headline as they express softness, gentleness and femininity (ibid) – matching the quality of beauty mentioned in the Headline in a more adequate way. The prominence of the Headline is achieved through its Typeface Style. The fonts used are bold, lowercase, big and quite tight even if, visually, they provide the impression of being wide due to their size. A light blue colour is used aesthetically but also purposefully in order to add prominence to the grandeur of the Headline.

Overall, the analysis of this magazine article confirms the applicability and analytic power of the proposed framework; at the same time, it provides strong indications concerning the consistency of the examination system. The source text under examination includes similar multimodal literacy indicators to the ones of source texts of B1 competence level analysed so far. The Multimodal SFL-based Framework for MDA of Reading Comprehension Source Texts, which has been designed on the basis of the SF-MDAs of source texts in past papers, has been applied to EB1-2M11405ACT1 Beauty source text successfully. The application of the Framework shows that the addition of page layout and colour categories has been essential for the analysis of reading comprehension source texts because these categories contribute to the source text meaning potential. Moreover, the availability of all choices for analysis regardless of the MMA text-type they instantiate has been necessary since features which are text-type specific in the MMA software program have been detected in the source text under examination although they are not suggested for the analysis of authentic media texts of this text-type by Tan *et al.* (2012). In a nutshell, the detailed SF-MDA conducted on the

basis of the newly launched Framework, which is especially designed for source texts, signifies that the Framework can be applied effectively to different source texts in order to shed light on their multimodal literacy indicators. Different aspects of testees' required multimodal literacy have been addressed through the sample MDA.

5.9 Conclusions

In Chapter 5, the findings were revisited on the basis of the tri-metafunctional distinction of ideational, interpersonal and textual metafunctions (Halliday 1978, 1994). The ultimate outcome of data discussion and evaluation according to the SF-oriented research questions is the creation and piloting application of a Multimodal SFL-based Framework for MDA of Reading Comprehension Source Texts. A significant conclusion to be drawn from the above discussion is that the literacy requirements of test tasks are indeed posed by the source texts themselves to some extent.[75] The test literacy requirements are inextricably linked to the ideational, interpersonal and textual elements of the multiple resources which contribute to the source text meaning potential. Furthermore, the evaluation of the findings has verified the assumption that literacy requirements change and augment as the level increases.

On the basis of SF-MDA conducted on source texts, assumptions could be made in relation to testees' involvement in meaning-making. Testees' conscious or subconscious activation of Available Designs probably intervenes in the process of

[75] Reading test literacy requirements are also influenced by the accompanying test items, which are further discussed in the following chapter.

meaning design they are engaged in when dealing with reading comprehension texts. Available Designs could be utilized to generate meanings of every stratum. For example, testees' designing of ideational meanings can be influenced by their background knowledge, such as historical knowledge and knowledge of the world, which they have possibly acquired through schooling, self-study or everyday interactions with other individuals. Additionally, more interpersonal meanings can be designed on the basis of a verbal or visual input after the activation of testees' personal feelings and evaluation. With regard to one's textual meaning making, it can also be influenced by one's social literacy given that the design elements of a source text can lead testees to create connections with texts already encountered in their real life. Readers being tested could be assisted in their meaning making drawing on their familiarity with certain designs, spatial arrangements, page layout and, in general, the genre the text instantiates. Consequently, testees may take advantage of their personal sets of qualifications and Available Designs gained through schooling and more general social literacies. Moreover, a significant finding is that not only the verbal but also the visual contribute to the meaning potential of the source texts. Indeed, each mode achieves its own mission but also complements the other for the "multiplication of meaning" (Lemke 1998) in all strata. Therefore, one's visual and intersemiotic literacies are required for the production of further ideational, interpersonal and textual meanings that can contribute to one's comprehension.

Chapter 6: Investigating test task items

6.1 Introduction

It has already been made clear that the types of KPG reading comprehension test tasks that comprise the data of the present study are based on multimodal texts, which constitute the source of closed-ended questions/items (*henceforth* items). In the previous two chapters, I presented the analysis and findings related to the source texts. I will now be presenting and discussing the analysis of the test task items I chose to investigate paradigmatically so as to ascertain the kinds of multimodal literacy that they require. However, first it is important to explain my choice (a) of test task and (b) of item type.

According to KPG exam specifications, comprehension test papers may contain closed-ended test tasks of the following type: 1) Multiple choice, 2) True or false, 3) Multiple match, 4) Right order, 5) Completion by choice, 6) Short answer (fill in), 7) Cloze, 8) Crossword / brainteaser / puzzle. However, I chose to consider only two types of test task in order to achieve consistency of data. The test task types I investigated contain Multiple-choice items and True-False-Not stated items. With regard to Multiple choice items, each item consists of a stem and three possible options (A, B, or C). Only one of these three options is the right answer and the other two are distractors. With reference to True-False-Not stated items, each item consists of a statement (i.e., the stem of the test item) followed by three options (a. True, b. False, c. Not stated). The message conveyed in the statement might be true or false on the basis of the text or not stated in the text. My choice to analyse Multiple-choice and True-False-Not stated test tasks, rather than say Multiple match or Right order test tasks was mainly due to the fact that the Multiple choice is the most frequent test task type in the KPG reading comprehension

paper in English and because in tests of B1, B2 and C1 levels of competence, which are under examination in the present study, only Multiple choice and True-False-Not stated items accompany the source texts of reading comprehension test tasks.

The KPG reading comprehension Multiple-choice and True-False-Not stated test tasks contain both 'gist' and reading for specific information items.[76] Reading for gist involves the reader, and in this case the testee, in reading a text in order to understand the gist, i.e., the overall idea, the general meaning or the purpose of the text. It entails taking a quick look through the text to understand what it is about, who wrote it, whom it addresses, etc. Reading for gist is often associated with skimming skills, whereas searching for specific information or doing detailed reading is often associated with scanning skills. Both skimming and scanning are speed-reading techniques which enable a reader to cover a large amount of material rapidly. Of course, both of these techniques are valuable for any reader, and they are an important part of his or her efficient reader literacy, but they are particularly important in a testing situation when time is limited. The testees are expected to have developed the kind of reading comprehension literacy that involves them in both gist and detailed information reading and the KPG reading test tasks contain items that test both. However, I decided to analyse gist items only.

I chose to investigate gist items after having conducted preliminary research of the test items which accompany the source texts of my data so as to discover what kind of knowledge is required by gist items and specific information items, on the basis of the SF-MDAs of the source texts. My analysis showed that ideational meanings which are

[76] See Appendix 14 (pp.540-541) for a sample source text with its accompanying items. EB1-2M11205IT26-IT35 are based on EB1-2M11205ACT5 *Eurovision* source text. Items 28-34 are specific information items, while items 26-27 and item 35 are gist items.

generated by lexicogrammatical features such as verbs, tenses, adjectives, cohesive links and so on, are of major importance for specific information items, whereas interpersonal and textual meanings are not primarily required. The correct answer choice of specific information items seems to be typically ideationally linked to the meanings generated in the source text. Item 29 of EB1-2M11205ACT5 (see Appendix 14, pp. 541-542) for the source text *Eurovision*) is a good example: "According to Short, successful Eurovision songs are usually A. fun., B. interesting., C. traditional." This specific information item aims at measuring testees' comprehension ability on the basis of whether or not they can spot the relevant piece of information in the source text (i.e., "One mistake is to think that Eurovision songs are 'national' songs – originally it was set up to show off national music but now they are entertainment songs") and decide which of the three lexical items provided as options best describes what type of songs ensure success in the Eurovision song contest, according to Professor Short. In order for testees to select the correct response, which is A, they should recognize the synonymy ('fun' = 'entertainment') but also to rule out the idea that the songs of this contest are traditional (they are not national) or interesting.

Lexical and grammatical competence is definitely necessary for testees' correct responses to gist items as well, because lexicogrammatical features of the gist items offer content information which is related to the content of the source text. Gist items are ideationally linked to the source text because ideational meanings from gist items requested in multiple choice test tasks are relevant to the content-based meanings encountered in the source texts. However, in contrast to the specific information items, which require testees to locate particular pieces of information, gist items usually address

the whole text or whole chunks of text and require different skills than those entailed for detecting certain pieces of information, expressed in specific ways by using particular grammatical patterns and lexical features. In addition to ideational meanings which are based on lexicogrammar, interpersonal and textual meanings seem to be useful or even necessary for testees' meaning making process and selection of the correct response to the more general questions which refer to the whole text. For instance, item 35 of EB1-2M11205ACT5, "The overall tone of the text is A. serious., B. entertaining., C. scientific.", asks testees to describe the overall tone of the source text (see Appendix 14, p. 541) Testees are required to read the whole text in order to respond, rather than map particular ideational meanings, provided in the test items, onto ideationally similar meanings in a part of the text as is the case with specific information items. Hence, it is assumed that by analyzing gist items I would be able to demonstrate the usefulness of my SF-based MDA framework, which is based on the ideational, interpersonal and textual multimodal literacy indicators of source texts, to a greater extent. Consequently, the main reason that gist items are considered an appropriate sample of test item data for the present research project is the fact that they require a fuller set of meanings to be made by the testee and therefore a greater range of meaning-making processes. Furthermore, it can be assumed that various verbal, visual and intersemiotic ideational, interpersonal and textual features which are included in the SF-MDA framework could assist testees in their engagement with gist items by facilitating them in meaning making and therefore in answering correctly. Such evidence confirms the importance of the theoretical framework and SF-MDA model of the thesis and leads to greater awareness of meaning making mechanisms required in KPG reading comprehension test tasks.

Further to the above, my preliminary analysis showed that many stems of gist items are recurrently used, though the way they are lexicalized may vary slightly. So, for example, the stems of EB1-2M11205ACT5 *Eurovision* gist items "The article is written to be read by" (item 26), "Another title for this article could be" (item 27) and "The overall tone of this text is" (item 35) are used in other test tasks of the same and/or of different competence levels as well (see Appendix 3 for other gist items), with different lexicalization fairly often which means that different nuances of meaning making is required. Nevertheless, I realize that gist items can be grouped or classified into type-categories, on the basis of their broader purpose, and help me to draw conclusions about a large number of gist items used in the KPG exams. In the section that follows, an attempt is made to create a gist-item typology and to estimate frequency of occurrence of each type of gist item (*henceforth* TGI) in the B1, B2 and C1 reading comprehension test papers to understand the relationship between TGI and competence level. In other words, I wish to understand if some TGIs are equally or more/less frequently used in higher/lower level test papers. Such understanding may yield evidence about the requirements which test tasks of each level of competence pose.

In addition to the above, I attempt to investigate the kinds of meanings that different TGIs require of testees to make. In particular, I address the multimodal literacy indicators of the source texts and I describe the literacy requirements of at least one gist item for each TGI paradigmatically. My aim is to examine each TGI through samples of gist item systemic functional-multimodal discourse analysis and draw conclusions about the metafunctions which are required by different gist items in Section 6.3. In Section 6.3 and Section 6.4, I investigate whether TGIs focus on particular metafunctions and I

attempt to create an SF-based categorization of test items, according to the ideational, interpersonal and textual meanings they mainly require.

6.2 Gist-item typology and TGI analysis

My attempt to develop a GI typology led me to firstly group together into single categories TGI stems that that were either identical and lexicalized with the exact same or similar words, or related in content but lexicalized differently. So, for example, a TGI stem such as "This text aims at promoting a…." is grouped together with "This article/interview/review gives a…." and with "The writer of this text provides a…" as well as with other comparable utterances that ask for *the purpose or function of the text* (see Table 6.1, category 1). Then, as the reader can see in the table below, I counted TGI frequency of use and was able to ascertain with what frequency each category appears per level.

Table 6.1: Per level frequency of TGIs

TGI stem categories:		Percentage (%)		
		B1	**B2**	**C1**
1.	The purpose or function of the text	27.69	19.2	26.82
2.	A title or subtitle of the text	4.26	11.52	17.88
3.	The source of the text	8.52	15.36	11.92
4.	The writer's attitude or view	8.52	19.2	26.82
5.	The target audience of the text	19.17	11.52	1.49
6.	The identity of the writer	6.39	1.92	2.98
7.	The style, tone or register of the text	0	3.84	5.96
8.	Guessing what precedes or follows the text	0	7.68	4.47
9.	The topic/theme of the text	14.91	5.76	0
10.	Conclusions/assumptions to be drawn from the text	6.39	0	1.49
11.	The subject/theme of one part of the text	0	3.84	0
12.	The readers' reaction to the text	4.26	0	0

As one can see above, the TGI frequency of use varies according to the level, and this indicates variation in the literacy requirements also, as shall be seen below.

TGIs of the first six categories (i.e. about purpose/function of the text, about title/subtitle, about the source of the text, the writer's attitude/view and about the target audience of the text or the author's identity) were encountered at all six level test papers. Moreover, items relating to the style, tone and register of the text (TGI7) and to what precedes or follows the text (TGI8) were detected only in B2 and C1 level test tasks. TGI9, which contains test items relating to the topic or theme of the text, was spotted in B1 and B2 level test tasks whereas TGI10, which contains questions relating to the conclusions to be made in relation to the text, was found in B1 and C1 test tasks. Finally, TGI11 (i.e., questions relating to the subject or theme of one part of the text) and TGI12 (i.e., questions relating to the readers' reaction to the text) were encountered in test tasks of only one level; B2 and B1, respectively.

Of course, items of the same TGI are worded differently at lower and higher levels and this means that the demands they make on testees are different. I further elaborate on the different demands that occur due to the variety of wordings later in the present section through my discussion about each TGI and through the conclusions I draw about the literacy requirements of test items of each level in the end. Moreover, I further discuss the differences in TGI requirements in relation to the variety of wordings in item stems and options-choices in the following sections, where I address the various kinds of ideational, interpersonal and textual meanings which are required by gist items of different TGIs. As shall be seen, different wordings may require different kinds of meaning from the source texts. Now, I will be focusing on the quantitative findings in

relation to the frequency of use of each TGI per level and I will be presenting the literacy requirements posed.

The percentage of occurrence of each TGI in reading tests of B1, B2 and C1 levels of competence was put into scrutiny because, as mentioned earlier, the investigation of frequency of occurrence of each TGI per level sheds light on differences in literacy requirements posed by test items between levels. The most frequently found TGI in all level data in total was TGI1 (i.e., Questions relating to the purpose or function of the text). As a matter of fact, more than a quarter of B1 and C1 level texts and almost one out of five B2 level texts were accompanied by a test item of TGI1. These percentages were the highest for each level test. This finding indicates the significance of TGI1 for the reading test regardless of the level as testees who participate in the reading test are frequently required to detect the purpose or function of the source text regardless the level of competence being tested. Since TGI1 was the most commonly found TGI in total, it is considered a pertinent example of TGI so as for me to demonstrate that different wordings revealed differences in demands between levels. More analytically, C1 TGI1 test items included either the word "purpose" or the word "aim" in their stem, for instance, "The aim of this text is" or "The purpose of the text is to" except for EC1M10805IT1 which included the stem "This text". B2 TGI1 items mostly used the word "aim". The word "purpose" was used only once and another wording, particularly "The article mainly seems to be" was detected in EB2M10805IT3. Likewise, approximately half of the B1 TGI1 items used the word "aim" and a quarter of the B1 TGI items included the word "purpose". Interestingly, almost one out of four TGI1 item stems were worded differently, for example, "The text was written in order to" or simply

"This text". As regards the options-choices given, higher level vocabulary items were included in C1 TGI1 items, such as "to argue", "to criticize", "to publicize", whereas shorter options-choices were sometimes provided in B1 and B2 TGI1 items.

TGI2, which incorporates questions relating to a title or subtitle of the text, was detected in tests of all levels under examination, though at a lower percentage of occurrence than the percentage of occurrence of TGI1. The percentage of occurrence of TGI2 gradually rose as the level increased. Particularly, 4.26% of B1 gist items, 11.52% of B2 gist items and 17.88% of C1 gist items were related to the title (or subtitle) of the text. Test items of this TGI, which was especially preferred in Activity 1 of Module 1, mainly involved testees in a process of selecting another title on the basis of the text content. More analytically, an alternative title for the text was required in a significant number of C1 level test tasks as well (approximately 20% of occurrence). An alternative title or subtitle was less frequently detected in B level test tasks than in C1 level test tasks. Additionally, another version of test-item stem which was related to the title, engaged testees in guessing the full title of a text when its headline was partially covered (e.g. EB2M11005ACT2 *Citrus,* see Appendix 3). Finally, other gist items of TGI2 asked testees to discern the meaning of the title.

Another frequently preferred TGI, especially in B2 and C1 level test tasks, concentrated on the source of the text (TGI3). A source text might have appeared in a university journal, a scientific book, a leaflet, a newspaper and a plethora of other sources on the basis of the options-choices provided to testees. B2 level gist items of TGI3 had the highest percentage of occurrence of all levels (i.e., 15.36%). The percentage of C1

TGI3 gist items was lower (i.e., 11.92%) whereas the percentage of B1 TGI3 gist items was the lowest of all (i.e., 8.52%).

TGI4 items (i.e., questions relating to the author's attitude or view) were more frequently used as the level increased. B1 gist items of TGI4 were equally frequently found as B1 gist items of TGI3 (i.e., 8.52%). Accordingly, B2 and C1 gist items of TGI4 were equally frequently encountered as B2 and C1 gist items of TGI1, that is, they had the highest percentage of occurrence; 19.2% and 26.82%, respectively. Thus, on the basis of the quantitative evidence, it could be claimed that the author's evaluation of the text, which is required through TGI4 items, is equally important to be asked as the purpose or function of the text, which is required by means of TGI1 items, for B2 and C1 levels. TGI4 questions require the testee first to specify the attributes of the main theme of the text and then to make an inference about the writer's attitude or view on it. With regard to the wording of this TGI, test items usually require what the writer suggests or says about the main theme or participant of the text. Alternatively, this TGI was worded as follows: "What impresses the writer about the main topic?", directing the testees towards the writer's attitude (i.e., being impressed) in one B1 level test task. Moreover, some test items of TGI4 ask testees if the main theme of the text was evaluated in a positive, negative or neutral way by the writer. Finally, the C1 testee was once required to critically approach the title and infer the author's attitude from it.

As regards the fifth common TGI (i.e., TGI5, which contains questions relating to the target audience of the text), it is worth further consideration because it was remarkably preferable in B1 level test tasks (i.e., 19.17%). Moreover, it was quite frequent in B2 ones (i.e., 11.52%) but it was scarcely found in C1 level test tasks (i.e.,

1.49%). In other words, especially B level testees were frequently required to choose correctly among specific groups of people that would probably read the text such as tourists, pupils, parents, the general public and so on. The fact that TGI5 was gradually less frequently used as the level increased and it was only detected once in C1 level test tasks, probably indicates that gist items asking for the target audience are not considered highly important for higher levels.

Gist items relating to the identity of the writer (i.e., TGI6 items) were also used in test tasks of all competence levels. Test items asking for the author's identity may ask who s/he is, what s/he does, what his/her role is in one situation or another, and so on. TGI6 items were the least frequently used in total of all the commonly used TGIs, with very low percentages of occurrence in B2 and C1 level test tasks and a quite low percentage of occurrence in B1 level test tasks. In particular, TGI6 test items were encountered in C1 level past papers twice. Both C1 TGI6 items asked testees about the perspective from which the author writes. For example, EC1M10705IT1 asks if the text is more likely to have been written by a. a medical doctor, b. a journalist or c. a scientist. Only one TGI6 item was found in B2 past papers. In contrast to TGI6 C1 items, TGI6 B2 item is about the writer's personal profile. Particularly EB1/2M11105IT29 asks whether the writer a. disliked her classmates, b. was a bad student or c. hated school. Finally, as regards B1 past papers, three TGI6 items were found in total. One of them requires testees to realize the perspective from which the author writes, whereas the other two items are related to the writer's personal profile. Thus, it could be concluded that testees may be asked about the writer's identity in terms of either the perspective from which the author writes or the author's personal life regardless of the level of competence.

Apart from the six commonly found TGIs, there were TGIs found in two levels only. B2 and C1 level tasks included items of TGI7 and TGI8. TGI7 test items required the register, the style and the tone of the text. TGI7 items of B2 and C1 past papers had similar wordings in their stems, such as "The overall tone of this text is", when asking about the tone of the text, or "The text is", when asking about the style of the text. The options-choices always included adjectives describing the tone or style of the source text. Similarly to the percentage of occurrence of TGI1 and TGI4, the frequency of use of TGI7 gist items increased as the level increased. Specifically, two TGI7 items were found in B2 test tasks, whereas four TGI7 items were found in C1 test tasks. However, on the whole, TGI7 gist items were quite infrequently used. TGI8 test items required guessing what might precede or follow the text of the test task. This TGI was slightly more frequently found in total than TGI7. The fact that TGI7 and TGI8 were only encountered in higher level test tasks may indicate that guessing an action which is not stated in the text on the basis of the information provided by the text (i.e., TGI8) or realizing the style, register or tone of a source text (i.e., TGI7) may be considered too demanding for B1 testees to be asked.

Two other TGIs which were used in only two levels were TGI9 (i.e., gist items relating to the topic/ theme of the text) and TGI10 (i.e., gist items relating to the conclusions/assumptions to be made on the basis of the text). TGI9 contains questions which ask what the text is about or what the text focuses on. Similarly to TGI5, TGI9 was mainly used in lower level test tasks. It was frequently used in B1 level test tasks and less frequently used in B2 level test tasks. Particularly questions asking what the text is about

were only found in B1 level test tasks. With reference to TGI10, the conclusion to be drawn from the text (TGI11) was asked in B1 and C1 level test tasks.

Now that I have addressed the TGIs which were inspected in all level data or in two out of the three competence level test tasks, attention is placed to TGI11 and TGI12, which were noticed merely in one level exam each. TGI11 incorporates questions relating to one part of the source text. TGI11 was only detected in B2 level test tasks twice. TGI11 gist items restricted testees' attention to one part of the source text, specifically the Lead Paragraph, as these items required testees to comprehend what the first paragraph was about. TGI12 contains questions relating to the reader's reaction to the text. Two TGI12 test items were used in B1 level test tasks. Testees were not only asked to understand the content of the text but also to be able to specify how readers would probably react to the text. In particular, they required the effect that the text would have on the readers and the action that the reader would probably do after having read the text.

Overall, it could be concluded that gist items could be classified into twelve broad TGIs which differ from each other in terms of their content and purpose, as explained in this section. Similar and divergent points in the use of different TGIs in test tasks of B1, B2 and C1 level tests have been detected in this project. These points have provided several conclusions about the different literacies which were required by testees of different competence levels by gist items. In what follows, I group the findings about the literacy requirements posed by gist items for each level of competence under examination.

C1 level testees were frequently asked to recognize the purpose or function of the text and to discern the writer's attitude on the main topic under discussion. Moreover, they were regularly required to be able to provide a title or subtitle for the text and to guess the source of the text. Understanding of the style, register or tone of the text and guessing what precedes or follows the text were quite usual requirements of C1 level gist items. On the contrary, drawing conclusions about the text or the author's identity were infrequent requirements. Finally, the specification of the topic/theme of the text or of a part of it, as well as understanding the reader's reaction to the text were not within C1 level gist item requirements.

Similarly to C1 level gist items, B2 level gist items regularly required the purpose or function of the text and the writer's attitude or view. At a slightly lower proportion, the items asked for the source of the text and at an even lower though important percentage they asked for the title (or subtitle) and the target audience of the text. Further, guessing what precedes or follows the text was also a B2 requirement. The emphasis of the text or of the first paragraph, as well as the style, register or tone of the text was infrequently required. To end with, B2 level testees were not required to draw conclusions from the text or guess the reader's reaction to it.

B1 level testees were also frequently required to detect the purpose or function of the text at a high percentage but they were less frequently required to realize the author's identity. Guessing the target audience and understanding what the text was about were also frequent B1 gist item requirements, while guessing the source of the text was a less frequent requirement. Realizing the author's identity and drawing conclusions from the text were slightly less frequent requirements. The reader's reaction to the text and the title

(or subtitle) of a text were not usually required. Being able to specify the style, register or tone of the text, guessing what precedes or follows the text and specifying what a part of the text is about were not among the requirements posed by B1 level gist items.

Therefore, the stems and available options-choices, which comprise the gist items of each TGI, pose certain literacy requirements which vary in frequency of occurrence per level (see Table 6.1). My investigation of gist item literacy requirements proceeds with the investigation of the kinds of meanings that are required by gist items. The meaning requirements of gist items are expected to vary in relation to the wordings of different items of the same TGI. Moreover, the interaction of gist items with their accompanying text enhances instances of communication between the two. Thus, I now draw on my source text analyses in order to investigate the kinds of meanings that are required by the gist items and I further discuss the literacy requirements that each TGI has in relation to the source text analyses. After having applied the multimodal SF-MDA Framework for analysis of source texts, I consider the literacy indicators of the source text analyses which are required for the successful completion of the test items.

6.3 Investigating meanings required by gist items

Now that the types of gist items have been classified into twelve TGIs (see Table 6.1), I proceed with the investigation of the kinds of meanings from source texts that gist items of different TGIs require. To this end, I applied the multimodal SFL-based Framework for MDA to a number of test items. Practically, I used the framework as a list of features which might contribute to the meaning potential of the source text and might be useful

for the selection of the correct answer for the gist item. I selected the features which provided essential ideational, interpersonal and textual meanings required for the selection of the correct response to each gist item under examination. My intention was to verify the hypothesis that all kinds of meanings might be of importance for gist items and some kind of meaning might be of major significance for certain TGIs. At this point, it should be made clear that, according to SFL theory, all strata of meaning are generated simultaneously, thus they contribute to the testee's comprehension of the source text and selection of responses. However, I intend to examine whether it could be claimed that each TGI has some specific metafunctional focus or foci. In what follows, all the TGIs are discussed through the use of actual test item examples of each TGI. These SF-MDA-based gist item analyses will help me to draw conclusions about the literacy requirements in terms of the kinds of meaning that each TGI mainly requires.

6.3.1 TGI1: Questions relating to the purpose or function of the text

Test items belonging to TGI1 may provide one-word options such as EB1-2M11105IT21 with only a verb showing the purpose (i.e., inform, advertise, instruct) (see Figure 6.1) or options with two or more words, such as EC1M11205IT11 *Classic Walks* that provide more pieces of information (see Figure 6.2). First, EB1-2M11105IT21 from *Interactive Whiteboards* text is discussed.

Figure 6.1: EB1-2M11105IT21 ***Interactive Whiteboards***

Interactive Whiteboards: a beginner's guide

An interactive whiteboard is a board that is connected to a computer and projector. Everything on the computer screen can be seen on the interactive whiteboard. The teacher and learners can write on the interactive board using a pen or finger. The board is usually fixed to a wall. There is also a mobile whiteboard which you can move from classroom to classroom.

Interactive whiteboards are used in classrooms at all levels of education, for sports coaching, business meetings, and more. The use of the computer and the interactive whiteboard makes teaching very enjoyable for students and much easier for teachers.

Interactive whiteboards in schools in many countries have replaced traditional whiteboards. There are a lot of things interactive whiteboards can do to make your teaching better.

Here are just a few of the ways teachers can use interactive whiteboards in the classroom. You can:

- record the lesson and keep the material for revision by students at a later time
- save lessons for students who were absent
- save lessons for future use or to be shared with other teachers.

These examples give you an idea of how useful interactive whiteboards can be for students who happen to miss a class, for 'slow' learners and those students who need help with their revisions.

21. The aim of the text is to

A. inform. **B.** advertise. **C.** instruct.

EB1-2M11105IT21 requires testees to speculate what the aim of the text is –choosing among three possible options (A. inform, B. advertise, C. instruct). Let me examine this gist item from the perspectives of the three metafunctions using the ideational, interpersonal and textual features of the SF-based framework. From a textual metafunction perspective, the headline states both the topic (i.e., Interactive Whiteboards) and the type of text this is (i.e., a beginner's guide). The opening paragraph and the body of the text contain factual information about the topic. The Serif Typeface Design used in the text signals neutrality. The Main Visual Display focuses on how an interactive whiteboard is used. These textually-oriented elements classify the source text to the IR MMA text-type, whose primary purpose is to present information. Thus, it could be

claimed that the aforementioned textual meaning resources are adequate for the correct selection of option A (i.e., inform).

Interpersonal meanings could support one's choice, given that information is simply presented by means of statements. There are interpersonal meanings that could have a misleading effect by making a testee believe that the right option is B (i.e., advertise). For example, the directive "Try it out!" urges the reader to use it, which suggests that one should perhaps purchase it. Moreover, positive value statements concerning the use of interactive whiteboards may mislead the reader into believing that the aim of the text is to encourage him/her to buy it. However, the text as a whole provides information regarding how to use the interactive board –not what its positive qualities are.

The ideational metafunction of the text serves to provide important content information. Material processes and relational processes inform the reader about what interactive whiteboards are, and what can be done by using them. Processes are linked by means of additive conjunctions. The use of the present tense signals that the text talks about interactive whiteboards generally. The use of adjectives provides a detailed description of the object being discussed. By means of the visually and verbally represented participants, the reader-viewer is informed about the related objects (i.e., computer, projector) and subjects (i.e., teachers, students). The personal pronoun 'you', which is used in the second half of the text (e.g., "You can: […]", "These examples give you an idea of […]"), does not make a difference for testee's selection of the right choice since it could match all three option choices.

Closer inspection of the distractors can verify the selection of the correct choice (A. inform) by assisting testees to eliminate options B and C on the basis of their social literacy. More analytically, in a promotional text that aims to advertise (i.e., Option B), there would be superlatives praising the product, more commands prompting the reader to do something with the product and a particular product (eg. a brand of interactive whiteboards) rather than a general category of products. The layout would probably be different as well, because it would target at drawing the viewer's attention towards particular pieces of information. If the purpose were to instruct (i.e., Option C), a sequence of stages for the interactive whiteboard use and more pieces of advice would be expected.

A considerable number of gist items, especially of levels B2 and C1, provide options which are typically longer than the test item just analysed. Quite frequently also options begin with an Action verb demonstrating a possible function of the text in connection with its textual metafunction. The second part of each option provides content information that narrows the scope of the item towards specific ideational meanings. See the test task below as an example.

Figure 6.2: EC1M11205IT11 *Classic Walks*

11. The main aim of this website is
    - A. to give some background information about French historical events.
    - B. to point out the main buildings of historical interest in the centre of Paris.
    - C. to outline a different kind of attraction for tourists in the French capital city.

In this case (EC1M11205IT11 *Classic Walks*), the particular item asks for the main aim of the context in which the text appears, i.e., the website. The options provided require that the reader choose among three possible choices, all of which are related to the content of the text and its functional role. In other words, in order to decide if this website provides background information about French historical events (option A), buildings of historical interest in Paris (option B), and tourist attractions in Paris (option C), they must understand the text content. It appears that the verb "to outline" could be replaced by the other two available verbs "to give" and "to point out" without affecting the functional

focus of each option choice to a considerable extent. What differentiates the correct option (Option C) is the ideational content of the rest of the option-choice (i.e., it refers to a different kind of attraction for tourists in the French capital city). Moreover, the genre illustration of the text can principally help testees to choose the correct response on the basis of their knowledge about the function of different types of texts. Being an online leaflet, the text primarily provides information about tourist attractions. Finally, the layout design pays emphasis on the two tourist recommendations made in the leaflet, namely, the French Revolution Walk and the Da Vinci Code Walk.

To conclude, two types of TGI1 are detected in the data; items followed by short options consisting of one verb each (i.e., speech acts) and items followed by options with longer wording. Both seem to have a textual metafunctional focus but the latter is strongly affected by the ideational meanings of the source texts as well.

6.3.2 TGI2: Questions relating to a title or subtitle of the text

TGI2 is typically found to accompany C1 level texts, probably because choosing a title for a text is quite demanding as a title may be quite creative. Due to its high frequency of occurrence among C1 proficiency level test items, we randomly selected a C1 level test item to discuss. In EC1M11211IT2 *Playpen* (Figure 6.3), testees are required to read the text so as to answer the following:

Figure 6.3: EC1M11211IT2 *Playpen*

I love my playpen

World-famous flint worker Professor Bruce Bradley loves being in his playpen. But this is no ordinary room. It is a special room where serious archaeological research is being undertaken. The playpen is a place in Exeter University's Laver Building where objects that were used thousands of years ago are being brought back to life. Stone tools like the ones once handled by Neanderthals are piled in one corner of the room. In another corner a giant wooden throwing spear, big enough to take out a rather large woolly mammoth, is mounted on the wall.

It is where you will probably discover Professor Bradley. The academic is one of the world's leading experts in primitive technology. He is also highly skilled in the craft of making tools and weapons from flint, known as flint-knapping. Professor Bradley is the director of the University's postgraduate programme in Experimental Archaeology. Exeter is one of the few universities in the world to offer such a degree.

Experimental Archaeology focuses on trying to understand the past by reconstructing how our ancestors lived and replicating the objects they used.

"By recreating the tools that early humans used thousands of years ago, we are able to see how they were made," says Bruce as he picks up a flint cutting tool of the kind used by Neanderthals. "It is only by doing this that we are able to test our theories about ancient technologies," he adds.

The value of this research was recently revealed. Mystery still surrounds the reasons why Neanderthals became extinct around 28,000 years ago. Early modern humans, Homo sapiens, spread out of Africa into Eurasia around 50,000 years ago. This means there was an overlap of around 10,000 years between our own ancestors and Neanderthals. It has long been thought that Neanderthals died out because they were less intelligent.

But new research is helping debunk this 'stupid Neanderthal' theory. One of Bruce's MA students, Metin Erin, is the lead author of a paper in a scientific journal, which demonstrates that the stone tools used by early modern humans were no more efficient than those developed by Neanderthals. Researchers spent three years recreating stone tools used by Neanderthals and early humans. They also replicated stone 'blades', a narrower tool, which were later used by Homo sapiens.

It had long been assumed, without actually being tested, that the blades used by early humans were a significant technological advance, helping Homo sapiens to out-compete their Neanderthal cousins. The researchers found that the blade technology is no more effective and is actually less efficient. Thus, it appears that Neanderthals were not really stupid or less sophisticated at all; they were just different. When the results of the research were published last year, they attracted global media coverage.

"Here is a clear example of where we have been able to recreate an ancient technology and put a long-held theory to the test," adds Bruce, who is currently involved in a number of research projects including the early peopling of the New World. "It really does show the value of the work we are doing. It is very exciting."

2. Another possible title for the text is:

A. Room for technology.
B. Recreating past technology.
C. The primitive nature of ancient technology.

The title of the source text is given (i.e., "I love my playpen") and testees are prompted to select an alternative title among the three available alternatives (A. Room for technology, B. Recreating past technology, C. The primitive nature of ancient technology). In accordance to the need for test construct validity, such a test item could not be replied by means of looking at the layout or the visual only. Indeed, the correct answer can only be

selected if the testee reads through the verbal text to get the gist. The item seems to be ideationally-focused because the testee is required to make ideational meanings while reading in order to respond on the basis of the source text content information. Adjectives and Participants are of primary importance. The Lead Paragraph contains information about the special room called "playpen", where people keep a variety of objects which are linked to the past. That is why option A (i.e., Room for technology) can mislead testees through the Participant "room". But the prepositional phrase "for technology" does not match the text content exactly. Social literacy can probably intervene here to clarify the picture because testees' Available Designs of what technology denotes may be activated. When the term technology is used nowadays, from a commonsensical perspective, it refers to devices that have been invented in order to facilitate people's life in different fields. Thus, this room does not contain common sense technology. On the contrary, technology is described as "primitive", which could be replaced by the word "past". Action through "reconstructing" and "replicating" matches "recreating" in option B. Therefore, option B, which is the correct answer, contains ideational meanings similar to the text, in terms of Agency, Action and Describing. As regards option C, although it talks about "ancient technology", which ideationally matches "primitive technology", it stresses its "primitive nature" without the latter being the centre of attention in the text. In fact, the lexical items used in Headlines are carefully selected not only to refer to the content but also to create an effect to the reader. Therefore, despite the primary ideational focus of this gist item, interpersonal meanings may possibly intervene in the selection of an alternative title.

In addition to the frequently encountered gist items which ask for another title (or subtitle), there are gist items which require testees to interpret the meaning of the given title. I assume that readers get an impression about the text from its title as the title is typically provided at the beginning of each source text. But, what the title means is not always what the reader has in mind. Therefore, readers are required to verify or falsify their first impression through reading the text. For example, the title "How school failed me" (EB1/2M11105IT36, Figure 6.4) could have more than one interpretation.

Figure 6.4: EB1/2M11105IT36 *School failed me*

Opinion 17

How school failed me

Robyn Jones

Six years after leaving school, my experience leads me to conclude that I have achieved what I have in spite, not because, of my education. At secondary school, I remember being made to stand in front of my English Literature class while an angry teacher shouted: 'Who do you think you are? You'll never amount to anything!' Those were pretty harsh words for a 13-year-old whose only crime was to forget her dictionary. I loathed school. Admittedly, I wasn't the ideal student. I didn't always hand in my homework on time and wasn't always interested in what was going on in lessons but, even when I tried, it seemed to me as if I had little support.

At 13, I was preparing to sit for exams and I was predicted a very low grade for maths. My father, a former maths lecturer, was convinced that I could do much better and gave me hours of extra tuition after school.

While all my friends were living it up at the local disco, I was stuck at home having my brain stuffed full of algebra. No matter how much I cried or protested, my father always made me spend at least an hour with him as soon as he got home from work. When I received my results, my maths teacher told me I had got the highest mark possible. Yet she looked at me as if I had cheated.

When I was 14, my headmistress recommended to my parents that I repeat the year. Since primary school, I had been a year ahead, but my teachers at my secondary school seemed to think this was a mistake. They believed I would fail my final year exams. The option of encouraging me to work harder or giving me extra help was never offered. Instead that role fell to my parents, who were convinced that I was more than capable of passing my exams without repeating the year.

With extra tuition from my father and family friends who were teachers, I passed all 10 subjects, some with very good grades. While I was pleased to have done well, what gave me the greatest satisfaction was proving my teachers wrong.

The general lesson I learnt from my school years was that people's expectations of me were zero and that I would have to prove myself and dispel their low expectations of me. Without the encouragement of my parents and their positive example of success, I don't think I would have bothered to go to university.

My experience shows that the children of parents who take an active interest in their children's education do much better than children whose parents think it is the schools' responsibility to educate their children.

36. The title "How school failed me" means that:

A. The writer did not pass any of her exams.

B. The writer was disappointed with school.

C. School did not prepare her well for university.

Ideational meanings all over the text as well as the Sense verb "loathe" in "I loathed school" express the writer's disappointment about school (i.e., correct choice: Option B). Emotional involvement is presented through negative emotion, for example, by means of lexical items which are emotionally loaded through negative emotion (e.g., "I *was stuck* at home having my brain *stuffed*."). Additionally, negative value statements (e.g., "Those were pretty harsh words for a 13-year-old whose only crime was to forget her dictionary.") are displayed throughout the text. These negative emotional involvement elements may direct the testee towards the selection of Option B, which refers to the author's negative feeling of disappointment. However, since all the available options are compatible with the negatively oriented emotional involvement, they are all relevant to the negative meaning of the title (i.e., school failed her) to some extent from an interpersonal metafunction standpoint. Thus, although interpersonal meanings might have been essential for the correct selection of response if the distractors were different, here only the ideational elements included in the options-choices are of primary importance for the testee's selection of the correct response to this test item.

6.3.3 TGI3: Questions relating to the source of the text

First and foremost, in order to respond correctly to TGI3, testees are expected to be socially literate in terms of the structure, appearance, content and purpose of various genres. They are supposed to be able to recognize the possible sources of the text which are provided as three different options-choices to select from. Therefore, presumably, textual elements such as the Layout Design Elements, Verbal Design Elements, Visual Elements, Typeface Design and Style, News Style and so on can play a major role in the

selection of the correct option. In Figure 6.5, EC1M11011IT3 is a TGI3 gist item, which requires the source of the text.

Figure 6.5: EC1M11011IT3 *Lunch*

HEALTH

Think back to lunch if you want to keep in shape

Perhaps it really is possible to think yourself slimmer. Concentrating on a recent meal turns out to significantly reduce the desire to snack, suggesting that certain ways of thinking can curb your appetite.

Suzanne Higgs and colleagues at the University of Birmingham, UK, asked a group of women students to take part in a biscuit taste test, having previously given them a set lunch. Before the test began, Higgs encouraged half of the women to write a detailed description of their lunch, while the rest were asked to recall their journey to the campus. After the taste test, which had been designed to hide the true nature of the study from participants, each woman was invited to eat their fill of the remaining biscuits. The women who had recalled their lunch ate fewer biscuits than those who recalled their journey, Higgs found.

The effect was small among the women who took the test one hour after eating, but became more noticeable as the day progressed. Of the women who took the test after three hours, those who actively recalled lunch had a significantly reduced appetite compared with those who did not.

Higgs suggested this is because after one hour, the memory of eating lunch was still vivid enough to affect all the women's appetites, regardless of what they were asked to recall. But after three hours, the memory of lunch had faded, as had its influence on appetite – except for those women who boosted its effect by actively recalling what they ate.

'Other evidence suggests that thinking about food can actually increase subsequent intake, particularly in people who are dieting,' Higgs says. The key difference with her experiment, she suggests, is that subjects were asked to think about a specific meal and not a generic memory of food. This kind of vivid memory is replayed in the hippocampus (a part of the brain thought to be the centre of emotion and memory) that might play an important role in decision-making as well as memory-processing. 'One possibility is that remembering recent eating boosts the influence this information has on decision-making,' she says.

This is in line with findings by Paul Rozin at the University of Pennsylvania, Philadelphia, who has studied patients with hippocampal damage. 'Such folks will eat second and third lunches, so it makes some sense that activating the hippocampus might inhibit eating,' he says.

However, whether a memory-boosting therapy is enough to beat obesity is another question. Susan Farr at the Saint Louis University Medical Centre, Missouri, points out: 'While a drug that acts in the hippocampus may be a good appetite regulator, it must also act in places like the hypothalamus, where appetite regulation also occurs.'

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3. The text is most likely to have appeared in
   - **A.** a scientific magazine.
   - **B.** a leaflet in a supermarket.
   - **C.** an advertisement for a health clinic.

Here, the Layout Design Elements provide the reader with important information about the text type and its source. The page layout of an article with two columns, a Main Visual Display, a header informing about the Thematic Category (i.e., Health) and a footer-Dateline are some of the textual elements that in all probability guide the testee towards the correct response (i.e., Option A). The test item requires from the testee to

activate available schemata about the genres-options provided in order to select the correct one or to reject the two incorrect options. More specifically, a leaflet in a supermarket (i.e., Option B) is expected to have visuals of products with prices, the colours of the brand or the supermarket logo and short pieces of information on it. An advertisement (i.e., Option C) does not typically display a header of the Thematic Category or a Dateline. Moreover, advertisements are normally brief, with an emphasis on the advantages of choosing a particular product or service. Thus, social literacy and knowledge of the world in combination with textual meanings are strongly required from the particular TGI.

6.2.4 TGI4: Questions relating to the writer's attitude or view

Since the TGI asks for the writer's attitude towards the main theme or participant, its stem seems to be interpersonally focused. The test item stem directs the testee to consider the writer's evaluation of the theme under discussion. For example, EC1M11105IT3 asks what the text suggests about language death (Figure 6.6).

Figure 6.6: EC1M11105IT3 *Lost Languages*

WORLD CULTURE

Lost Languages

Laura Fountain finds that half of the world's languages are in danger of disappearing forever.

Languages are not just tools with which we communicate; they also reflect our view of the world and our values. It is well-known that the Inuit (or Eskimo) languages have many words for snow, whereas English has just one. Living closer to nature and in a snowy climate, you could reason that an Inuit would distinguish between various types of snow and develop words that communicate this. In creating these words, the culture is signifying snow's importance in it.

This idea is the argument at the heart of language preservation; when languages disappear, so does an important way of understanding the culture and heritage of a particular people.

Vanishing voices

Languages all over the world are threatened with extinction and, as they disappear, so too does an insight into the values and views of a particular culture.

Although 6,000 languages are still in use, experts estimate that more than 50% of these are endangered, with one disappearing every two weeks. As English, Mandarin, Spanish and French exert their global dominance, 96% of the world's languages are now spoken by just 4% of the world's population. In Nepal, for example, efforts are underway to prolong the life of Soma Devi Dura, who is the last surviving speaker of the Dura language.

Should this 82-year old woman die before linguists have recorded the knowledge she holds, it will mean the end of hundreds of years of songs and folklore that have been handed down through the generations. In Nepal alone there are more than 100 tongues, many with fewer than 100 speakers each.

This situation is by no means unique: linguists in Alaska know only too well Nepal's predicament. Experts at the Alaska Native Language Center worked with Marie Smith Jones, the last native speaker of the Eyak language, until her death earlier this year. Jones believed in preserving her language and wanted a written record kept for future generations. When she died, it caused the first of Alaska's native languages to become extinct.

Languages become endangered when users cease to pass them on. This can be a result of external forces such as military, economic or cultural subjugation, or internal forces such as a community's attitude towards its own language. Jones did not pass Eyak on to her children as it was considered 'wrong' to speak anything but English when they were growing up.

Concern about endangered languages is not confined to small communities however...

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3. The text suggests that language death is
   - A. a rare phenomenon.
   - B. an urgent problem.
   - C. an irreversible situation.

The main theme (i.e., language death) is described in the multiple choice test item as "a rare phenomenon" (Option A), "an urgent problem" (Option B) and "an irreversible situation" (Option C). In fact, language death is approached as a problematic phenomenon which generates negative emotions throughout the source text. Interpersonally speaking, all available options provide negative evaluation relating to the

phenomenon of language loss. This means that as regards the interpersonal metafunction, the options are quite close to each other in terms of Emotional Involvement. Thus, ideational meanings, particularly Describing (i.e., the adjectives), can differentiate the three available options. The correct option (i.e., Option B) is supported by relevant ideational meanings of the source texts. Option A contrasts source text meanings ideationally while the ideational message of Option C is not dispatched through the text. Therefore, even though the test item stem is connected to the interpersonal metafunction, ideational meanings are required for the selection of the correct choice as well.

Other gist items of the same TGI have to do with the positive, negative or neutral evaluation of the main theme or topic of the text. Here, I address item EC1M11205IT38 as an example (Figure 6.7).

Figure 6.7: EC1M11205IT38 *Gone down river*

TRAVELNEWS 14

Gone down river

Deep in the Malaysian jungle there is a wild place called Taman Negara -accessible only by boat. It's home to tigers, clouded leopards, black panthers, cobras and men with blow pipes and poison darts. Rod Liddle decided to give it a try.

I'd wanted to cover this region for a long time. This is a land of superlatives and statistical extremes. It is the largest national park in Southeast Asia in the middle of West Malaysia – a country that contains a stunning profusion of wildlife.

The park was created in 1939 by the British King George V; and yet it is virtually unknown to the descendants of his subjects. Brits tend to head for Sarawak and Borneo, perhaps because these places sound as if they're very wild. But Taman Negara is wilder and older. It dates back more than 130 million years. And Malaysia is a lucky country and well managed. Its population density is but a fraction of those countries that surround it. And there's an environmentally-friendly culture, which has prevented the horrendous over-development you see in Thailand or Bali.

To soak up the magnificence of Taman Negara, what you really need to do is get away and lose the jabbering gaggle of tourists. So cajole or pay a boatman to take you far away. Sit on a sandbank miles upstream and wait for the wildlife to come to you. Just sit and wait. Always the rule. And take with you a decent nature guide: *Taman Negara* by David Bowden is superb.

TEXT 2

At midnight one evening, I was roused by a cacophony of snorting and grunting outside my door. I sat bolt upright in bed. "Is that you?" I shouted tentatively to my companion, then opened the door of my hut. In the moonlight, I saw that an enormously fat wild boar with razor sharp tusks was busy trashing my balcony, angry about something. "Um ...., just like, go away pig," I said, without much conviction. And then, man looked at pig, and pig looked at man, and man quickly went back into his hut and pretended nothing had happened and the pig remained exactly where he was, trashing the balcony.

I left this indescribably beautiful place four days later and headed out to the island of Langkawi to relax and feel better. There's a place there called Bon Ton, which I've visited for many a year, a wonderful coming together of landscape, nature and haute cuisine – a combination which, to my mind, can't be beaten. There's a nature guide here, Dev, who can show you saltwater crocodiles and point you in the direction of mysterious jungle cats and beautiful flowers that only bloom at night. Then, afterwards, you can enjoy rack of lamb with pumpkin. I can't think of any other country besides Malaysia where watching wildlife teem about you is so easy and satisfying, so rewarding in an ecological, gustatory sense.

The year 2007 marked the 50th anniversary of Malaysian independence from British rule. The country has somehow managed to combine relentless - and remarkable - economic progress with a concern for the environment and a stately refusal to countenance the bad side of mass-market tourism. I hope it will always be like this. But take a trip, just in case it isn't.

38. The attitude of the writer to the place he is describing is
    A. critical.
    B. positive.
    C. neutral.

The writer describes Taman Negara as an "indescribably beautiful" place with "a stunning profusion of wildlife". The place is also described as "a wonderful coming together of landscape, nature and haute cuisine", a combination that most likely sounds to

the writer as the best it could be. The author's positive point of view "I can't think of any other country besides Malaysia where watching wildlife teem about you is so easy and satisfying, so rewarding in an ecological and gustatory sense" together with other positive evaluation statements, like the aforementioned ones, throughout the main text, reveal the writer's positive attitude. The overall positive evaluation (i.e. Option B) is enhanced by a wish towards the end "I hope it will always be like this".

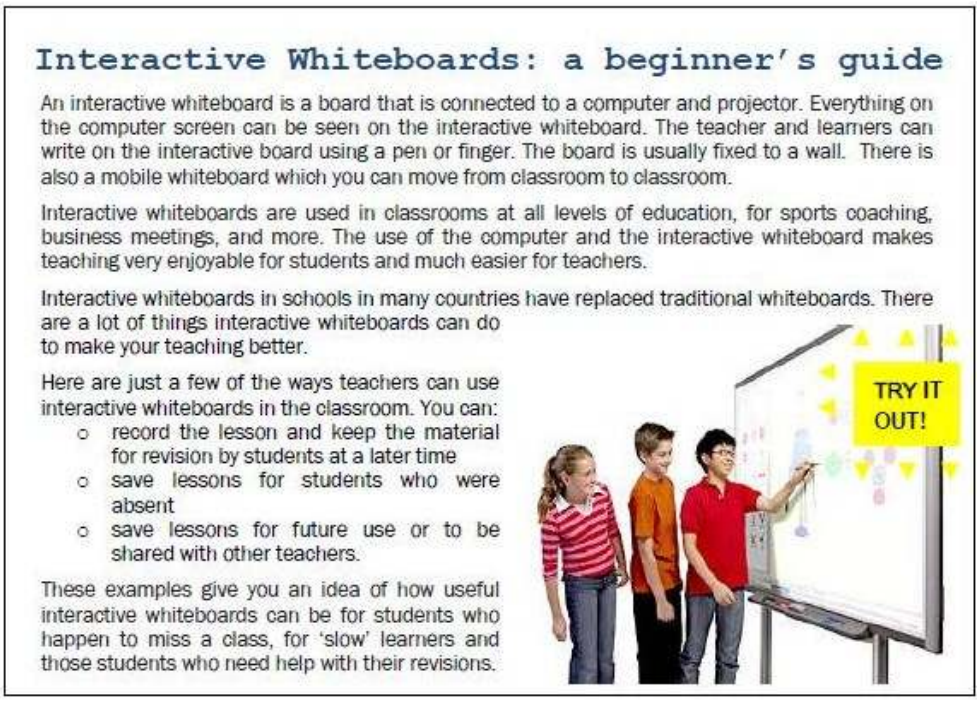
Moreover, positive emotions such as the sense of relaxing or feeling better assist the writer's positive position. Besides, the Main Visual Display, which is highly realistic (i.e., photograph, full range of colour palette, detailed background), can dispatch a message towards the viewer about the peaceful and harmonious scenery effectively. The visual can successfully produce positive emotions, which enhance the positive evaluation provided by the verbal text. To conclude, the item shows an interpersonal focus from its stem and choices. Moreover, the SF-MDA on the basis of the framework supports this kind of focus as the positive value statements can guide the testee towards the correct answer.

6.2.5 TGI5: Questions relating to the target audience

Generally speaking, the relationship between the writer and the audience is expected to be built through the interpersonal metafunction of the text verbally, visually or both. However, the ideational stratum of meaning can play a significant role in testees' answering a gist item of TGI5 given that testees themselves are a kind of audience for the same text as well, but not necessarily its original target audience. This fact contrasts the real life situation of reading a text because the reader is supposed to be part of its target

audience. In the context of language testing, therefore, testees need ideational meanings to a significant extent to comprehend who might be the reader of the source text, as will be further discussed in the example analysis that follows (Figure 6.8).

Figure 6.8: EB1-2M11105IT20 *Interactive Whiteboards*



Interactive Whiteboards: a beginner's guide

An interactive whiteboard is a board that is connected to a computer and projector. Everything on the computer screen can be seen on the interactive whiteboard. The teacher and learners can write on the interactive board using a pen or finger. The board is usually fixed to a wall. There is also a mobile whiteboard which you can move from classroom to classroom.

Interactive whiteboards are used in classrooms at all levels of education, for sports coaching, business meetings, and more. The use of the computer and the interactive whiteboard makes teaching very enjoyable for students and much easier for teachers.

Interactive whiteboards in schools in many countries have replaced traditional whiteboards. There are a lot of things interactive whiteboards can do to make your teaching better.

Here are just a few of the ways teachers can use interactive whiteboards in the classroom. You can:

- record the lesson and keep the material for revision by students at a later time
- save lessons for students who were absent
- save lessons for future use or to be shared with other teachers.

These examples give you an idea of how useful interactive whiteboards can be for students who happen to miss a class, for 'slow' learners and those students who need help with their revisions.

20. This text was written for

A. pupils. B. parents. C. teachers.

Agency and Action elements can guide the reader to the correct answer (i.e., Option C). The Participants "teachers" are addressed directly through the second person personal pronoun "you" (i.e., "*You* can…"). The possessive adjective "your" and the action of "teaching" in the statement "There are a lot of things interactive whiteboards can do to make your teaching better" again address the target audience (i.e., teachers) in a direct manner. As regards the participant roles, teachers are presented as Actors and students

are addressed as Reactors to the action of teaching. Therefore, ideational and interpersonal meanings of the verbal mode are required for the selection of the correct response. The Main Visual Display depicts the Participants "pupils" as Actors who use the interactive whiteboard. Such a visual could accompany a text written for all the available options as the depicted scene could be related to the options-choices. Therefore, it does not act as a distinguishing feature that could guide the testee towards the response for this item. Overall, it could be argued that verbal ideational meanings together with certain interpersonal meanings can contribute to the selection of the correct response.

6.3.6 TGI6: Questions relating to the identity of the writer

Some test items ask testees about the professional or personal identity of the author. Both C level TGI6 test items of the data are targeted at the perspective from which the author writes. They provide options concerning the author's role. For example, in EC1M11205IT37 testees are required to find out if the writer is a tourist (Option A), a biologist (Option B) or a travel writer (Option C). This test item asks for the perspective from which the writer produces the text (Figure 6.9).

Figure 6.9: EC1M11205TEXT *Gone down River*

TRAVELNEWS 14

Gone down river

Deep in the Malaysian jungle there is a wild place called Taman Negara -accessible only by boat. It's home to tigers, clouded leopards, black panthers, cobras and men with blow pipes and poison darts. Rod Liddle decided to give it a try.

I'd wanted to cover this region for a long time. This is a land of superlatives and statistical extremes. It is the largest national park in Southeast Asia in the middle of West Malaysia – a country that contains a stunning profusion of wildlife.

The park was created in 1939 by the British King George V; and yet it is virtually unknown to the descendants of his subjects. Brits tend to head for Sarawak and Borneo, perhaps because these places sound as if they're very wild. But Taman Negara is wilder and older. It dates back more than 130 million years. And Malaysia is a lucky country and well managed. Its population density is but a fraction of those countries that surround it. And there's an environmentally-friendly culture, which has prevented the horrendous over-development you see in Thailand or Bali.

To soak up the magnificence of Taman Negara, what you really need to do is get away and lose the jabbering gaggle of tourists. So cajole or pay a boatman to take you far away. Sit on a sandbank miles upstream and wait for the wildlife to come to you. Just sit and wait. Always the rule. And take with you a decent nature guide: *Taman Negara* by David Bowden is superb.

TEXT 2

At midnight one evening, I was roused by a cacophony of snorting and grunting outside my door. I sat bolt upright in bed. "Is that you?" I shouted tentatively to my companion, then opened the door of my hut. In the moonlight, I saw that an enormously fat wild boar with razor sharp tusks was busy trashing my balcony, angry about something. "Um ...., just like, go away pig," I said, without much conviction. And then, man looked at pig, and pig looked at man, and man quickly went back into his hut and pretended nothing had happened and the pig remained exactly where he was, trashing the balcony.

I left this indescribably beautiful place four days later and headed out to the island of Langkawi to relax and feel better. There's a place there called Bon Ton, which I've visited for many a year, a wonderful coming together of landscape, nature and haute cuisine – a combination which, to my mind, can't be beaten. There's a nature guide here, Dev, who can show you saltwater crocodiles and point you in the direction of mysterious jungle cats and beautiful flowers that only bloom at night. Then, afterwards, you can enjoy rack of lamb with pumpkin. I can't think of any other country besides Malaysia where watching wildlife teem about you is so easy and satisfying, so rewarding in an ecological, gustatory sense.

The year 2007 marked the 50th anniversary of Malaysian independence from British rule. The country has somehow managed to combine relentless - and remarkable - economic progress with a concern for the environment and a stately refusal to countenance the bad side of mass-market tourism. I hope it will always be like this. But take a trip, just in case it isn't.

37. The writer of the text is most probably
    - A. a tourist.
    - B. a biologist.
    - C. a travel writer.

Let me inspect the SF-MDA of the text in order to discuss its metafunctional focus. First of all, ideational meanings can help the testee understand the writer's role given that a different kind of content would be expected from a text written by a tourist, a biologist and a travel writer. However, textual meanings seem to be even more necessary for

testees' selection of the correct response. The Style of the text, the Organizational Structure and other textual parameters are strongly associated with the purpose of writing a text and differentiate the way each one of the aforementioned kinds of authors may produce a text. Here, all of the suggested authors could write ideationally similar texts about the place under discussion. However, academic style and specific biology vocabulary are missing (i.e., Option B). On the contrary, personal style of writing using the first personal pronoun is used. The use of a series of statements addressing one's personal experience is apparent. Nevertheless, the style of writing is not as carefree as a tourist's style of presenting one's experience (i.e., Option A). Especially in the end, the writer uses a Call for Action statement "But take a trip just in case it isn't". This design element reveals the writer's identity as well. It constitutes a topic extension for the Organizational Structure and differentiates a travel writer's text from a biologist's or a tourist's. To sum up, ideational and textual meanings are both highly valuable for the testees in order for the latter to answer the present item correctly. Social literacy related to how each suggested writer may write a text, each one's purpose for writing and content focus is also required.

Other items of TGI6 ask about the writer's personal profile. For example, EB1/2M11105IT29 (Figure 6.10) asks testees about a state of the writer in her personal life (i.e., A: disliked her classmates, B: was a bad student, C: hated school).

Figure 6.10: EB1/2M11105IT29 School failed me

Opinion 17

How school failed me

Robyn Jones

Six years after leaving school, my experience leads me to conclude that I have achieved what I have in spite, not because, of my education. At secondary school, I remember being made to stand in front of my English Literature class while an angry teacher shouted: 'Who do you think you are? You'll never amount to anything!' Those were pretty harsh words for a 13-year-old whose only crime was to forget her dictionary. I loathed school. Admittedly, I wasn't the ideal student. I didn't always hand in my homework on time and wasn't always interested in what was going on in lessons but, even when I tried, it seemed to me as if I had little support.

At 13, I was preparing to sit for exams and I was predicted a very low grade for maths. My father, a former maths lecturer, was convinced that I could do much better and gave me hours of extra tuition after school.

While all my friends were living it up at the local disco, I was stuck at home having my brain stuffed full of algebra. No matter how much I cried or protested, my father always made me spend at least an hour with him as soon as he got home from work. When I received my results, my maths teacher told me I had got the highest mark possible. Yet she looked at me as if I had cheated.

When I was 14, my headmistress recommended to my parents that I repeat the year. Since primary school, I had been a year ahead, but my teachers at my secondary school seemed to think this was a mistake. They believed I would fail my final year exams. The option of encouraging me to work harder or giving me extra help was never offered. Instead that role fell to my parents, who were convinced that I was more than capable of passing my exams without repeating the year.

With extra tuition from my father and family friends who were teachers, I passed all 10 subjects, some with very good grades. While I was pleased to have done well, what gave me the greatest satisfaction was proving my teachers wrong.

The general lesson I learnt from my school years was that people's expectations of me were zero and that I would have to prove myself and dispel their low expectations of me. Without the encouragement of my parents and their positive example of success, I don't think I would have bothered to go to university.

My experience shows that the children of parents who take an active interest in their children's education do much better than children whose parents think it is the schools' responsibility to educate their children.

29. The writer

A. disliked her classmates. **B.** was a bad student. **C.** hated school.

Ideational meanings seem to be of primary importance for the answer of the particular item. The participants (i.e., "classmates" and "school") that are included in Options A and C differentiate the options-choices ideationally. On the contrary, both Feeling verbs in Option A (i.e., disliked) and Option C (i.e., hated) express similar negative emotions and, thus, do not differentiate options-choices A and C. As regards Option B (i.e., being a bad student), the text informs readers that the author "wasn't an ideal student" but she got the highest mark possible and she passed all ten subjects with some extra tuition. Therefore, the content of the text does not describe her as a bad student. From an

interpersonal perspective, negative value statements do not constitute a filter for this item given that all options-choices contain negative evaluation, hence the interpersonal metafunction does not constitute a major distinguishing feature. Textual elements do not play a fundamental role either. As a matter of fact, the meanings that can be generated from the organization of the text and its Design Elements are not adequate to guide testees towards the correct response. Therefore, the content, in other words, the ideational meanings of the source text can principally make the testee discern the correct choice (Option C). In contrast to the aforementioned TGI6 gist item, which was concerned with the writer's role and perspective of writing, EB1/2M11105IT29 could be described as ideationally-focused only.

6.2.7 TGI7: Questions relating to the style, tone or register of the text

Two C1 items and one B2 item of the data corpus asked testees to describe the register or style of the text. According to the suggested options, the register or style of the texts could probably be described as academic, formal, biased, informative, persuasive, factual, entertaining or amusing. In EB2M11005IT2, testees are required to select among three combinations of adjectives concerning the register of the text (i.e., A. formal and academic, B. factual and informative, C. amusing and entertaining) (Figure 6.11).

Figure 6.11: EB2M11005IT2 *Born Lucky*

Born Lucky

You may not realise it, but your behaviour is often linked to your place in the family, and there is a great deal of evidence to suggest that birth order can have a profound effect on your adult life.

Children who have no brothers or sisters tend to do well at school, becoming responsible, high-achieving adults. Like first-borns, children with no siblings get a lot of attention and become involved in their parents' world from an early age. This makes them seem very mature. However, despite this apparent maturity, because they are the sole focus of their parents' attention, they tend to remain more dependent on their parents as adults. An only child also has to cope with isolation from other children, and becomes very well organised and good at arranging social encounters.

The eldest children also get a lot of parental attention when they are very young, and develop traits similar to only children. They are responsible and successful and tend to share their parents' values and beliefs rather than try to rebel. As pioneers in the family, they are open to new experiences, and because they dominate their younger siblings, they tend to demand attention and respect. Interestingly, 21 out of the first 23 astronauts were first-borns, as were over half of all U.S. presidents.

When it comes to the youngest in the family, parents are generally more relaxed and experienced, making youngest children more outgoing, light-hearted and socially successful. Parents expect less of the youngest and are usually much less demanding. There is a danger, though, that children will 'live down' to these expectations. They may struggle with responsibility and resist growing up. They are also without doubt the rebels, and research has found that many revolutionary thinkers were the youngest.

Of all the places in the birth order, being the middle child seems to have the greatest influence. The shock of no longer being the youngest member of the family can affect the child until well into adulthood. Many go through a period of destructive, attention-seeking behaviour. On the positive side, this position makes a child develop coping strategies. Middle children have to negotiate for every bit of attention and time. As a result, they become skilful negotiators and develop excellent diplomatic skills.

Of course, we all display many of these tendencies to different degrees, and individual parental relationships also play a part in our development. Nevertheless, an awareness of the influence of birth order can help us towards a better understanding of friends, partners and ourselves.

2. The text is

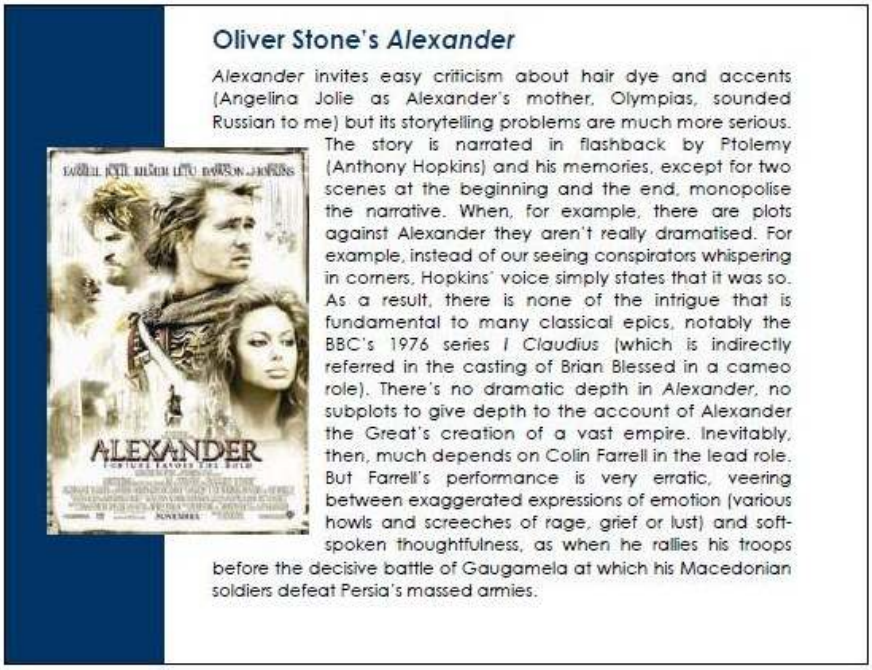
A. formal and academic. **B.** factual and informative. **C.** amusing and entertaining.

The textual metafunction seems to be highly valuable for the selection of the correct response to the gist item as the Functional Properties of the source text (ie., Headline Style, News Style, Rhetorical Style and Reported Speech) point out the form in which information is presented to the reader. The interpersonal metafunction can also play an important role here. The way information is presented, the evaluation and the emotion, as well as the writer's role as a participant are some of the elements needed for the

examination of the register. For instance, the fact that statements are prevalent in the source text coincides with informative and factual style (Option B). The ideational metafunction is definitely needed in testees' meaning making process as the Field of discourse provides testees with the necessary content information on the basis of which they can conclude on the register of the text. Overall, it could be concluded that textual elements primarily but also interpersonal features can contribute to the creation of meanings which are needed for the selection of the correct response.

Other gist items of TGI7 require testees to discern the tone of the source text. These gist items seem to focus on the interpersonal metafunction judging from their stems and possible available options. These items are directly related to Emotional Involvement, in other words, Emotion, Evaluation and Esteem. For example, EC1M10805IT36 asks testees if the tone is positive, neutral or negative (Figure 6.12).

Figure 6.12: EC1M10805IT36 *Alexander*



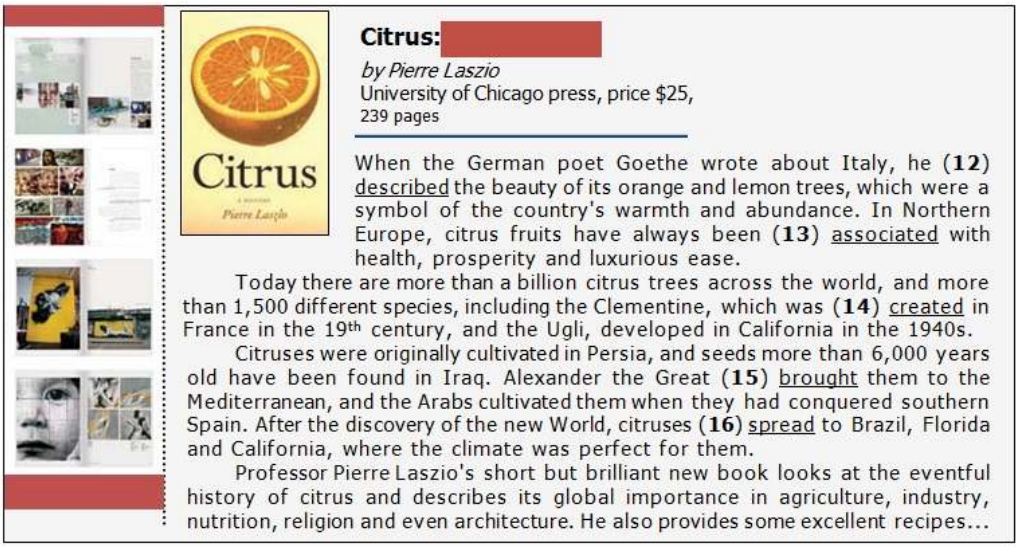
36. The tone of this text is, on the whole,
A. positive.
B. neutral.
C. negative.

The correct option, Option C (i.e., negative), is linked to negative impressions, attitudes and feelings that are generated by the source text. Here, Option C is linked to a number of negative value statements, such as “Alexander invites easy criticism…”, “…its story telling problems are much more serious”, “There’s no dramatic depth…”, “Farell’s performance is very erratic”. Indeed, judging from the SF-MDA, it could be claimed that the ideational metafunction offers valuable content information and the textual metafunction helps the organization of the text in order for the latter to be intelligible. However, as also expected from the stem and options of the item, the interpersonal metafunction can play a primary role for the selection of the correct response.

6.2.8 TGI8: Questions relating to what precedes or follows the text

Although at first sight it might seem impossible for a reader to guess what preceded the writing of the text, the option choices of items of this type connect the stem with the source text by specifying different possible actions related to the content of the source text.

Figure 6.13: EB2M11005IT11 *Citrus*



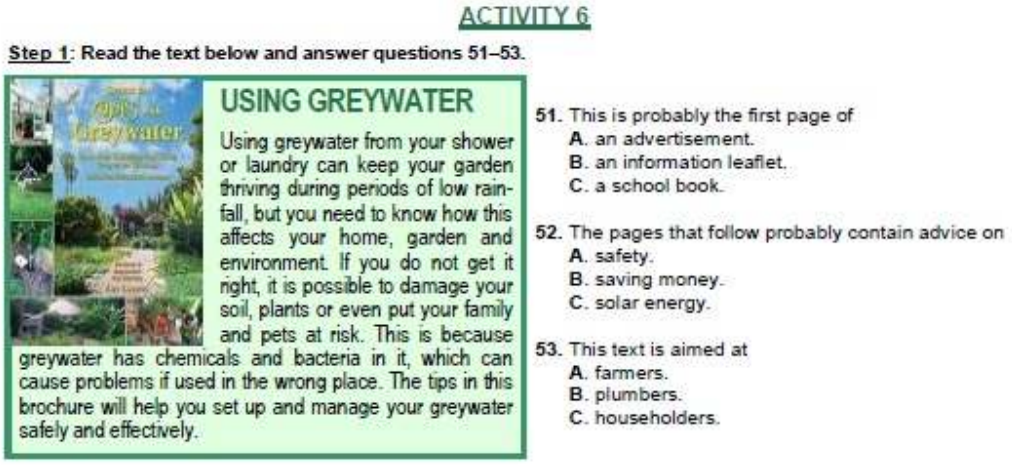
11. Prior to writing this book, Pierre Laszio seems to have

A. written poetry about the citrus.
B. carried out experiments with oranges.
C. read a lot about the citrus tree.

In the particular test item (see Figure 6.13), actions that the author could have possibly done before writing are offered as options, to be specific, writing poetry (Option A), carrying out experiments (Option B) and reading a lot about the citrus tree (Option C). The correct answer (i.e., Option C) addresses the fact that the author has done extensive reading on the citrus tree before writing the text. The amount of the writer's background knowledge information about the citrus tree which is included in the text supports the selection of Option C. The item is mainly focused on the ideational metafunction, since the correct answer could be selected on the basis of text content information only.

Another gist item which belongs to TGI8 is B2M10705IT52 (Figure 6.14), which asks testees what kind of advice the pages that follow the source text may contain.

Figure 6.14: B2M10705ACT6 *Using Greywater*



ACTIVITY 6

Step 1: Read the text below and answer questions 51–53.

USING GREYWATER

Using greywater from your shower or laundry can keep your garden thriving during periods of low rainfall, but you need to know how this affects your home, garden and environment. If you do not get it right, it is possible to damage your soil, plants or even put your family and pets at risk. This is because greywater has chemicals and bacteria in it, which can cause problems if used in the wrong place. The tips in this brochure will help you set up and manage your greywater safely and effectively.

51. This is probably the first page of
- **A.** an advertisement.
- **B.** an information leaflet.
- **C.** a school book.

52. The pages that follow probably contain advice on
- **A.** safety.
- **B.** saving money.
- **C.** solar energy.

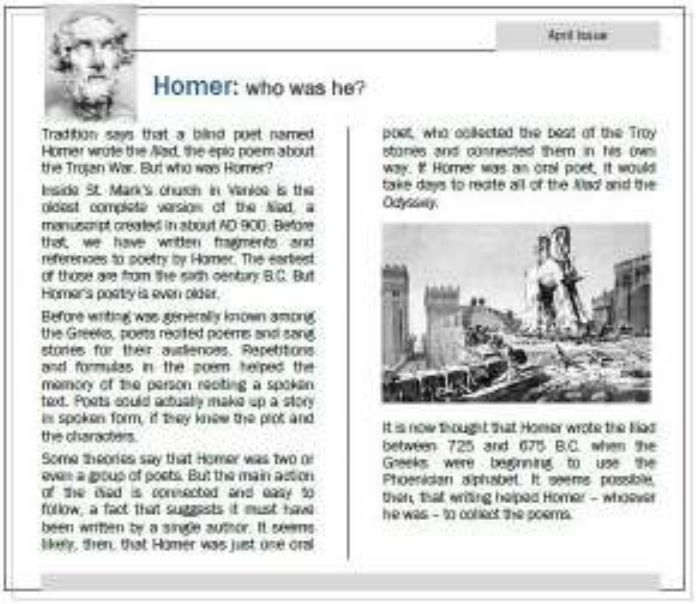
53. This text is aimed at
- **A.** farmers.
- **B.** plumbers.
- **C.** householders.

Three options in relation to the content of the next part of the text are offered; A. safety, B. saving money, C. solar energy. Ideational meanings are necessary for the response to the particular gist item since the testee is required to make ideational meanings on the basis of the present text in order to guess the content of the next part of the text (Option A). The final statement of the source text closes the introduction about using greywater but also introduces the next pages of the brochure, which are related to safety (i.e., "set up and manage your greywater safely and effectively). Therefore, it could be claimed that gist items asking testees to guess what precedes or follows a source text are typically ideationally-focused.

6.3.9 TGI9: Questions relating to the topic/theme of the text

The stem of the majority of the gist items which belong to TGI9 seems to be oriented towards the content information of the texts, thus the ideational metafunction (i.e., what the text is about).

Figure 6.15: EB1-2M11205IT1 *Homer*



April Issue

Homer: who was he?

Tradition says that a blind poet named Homer wrote the *Iliad*, the epic poem about the Trojan War. But who was Homer?

Inside St. Mark's church in Venice is the oldest complete version of the Iliad, a manuscript created in about AD 900. Before that, we have written fragments and references to poetry by Homer. The earliest of those are from the sixth century B.C. But Homer's poetry is even older.

Before writing was generally known among the Greeks, poets recited poems and sang stories for their audiences. Repetitions and formulas in the poem helped the memory of the person reciting a spoken text. Poets could actually make up a story in spoken form, if they knew the plot and the characters.

Some theories say that Homer was two or even a group of poets. But the main action of the *Iliad* is connected and easy to follow, a fact that suggests it must have been written by a single author. It seems likely, then, that Homer was just one oral poet, who collected the best of the Troy stories and connected them in his own way. If Homer was an oral poet, it would take days to recite all of the *Iliad* and the *Odyssey*.

It is now thought that Homer wrote the Iliad between 725 and 675 B.C. when the Greeks were beginning to use the Phoenician alphabet. It seems possible, then, that writing helped Homer – whoever he was – to collect the poems.

1. This text informs the reader about

A. The heroes of Iliad B. the Iliad and the Odyssey C. how the Iliad was created

As shown in Figure 6.15, EB1-2M11205IT1 requires testees to specify if the text is about the heroes of Iliad (Option A), the Iliad and the Odyssey (Option B) or how the Iliad was created (Option C). From a textual metafunction perspective, the Headline typically informs the reader about what a text is about. The Lead Paragraph is expected to state the most significant pieces of information about the story and the Main Story is supposed to discuss the topic. Therefore, testees are required to read all these parts of the source text in order to find useful content information on what the text informs readers about. The ideational metafunction is definitely essential for the understanding of the content of the whole source text. The specification of the sequence of ideational meanings can assure testees' selection of the correct answer to TGI9 gist items.

Apparently, on the basis of the series of ideational meanings of the source text,[77] the heroes of Iliad (i.e., Option A) are not referred to in the source text. They could probably have been the social agents in different processes of the text, but they are not mentioned at all. Next, the *Iliad* and the *Odyssey* (i.e., Option B) are both Participants in the source text MDA. They are things addressed by the author of the text. It is the *Iliad* that is mainly referred to, though. The reader is informed about the source text genre (i.e., an epic poem), its oldest version, its style (i.e., connected and easy to follow) and its author. On the contrary, the *Odyssey* is only mentioned once in order for the author to merely support Homer's authorship. Thus, the source text is not divided into two parts which refer to information about these two epic poems so as for option B to be correct. As regards the correct option (i.e., Option C), the source text is mainly devoted to the *Iliad*, particularly its creation and authorship. The information provided about it can help the reader to infer that the main purpose of the text is to inform the reader about how it was created (i.e., Option C). Hence, I could conclude that the test item focuses on the ideational metafunction. In the same line of thought as the discussion about this test item, I expect that the most important metafunction for the items which belong to TGI9 is the ideational one.

Gist items relating to the emphasis of the source text also belong to TGI9. While conducting SF-MDA of a source text, I examine the focal point of the source text from a verbal and a visual perspective. As already discussed in the data analysis, the design element of the Organizational Structure (text) (i.e., textual metafunction) called Highlight is not found in the corpus of the source texts. Although it is assumed that the repetition of

[77] The series of ideational meanings is already provided in Section 5.2.1 of Chapter 5.

a phrase or quote in another source text could have shown where a text pays emphasis, this kind of emphasis is not detected. However, other elements can help the reader comprehend the focus of a text. Here, I discuss the case of gist item EB2M11005IT1, which accompanies the source text entitled *Born Lucky*.

Figure 6.16: EB2M11005IT1 *Born Lucky*

Born Lucky

You may not realise it, but your behaviour is often linked to your place in the family, and there is a great deal of evidence to suggest that birth order can have a profound effect on your adult life.

Children who have no brothers or sisters tend to do well at school, becoming responsible, high-achieving adults. Like first-borns, children with no siblings get a lot of attention and become involved in their parents' world from an early age. This makes them seem very mature. However, despite this apparent maturity, because they are the sole focus of their parents' attention, they tend to remain more dependent on their parents as adults. An only child also has to cope with isolation from other children, and becomes very well organised and good at arranging social encounters.

The eldest children also get a lot of parental attention when they are very young, and develop traits similar to only children. They are responsible and successful and tend to share their parents' values and beliefs rather than try to rebel. As pioneers in the family, they are open to new experiences, and because they dominate their younger siblings, they tend to demand attention and respect. Interestingly, 21 out of the first 23 astronauts were first-borns, as were over half of all U.S. presidents.

When it comes to the youngest in the family, parents are generally more relaxed and experienced, making youngest children more outgoing, light-hearted and socially successful. Parents expect less of the youngest and are usually much less demanding. There is a danger, though, that children will 'live down' to these expectations. They may struggle with responsibility and resist growing up. They are also without doubt the rebels, and research has found that many revolutionary thinkers were the youngest.

Of all the places in the birth order, being the middle child seems to have the greatest influence. The shock of no longer being the youngest member of the family can affect the child until well into adulthood. Many go through a period of destructive, attention-seeking behaviour. On the positive side, this position makes a child develop coping strategies. Middle children have to negotiate for every bit of attention and time. As a result, they become skilful negotiators and develop excellent diplomatic skills.

Of course, we all display many of these tendencies to different degrees, and individual parental relationships also play a part in our development. Nevertheless, an awareness of the influence of birth order can help us towards a better understanding of friends, partners and ourselves.

1. The text concentrates on the connection between children's behaviour and

A. their attitude to siblings. **B.** their birth order. **C.** parental success.

The item requires testees to specify what the text concentrates on (i.e., the connection between children's behavior and A. their attitude to siblings, B. their birth order, C. parental success). All three option choices sound realistic and topic related. However, the text pays emphasis on only one aspect of the theme, particularly children's birth order (i.e., Option B), through the Headline, the Arrangement in Space and the Main Visual Display.

More analytically, firstly, the typeface design of the headline (i.e.,"Born Lucky"), which is offered in wide and coloured round letters, provides grandeur to the headline and attracts viewers' attention. The Headline connects good fortune with birth, hence it signifies that one's birth determines whether he or she will be lucky. Thus the Headline can play a role in the selection of the correct option (i.e., Option B). Secondly, the horizontal (left to right) special arrangement indicates that the reader-viewer is expected to read the text from left to right. This means that information is conveyed from both the verbal text and the Main Visual Display and emphasis is paid on both modes. Thirdly, the highly realistic visuals can play an effective role in meaning dissemination. Features such as Size, Colour Contrast, Lighting and Foreground of the Main Visual Display constitute it visually prominent. The Sharpness of Focus of the visual is on the mother who is hugging her two children, who are of different ages. The Sharpness of Focus of the second visual is on the difference in height among children of different ages. Therefore, the Elements of Visual Attraction direct the viewer towards the birth order choice. Additionally, from an ideational metafunction perspective, the text discusses the issue of birth order and its impact on children' personality and behavior. Therefore, all metafunctions take part in interplay of meanings that can lead the testee to the correct

response. Each metafunction focuses on particular meanings in its own way. In particular, the ideational metafunction informs the reader about the theme focus of the text both verbally and visually. Textual metafunction elements such as the Headline and Arrangement in Space highlight particular parts of the text on which emphasis should be paid. From an interpersonal metafunction perspective, Interpersonal Relations (image) and Visual Reality draw viewers' attention to the visuals, which can be highly influential in meaning making.

6.3.10 TGI10: Questions relating to the conclusions/assumptions to be made on the basis of the text

TGI10, which require testees to draw a conclusion on the basis of the text, are usually located after the text. For example EB1M11005IT40 is the last item accompanying *Body Language*.

Figure 6.17: EB1M11005IT40 *Body Language*

Body Language: Basics

How you move and gesture says as much about you as what comes out of your mouth.

A firm or a limp handshake?

Jenny Smith, 34, an assistant vice-president at a bank in New York, was interviewing candidates for a position which required a person with good people and communication skills.

One candidate in particular stood out, but not in a good way. While she could have been very intelligent, her body language sent out very different messages. Her handshake was more of a finger shake, her eye contact was weak.

For Jenny, what the candidate said didn't matter because her body language said everything: she wasn't suitable for the position. The candidate may have been quite appropriate, but she didn't manage to get that across. So our body language may not do us justice. But there are some signals which are very common and are worth a thousand words.

For example, a handshake can say so much more than 'hello, nice to meet you'. The most important part of a handshake is palm-to-palm contact. It's even more important than how strong your handshake is. The palm-to-palm contact makes people seem honest: it seems to say 'I am sincere.' A weak handshake –when the palms don't touch– makes you seem unfriendly, insincere.

But people sometimes use body language to give us the wrong impression. Somebody who has a firm handshake may be pretending to be sincere, and somebody with a weak handshake may just be a bit shy.

Body language can also be overdone. While eye contact gives an impression of friendliness, too much eye contact or eye contact which is too intense can make us feel uncomfortable.

40. Our body language

A. says a lot about us. **B.** tells us who we are. **C.** tells people what we're thinking.

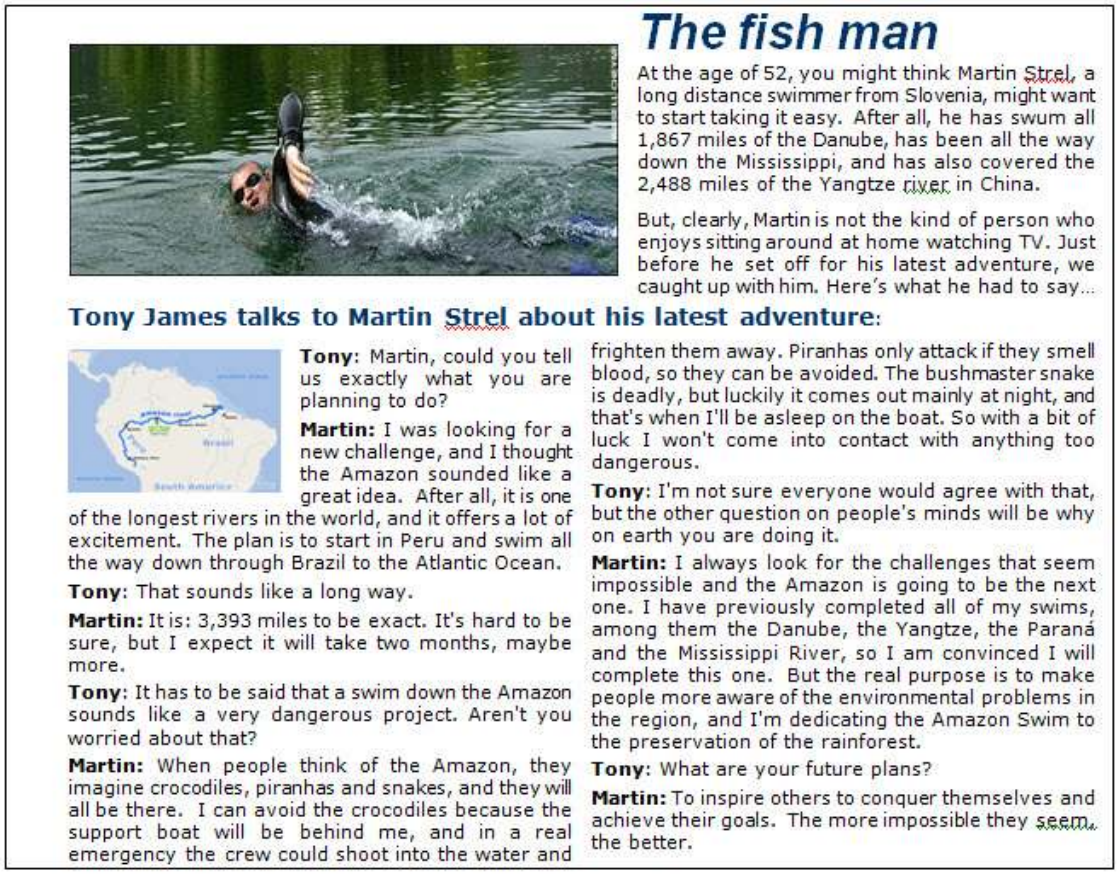
The series of ideational meanings of the text such as "body language sending out messages different from a candidate's intelligence", "a candidate's language saying nothing that matters", "body language saying everything about a candidate" and so on dispatch the overall message of the text. Additionally, in the case of EB1M11005IT40, the subtitle plays the role of the Lead Paragraph, which specifies the main theme (i.e., body language) as it explains that the way one moves and gestures says as much about

oneself as what one actually says. Ideationally, this message coincides with the conclusion needed to be drawn from the text, particularly the fact that our body language says a lot about us (i.e., Option A). Thus, it could be argued that drawing a conclusion from the text constitutes an ideationally-focused TGI.

6.3.11 TGI11: Questions relating to the subject/theme of one part of the text

The TGI11 gist item stem specifies that testees are required to focus on the content of one part of the text.

Figure 6.18: EB2M10805IT35 *The fish man*



The fish man

At the age of 52, you might think Martin Strel, a long distance swimmer from Slovenia, might want to start taking it easy. After all, he has swum all 1,867 miles of the Danube, has been all the way down the Mississippi, and has also covered the 2,488 miles of the Yangtze river in China.

But, clearly, Martin is not the kind of person who enjoys sitting around at home watching TV. Just before he set off for his latest adventure, we caught up with him. Here's what he had to say...

Tony James talks to Martin Strel about his latest adventure:

Tony: Martin, could you tell us exactly what you are planning to do?

Martin: I was looking for a new challenge, and I thought the Amazon sounded like a great idea. After all, it is one of the longest rivers in the world, and it offers a lot of excitement. The plan is to start in Peru and swim all the way down through Brazil to the Atlantic Ocean.

Tony: That sounds like a long way.

Martin: It is: 3,393 miles to be exact. It's hard to be sure, but I expect it will take two months, maybe more.

Tony: It has to be said that a swim down the Amazon sounds like a very dangerous project. Aren't you worried about that?

Martin: When people think of the Amazon, they imagine crocodiles, piranhas and snakes, and they will all be there. I can avoid the crocodiles because the support boat will be behind me, and in a real emergency the crew could shoot into the water and frighten them away. Piranhas only attack if they smell blood, so they can be avoided. The bushmaster snake is deadly, but luckily it comes out mainly at night, and that's when I'll be asleep on the boat. So with a bit of luck I won't come into contact with anything too dangerous.

Tony: I'm not sure everyone would agree with that, but the other question on people's minds will be why on earth you are doing it.

Martin: I always look for the challenges that seem impossible and the Amazon is going to be the next one. I have previously completed all of my swims, among them the Danube, the Yangtze, the Paraná and the Mississippi River, so I am convinced I will complete this one. But the real purpose is to make people more aware of the environmental problems in the region, and I'm dedicating the Amazon Swim to the preservation of the rainforest.

Tony: What are your future plans?

Martin: To inspire others to conquer themselves and achieve their goals. The more impossible they seem, the better.

35. The opening paragraph of the text contains information about Martin's

A. family. B. achievements. C. ambitions.

In the sample item provided in Figure 6.18, the testee is required to read the first paragraph, comprehend what it is about and select among the three options-choices given (i.e., A. family, B. achievements, C. ambitions). In the opening paragraph, the reader learns about Martin Strel's age, specialty, origin and accomplishments in the first paragraph. The sequence of ideational meanings of the paragraph is sufficient so as for testees to select the correct response (i.e., Option B). Interpersonal and textual meanings are not needed for the selection of the correct response, as the item concentrates on the content of the first paragraph. Therefore, TGI15 could be described as ideationally-focused.

6.3.12 TGI12: Questions relating to the reader's reaction to the text

TGI12 includes items which ask testees to read the text in order to understand what the target audience would probably do after reading the text.

Figure 6.19: EB1M11005IT7 *Spain*

Falling in love with new Spain

Spain is changing fast: as the rest of the world discovers Spain, its economy is growing rapidly. Culture in Seville, beaches in Menorca, partying in Madrid, romance in Barcelona. Spain seems to have it all and the world knows it.

But up until the mid 70s it was a different story. The country was only just beginning to recover from the Franco dictatorship, and was on the road to democracy. It's a country that has come a long way in a short time. Spaniards are now 75% richer than they were 30 years ago and their economy has grown faster than the European average for more than ten years.

Since the 1970s northern Europeans have been rushing to Spain's beaches, turning small Spanish fishing villages into huge holiday resorts, complete with 15-storey hotels and endless leisure and entertainment centres. Families have sold their small farms for tourist development, making families rich overnight.

Tourism has developed mostly in coastal areas, allowing much of the interior to remain untouched. Today, more and more visitors leave the well-worn tourist paths and discover an older and more authentic Spain. Take a drive outside a coastal resort like Benidorm and you'll soon find yourself on tiny mountain roads, surrounded by beautiful pine forests.

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7. This text will probably make readers want to….

a. visit Spain, b. read Spanish history, c. buy Spanish products

For example, in EB1M11005IT7, testees are provided with three options-choices related to the main theme of the text (i.e., Spain). Each option differentiates from the others due to its focus on a different aspect of the main theme, in other words, different Participants of the source text (i.e., Spain (the country) (Option A), Spanish history (Option B) and Spanish products (Option C)). All Participants included in the options-choices are

accompanied by an action verb (i.e., visit (Option A), read (Option B), buy (Option C)). Therefore, the item primarily requires testees to detect the main Participant of the text in order for them to be able to select the correct response. As can be seen in the verbal text, the focus of the text is the state of Spain rather than its history or products. The Focus of Attention of the Main Visual Display acts complementarily by showing places in New Spain, rather than sights of historical value or national products. Thus, ideational meanings are necessary for the provision of the correct answer (i.e., Option A). Additionally, interpersonal meanings such as the writer's positive value statements about Spain and textual parameters such as the Headline and the page layout and design, which remind readers of a leaflet, could contribute to the selection of the correct option-choice.

6.4 Discussing the metafunctional focus of TGIs

Now that all the TGIs which were detected in the data have been discussed through examples of item analysis which was based on SF-MDA, some conclusions could be drawn on whether TGIs could be described as "focused" on different metafunctions. Definitely, there are limitations to the present gist item analysis. For example, the restricted amount of gist item data I analysed in relation to the totality of gist items may not be considered adequate to draw general conclusions that would unquestionably apply for all gist items in all past or future test papers. However, I believe that my discussion of gist items in terms of the ideational, interpersonal and textual meanings they require can further illustrate the kinds of literacy requirements that gist items of different TGIs may pose to the testee to a certain extent. Therefore, even though I understand that I ought to

be cautious, I believe that the metafunctional literacy requirements of TGIs can still be discussed in terms of the suggested SF-MDA-oriented gist item data analysis.

The analysis and discussion of test items demonstrates that the vast majority of TGIs could be described as metafunctionally focused. There were found ideationally-focused, interpersonally-focused and textually-focused gist items. Some example gist item analyses presented combinations of metafunctional foci, such as ideational and interpersonal or ideational and textual foci. Since all SFL strata of meaning are generated simultaneously by definition in the context of SFL, it is expected that other kinds of meaning apart from the focal kinds of meaning may influence a testee's selection in an assistive way. That is why I suggest that the TGIs should be described as 'focused' on one or two metafunctions (i.e., ideationally-focused, interpersonally-focused and textually-focused), without excluding the other two strata of meaning.

In Table 6.2, I have marked the meanings which were considered necessary for the testees' selection of the correct response to the gist items of all TGIs which were examined for the purposes of our investigation of test item literacy requirements.

Table 6.2: The metafunctional focus of TGIs

TGI	Ideational Metafunction	Interpersonal Metafunction	Textual Metafunction
TGI1	✓		✓
TGI2	✓		
TGI3			✓
TGI4	✓	✓	
TGI5	✓	✓	
TGI6	✓		✓
TGI7	✓	✓	✓
TGI8	✓		
TGI9	✓	✓	✓
TGI10	✓		
TGI11	✓		
TGI12	✓		

More analytically, as illustrated in Sections 6.3.1-6.3.12, the most frequently found TGIs (i.e.,TGIs1-6), which were encountered in all levels, could be described as focused on either one or two metafunctions. In brief, TGI1 is textually-focused but it sometimes requires ideational meanings at the same time. TGI2 seems to be primarily ideationally-focused. However, interpersonal meanings might play an important role in testees' response depending on the stem and options-choices provided. TGI3 is a textually-focused TGI primarily. In other words, textual features can play a decisive role in testees' selection of the correct response. TGI4 and TGI5 are both ideationally and interpersonally focused. Finally, TGI6 gist items require ideational and textual meanings. The rest of the TGIs (TGI7-TGI12), which were detected in test tasks of either one or two competence levels, always required ideational meanings to a great extent. Nevertheless, gist items of TGI7 and TGI9 necessarily needed interpersonal and textual meanings in addition to ideational ones in order to be answered.

It is timely to examine the metafunctional focus of the TGIs in relation to the frequency of use of each TGI per level in order to examine whether there is evidence of a particular preference for some metafunction as the competence level increases. If the percentages of occurrence in Table 6.1 are studied together with the metafunctional foci in Table 6.2, it can be concluded that all kinds of meanings are required by gist items used to test all competence levels under examination. It seems that there is no evidence of significant metafunctional preferences in relation to the competence level.

Interestingly, however, an inter-level differentiation was detected; the same kind of meanings was mostly required by different TGIs used in test tasks of different levels. For instance, both B1 and C1 level past papers required ideational meanings but primarily

employed different ideationally-focused TGIs (e.g., TGI2 and TGI9). TGI9 items which asked what the text was about, were regularly used in B1 past papers, whereas TGI2 items which asked for an alternative title for the text, were frequently detected in C1 data. Moreover, a number of gist items in test tasks of all levels required textual meanings. Apart from TGI1, which was used in all level tests, B2 and C1 test tasks included a considerable number of gist items relating to the source of the text (TGI3) and the tone/style/register of the text (TGI7), which posed textual meaning requirements. Additionally, a number of B2 gist items asking for the focus of the text (TGI9) necessarily required textual meanings. Finally, with regard to interpersonal meaning requirements, lower and higher levels showed significant differences in terms of the TGI they used. For example, TGI4 items (i.e., items relating to the author's attitude or view), for which interpersonal meanings were essential, were more frequently used as the level increased, whereas TGI5 items (i.e., items relating to the target audience), which also required interpersonal meanings, were mainly used in lower level test tasks.

6.5 Conclusions

The quantitative and qualitative analysis in this chapter has indeed revealed that, as the competence level increases, the literacy requirements of reading comprehension test tasks increase and the demands tend to differ more or less significantly. First of all, through quantitative analysis I was able to ascertain that the higher the competence level, the higher the percentage of gist items in test tasks of the KPG reading comprehension test papers. In a total of 32 test papers, the number of gist items was as follows: 47 at B1

level, 52 at B2 level and 67 at C1. Therefore, it can be safely claimed that the KPG testees of higher levels are more frequently than their lower level counterparts asked to understand the gist (or essence) of the source text and to respond to items which address the text as a whole.

Quantitative analysis also revealed differentiation among levels in terms of the frequency of use of each TGI. Figures sometimes showed a gradual increase or decrease in the frequency of use of certain TGIs as the level of competence increased. In particular, I perceived a gradual increase in the frequency of use of items relating to the title/subtitle of the text (i.e., TGI2), the author's attitude or view (i.e., TGI4) and the tone or style of the text (i.e., TGI7). On the contrary, I observed a gradual decrease in the frequency of use of items relating to the target audience of the text (i.e., TGI5) and the topic of the text (i.e., TGI9) as the level increased. Furthermore, a noteworthy finding was that some TGIs were found only in one or two levels. Of course, I do not exclude the possibility of use of these TGIs in test tasks of other levels of competence in future tests only on the basis of the findings of the current study. Nevertheless, I could probably consider the occurrence or absence of a TGI in test tasks of a particular level as indicative for the literacy requirements of the particular level.

In addition to quantitative analysis, qualitative analysis demonstrated that TGIs were sometimes differently used in test tasks of different levels of competence and that the requirements they posed were frequently level specific. SF-MDA-based gist item analysis of meaning requirements that TGIs may pose did not reveal a statistically significant preference for one particular kind of meanings of gist items used in different level past papers. In other words, I realised that a variety of ideational, interpersonal and

textual meanings were required by gist items of past papers of all competence levels. Yet, I actually discerned some preferences in the way different kinds of meaning were required, particularly by means of the employment of gist items of different TGIs in test tasks of different levels. It should be noted that differentiation of meaning requirements was also observed within TGIs given the fact that the way test items were worded posed different demands.

Further, qualitative analysis shed light on the variety of literacy requirements posed by gist items, by revealing the kinds of knowledge which testees have probably developed during their everyday social interaction and schooling and are required to activate in order for them to respond to each TGI correctly. Actually, knowledge in relation to different genres and text-types constitutes a primary literacy requirement of the test. Testees are required to be able to realize the purpose or function of a text, its source, its target audience as well as its tone, register and style in order to select the correct source of the text and/or to eliminate the distracters of many gist items. For example, knowledge about the function and the typical characteristics of different types of source texts is a prerequisite for TGI3 items, which engage the testee in a process of meaning making on the basis of their Available Designs in relation to various types of texts. Moreover, school literacies, such as one's knowledge about the issue under discussion, could possibly assist testees' meaning making process from an ideational meaning perspective. However, Available Designs about the content of a source text are not a precondition for the testee's selection of the correct response as all the necessary content information about the topic is typically provided in the source text.

Another aspect of the examination of multimodal literacy requirements posed by test items was the investigation of whether and to what extent the understanding of different semiotic resources was actually demanded through test items. The analysis of gist items indicates that the verbal source text input was primarily required by the majority of TGIs. This was not an unexpected finding given that, in general, test items are expected to comply with the construct validity of the language test, which predominately aims to assess testees' knowledge and use of the foreign language through its test tasks. However, the findings confirmed that the visual input may be involved in the testee's meaning making process and selection of the correct response as well, given that visual resources may provide ideational, interpersonal and/or textual meanings which are useful for the completion of test items. For example, the Main Visual Display may provide significant ideational meanings for the selection of the correct response to TGI9 items which require the focus of the text since the focal participant or theme of the text is always addressed verbally but is typically depicted as well. Moreover, interpersonal meanings can be made through the visuals. I discovered that positive, negative or neutral emotions which are generated by the visuals may be essential for the selection of the correct response to TGI4 items. Finally, visual textual features, such as the page layout, were considered necessary for gist items such TGI3 gist items, which ask testees to select the source of the text.

To conclude, it is considered appropriate to focus on the contribution of the investigation of the multimodal literacy requirements which are posed by gist items to the overall investigation of test tasks. In fact, gist item analysis has contributed to the specification of differences between test tasks of different level tests through the

examination of the frequency of use of each TGI per level together with the TGI metafunctional foci. Besides, the findings confirmed the important contribution of the visual mode to the ideational, interpersonal and textual meanings which are required by gist items and verified the hypothesis that social and school literacies might be essential for the completion of test tasks.

Chapter 7: Conclusions

7.1 Introduction

By investigating the literacy requirements posed by reading comprehension test tasks which are based on multimodal texts, the present study contributes to the understanding of multimodal literacy in the context of foreign language testing. In contrast to mainstream studies in the fields of language teaching and testing, which predominantly focus on reading comprehension competence in terms of testees' understanding the verbal language input, the current study views reading comprehension as a meaning making process which involves all kinds of semiotic resources which exist in the source text. More specifically, by analyzing source texts and test items after taking into consideration various modes which may be involved in meaning making, the study sheds light on the effect of the co-existence of multiple modes in testees' meaning making of the source text in order for them to comprehend the text and respond to the accompanying test items correctly. Given the fact that the role of multimodality in the field of language testing and assessment has not been researched adequately so far, because large scale examination batteries have quite recently used the visual mode in the layout design of the reading comprehension texts or have used visuals for decorative reasons only, it is considered appropriate to focus on the contribution of the present work to the growing field of multimodal studies and multimodal literacy research. Further, it is rational to turn attention to the usefulness of this study for the specification of the features of reading comprehension test tasks which contribute to the differentiation of source texts and test items which are used for the assessment of different levels of competence.

Most foreign language tests have not used multimodal texts thus far because it is verbal language that is of primary importance for the assessment of reading comprehension competence rather than other means of communication. Due to the rare use of multimodal texts in reading comprehension test tasks, researchers have not been interested in examining the role of multimodality to reading comprehension in foreign language testing so far. However, the investigation of the effect of multiple mode co-existence in the reading comprehension text in the KPG exam battery may give an impetus to relevant investigation of the reading tests that already use multimodal texts and the ones that will probably change the design of their texts in the near future. Research of multimodal literacy indicators could contribute to the description of source texts and test linguistic items employed for the assessment of leveled language proficiency. Descriptors related to the multimodal features of source texts are missing at the same time as research on multimodal texts which are used in reading comprehension test tasks is generally wanting. It is precisely this void that my work is intended to fill, given the lack of particular multimodal literacy descriptors of source texts in the KPG exam specifications, even though the ability to understand multimodal texts is assessed through KPG exams, which require testees to respond to test items which are typically based on multimodal texts.

Taking into consideration the multiple semiotic resources of the source text, this study has made a systematic investigation of KPG source text multimodal literacy indicators by level. This investigation has resulted in the creation of metafunctionally-based literacy profiles of B1, B2 and C1 level source texts. Besides, the SF-based investigation of source text literacy indicators has ultimately led to the construction of a

multimodal framework for SF-MDA of reading comprehension source texts, which incorporates verbal, visual and intersemiotic ideational, interpersonal and textual elements which are expected to contribute to the meaning potential of the source text. The creation of the framework may be understood as a unique contribution of the current study since the framework provides an organized list of multimodal literacy indicators which can contribute to the understanding of the source text as a multimodal entity. It is the first time that a structured account of multimodal literacy indicators of source texts, which can be of value in teaching and testing reading comprehension of multimodal texts, has been published. Also, a supplementary though distinctive product of the study is the construction of a typology of gist items in terms of their content and purpose, which, to my knowledge, has not been made before, even though it could facilitate item writers and material developers.

Methodologically speaking, the current study breaks new ground in reading comprehension test task analysis, by taking into consideration semiotic resources beyond language, and makes a methodological contribution in that it suggests a two-phase SF-based multimodal test task analysis which includes a kind of SF-MDA of source texts which investigates approximately 180 variables which contribute to the meaning potential of the source texts, and content item analysis which examines the usefulness of different multimodal literacy indicators for the successful completion of the reading comprehension test task. In addition to qualitative analysis, which has enabled an understanding of how to approach a source text in order to multiply its meanings by using both verbal and visual meaning resources, quantitative findings have yielded important results in relation to the features that differentiate test tasks of different levels of

competence. The investigation of the frequency of various textual features and test items has contributed to discovering which source text features and which types of items are more expected in which levels.

7.2 Contribution to multimodal literacy research and multimodal studies

This study has provided evidence that different kinds of knowledge, beyond knowledge of lexis and grammar of the foreign language being tested, may be essential for successful reading comprehension in the context of foreign language testing, thus stressing the importance of multimodal literacy in the context of foreign language teaching and testing. A systematic analysis of source texts in terms of their verbal and visual semiotic resources has enabled an understanding of the kinds of literacies which are required by reading comprehension test tasks. The outcomes of the SF-MDA of source texts coupled with the metafunctionally inspired item analysis confirmed the inextricable link between the test task requirements and the multiple semiotic resources which are included in the source text and are needed for the selection of the correct response to test items, as the study has shown that the contribution of different resources to meaning making is dependent on the activation of different literacies.

The findings obtained from the source text analysis primarily illustrated the variety of ideational, interpersonal and textual meanings which can be made when the reader uses multiple semiotic resources and at the same time the variety of literacies that can be activated through the range of multimodal features which may be involved in the meaning making process. While source text analysis provided evidence in relation to literacy requirements of reading comprehension test tasks to a certain extent, test item

analysis supplemented my investigation of literacy requirements of test tasks in an important way. An expected outcome in relation to the primacy of meanings which can be generated from the verbal language was articulated. However, an interesting finding as regards the activation of literacies surfaced; literacies activated from visual resources were considered necessary for the completion of certain items. Although no item required meanings which derive merely from a visual was detected, some items required the reader-testee to take into account the page format, the typeface design and the visual in combination with the verbal language in order to be able to respond correctly.

Item analysis also yielded an important finding regarding the usefulness of school and social literacies in the reading comprehension test. In particular, as regards school literacies, subject knowledge was considered frequently helpful for the selection of the correct response to test items. Interestingly, with regard to social literacies, knowledge of the world was considered necessary for some types of items. For instance, knowledge of features which are recurrently encountered in different genres is indispensable for the selection of the correct response to items which are related to the source of the text. At this point, it is important to call attention to the fact that reading comprehension of the source text only, without the activation of Available Designs about genres, would be ineffective for the particular type of gist items. In general, it could be stated that the assumption that school literacies and social literacies may be influential and supportive for reading comprehension has been validated by the findings of the source text SF-MDA. What is more, social literacies may be necessary for the successful completion of certain items.

Furthermore, the study has made a contribution to multimodal research through the application of a recent software program (i.e., Multimodal Analysis Image, MMA software program) for the annotation and analysis of multimodal texts for research purposes. The present research project has been one of the first – even probably the first one, at least to my knowledge – that has applied the recently launched and pioneering MMA software program, which can actually assist the researcher during the demanding and tedious process of conducting SF-MDA, for academic purposes. The study has suggested a research methodology for analyzing reading comprehension test tasks which has been assisted by the use of the MMA program. It has also contributed to the evolution of the program because, despite the overall effectiveness and practicality of the MMA software program, I detected and overcame some limitations of the newly launched software program while I was working on my data analysis. For example, on the basis of the predefined MMA catalogues, only one visual per MDA could be described according to the visual elements and be exported into the excel file. Moreover, when a selection of a part of the text was made and tagged by means of the MMA available options, only the first choice was exported to excel while more than one choices might have had been selected. Further, a technical problem occurred when I had to format my computer. In particular, having exported my *.mme* files, I proceeded with formatting but then I realized that my imported already done MMA analyses could only be read and altered but were unable to be exported either as *.mme* files or in excel format. Thus, more work, time and expertise were needed on my part in order to compensate for this practical obstacle. However, eventually, the current study has contributed to the upgrade of the software program as occurring problems have been reported to the Multimodal Analysis Lab in

order to be taken into consideration for the next revised version of the software material which had been scheduled to be launched in 2015.

7.3 Contribution to the field of language testing and assessment

The originality of the present study lies in my research attempt to investigate the field of reading comprehension testing from an SF-based multimodal – rather than language alone – perspective. So far, studies in the field of language testing and assessment have focused merely on verbal language as a semiotic resource in reading comprehension tests. The current study has supported that ideational, interpersonal and textual meanings can be made from both visual and verbal resources in source texts of all levels and has raised the importance of mode co-existence and co-action in reading comprehension.

The study has contributed to an understanding of an issue of great concern for item writers; the specification of criteria for inter-level variation of reading comprehension test tasks. It has verified the assumption that source texts are more demanding as the level of competence increases in terms of all three kinds of meaning which can be made from verbal language. Some indicative findings are the following. Firstly, from an ideational metafunction perspective, language used in source texts is more varied and complex in higher levels, for example, a greater variety of tenses, verbs, adjectives and cohesive links are used in source texts used to assess C1 level competence. Secondly, with regard to the interpersonal metafunction, positive and negative emotion and evaluation alternate more regularly and instances of esteem are more frequent as the competence level increases. Thus, the variety of emotional involvement instances

augments in higher level texts, whereas primarily positive evaluation and emotion exist in lower level texts. Thirdly, as regards the textual metafunction, the ideational and interpersonal meanings are organized in more complex ways in texts of higher levels. For example, verbal design elements are combined and sequenced in more complex ways in C1 source texts.

In addition to the aforementioned conclusion in relation to the meanings which can be made from the verbal language, inter-level differentiation has been observed regarding the visual language of the source text. To illustrate this point, from an ideational perspective, visuals seem to be more important in lower levels as they are typically used to convey content information. Intersemiotic relations, such as the relation of illustration, are more straightforward in lower levels, whereas the verbal text and the main visual display are sometimes connected indirectly in C1 level texts. From an interpersonal metafunction standpoint, particularly with reference to visual reality, higher levels of realism are perceived as the level increases through the extensive use of photography. Interestingly, more directness is perceived in visuals used in lower levels. Finally, as far as the textual metafunction is concerned, quite small but still appealing visuals are detected in the source texts of C1 level test tasks. It could be claimed that the relatively small size of the visuals may signal that the higher the level, the more the emphasis on the verbal than on the visual.

It is considered important to clarify that my conclusions about the differentiation between levels have been drawn from my findings in relation to the total of source texts of each level. My investigation has not revealed distinctive sets of multimodal literacy indicators that the source text of a certain level must definitely include in order to be

considered appropriate for the level of competence under examination, because variability of multimodal literacy indicators has been observed in the source texts regardless of the level. Nevertheless, particular features have been found in only one or two levels. For instance, a cartoon, which is a possible Visual Reality element of source texts, has been detected mostly in B1 level texts and once in B2 level texts but although this finding might be a pointer of the use of cartoons in source texts in B level texts and simultaneously the non-use of cartoons in C1 level texts, the number of source texts of my corpus probably poses a limitation to the generalization of this finding. I could probably argue that I perceive a tendency for some elements to be preferred in certain levels rather than state with certainty that a particular feature is never expected to be found in a particular level.

Last but not least, one of the most important outcomes of the within and across levels analysis of the ideational, interpersonal and textual visual, verbal and intersemiotic features of the source text has been the creation of an SF-MDA framework, which includes 14 broad categories of elements which are further divided into almost 50 subcategories of verbal, visual and intersemiotic meaning-making variables. The categorization of source text elements included in the framework could be used for the analysis of reading comprehension test tasks of the KPG exams. The usefulness of the framework is further discussed in terms of its implications for testing and teaching in the section that follows.

7.4 Implications for syllabus design, language teaching and testing

The conclusions of this study bring to light the need for foreign language programmes that encourage meaning making with the simultaneous use of visual and verbal meaning resources in general, and promote reading comprehension of multimodal texts in particular. The fact that modern texts typically include multiple modes as well as the perceived increase in the use of multiple modes in source texts of reading comprehension test tasks, seem to necessitate a readiness on the part of the reader, and particularly here the reader being tested, to engage in a meaning-making process which involves a range of multiple semiotic resources. What emerges as a necessity to be stressed is the need for a multimodal approach to language learning and exam preparation, especially for reading comprehension. This thesis stresses the importance of the implementation of syllabi and the design of materials that support multimodal meaning making and promote reading comprehension on the basis of both verbal and visual semiotic resources.

The main product of the current study (i.e., the Multimodal SFL-based Framework for MDA of Reading Comprehension Source Texts) can have pedagogical implications by its employment in the fields of EFL teaching and language assessment. By gaining familiarity with the framework, teachers and learners can raise their awareness in relation to the various semiotic resources which are included in multimodal source texts. In this way, teachers can prepare their students to observe various text parts which they would probably not take notice of and activate different kinds of literacies in order to make meaning more effectively. By knowing what kinds of meaning may be made by using a repertoire of visual and verbal elements, teachers can prepare future

testees for the reading comprehension test in a holistic way. At the same time, teachers can help their students to employ the framework and practice meaning making by using it, providing them with the confidence that if they address various meaning resources rather than solely verbal language, they can comprehend multimodal source texts better and answer the accompanying items successfully.

Turning my attention to the usefulness of this study for item writers and materials designers, it is obvious that these professionals can be informed from the research findings so as to focus on multimodal literacy indicators which can be detected in source texts and be required by the accompanying test items. Actually, the findings of the current study may be useful for task design and task sequencing in the context of KPG exams. For example, test development team members can benefit from the framework, even if they do not use it thoroughly. They could use it in an assistive way with a view to selecting and preparing appropriate exam material. Informal SF-MDA can guide them towards the final content and presentation of each source text as well as the selection of the appropriate accompanying test items. In addition, knowledge of the metafunctional focus or foci of each TGI can guarantee a variety of literacy requirements posed by the accompanying test items.

As a final point, particularly in an exam preparation course or in a real test situation, testees' awareness and use of the framework can equip them with a kind of test-taking literacy. For instance, taking advantage of the visual mode is a test-taking strategy that testees with elevated visual literacy can manipulate. Also, the activation of testees' Available Designs in the meaning designing process they are engaged in when dealing with multimodal source texts, can be perceived as a key test-wiseness strategy. In

general, testees' efficient handling of multimodal meaning resources via the employment of school-based and social literacies already attained in L1, L2, L3 or even L4, can benefit them in comprehending many verbal and visual messages conveyed through the text. Definitely, the mere activation of available schemata does not suffice. On the contrary, I argue, simultaneous careful consideration of the visual and verbal input of every source text is necessary for the selection of the appropriate responses to certain test items and the holistic comprehension of a source text where multiple modes co-exist and co-act.

7.5 Limitations and suggestions for further research

As with all studies, the current study has presented certain limitations that must be considered and challenges that I will hopefully be able to overcome in future research. A limitation in relation to the validity of the study is the fact that the work was carried out by one annotator only. If there had been a possibility of annotator agreement, the latter would strengthen the validity of my study results but due to lack of specialists in the field, co-operation and agreement could not be implemented. Moreover, with regard to item analysis, I understand that subjectivity has influenced my discussion of test item metafunctional focus. Thus, I believe that agreement by a group of specialists would definitely strengthen my conclusions. Additionally, the thesis could not afford to investigate in detail both kinds of test items (i.e., specific information items and gist items) which accompany source texts, thus restricting its focus on only gist items, and this could be viewed as a limitation of the current study. Now that gist items have been investigated to some extent, specific information items would be extremely interesting to

investigate in the future, in order to provide a complete suggestion for reading comprehension test task analysis.

Moreover, the conclusions about the literacy requirements of multimodal source texts remain tentative given the small number of reading comprehension source texts under examination and the large number of variables that became part of the study focus. I believe that the data holds sufficient promise, though, to warrant more in-depth and large scale research. For example, more KPG source texts from more recent B1, B2 and C1 exam papers could be investigated. It would be interesting to incorporate the recently launched C2 exam level reading comprehension test, as the inclusion of test tasks of the highest level of competence could yield interesting inter-level differences. The research could be extended by including A level exams, as well. It could be easily guessed that exams for young learners would display other kinds of literacy requirements than B and C level exams, which are targeted at teenagers and adults. If all KPG exam levels were put into scrutiny together, there would be valuable evidence for the gradual change and increase of literacy requirements as the exam level increases.

The multimodal SFL-based framework for MDA of reading comprehension source texts could also serve as a valuable tool for the exploration of the literacy requirements of other high stakes examinations, too. Actually, apart from KPG-specific findings, I believe that the SF-based framework for source text MDA can serve as a platform for research of source texts that could be found in other examinations or in teaching and exam preparation material. Of course, the role of multimodality in source text meaning making varies widely among different exam batteries. The application of the framework could reveal similarities and differences between exam requirements of

test tasks of the same level. Moreover, in the multilingual context of the KPG examinations battery, research similar to the present one could be conducted for the specification of literacy requirements posed by examinations in different languages. For instance, the reading comprehension test for the French language might provide different preferences in its text design from the English test, thus posing different textually-oriented literacy requirements. Additionally, exam-preparation material or actual exam material could be analysed on the basis of the framework in order for material evaluation to be conducted.

Another suggestion for future research would be the study of listening comprehension test tasks. KPG listening comprehension source texts offer interesting material for multimodal discourse analysis. They combine written and aural verbal input as well as non-verbal semiotic resources like music, intonation, stress, visuals, layout and colour. The proposed framework could be applied to conduct analysis of listening source texts and be adapted to suit listening source text analysis through the incorporation of the aural mode.

With reference to the literacy requirements of reading comprehension test items, the classification of gist items into TGIs is assumed to provide a point of departure. More research is needed into the methodology of test item analysis – which would encompass test items for specific information as well. On the premises of the SF theoretical background that inspires current research, I suggest that the test item be approached in a broadened scope as a "Test Item Textual Network" (TITN). The term I have coined here derives from the interplay of texts involved in the meaning making process which testees are engaged in when they deal with a test question rather than merely the test question

itself. Particularly a reading or listening test item is suggested to be approached as a multi componential or typically two-component network of texts. Its item parts should not be treated as isolated and self-contained parts, like separate texts, rather they should be involved in a systemic network of a unique interdependence. In other words, test items under discussion contain at least two texts – in their multimodal sense – which are interconnected; text A is the item stem together with its options-choices and text B is the whole text or a part of the text which is addressed by the test item. The connection of the texts is achieved through the underlying target of the test item, which constitutes this combination of texts feasible. This systemic relationship makes the involved texts function together for a specific purpose. Functional elements of a test item are not translatable into separate texts brought together. The TITN elements are engaged in an incessant interrelationship. Being a type of a multi-componential text, a TITN is expected to be coherent and cohesive. As regards cohesion, TITN cohesion means the way the elements within a TITN bind it together as 'a unified whole' (Halliday and Hasan 1989, Eggins 2004). The key notion behind cohesion, which can be adopted for the case of a TITN is that there is at least one semantic tie between an item at one point in the item stimulus and an item at one point in the source text (cf. Eggins 2004:30). A systemic functional approach should be followed for the content TITN analysis which could be conducted aiming at the detection of the different kinds of literacy requirements of test items. Different literacy requirements are expected to be detected at the level of lexis and at the level of discourse semantics. At this point, I will restrict myself to the introduction of the TITN presented before and further elaborate on this in future work.

Finally, the finding that the visual mode has an important role in the meaning potential of the source texts opens new avenues of research in the field of language testing and assessment. If the visual mode is generally accepted as highly important or even equally important with the verbal mode in the field of language testing, test items which address directly and predominantly the visual mode could be designed without being considered inconsistent with the language test construct validity. Even if the visual mode does not occupy an equally important position in the context of language testing as it does in real life communication, it could be indirectly addressed in test items by means of the visual-verbal relations which are created in source texts. Future research could demonstrate how intersemiotic relations could lead to the development of new test items and eventually further the formation of TGIs which refer to the relations of similarity and difference between verbal and visual texts. For example, a TGI asking for the purpose of the visual in relation to the verbal text would be based on intersemiosis. The items belonging to this TGI would probably offer multiple choice options which may begin with the following: (i) to add, (ii) to illustrate/ to show/ to give an example of, (iii) to mirror, (iv) to contrast, which refer to the visual-verbal relations of addition, illustration, repetition and contrast, respectively. Therefore, I suggest that new test items be designed aiming at the intersemiotic relations of source texts. This new testing parameter would achieve a positive backwash effect in terms of intersemiosis and the use of the visual mode in meaning making. On the whole, the official acceptance of the visual mode as contributing to the meaning potential of a source text, and the examination of the meanings that can be made either from the visual mode or from its interaction with the

verbal mode would be a groundbreaking shift for the field of language testing and assessment.

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APPENDICES

APPENDIX 1: READING COMPREHENSION TEST

Figure 1: Reading comprehension and language awareness test (May 2014)

Υπουργείο Παιδείας και Θρησκευμάτων
Ministry of Education & Religious Affairs

Κρατικό Πιστοποιητικό Γλωσσομάθειας
State Certificate of Language Proficiency

LEVEL B (B1 & B2) on the scale set by the Council of Europe — May 2014
MODULE 1 Reading comprehension and language awareness

PART A - CHOICE ITEMS

ACTIVITY 1

1.1 Read the text and choose the best answer (A, B, or C) for items 1a-2a.

1a. This text informs us that beauty influences the attitudes of
A. male and female politicians. B. researchers and academics. C. employers and voters.

2a. Overall, the text suggests that good-looking people
A. stay longer in the same job. B. are more efficient at work. C. get jobs more easily.

CAREER & EDUCATION 24

The influence of beauty

Imagine you have two candidates for a job. They are both of the same sex. Their CVs are both good, and they both give a good interview. Are you influenced by their appearance?

Perhaps not. But most employers, according to research, are. If appearance doesn't matter, why do people dress up for job interviews? It seems our looks do make a difference both to how much we make and how we get on in our career.

Dr. Alexander Hammerstein of the University of Texas has collected evidence which shows that beauty and success go together.

Dr. Hammerstein's surveys show that beautiful people are paid more than the average. In one example, Hammerstein looked at the careers of graduates from one of the best American universities. He found that people who were thought to be attractive on the basis of their graduation photographs earned higher salaries than their less attractive colleagues.

Good-looking politicians also tend to get more votes. In Finland, researchers asked foreigners to look at the candidates' campaign photographs and put them in order of beauty. They then compared the lists with the actual election results: the more beautiful candidates, according to people who knew nothing about Finland's politicians, tended to be more successful. In this case, the 'beauty effect' was larger for women than for men.

But judging people on their looks is risky. In the long-term, says Professor Hammerstein, you should not let appearances fool you: employers may choose good-looking people but these people are not always the best ones for the job. You can't judge a book by looking at its cover.

ATTENTION

- Try to answer all the questions.
- Mark your answers on Answer Sheet 1 [ΑΠΑΝΤΗΤΙΚΟ ΕΝΤΥΠΟ 1].
- Provide ONE answer for each item.
- You have 86 minutes to complete this exam.

1.2 Read the text again and choose the best answer (A, B, or C) for items 3a-6a.

3a. According to the text, good-looking people
A. earn more money. B. tend to dress better. C. do better at university.

4a. The people in Dr. Hammerstein's photographs
A. were good at their job. B. were all very attractive. C. had completed their studies.

5a. In Finland, the most successful candidates in elections tended to be
A. good-looking women. B. handsome men. C. the best-dressed candidates.

6a. The aim of the last paragraph is to
A. give more evidence. B. confirm the previous points. C. present a different opinion.

ACTIVITY 2

Read the information in the text below and match the meaning of each underlined word (7a-11a) with options A-F. There is one option you do not need.

A.	difficult	B.	usual	C.	safe	D.	first	E.	pointless	F.	irritable

TIPS FOR PARENTS

Teen Depression

Depression can affect people of all ages. Although it is (7a) normal for most children and teenagers to feel sad sometimes, some young people can experience serious depression; this should not be ignored by parents. It might put the child's life in danger.

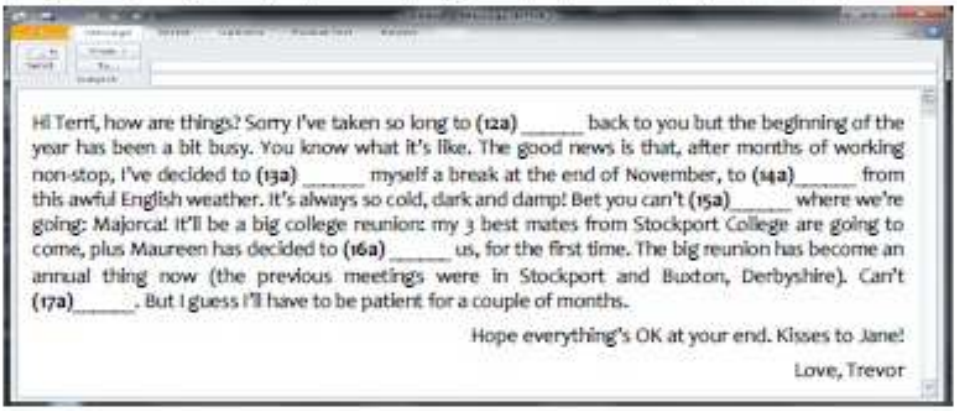
(8a) Early signs that children are depressed can be feelings of sadness and boredom; they cannot relax and may feel life is (9a) empty: it has no meaning.

Young people who are often described as 'clinically' depressed, feel (10a) moody and their bad mood could last for weeks or months. They lose interest in activities that they used to find enjoyable, like playing with friends. Parents should learn how to spot the symptoms of depression in their children before the problem gets too (11a) serious to tackle. Better safe than sorry!

ACTIVITY 3

Read the email below and choose the best option (A-G) for each gap (12a-17a). Use each option once only. There is one option you do not need.

A.	guess	B.	give	C.	write	D.	join	E.	wait	F.	escape	G.	send



Hi Terri, how are things? Sorry I've taken so long to (12a) _____ back to you but the beginning of the year has been a bit busy. You know what it's like. The good news is that, after months of working non-stop, I've decided to (13a) _____ myself a break at the end of November, to (14a)_____ from this awful English weather. It's always so cold, dark and damp! Bet you can't (15a)_____ where we're going: Majorca! It'll be a big college reunion: my 3 best mates from Stockport College are going to come, plus Maureen has decided to (16a) _____ us, for the first time. The big reunion has become an annual thing now (the previous meetings were in Stockport and Buxton, Derbyshire). Can't (17a)_____. But I guess I'll have to be patient for a couple of months.

Hope everything's OK at your end. Kisses to Jane!

Love, Trevor

ACTIVITY 4

4.1 Read the text below and choose the best answer (A, B, or C) for items 18a-20a.

18a. This was a text written by someone who writes with
A. her left hand. B. her right hand. C. both hands.

19a. The main aim of the text is
A. to make a suggestion. B. to give information. C. to entertain the reader.

20a. What is the author's attitude toward the way left-handed people are treated?
A. Critical. B. Indifferent. C. Ironic.

Left and right

By Justine Holmes

Historically, left-handedness was considered negative in many cultures. The Latin word *sinistra* originally meant 'left' but later it took on meanings of 'evil' or 'unlucky'. This double meaning is still found in Romance languages and in the English word 'sinister'. The right hand, historically, is linked to skill: the Latin word for 'right-handed' is *dexter*, as in 'dexterity', meaning skill with your hands.

In many modern European languages, including English, the word for the direction 'right' also means 'correct' or 'proper'. This is the case in most Slavic languages, too, where, for example, the root *prav* is used in words or phrases expressing concepts such as correctness or justice, so if you want to say 'you're right' or 'that's right' you can just say '*prav!*'.

The French word *gauche* ('left') means clumsy or awkward, and *adroit* (related to *droit*, 'right') means 'skilful'. These meanings of *gauche* have entered English, too. But 'left' can also have positive meanings. For example, in tennis, it is more difficult to beat left-handed players (like myself) if you are a right-handed player. Indigenous peoples of the Andes believe that we, left-handers, have special spiritual abilities, such as magic. I still haven't tested this gift, but hope to, one day!

Because the vast majority of the world's population is right-handed, most everyday objects are made with right-handers in mind. We, left-handers, often struggle to find tools we are comfortable with. It's an unjust, right-handed world!

4.2 Read the text again, and decide if statements 21a-26a are True (A), False (B), or Not Stated (C).

	STATEMENTS	A TRUE	B FALSE	C NOT STATED
21a.	'Left-handed' usually means 'skilful'.			
22a.	Left-handed people do badly at school.			
23a.	The Slavic word *prav* has positive meanings.			
24a.	Left-handed people are often clumsy.			
25a.	In the Andes, left-handed people are thought to have a special talent.			
26a.	Tools for left-handers are uncommon.			

ACTIVITY 5

Read the text below and do the task that follows.

APRIL 20, 2014 MOTORSPORTS NEWS 49

A Modern Greek Knight

What does a Greek refugee from Smyrna have in common with Britain's best-selling car ever?

Sir Alexander Constantine Issigonis was a Greek-British engineer, now remembered mainly for the revolutionary Mini, which was manufactured by the British Motor Corporation in 1959.

Issigonis was born in Smyrna in 1906. His grandfather, Demosthenis Issigonis, migrated to Smyrna from Paros in the 1830s. Through the work he did for the British-built Smyrna-Aydin Railway, Demosthenis acquired British nationality. Demosthenis' son (Alex's father) Constantine Issigonis, was born, with British nationality, in Smyrna in 1872. Constantine studied in England, and later, passed on his love of all things English to his son.

Following the death of his father in 1922 and the Asia Minor catastrophe, Alex and his mother moved to the UK. Alex studied engineering at Battersea Polytechnic in London. He failed his mathematics exams three times; later, he called pure mathematics 'the enemy of every creative genius'. After completing his university education at the University of London, Issigonis went into the motor industry as an engineer and designer, and also competed successfully in motor racing during the 1930s and 1940s.

He worked on various projects for Morris through the war and towards its end he started working on a car codenamed *Mosquito* that became the Morris Minor which was produced from 1948 until 1971.

However, at the end of 1956, when petrol was very expensive, Issigonis was asked to design a smaller car as quickly as possible. In August 1959, the car appeared on the market and became known as the *Mini*.

The Mini went on to become the best selling British car in history. The innovative design, with incredible space efficiency, was still being manufactured in 2000 and has been the inspiration for many small cars produced since the early 1960s.

In the 1960s, with the Mini gaining popularity, Issigonis' career took off as he was promoted to Technical Director of British Motor Corporation. Issigonis was elected to the Royal Society in 1967 and was awarded a knighthood in 1969. Not surprisingly, he was soon nicknamed 'The Greek god' by his contemporaries.

Although Issigonis is most famous for his creation of the Mini, he was most proud of his role in the design of another car: the Morris Minor. He considered it to be a vehicle that combined many of the luxuries of a good motor car, with a price suitable for the working classes –in contrast to the Mini, which was a simple vehicle, uncomfortable, with everything kept to a minimum.

Sir Alex retired from the motor industry in 1971, although he continued working until shortly before he passed away.

Choose the best answer (A, B, or C) for items 27a-35a.

27a. The aim of this text is to
A. describe Issigonis' professional life. B. sum up Issigonis' personal life. C. report new facts about Issigonis.

28a. This text might have appeared
A. at the height of Issigonis' career. B. just before Issigonis' retired. C. after Issigonis' death.

29a. Issigonis is mostly remembered as
A. a car designer. B. a racing driver. C. a Greek refugee.

30a. How did Issigonis' father influence Alex? He
A. inspired him to appreciate the English culture. B. made him become an engineer. C. persuaded him to move to England.

31a. What was Alex Issigonis' opinion of Pure Mathematics? He thought
A. it was necessary. B. engineers had to learn it. C. it limits imagination.

32a. When he had finished his studies, Alex Issigonis
A. went into the automobile business. B. became a car mechanic. C. taught engineering.

33a. The Mini could be described as
A. a model for other motor industries. B. a cheap but luxurious car. C. a car suitable for the working class.

34a. Issigonis thought the Morris Minor, compared to the Mini, was
A. more comfortable. B. more expensive to run. C. more trendy.

35a. Another title for this text could be
A. Issigonis: Rise and Fall. B. Mini: Britain's First Car. C. Issigonis: The Father of the Mini.

ACTIVITY 6

Read these descriptions of different kinds of books (36a-41a) and match them with the appropriate types of text (A-H). There are two options you do not need.

A.	biography	B.	fairy tale	C.	science fiction	D.	autobiography
E.	romance	F.	science	G.	history	H.	crime

36a.	Packed with beautiful princesses, frightening giants and monsters, they will delight young children and make excellent bed-time reading.	
37a.	Dorothy Samson is a famous private detective. She solves the most difficult cases; when the police give up, Samson steps in.	
38a.	Drawing on interviews with Bates' family and friends, the author describes the sadness and joy of this great actor's career.	
39a.	The story of Oliver and Jenny, expresses so clearly the joy and pain of true love, without melodrama... A moving story!	
40a.	The narrator describes the invasion of earth by Martians. It is one of the earliest stories about war between humans and an alien race.	
41a.	There's something very mathematical about our Universe, and the more carefully we look, the more maths we seem to find in it. So what do we make of all these hints of mathematics in our physical world?	

ACTIVITY 7

7.1 **Read the text below and choose the best answer (A, B, or C) for items 42a-43a.**

42a. This text
A. reports the news. B. tells a story. C. gives advice.

43a. What can we infer from the way the writer describes the events? Events such as these
A. happen frequently. B. attract a lot of media attention. C. are a recent development.

New Internationalist magazine

Letter from Cairo

This month, in her regular column, Maria Golia goes into battle to strike a blow for the underdog. But what is the outcome of her righteous anger?

Downtown Cairo is unusually quiet on Fridays. I was out walking when I was confronted with a fairly typical scenario: police arresting an unlicensed street vendor, a scrawny kid of around 15, throwing him and his goods (some cheap Chinese scarves) into the police van. They must have a certain number to arrest every day, by municipal order, as if ridding the shabby streets of these vendors would improve their function or appearance. The absurdity of depriving otherwise jobless people of an honest living is made worse by frequent headlines about high-level corruption and business-people who get away with millions of pounds. The poor street vendors can only wonder if they shouldn't start stealing themselves.

The boy was howling, begging for mercy, throwing his arms and legs in every direction to escape the police grasp, while an officer, seated inside the truck, looked on. It was too much and, as the only witness on the nearly deserted street, I intervened.

'What big men you are!' I told them. 'Five of you for one child – shame on you, shame!' They tried to ignore me but I am tall, foreign, and under the circumstances, quite theatrically loud.

Just then the officer made a snap decision and told his men to stop. He suddenly transformed into the good cop, urging the boy to stop crying, making him promise he'd never sell his things on this street again. The boy started kissing the officer's hand. It was awful!

Walking home, I felt less triumphant than ashamed. It's possible I might have prevented the boy's arrest by stepping in, but it struck me that before the day was out, the officer would probably pass his anger on to someone or something else...

7.2 **Read the text again, and choose the best answer (A, B, or C) for items 44a-46a.**

44a. The writer is angry because
A. the streets are full of salespeople. B. the police are unfair. C. the police are breaking the law.

45a. Why did the police let the boy go? Because
A. the boy had done nothing illegal. B. they were embarrassed. C. there were no witnesses.

46a. At the end, the writer feels
A. disappointed. B. victorious. C. furious.

7.3 What do the phrases in italics mean? Choose the best answer (A, B, or C) for items 47a-50a.

47a. Maria Golia strides into battle to *strike a blow for* the underdog.
A. attack B. help C. fight

48a. I was out walking when I was *confronted by* a fairly typical scenario.
A. came across B. read about C. found out about

49a. Just then the officer made a *snap* decision and told his men to stop.
A. quick B. strange C. good

50a. *It struck me* that before the day was out, the officer would pass his anger on to someone or something else.
A. It made me sad B. something hit me C. I suddenly thought

PART B - SHORT ANSWERS

ACTIVITY 1

Use the correct form of the words in parentheses to complete the items 1b-5b, as in the example.

Tips for Surviving a Recession

These are hard times. Here is what you've been waiting for:

How to live more (EX) economically (economy) and still enjoy life. First of all, whenever you go to the shops, make sure you have a (1b) _____ (shop) list. Make a note of the things you need, and only buy the things on your list. You should also avoid shopping at the supermarket – it is (2b) _____ (prefer) to buy from the small grocer's shop. In the long-run, you will spend less because the (3b) _____ (tempt) is not that strong. When you buy cereal avoid the big brand names. If your kids complain about generic cereal, put the cereal in their (4b) _____ (favour) brand box. They probably won't know the difference!

Finally, you save (5b) _____ (electric) by turning off all electrical equipment at the plug every night – and keep the lights off during the day.

ACTIVITY 2

Complete the items below (6b-10b) with ONE word that suits both statements. The first letter of the word is given.

6b. a) I don't s_____ why I should do the washing up all the time. It's not fair!
b) They could still s_____ their hometown as it once was.

7b. a) There was a t_____ when horses were the main form of transport.
b) He always needs extra t_____ to solve mathematical problems.

8b. a) Be careful not to f_____! The road is covered in ice.
b) No, thanks! I am not going to f_____ for that trick again.

9b. a) I find it difficult to e_____ myself in English. Can I say it in Greek?
b) Please send the letter by e_____ mail because I need it urgently.

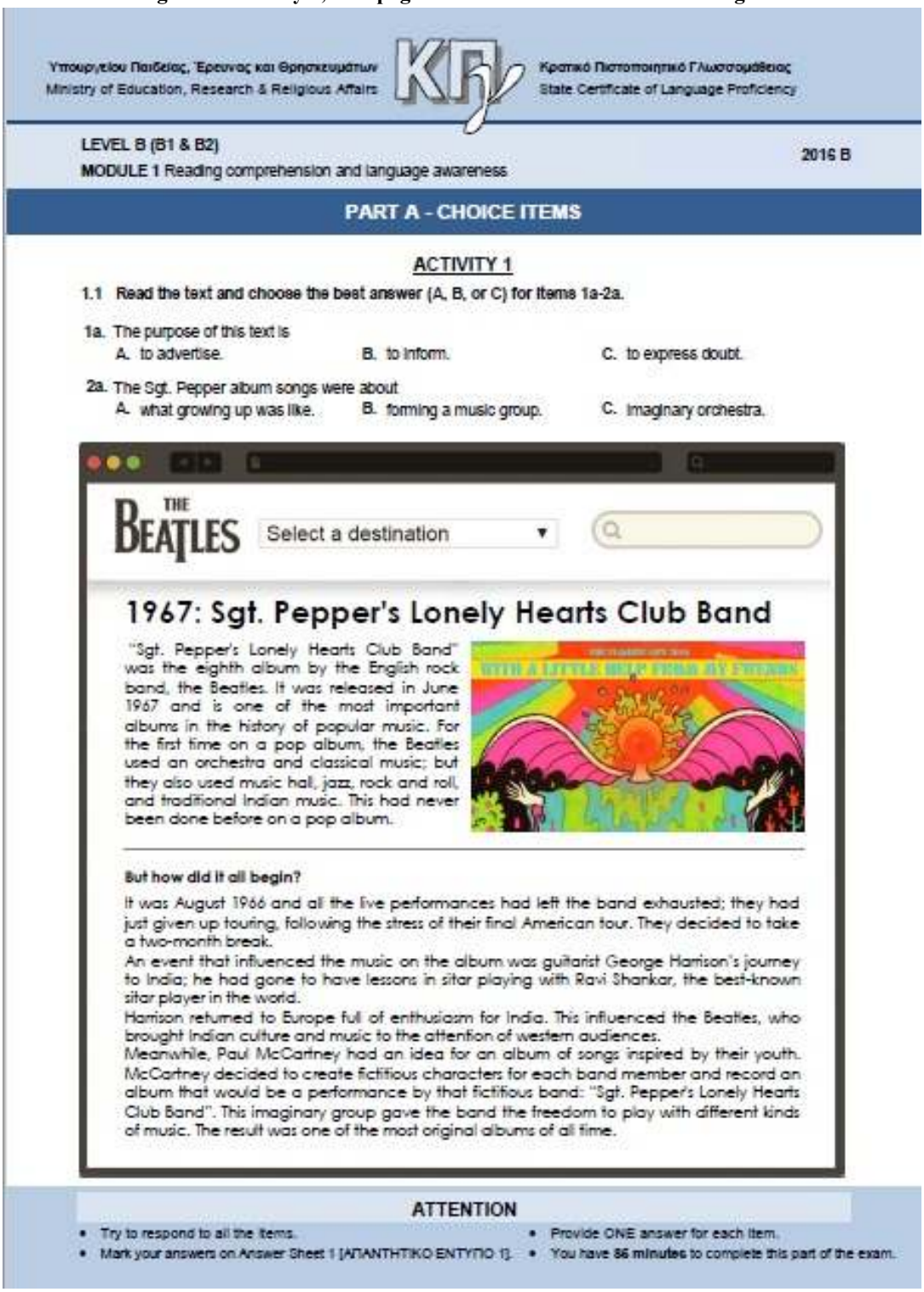
10b. a) How old do you have to be to open an a_____ with the bank?
b) We have to a_____ for the missing money. Someone must have taken it.

ΣΑΣ ΥΠΕΝΘΥΜΙΖΟΥΜΕ ΟΤΙ ΠΡΕΠΕΙ ΝΑ ΜΕΤΑΦΕΡΕΤΕ ΟΛΕΣ ΤΙΣ ΑΠΑΝΤΗΣΕΙΣ ΣΤΟ ΕΝΤΥΠΟ 1

ΤΕΛΟΣ ΜΗΝΥΜΑΤΟΣ

APPENDIX 2: TEST TASKS

Figure 1: Activity 1, first page of November 2016 B level reading test



Υπουργείου Παιδείας, Έρευνας και Θρησκευμάτων
Ministry of Education, Research & Religious Affairs

Κρατικό Πιστοποιητικό Γλωσσομάθειας
State Certificate of Language Proficiency

LEVEL B (B1 & B2)
MODULE 1 Reading comprehension and language awareness

2016 B

PART A - CHOICE ITEMS

ACTIVITY 1

1.1 Read the text and choose the best answer (A, B, or C) for items 1a-2a.

1a. The purpose of this text is
A. to advertise. B. to inform. C. to express doubt.

2a. The Sgt. Pepper album songs were about
A. what growing up was like. B. forming a music group. C. imaginary orchestra.

THE BEATLES Select a destination

1967: Sgt. Pepper's Lonely Hearts Club Band

"Sgt. Pepper's Lonely Hearts Club Band" was the eighth album by the English rock band, the Beatles. It was released in June 1967 and is one of the most important albums in the history of popular music. For the first time on a pop album, the Beatles used an orchestra and classical music; but they also used music hall, jazz, rock and roll, and traditional Indian music. This had never been done before on a pop album.

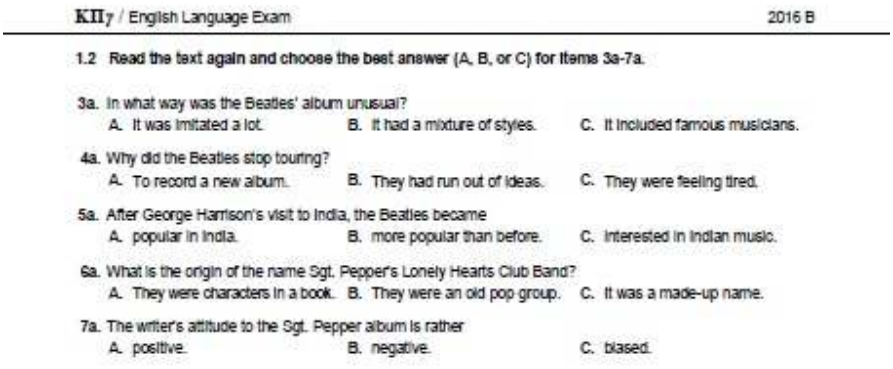
But how did it all begin?

It was August 1966 and all the live performances had left the band exhausted; they had just given up touring, following the stress of their final American tour. They decided to take a two-month break.
An event that influenced the music on the album was guitarist George Harrison's journey to India; he had gone to have lessons in sitar playing with Ravi Shankar, the best-known sitar player in the world.
Harrison returned to Europe full of enthusiasm for India. This influenced the Beatles, who brought Indian culture and music to the attention of western audiences.
Meanwhile, Paul McCartney had an idea for an album of songs inspired by their youth. McCartney decided to create fictitious characters for each band member and record an album that would be a performance by that fictitious band: "Sgt. Pepper's Lonely Hearts Club Band". This imaginary group gave the band the freedom to play with different kinds of music. The result was one of the most original albums of all time.

ATTENTION

- Try to respond to all the items.
- Mark your answers on Answer Sheet 1 [ΑΠΑΝΤΗΤΙΚΟ ΕΝΤΥΠΟ 1].
- Provide ONE answer for each item.
- You have **86 minutes** to complete this part of the exam.

Figure 2: Activity 1, part of the second page of November 2016 B level reading test



ΚΠγ / English Language Exam 2016 B

1.2 Read the text again and choose the best answer (A, B, or C) for items 3a-7a.

3a. In what way was the Beatles' album unusual?
A. It was imitated a lot. B. It had a mixture of styles. C. It included famous musicians.

4a. Why did the Beatles stop touring?
A. To record a new album. B. They had run out of ideas. C. They were feeling tired.

5a. After George Harrison's visit to India, the Beatles became
A. popular in India. B. more popular than before. C. interested in Indian music.

6a. What is the origin of the name Sgt. Pepper's Lonely Hearts Club Band?
A. They were characters in a book. B. They were an old pop group. C. It was a made-up name.

7a. The writer's attitude to the Sgt. Pepper album is rather
A. positive. B. negative. C. biased.

Figure 3: Activity 1, first page of November 2016 C level reading test

Υπουργείο Παιδείας, Έρευνας και Θρησκευμάτων
Ministry of Education, Research & Religious Affairs

ΚΠγ

Κρατικό Πιστοποιητικό Γλωσσομάθειας
State Certificate of Language Proficiency

LEVEL C (C1&C2) 2016 B
MODULE 1 Reading comprehension and language awareness

PART A - CHOICE ITEMS

ACTIVITY 1

Read the text below and respond to the task that follows.

euobserver

Strengthening child protection in the EU and globally

By DEIRDRE DE BURCA
BRUSSELS, 27. SEP, 15:30

Children in Kosovo. Reform is the only way that European and other societies around the world will succeed in changing things for children.
Photo: Council of Europe

Klajdi is a young boy who lives in Albania and is forced to collect chromium in the mines of Bulqiza. Hana in Bosnia-Herzegovina was forced to marry, despite being a child, and had no-one to turn to when her husband beat her. Elen in Armenia lives in hope that one day her family will rescue her from the institution she lives in. Gabriela in Moldova has been waiting years for a family to adopt her. Elvis, Maria, and countless other Roma children live with discrimination on a daily basis.

These children are the future. It is difficult to deny this fact. Politicians say it, parents say it, and organisations like 'World Vision' say it. But how do we translate our grand declarations into workable systems which ensure that no child anywhere experiences and suffers from violence?

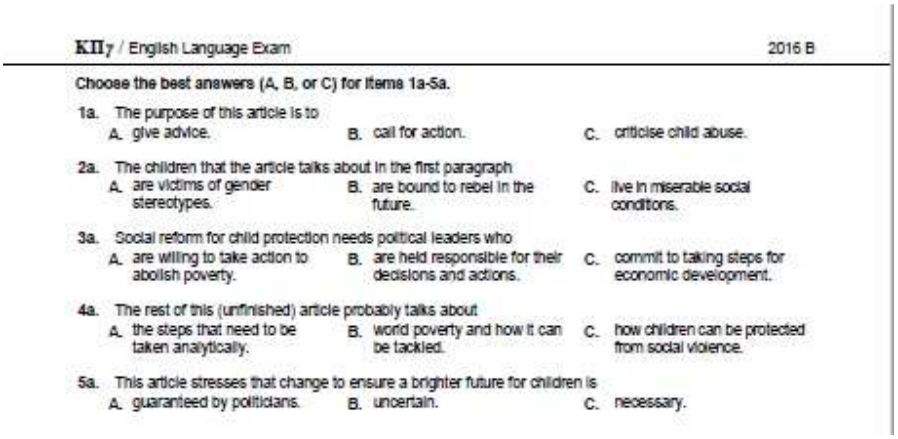
Reform is the answer. It may not be the most compelling idea or media-friendly message, but it is the only way that European and other societies around the world will succeed in changing things for children, for good. In our experience acquired working with and for children, their families and communities but also with governments, the process of reform where child protection is concerned involves three key steps. Simply put, these steps include agreeing to-do lists of actions, holding political leaders to account and maintaining the momentum of the reform process. What do we mean by a to-do list where child protection systems are concerned? The EU has great experience in agreeing such lists with candidate countries who wish to join the Union and in keeping them on track to deliver on their commitments.

Ensuring that politicians deliver

This is what we need for child protection: To-do lists that can be used by all actors involved to ensure that planned reforms are kept on track over years, and despite changes in governments. In order to hold political leaders to account, there is a need to appoint relevant officials – for example a Children's Ombudsman – with the responsibility to ensure that politicians deliver on what they say they're going to do. If "end child marriage" is on a particular country's to-do list, someone needs to hold its political leaders to account, in order to ensure that this happens.

Read more

Figure 4: Activity 1, part of the second page of November 2017 C level reading test



ΚΠγ / English Language Exam 2016 B

Choose the best answers (A, B, or C) for items 1a-5a.

1a. The purpose of this article is to
A. give advice. B. call for action. C. criticise child abuse.

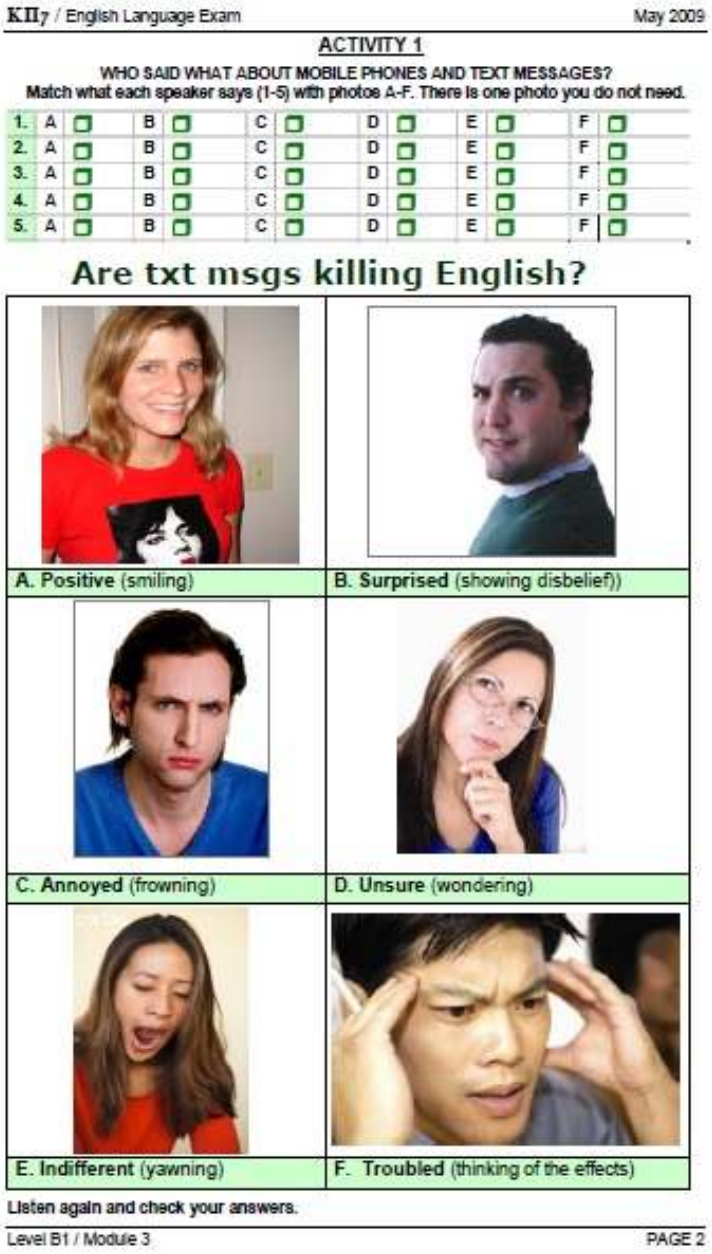
2a. The children that the article talks about in the first paragraph
A. are victims of gender stereotypes. B. are bound to rebel in the future. C. live in miserable social conditions.

3a. Social reform for child protection needs political leaders who
A. are willing to take action to abolish poverty. B. are held responsible for their decisions and actions. C. commit to taking steps for economic development.

4a. The rest of this (unfinished) article probably talks about
A. the steps that need to be taken analytically. B. world poverty and how it can be tackled. C. how children can be protected from social violence.

5a. This article stresses that change to ensure a brighter future for children is
A. guaranteed by politicians. B. uncertain. C. necessary.

Figure 5: Test task used for unofficial experiment (Activity 1, Module 3, B1 level, May 2009)



ΚΠ7 / English Language Exam — May 2009

ACTIVITY 1

WHO SAID WHAT ABOUT MOBILE PHONES AND TEXT MESSAGES?
Match what each speaker says (1-5) with photos A-F. There is one photo you do not need.

1.	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐
2.	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐
3.	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐
4.	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐
5.	A ☐	B ☐	C ☐	D ☐	E ☐	F ☐

Are txt msgs killing English?

Listen again and check your answers.

Level B1 / Module 3 — PAGE 2

Figure 6: Tapescript of the activity

ACTIVITY 1

Who said what about mobile phones and text messages? Match what each speaker says (1-5) with photos A-F. There is one photo you do not need.

1. *What? Kill the English language? What are you talking about? I didn't know you could kill a language.*
2. *Text messages? It's great…umm. I can't fault it. I can't say anything bad about it. It's exciting. It's interesting. It's a lot of fun. It keeps you in touch with people and friends.*
3. *I can't believe some people prefer to send me messages instead of picking up the phone and saying what they have to say to me over the phone. I mean I have to stop what I am doing just to respond to them and sometimes… you know… when I'm very busy..I..I..I can't deal with it. I would prefer that people just say what they have to say over the phone. I mean this is ridiculous.*
4. *Oh all this sms- ing. Uh..it really worries me.. I ju.. I just.. you know.. think about what could happen to the English language.. I mean the way kids use all these.. you know… messages.. I think it's really really gonna damage the language.*
5. *Yeah well you know, I don't know… I mean … umm..there are good and bad things about sms's. Umm.. you know some people think that it kills a language, other people think that it…umm… makes communication faster…easier… I don't know... perhaps.*

Listen again and check your answers.

APPENDIX 3: TEST ITEMS OF C1, B2 AND B1 LEVELS OF EXAM PERIODS 2007-2012 GROUPED ACCORDING TO THEIR PURPOSE AND CONTENT

List of C1 test items[78]

1. **What is the (main) purpose of the text?**
   - The purpose of the text is to… (a. seek funding…, b. outline…, c. provide a profile..) EC1M11211IT1
   - What is the purpose of the text? (a. to inform.., b. to promote…, c. to argue against…) EC1M11111IT35
   - The purpose of the text is… (a. to advise on…, b. to describe…, c. to warn…) EC1M11105IT1
   - The purpose of the text is… (a. to encourage…, b. to promote…, c. to report…) EC1M11011IT1
   - The main purpose of the text is to….. (a. criticize…., b. explain…, c. present…) EC1M10905IT1
   - The purpose of the text is to… (a. defend…, b. present…, c. say…) EC1M10811IT1
   - The purpose of text 1 is… (a. to argue…, b. to maintain…, c. to suggest…) EC1M10705IT45
   - The text….(a. gives tourists…, b. introduces…, c. makes an appraisal…) EC1M10805IT1
2. **What is the main/one aim of the text?**
   - What seems to be the aim of the text? (a. to publicise how…, b. to describe a scheme…, c. to outline ways…) EC1M11211IT35
   - The aim of this text is to… (a. to highlight.., b. to explain…, c. to give some historical context…) EC1M11205IT24
   - The main aim of this website is … (a. to give some background information about …, b. to point out…, c. to outline a different kind of attraction…) EC1M11205IT11
   - The aim of the text is to… (a. advise the reader…,b. give guidelines…, c. report research results…) EC1M11111IT1
   - The main aim of the text is to … (a. criticize …, b. inform…, c. record…) EC1M11005IT1
   - One aim of the text is to.. (a. argue…, b. describe…, c. explain) EC1M11005IT36
   - The main aim of the text is to … (a. describe …, b. inform…, c. promote…) EC1M10911IT11

[78] The data coding is explained in Section 3.4.

- The aim of this text is to … (a. critisize…, b. present…, c. recommend) EC1M10911IT24
- The aim of the text is …. a. to question…., b. to confirm…., c. to give…. EC1M10905IT35
- What seems to be the aim of the text? A. to report…, b. to review…, c. to explain… EC1M10811IT35

3. Title of the text

- Another possible title for the text is: EC1M11211IT2
- Another title for this text could be… EC1M11111IT3
- Another possible title for this text might be… EC1M11105IT35
- Another possible title for the text would be… EC1M11105IT2
- Another possible title for the text is… EC1M11011IT2
- A possible title for the text would be … EC1M11005IT2
- An alternative title for the text might be:…. EC1M10911IT2
- Another possible title for the text would be… EC1M10905IT2
- Another possible title for the text would be… EC1M10811IT2
- Another possible title for the text is… EC1M10705IT2
- Another possible title for the text is… EC1M10711IT2
- Another possible title for the text would be… EC1M10805IT2

4. Source of the text

- This text is most likely to have appeared in (a. a university newsletter, b. a scientific journal, c. a book about new technologies) EC1M11211IT3
- The text could also have appeared in … EC1M11105IT32
- The article is most likely to have appeared in (a. a scientific magazine, b. a leaflet…, c. an advertisement for..) EC1M11011IT3
- The text is most likely from… (a. a book about…, b. the obituary section of a newspaper c. the book review section) EC1M11011IT35
- The text could also appear in a …… (a. law journal, b. history book, c. literary encyclopedia) EC1M10911IT38
- A text similar to this one might also appear in…. (a. a medical journal, b. a newspaper, c. a scientific book) EC1M10811IT4
- The text is more likely to have appeared … (a. in a theatre programme, b. in a book about the history of music, c. in the entertainment section of a newspaper) EC1M10711IT1
- Information such as this might also be found in…(a., a history of Crete, b. a travel guide.., c. a biography…) EC1M10905IT4

5. What does the writer suggest/say about the main theme/participant of the text?

- This text suggests that … EC1M11111IT2
- For many years, the empire of Atlantis had…. EC1M11105IT33
- The text suggests that language death is… EC1M11105IT3

- The writer suggests in paragraph 1 that Christiane Sourvinou-Inwood was… EC1M11011IT36
- The text says that Sofia… EC1M11005IT3
- How does the writer present the changes in Dubai? EC1M10911IT1
- According to the text, The Picture of Dorian Gray… EC1M10911IT25
- The text suggests that the teaching-in-English policy has…. EC1M10905IT3
- The text suggests that…. EC1M10811IT3
- The text suggests that… EC1M10705IT4
- Text 1 suggests that… EC1M10705IT47
- The writer suggests that climate change… EC1M10711IT33
- The text suggests that…. EC1M10805IT3
- What Lessing actually says here is that fame EC1M11005IT50

6. What is the register/style of the text?

- The text…(a. is written in academic register, b. has an impersonal tone, c. is written as narrative) EC1M11005IT35
- This text about Seferis is …. (a. biased, b. informative, c. persuasive) EC1M10911IT37

7. What is the tone of the text?

- The overall tone of the text is… (a. optimistic, b. pessimistic, c. resentful) EC1M10711IT32
- The tone of the text is, on the whole….. (a. positive, b. neutral, c. negative) EC1M10805IT36

8. How is the main theme of the text evaluated?

- The attitude of the writer to the place he is describing is (a. critical, b. positive, c.neutral) EC1M11205IT38
- Despite its title, the text presents a negative picture of railway development in Greece. (T, F, NS) EC1M10811IT11
- Which statement reflects best the reviewer's final judgement on the film? EC1M10805IT44

9. Who might be the writer of the text?

- The writer of the text is most probably …. (a. a tourist, b. a biologist, c. a travel writer) EC1M11205IT37
- The text is more likely to have been written by… (a. a medical doctor, b. a journalist, c. a scientist) EC1M10705IT1

10. What follows?

- The next paragraph of the article could be about… EC1M11111IT4
- The last part of the text, which has been cut off, is likely to contain information about EC1M11105IT4

- The next paragraph**….** EC1M10905IT10

11. What is the audience the text addresses?

- This text would probably interest… EC1M11105IT34

12. What does the title of the text suggest?

- The title of this text suggests the author will be… (a. critical…, b. positive…, c. cynical…) EC1M11111IT36

13. What conclusion can we draw from the text?

- What do we learn from the text? (How…) EC1M11205IT24

List of B2 test items

1) **What is the (main) purpose of the text?**
   - The purpose of this article is to help … a. teenagers deal with the intolerance of their parents, b. guys and girls understand each other, c. parents see their children in a different light. (EB2M11005IT28)
   - The article mainly seems to be … a. highlighting problems, b. explaining advantages, c. suggesting alternatives (EB2M10805IT3)

2) **What is the main/one aim of the text?**
   - The aim of the text is… a. to raise money, b. to inform readers.., c. to warn about… (EB2M11011IT2)
   - The text below aims at…. a. informing readers, b. narrating a story, c.making an argument (EB2M11011IT35)
   - The aim of this introductory text is… a.to promote something, b. to express an opinion, c. to report on a past event (EB2M10905IT32)
   - The aim of this text is… a. to express the writer's opinion, b. to report on research, c. to review books (EB2M10911IT1)
   - The aim of the text is to … a. persuade, b. sell, c. inform (EB2M10711IT2)
   - What is the aim of this website? A. to warn…, b. to tell…, c. to inform… (EB2M10711IT35)
   - The main aim of the text is … a. to argue one side of the case, b. to present opposing viewpoints, c. to dismiss an argument (EB2M10705IT2)
   - The main aim of this text is to… (a. criticize.., b. describe…, c. sum up Freire's life) (EB1/2M11111IT26)

3) **Title of the text**
   - The full title of the book advertised here is … (EB2M11005IT10)
   - The title is best completed with the phrase… (EB2M11011IT29)
   - Another title for this text might be:… (EB2M10911IT2)
   - Another title for this article could be: (EB1/2M11205IT27)

4) **Subtitle**
   - Another subtitle for this text could be: (EB1/2M11111IT35)

5) **What does the title mean?**
   - The title "How school failed me" means that: a. The writer did not pass any of her exams., b. The writer was disappointed with school, c. School did not prepare her well for university. (EB1/2M11105IT36)

6) **Source of the text**
   - The text is probably from a a. psychology journal, b. men's magazine, c. school newspaper (EB2M11005IT27)
   - This text is most probably from … a. a reference book, b. a novel, c. a brochure (EB2M11011IT34)
   - This text comes from… a. a book, b. a DVD cover, c. a magazine (EB2M10905IT1)
   - The booklet referred to will probably contain… a.times of different talks, b. special offers on books, details of places to stay. (EB2M10905IT33)
   - The text probably appeared in … a.a catalogue, b. a manual, c. a magazine (EB2M10711IT1)
   - This text does NOT come from … a. a magazine for adults, b. a university newspaper, c. a short story anthology (EB2M10705IT1)
   - This is probably the first page of… a. an advertisement, b. an information leaflet, c. a school book. (EB2M10705IT51)

7) **What kind of text is the article based on?**
   - The article below is probably based on… a. an autobiography, b. a film review, c. an interview (EB1/2M11205IT42)

8) **What does the writer suggest/say about the main theme/participant of the text?**
   - The text suggests that the Nenets' way of life will .. (EB2M10811IT10)
   - According to the website, small changes can… a. cost money, b. help the environment, c. help reduce poverty (EB2M10711IT36)

9) **What is the register/style of the text?**
   - The text is … a. formal and academic, b. factual and informative, c. amusing and entertaining (EB2M11005IT2)

10) **What is the tone of the text?**

- - The overall tone of this text is a. serious, b. entertaining, c. scientific (EB1/2M11205IT35)

11) How is the main theme of the text evaluated?

- The writer's personal opinion about the film is… a. positive, b. negative, c. neutral (EB2M10911IT30)

12) Who might be the writer of the text?

- The writer… a. disliked her classmates, b. was a bad student, c. hated school (EB1/2M11105IT29)

13) The focus of the text/ Where does the text concentrate/ What does the text emphasize?

- The text concentrates on the connection between children's behaviour and … (EB2M11005IT1)
- This text emphasizes that the forest…. (EB2M11005IT34)
- The text concentrates on… (EB2M10905IT2)

14) What kind of audience does the text address/interest?

- The text would be of interest to … a. gardeners, b. pharmacists, c. the general public (EB2M11011IT1)
- The article is written for … a. history teachers, b. business leaders, c. the general public (EB2M10805IT1)
- The text is aimed at … a. general readers, b. conversationalists, c.industrialists (EB2M10811IT1)
- The text is aimed mainly at people with an interest in a. travelling abroad, b. buying books, c. learning a language (EB2M10811IT42)
- This text is aimed at a. farmers, b. plumbers, c. householders (EB2M10705IT53)
- This article is written to be read by a. Eurovision singers, b. songwriters, c. the general reader (EB1/2M11205IT26)

15) What is the writer's attitude/view towards the main theme of the text?

- What is the attitude of the writer towards the potential of jatropha? A. doubtful, b. favourable, c. indifferent (EB2M11011IT3)
- What is the writer's overall view of the film? a. very amusing, b. a big hit, c. overwhelming (EB2M10911IT29)
- According to the text, a common European approach to teaching history would be … a.simple to introduce, b. difficult to agree on, c. expensive to develop (EB2M10805IT2)
- The attitude of the writer towards the Nenets appears to be one of... a. envy and jealousy, b. admiration and respect, c.irritation or anger (EB2M10811IT2)
- On balance, the text is… a. in favour of the SPEAK group, b. in favour of some animal research, c. against all animal research (EB2M10705IT10)

- The author's attitude towards Bardem is a. positive, b. critical, c. humorous (EB1/2M11205IT43)

16) What does the writer suggest/say about the main theme/participant of the text?

- Bardem can be described as a. modest, b. romantic, c. eccentric (EB1/2M11205IT44)

17) What is the first paragraph about?

- The opening paragraph of the text contains information about Martin's … a.family,b. achievements, c. ambitions (EB2M10805IT35)
- To motivate the reader to read the interview, the first part of the text leaves out any details of.. a. his character, b. his nationality, c. his plans (EB2M10805IT36)

18) What will the next part of the text be about?

- The next section of the text will probably contain information about… a. different websites, b. grammatical explanations, c. language schools (EB2M10811IT43)
- The pages that follow probably contain advice on… a. safety, b. saving money, c. solar energy. (EB2M10705IT52)

19) Next page

- Imagine that the text continues into the next page. Guess what it is probably about. (EB1/2M11111IT35)

20) What happened prior to writing this book?

- Prior to writing this book, Pierre Laszio seems to have (EB2M11005IT11)

List of B1 test items

i. What is the (main) purpose of the text?

- The purpose of the text is to ….a. report…, b. amuse the reader, c. describe.. (EB1M11011IT6)
- The text was written in order to…. a. advertise holidays, b. give advice about keeping fit, c. inform readers of a recent trend (EB1M10905IT7)
- The text informs us about the origin of rice. (T, F, NS) (EB1M10905IT33)
- The main purpose of this text is to… a. to give teachers advice, b. to describe…, c. to say what happened in a particular school (EB1M10805IT12)
- The main purpose of this text is…a. to warn…, b. to provide facts…, c. to narrate personal events (EB1M10705IT9)
- The text was probably written to promote….a. walking…, b. environmental protection, c. train travel (EB1M10711IT7)

ii. What is the main/one aim of the text?

- The main aim of the text is to ….a. introduce …, b. help the reader, c. show that handshakes…(EB1M11005IT32)
- The aim of this text is…a. to advertise …, b. to persuade…, c. to make you a better traveler (EB1M10911IT6)
- This text… (a. states the author's opinion, b. presents the opinions of others, c. gives evidence about life in outer space) (EB1/2M11205IT17)
- The aim of the text is to… (a. inform, b. advertise, c.instruct) (EB1/2M11105IT21)
- The aim of the text is to…(a. amuse the reader, b. express an opinion, c. report research) (EB1/2M11111IT18)

iii. Title of the text

- Another title for this would be.. (EB1/2M11111IT17)

iv. Subtitle

- A suitable subtitle for the text is: (EB1/2M11205IT18)

v. Source of the text

- The text is from… a. a tour guide, b. a magazine, c. a medical leaflet (EB1M10905IT6)
- The text is probably from… a. a newspaper, b. a history book, c. an encyclopedia (EB1M10905IT32)
- Where might you see a text like this? a. in a magazine, b. in an encyclopedia, c. in a story book (EB1M10811IT25)
- The text is from… a. a daily newspaper, b. a fashion magazine, c. a psychology book (EB1M10705IT6)

vi. What does the writer suggest/say about the main theme/participant of the text?

- The writer says that… (EB1M11005IT33)
- This text tells readers that Nestos is a place… a. with…, b. that.., c. that.. (EB1M10711IT6)
- The text tells readers that at all times of the year people can hold…a.fancy dress parties, b. Halloween parties, c. seasonal parties (EB1M10711IT40)

vii. What does the writer do?

- The writer… a. advises…, b. criticizes…, c. explains that… (EB1/2M11105IT1)
- The writer ….. a. gives detailed advice…, b. compares…., c. explains how ….) (EB1/2M11111IT1)

viii. What is the register/style of the text?

-

ix. **What is the tone of the text?**

-

x. **How is the main theme of the text evaluated?**

-

xi. **Who might be the writer of the text?**

- The author of this text probably writes from the point of view of a. a book reviewer, b. a historian, c. a student of the Iliad (EB1/2M11205IT2)
- The writer is probably someone who… a. is trying to relax…, b. enjoys working a lot…, c. is trying to work harder. (EB1/2M11105IT2)
- The writer is probably someone who has…. a. lived in England, b. moved to England, c.a family in England) (EB1/2M11111IT2)

xii. **What effect will the text have on the readers?**

- This text will probably make readers want to…. a. visit Spain, b. read Spanish history, c. buy Spanish products (EB1M11005IT7)

xiii. **After reading the text..**

- What would the writer like readers to do after reading this text? (a. buy an e-book, b. read a novel, c. write a reply) (EB1/2M11111IT19)

xiv. **What conclusion can be drawn from the text?**

- Our body language… a. says…, b. tells…, c. tells…(EB1M11005IT40)
- Soap addiction is… (EB1M11011IT7)
- Cranson seems to be interested mostly in … a. money, b. children, c. success (EB1M10811IT7)

xv. **Definition of the main concept**

- What is 'medical tourism'? It is when… (EB1M10905IT8)

xvi. **What is the target audience?**

- The text is aimed at readers who…. (EB1M10911IT7)
- The text is written for people who…. (EB1M10911IT33)
- The text was written to be read by… a. students, b. parents, c. teachers (EB1M10805IT6)
- This text is addressed to computer programmers (T, F, NS) (EB1M10805IT33)
- This text was written for … a. scientists, b. astronomers, c. the general reader (EB1M10811IT33)
- This text was written for… a. tourists in Greece, b. people interested in Greek affairs, c. international business experts (EB1M10705IT7)
- The text is addressed to astrophysicists. (T, F, NS) (EB1M10705IT33)
- This text would mostly interest interactive whiteboard users… (a. who are experienced with technology, b. who are just starting off, c. who have problems with its use. (EB1/2M11105IT22)

- This text was written for… a. pupils, b. parents, c. teachers (EB1/2M11105IT20)

xvii. What is the topic of the text?/ What is the text about?

- The main topic of the text is students who… a. are noisy, b. lose interest easily, c. don't do homework (EB1M10805IT7)
- In this interview, Rick Cranson talks about…. (EB1M10811IT6)
- This website provides information about the Earth and its surroundings. (T, F, NS) (EB1M10705IT40)
- The text gives you information about… a. how to dress at a fancy dress party, b. how to act at a fancy dress party, c. what to take to a fancy dress party. (EB1M10711IT33)
- This text tells readers about Spain's ….a. problems, b. progress, c. customs (EB1M11005IT6)
- The text informs the reader about… (a. the heroes of the Iliad, b. the Iliad and the Odyssey, c. how the Iliad was created) (EB1/2M11205IT1)

[* *The item could be considered an exam question about the aim/purpose of the text, but I have categorized it here because the answer "to inform" is already provided and the candidate is required to focus on the content of the text/ the topic of the text*]

xviii. What impresses the writer about the main topic?

- What impresses the writer about meteors? (EB1M10811IT34)

xix. The focus of the text/ Where does the text concentrate/ What does the text emphasize?

- The text focuses on Lincoln's… a.childhood, b.influence after death, c. adult life. (EB1/2M11211IT1)

APPENDIX 4: FIELD, TENOR AND MODE

Table 1: Semiotic components of situation, functional components of semantics, representations (Halliday 1978:123)

SEMIOTIC COMPONENTS OF SITUATION	FUNCTIONAL COMPONENTS OF SEMANTICS	REPRESENTATION
FIELD	IDEATIONAL	'CONTENT'
TENOR	INTERPERSONAL	'PARTICIPATION'
MODE	TEXTUAL	'RELEVANCE'

Figure 1: Questions for specifying the Field, the Tenor and the Mode of discourse

Questions for specifying the Field of Discourse:

1. What is happening?
2. What kind of social action is taking place?

Questions for specifying the Tenor of Discourse:

1. Who is taking part?
2. What kinds of participants are involved?
3. What is the status of each participant?
4. What is the role relationship between the participants?

4.1. What type of permanent relationship do they have?

4.2. What type of temporary relationships do they obtain?

4.2.1. What kind of speech roles are they taking in the interaction?

4.2.2. What is the whole cluster of socially significant relationships in which they are involved?

Questions for specifying the Mode of Discourse:

1. What part is the language playing?
2. What is it that the participants are expecting the language to do for them in the particular situation?
3. What is the symbolic organization of the text?
4. What status does the text have?
5. How does the text function in its context?
6. Which channel of communication does it involve (spoken or written or both)
7. What is its rhetorical mode?

7.1. What is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like?

(Halliday and Hasan 1989:12)

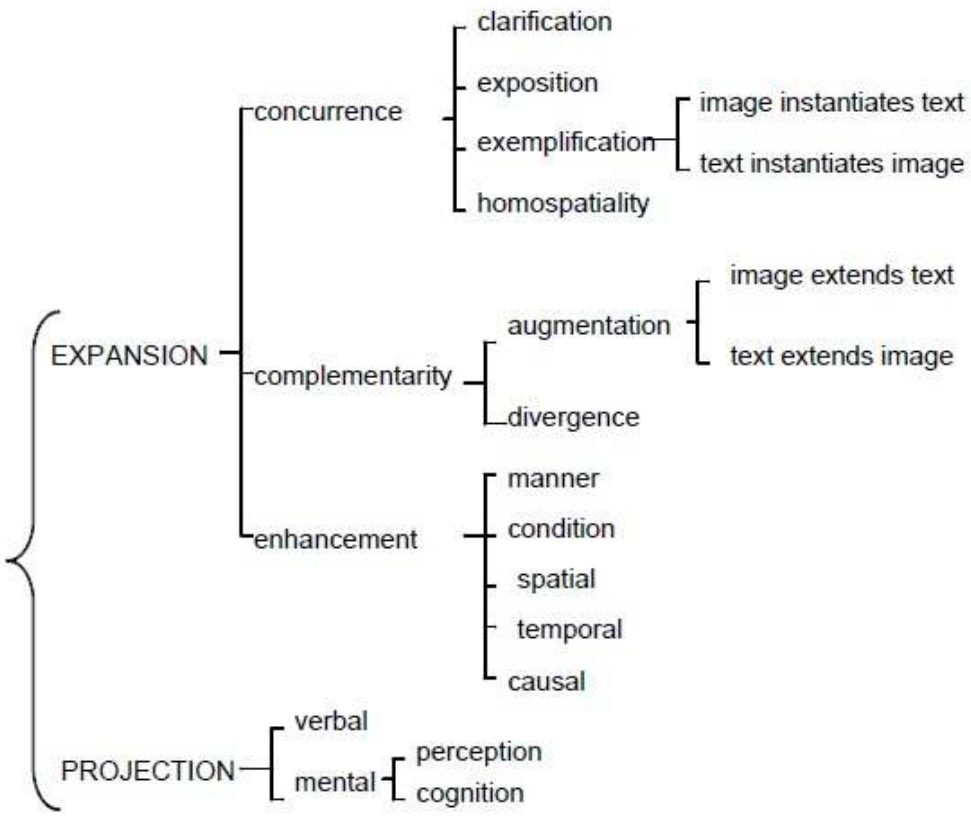
Figure 2: Field, Tenor and Mode of discourse

1. Field of discourse: the 'play', that is the kind of activity, as recognized in the culture, with which the language is playing some part [predicts experiential meanings]
    - Understand the processes being referred to, the participants in these processes, and the circumstances –time, cause, etc – associated with them [experiential]
    - Understand the relationship between one process and another, or a participant and another, that share the same position in the text [logical]
2. Tenor of discourse: the 'players' – the actors or rather the interacting roles, that are involved in the creation of the text [predicts interpersonal meanings]
    - Recognize the speech function, the type of offer, command, statement, or question, the attitudes and judgments embodied in it, and the rhetorical features that constitute it as a symbolic act [interpersonal]
3. Mode of discourse: the 'parts' – the particular functions that are assigned to language in this situation, and the rhetorical channel that is therefore allotted to it [predicts textual meanings]
    - Grasp the news value and topicality of the message, and the coherence between one part of the text and every other part [textual]

(Halliday and Hasan 1989:45-46)

APPENDIX 6: IMAGE-LANGUAGE RELATIONS

Figure 1: Unsworth's (2006: 1175) attempt towards a framework of image-language relations in the construction of ideational meaning.



APPENDIX 6: SF-MDA QUESTIONS

Figure 3: SF-MDA questions in terms of the three metafunctions

a. *The ideational metafunction of the text*

i. How can grammar at text level contribute to the meanings of the text?

   a. What types of verbs are mostly included in the text?

   b. What kinds of cohesive devices are selected for the source text?

ii. As regards reference, what kinds of personal pronouns have been chosen by the author?

iii. Which tenses have been selected?

iv. How are the participants' qualities described, compared and contrasted? (i.e, adjectives, superlatives and comparatives)

v. What kind of relation is there between visual and verbal choices in the text? For example, does the visual illustrate, repeat or add something to the verbal text or do their concepts and ideas contrast with the verbal ones?

b. *The interpersonal metafunction of the text*

vi. What kind of roles and relationships are created for the represented participants (i.e., actor, reactor) and the processes (i.e., action, reaction)?

vii. How is the information presented (i.e., statements, questions, offers or commands)?

viii. Do/Does the text and/or the image generate feelings, impressions and attitudes? Are they positive, negative or neutral?

ix. How does the viewer interact with the image? Is the reader addressed directly or indirectly through the visual prompts (i.e., gaze at the viewer)?

x. How powerful is the image in relation to the camera angle which it has been taken from (i.e., high angle, low angle, eye level)?

xi. Is there social distance between the viewer and the visual (i.e., a close shot, a medium shot, a long shot)?

c. *The textual metafunction of the text*

xii. What kinds of design elements make up the whole source text? Which verbal elements constitute the components of a text (i.e., headline, sub-headline, main text etc)? Which visual elements contribute to the design of a text (i.e., main visual display, focus of attention etc)?

xiii. How is a source text organized? What kinds of functional stages (i.e., topic statement, topic specification etc) are fulfilled by each part of the source text?

xiv. What is the style of the headline? In what form are pieces of information or ideas presented to the reader? In what form is the information offered in the headline (ie., noun-phrase, verb-phrase etc)?

xv. What is the rhetorical style of the text? How is the information presented in the main text (i.e., fact, argumentation etc)?

xvi. How are the various elements related to each other in space? How do some components become more prominent than others through their arrangement in space (i.e., horizontal, vertical, centre)?

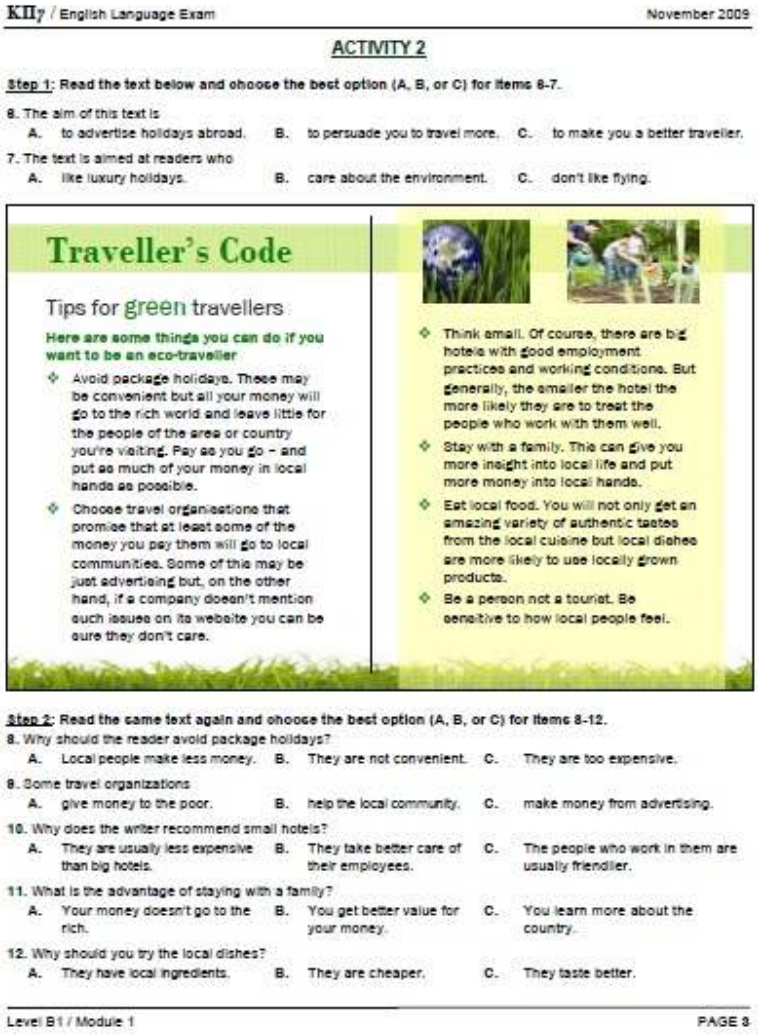
xvii. How do certain elements attract the reader's attention more than others (i.e., size, sharpness of focus)?

xviii. What kind of impact is achieved through the fonts, particularly their type and style?

xix. What about the texture and illumination of the visual prompt? How much contextualized is the visual? Is the background detailed, stylized, out-of-focus, abstract or blank?

APPENDIX 7: SOURCE TEXTS

Figure 1a: Activity 2, November 2009, B1 level test, page 3



ACTIVITY 2

Step 1: Read the text below and choose the best option (A, B, or C) for items 6-7.

6. The aim of this text is
   A. to advertise holidays abroad. B. to persuade you to travel more. C. to make you a better traveller.

7. The text is aimed at readers who
   A. like luxury holidays. B. care about the environment. C. don't like flying.

Traveller's Code

Tips for green travellers

Here are some things you can do if you want to be an eco-traveller

- Avoid package holidays. These may be convenient but all your money will go to the rich world and leave little for the people of the area or country you're visiting. Pay as you go – and put as much of your money in local hands as possible.
- Choose travel organisations that promise that at least some of the money you pay them will go to local communities. Some of this may be just advertising but, on the other hand, if a company doesn't mention such issues on its website you can be sure they don't care.

- Think small. Of course, there are big hotels with good employment practices and working conditions. But generally, the smaller the hotel the more likely they are to treat the people who work with them well.
- Stay with a family. This can give you more insight into local life and put more money into local hands.
- Eat local food. You will not only get an amazing variety of authentic tastes from the local cuisine but local dishes are more likely to use locally grown products.
- Be a person not a tourist. Be sensitive to how local people feel.

Step 2: Read the same text again and choose the best option (A, B, or C) for items 8-12.

8. Why should the reader avoid package holidays?
   A. Local people make less money. B. They are not convenient. C. They are too expensive.

9. Some travel organizations
   A. give money to the poor. B. help the local community. C. make money from advertising.

10. Why does the writer recommend small hotels?
    A. They are usually less expensive than big hotels. B. They take better care of their employees. C. The people who work in them are usually friendlier.

11. What is the advantage of staying with a family?
    A. Your money doesn't go to the rich. B. You get better value for your money. C. You learn more about the country.

12. Why should you try the local dishes?
    A. They have local ingredients. B. They are cheaper. C. They taste better.

Figure 1b: Activity 2, November 2009, B1 level test, page 4

Step 3: **Read the text below and decide which of the following statements (13-18) are True (A), False (B), or Not Stated (C).**

More tips for green travellers

- Be interested. Show an interest in the local people as real people, not just as 'colourful' characters for you and your camera. Find out, politely, what their lives are like.
- Be generous. Many people from rich countries try to pay as little as possible when they go shopping. They bargain till they get the lowest price as if their pride depends on paying two dollars less. But your pride is not the most important thing here. Paying a little more may just make a family meal a little easier to come by for local people.

- Be sensitive to local customs. Think about what sort of clothing is suitable for both men and women. If your choice of clothes risks offending local people, wear something else.
- Ask difficult questions. Question your hotel or tour operator if you think what they are doing is bad for local people or the environment.
- Respect local people. Ask before you take pictures of people, even children and respect their wishes. Some people won't mind having their photo taken, but others will.

	STATEMENTS	A TRUE	B FALSE	C NOT STATED
13.	Travellers should avoid asking local people what life is like in their country.			
14.	Tourists should try and get the best prices in the shops.			
15.	In restaurants, travellers should give big tips.			
16.	Travellers should wear the clothes they'd normally wear in their own country.			
17.	Always ask your tour operator how to do what's best for the locals.			
18.	You should get the permission of local people before you take photos of them.			

Figure 2a: Activity 5, November 2011, C1 level, page 6

ACTIVITY 5

5.1 **Read the text below and choose the best answer (A, B, or C) for items 36-38.**

Great expectations

America's election

Nov 6th 2008 / From *The Economist*

Barack Obama has won a famous victory. Now he must use it wisely

NO ONE should doubt the magnitude of what Barack Obama achieved this week. When the president-elect was born, in 1961, many states, and not just in the South, had laws on their books that enforced segregation, banned mixed-race unions like that of his parents and restricted voting rights. This week America can claim more credibly than any other western country to have at last become politically colour-blind. Other milestones along the road to civil rights have been passed amid bitterness and bloodshed. This one was marked by joy, white as well as black.

Mr Obama lost the white vote, it is true, by 43-55%; but he won almost exactly same share of it as the last three (white) Democratic candidates; Bill Clinton, Al Gore and John Kerry. And he won heavily among younger white voters. America will now have a president with half-brothers in Kenya, old schoolmates in Indonesia and a view of the world that seems to be based on respect rather than confrontation.

That matters. Under George Bush America's international standing has sunk to awful lows. This week Americans voted in record-smashing numbers for many reasons, but one of them was an abhorrence of how their 'shining city's' reputation has been tarnished. Their country will now be easier for its friends to like and harder for its foes to hate.

In its own way, the election illustrates this redeeming effect. For the past eight years the debacle in Florida in 2000 has been cited (not always fairly) as an example of shabby American politics. Yet here was a clear victory delivered by millions of volunteers—and by the intelligent use of technology to ride a wave of excitement that is all too rare in most democracies. Mr Obama showed that, with the right message, a candidate with no money or machine behind him can build his own.

36. What is the purpose of the text?

- A. To inform about the importance of Obama's election.
- B. To promote Obama's campaign.
- C. To argue against Obama's candidacy.

36. The title of this text suggests the author will be

- A. critical of Obama.
- B. positive about Obama.
- C. cynical about Obama.

37. How did Obama do with white voters?

- A. He won more than his opponent.
- B. He did worse than his predecessors.
- C. He did well with young white voters.

38. Why did more people vote in this election than in previous ones? They

- A. wanted America's friends to like them.
- B. were unhappy with America's standing in the world.
- C. wanted to protest about the state of America's cities.

39. 'Redeeming' in this context (see last paragraph) means

- A. optimistic.
- B. disappointing.
- C. surprising.

Figure 2b: Activity 5, November 2011, C1 level, page 7

6.2 **Read the text below and choose the best answer (A, B, or C) for items 40-44.**

Hard times and a bleak House

With such a great victory come unreasonably great expectations. Many of Mr Obama's more ardent supporters will be let down—and in some cases they deserve to be. For those who voted for him with their eyes wide open to his limitations, everything now depends on how he governs. Abroad, this 21st-century president will have to grapple with the sort of great-power rivalries last seen in the 19th century. At home, he must try to unite his country, tackling its economic ills while avoiding the pitfalls of one-party rule. Rhetoric and symbolism will still be useful in this; but now is the turn of detail and dedication.

Mr Obama begins with several advantages. At 47, he is too young to have been involved in the bitter cultural wars about Vietnam. And by winning support from a big majority of independents, and even from a fair few Republicans, he makes it possible to imagine a return to a more reflective time when political opponents were not regarded as traitors and collaboration was something to be admired.

Oddly, he may be helped by the fact that, in the end, his victory was slightly disappointing. He won around 52% of the popular vote, more than Mr Bush in 2000 and 2004, but not a remarkable number; this was no Roosevelt or Reagan landslide. And though Mr Obama helped his party cement its grip on Congress by gaining a total of 25 seats, his strength in the Senate falls four short of the 60 needed to control voting procedures and pass controversial legislation, without the support of the opposition.

40. Why will Obama disappoint some people?

- **A.** He has many limitations.
- **B.** They expect too much of him.
- **C.** They are too enthusiastic.

41. What will Obama need to do to be successful in the future?

- **A.** Control his party.
- **B.** Inspire people.
- **C.** Put ideas into practice.

42. What advantage does Obama have as a President?

- **A.** He was against the Vietnam War.
- **B.** He has a wide range of support.
- **C.** He is independent.

43. What factor does the author of this text see as 'disappointing'?

- **A.** Obama's youth.
- **B.** The election campaign.
- **C.** The number of votes he won.

44. What point is the author making in the last paragraph? Obama will

- **A.** not be able to do what he likes.
- **B.** pass new laws very quickly.
- **C.** avoid difficult legislation.

Table 1: B1 source text data

CODE	THEME	GENRE	WORDS
B1M10705ACT2	**EDUCATION COSTS**	ARTICLE	302
B1M10705ACT5	**SATELLITES**	ARTICLE (WEBPAGE)	254
B1M10711ACT2	**NESTOS VALLEY**	LEAFLET	227
B1M10711ACT4	**WOMEN'S HISTORY MONTH**	ARTICLE	168
B1M10711ACT5	**FANCY DRESS PARTY**	ARTICLE	319
B1M10805ACT2	**PAY ATTENTION**	ARTICLE	249
B1M10805ACT5	**PODCASTS**	ARTICLE (WEBPAGE)	248
B1M10811ACT3	**NOBEL PRIZE WINNER**	ARTICLE	161
B1M10811ACT5	**PARTHENON**	LEAFLET	167
B1M10811ACT6	**METEORS**	ARTICLE (WEBPAGE)	240
B1M10905ACT2	**MEDICAL TOURISM**	ARTICLE	350
B1M10905ACT5	**RICE**	ARTICLE (WEBPAGE)	250
B1M10911ACT2	**TRAVELLER'S CODE (PART 1)**	LEAFLET (ADVICE COLUMN)	218
B1M10911ACT2	**TRAVELLER'S CODE (PART 2)**	LEAFLET (ADVICE COLUMN)	186
B1M11005ACT2	**NEW SPAIN**	ARTICLE	208
B1M11005ACT4	**SPECIAL**	ARTICLE	187

	OLYMPICS		
B1M11005ACT5	**BODY LANGUAGE**	ARTICLE	281
B1M11011ACT2	**SOAP OPERAS**	ARTICLE	300
B1M11011ACT5	**REPLANTING**	ARTICLE (WEBPAGE)	223
EB1-2M11105ACT1	**WORKAHOLIC**	ARTICLE	267
EB1-2M11105ACT4	**INTERACTIVE WHITEBOARDS**	ARTICLE	220
EB1-2M11111ACT1	**POLITENESS**	ARTICLE	299
EB1-2M11205ACT1	**HOMER**	ARTICLE	248
EB1-2M11205ACT4	**ARE WE ALONE IN THE UNIVERSE**	ARTICLE	250
EB1-2M11211ACT4	**DOGTOOTH**	REVIEW	280
Total: 24 texts or: 25 MDAs			**6102**

Table 2: B2 source text data

CODE	THEME	GENRE	WORDS
B2M10705ACT1	**ANIMAL RIGHTS AND ANIMAL WRONGS**	ARTICLE	439
B2M10705ACT6	**USING GREYWATER (PART 1)**	LEAFLET	93
B2M10705ACT6	**USING GREYWATER (PART 2)**	LEAFLET	380

B2M10711ACT1	**OBSTACLE COURSE**	ARTICLE	380
B2M10711ACT6	**CLIMATE CHANGE**	ARTICLE (WEBPAGE)	53
B2M10711ACT6	**CLIMATE CNANGE - ADVICE**	ARTICLE (WEBPAGE)	207
B2M10805ACT1	**COMMON HISTORY**	ARTICLE	465
B2M10811ACT1	**THE NENETS**	ARTICLE	360
B2M10811ACT2	**THE EUROPEAN HEALTH INSURANCE CARD**	LEAFLET	140
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (1)**	ARTICLE (WEBPAGE)	356
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (2)**	ARTICLE (WEBPAGE)	274
B2M10905ACT1	**BEATLES**	ARICLE/ FOREWORD	397
B2M10905ACT5	**CELEBRATE BOOKS (PART 1)**	LEAFLET + BOOK REVIEW	166
B2M10905ACT5	**CELEBRATE BOOKS (PART 2)**	LEAFLET + BOOK REVIEW	285
B2M10911ACT1	**HAPPINESS**	ARTICLE	405
B1M10911ACT4	**SLUMDOG MILLIONAIRE**	COMMENTARY/ REVIEW	127
B1M10911ACT4	**SLUMDOG MILLIONAIRE (CONTINUE)**	COMMENTARY/ REVIEW	235
B2M11005ACT1	**BORN LUCKY**	ARTICLE	445

B2M11005ACT2	**CITRUS**	COMMENTARY/	193
B2M11005ACT5	**GENERATION GAP**	SCHOOL NEWSPAPER ARTICLE	267
B2M11005ACT6	**FOREST OF DEAN (PART 1)**	TOUR GUIDE/ LEAFLET	84
B2M11005ACT6	**FOREST OF DEAN (PART 2)**	TOUR GUIDE/ LEAFLET	248
B2M11011ACT1	**JATROPHA**	ARTICLE	476
B2M11011ACT2	**SUN PROTECTION 2**	LEAFLET	160
B2M11011ACT2	**SUN PROTECTION RULES**	LEAFLET	125
B2M11011ACT5	**TESTING MOBILE PHONE GAMES**	ARTICLE	339
EB1-2M11105ACT5	**HOW SCHOOL FAILED ME**	ARTICLE	461
EB1-2M11111ACT7	**GREEK SHOPPERS**	ARTICLE	222
EB1-2M11205ACT5	**EUROVISION**	ARTICLE	444
EB1-2M11205ACT7	**JAVIER BARDEM**	ARTICLE	372
EB1-2M11211ACT5	**KIRSTY BROWN**	ARTICLE	435
EB1-2M11211ACT7	**SUFFERING**	ARTICLE	383
Total: 25 texts or: 32 MDAs			**9416**

Table 3: C1 source text data

CODE	THEME	GENRE	WORDS
EC1M10705ACT1	**SOYA**	ARTICLE	476
EC1M10711ACT1	**DEBORAH VOIGT**	ARTICLE	480
EC1M10711ACT5	**CLIMATE CRISIS (3 texts)**	ARTICLE (WEBPAGE)	735
EC1M10805ACT1	**OUT OF CRETE**	ARTICLE	455
EC1M10805ACT5	**ALEXANDER (2 parts)**	COMMENTARY	370
EC1M10811ACT1	**DETOX**	ARTICLE	497
EC1M10811ACT5	**DEEDS NOT WORDS**	ARTICLE	374
EC1M10905ACT1	**ENGLISH IN JAPAN**	ARTICLE	528
EC1M10905ACT5	**SHAKESPEARE (2 parts)**	ARTICLE	565
EC1M10911ACT1	**DUBAI**	ARTICLE	470
EC1M10911ACT4	**DORIAN GRAY**	REVIEW	206
EC1M11005ACT1	**SOFIA**	ARTICLE (WEBPAGE)	428
EC1M11011ACT1	**LUNCH**	ARTICLE	448
EC1M11105ACT1	**LOST LANGUAGES**	ARTICLE	423
EC1M11105ACT5	**STAYING PUT**	ARTICLE	412
EC1M11111ACT1	**CANINE EMOTIONS**	ARTICLE	471
EC1M11111ACT5	**GREAT**	ARTICLE	340

	EXPECTATIONS		
EC1M11111ACT5	**HARD TIMES AND A BLEAK HOUSE**	ARTICLE	271
EC1M11205ACT2	**CLASSIC WALKS**	LEAFLET	201
EC1M11205ACT4	**INTO THE VORTEX**	ARTICLE/SUMMARY	241
EC1M11205ACT6	**GONE DOWN RIVER**	ARTICLE	555
EC1M11211ACT1	**I LOVE MY PLAYPEN**	ARTICLE	521
EC1M11211ACT5	**CONSERVING A HABIT 1-2-3**	ARTICLE	596
Total:23 texts **or: 29 MDAs**			**10063**

APPENDIX 8: MULTIMODAL ANALYSIS IMAGE SOFTWARE IN USE

Figure 1: *Multimodal Analysis Image* software opening screen

Figure 2: Folders of MMA text-types used in the current research project

Figure 3: Source texts imported as media files according to level

Figure 4: Screenshot of pop-up note (i.e., Properties)

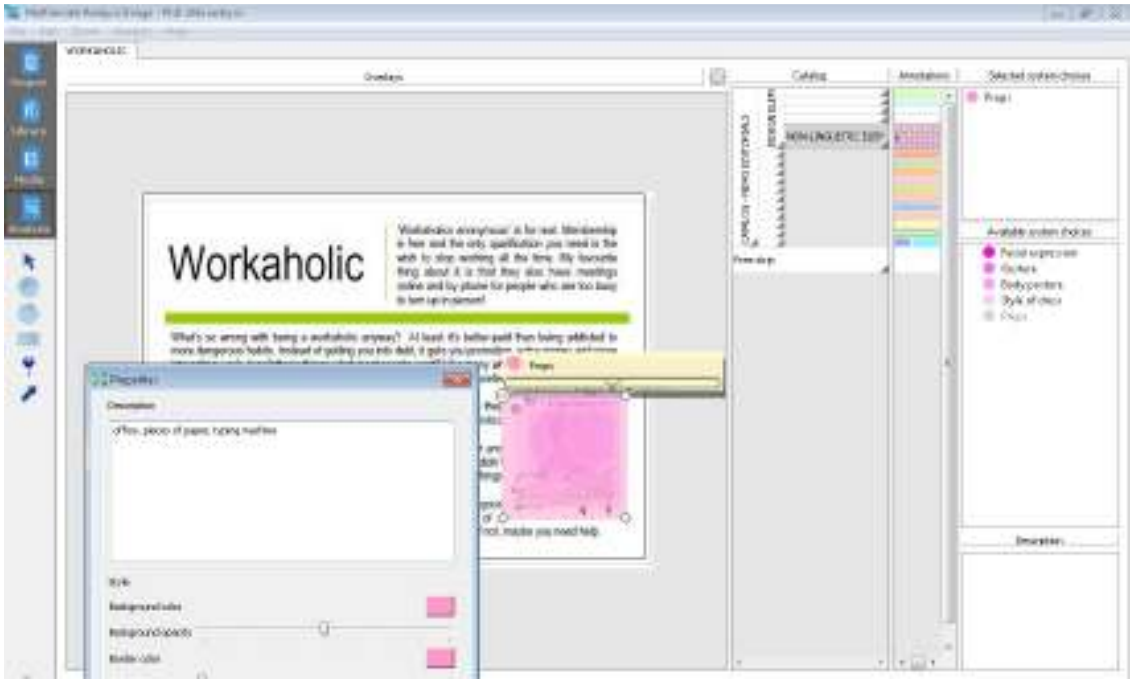
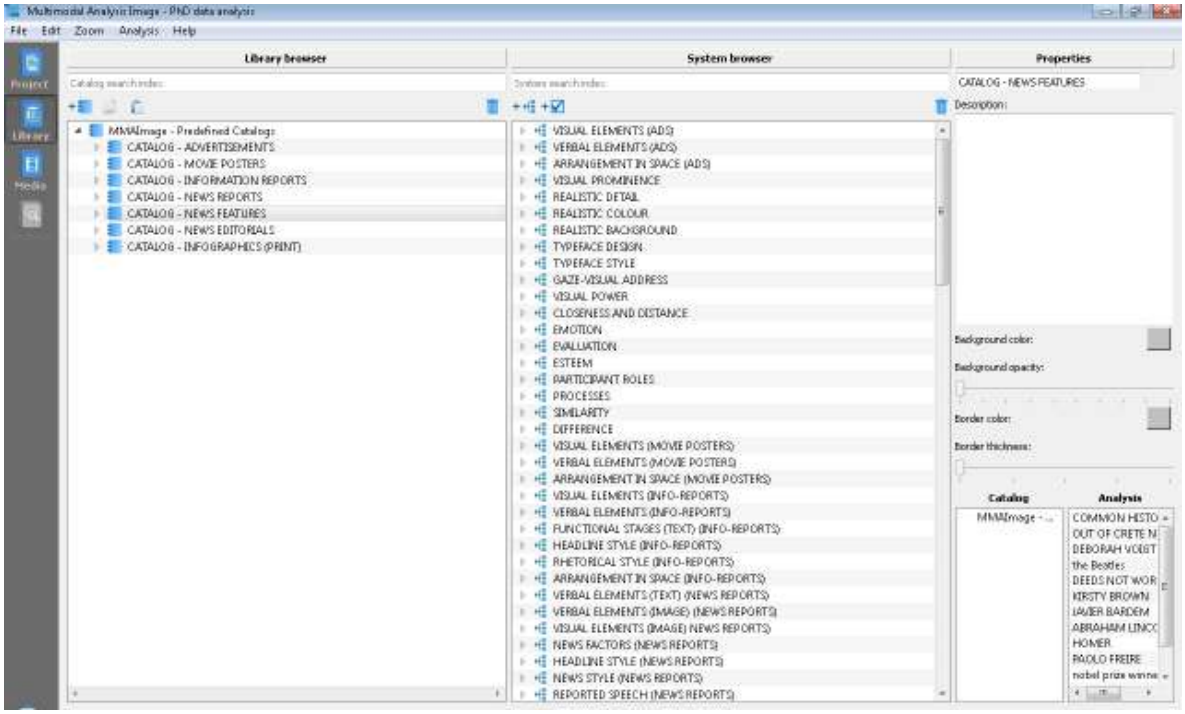


Figure 5: Library browser of predefined system choices



APPENDIX 9: MMA PREDEFINED SYSTEM CHOICES

Figure 1: System choices

DESIGN ELEMENTS
VERBAL ELEMENTS
Headline/ Sub-headline
Lead Paragraph
Main Text/ Story
Sub-title (IR)
Lists/ Subcategories (IR, NF)
Call to Action (IR)
Call and Visit Information (IR)
By-line (NR, NF, NE)
Attribution (NR, NF, NE)
Dateline (NR)
Background (NR)
Commentary & Analysis (NR, NF)
Highlight (NR, NF)
Story Links (NE)
VERBAL ELEMENTS (IMAGE)
Photo Caption
Photo Attribution (NR, NF, NE)
Photo Dateline (NR, NF, NE)
VISUAL ELEMENTS
Main Visual Display
Focus of Attention
Logo (IR)
Icons/ Symbols (IR, NR, NF)
Infographics, Charts, Diagrams (IR, NR, NF)
Maps (IR, NF)
Action Buttons (IR, NR)
Hyperlinks (IR, NR)
Thumbnail Images (IR)
Graphic Text (IR)
VISUAL-VERBAL ELEMENTS (DRAWING/CARTOON)
Speech Bubble: plain (NE)
Speech Bubble: wavy (NE)
Speech Bubble: jagged (NE)
Punctuation Marks (NE)

Graphic Text (NE)
Visual Puns/ Idioms (NE)
NON-LINGUISTIC ELEMENTS (DRAWING/CARTOON)
Facial Expression (NE)
Gesture (NE)
Body Posture (NE)
Style of Dress (NE)
Props (NE)
ORGANIZATIONAL STRUCTURE (TEXT)
FUNCTIONAL STAGES
Topic Statement (IR, NE)
Topic Specification (IR, NE)
Topic Elaboration (IR, NE)
Topic Extension (IR, NE)
FUNCTIONAL PROPERTIES (TEXT)
HEADLINE STYLE
Noun-Phrase
Verb-Phrase
Sentence
RHETORICAL STYLE
Fact
Argument (IR)
Slogan (IR)
Rhetorical Question (IR)
REPORTED SPEECH
Direct Quote (NR, NF, NE)
Indirect Speech (NR, NF, NE)
EDITORIAL STYLE
Point of view (NF, NE)
ELEMENTS OF COMPOSITION
ARRANGEMENT IN SPACE
Horizontal (left to right)
Vertical (top to bottom)
Centre
ELEMENTS OF VISUAL ATTRACTION
VISUAL PROMINENCE
Size

Sharpness of Focus
Contrast between black and white
Colour contrast
Lighting
Foreground
Background
VISUAL REALITY
REALISTIC DETAIL
Simple or abstract drawing
Cartoon
Painting
Photograph
Digital Graphics
Digitally Enhanced Image
REALISTIC COLOUR
Monochrome or black and white images
Muted, saturated colours
Abstract colour
Full range of colour palette
REALISTIC BACKGROUND
Blank background
Abstract background
Out-of-focus background
Stylized background
Detailed background
TYPOGRAPHY
TYPEFACE DESIGN
Serif
San Serif
Round
Square
TYPEFACE STYLE
Italic
Bold
Light
Tight
Wide
Lowercase
Uppercase

Sentence case
Small fonts
Big fonts
INTERPERSONAL RELATIONS
GAZE-VISUAL ADDRESS
Direct Visual Address
Indirect Visual Address
VISUAL POWER
High Angle
Low Angle
Eye-Level
CLOSENESS AND DISTANCE
Close Shot
Medium Shot
Long Shot
EMOTIONAL INVOLVEMENT (TEXT AND IMAGE)
EMOTIONAL
Positive Emotion
Negative Emotion
Neutral Emotion
EVALUATION
Positive Evaluation
Negative Evaluation
Neutral Evaluation
ESTEEM
Positive Esteem
Negative Esteem
Neutral Esteem
AGENCY & ACTION
PARTICIPANTS
1
2
3
4
5
6
7
8

9
10
PARTICIPANT ROLES
Actor
Reactor
Target
Concept
PROCESSES
Action
Reaction
Interaction
State
AGENCY TYPE
Active voice (NR, NF, NE)
Passive Voice (NR, NF, NE)
VISUAL-VERBAL RELATIONS
SIMILARITY
Illustration
Repetition
Addition
DIFFERENCE
Contrast
Displacement
GRAMMAR AT TEXT LEVEL
COHESIVE DEVICES (LINKS)
Additive
Contrastive
Concessive
Conditional
Inferential
Logical
Resultative
Summative
Temporal
VERBS
Action
Speech
Mental
Sensing

Feeling
Relating
Existing
Behaving
DESCRIBING
Adjectives
CLASSIFYING & DEFINING
Superlatives
COMPARING & CONTRASTING
Comparatives
PRESENTING INFORMATION
Statement
Question
Offer
Command
PERSONAL PRONOUNS
First-person
Second-person
Third-person
TENSE
Present
Past
Present continuous
Future

APPENDIX 10: B1, B2 AND C1 MDAs

Table 1: B1 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPE	WORDS
B1M10705ACT2	**EDUCATION COSTS**	ARTICLE	INFORMATION REPORT (FACTSHEET)	302
B1M10705ACT5	**SATELLITES**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	254
B1M10711ACT2	**NESTOS VALLEY**	LEAFLET	INFORMATION REPORT (FACTSHEET)	227
B1M10711ACT4	**WOMEN'S HISTORY MONTH**	ARTICLE	INFORMATION REPORT (FACTSHEET)	168
B1M10711ACT5	**FANCY DRESS PARTY**	ARTICLE	INFORMATION REPORT (FACTSHEET)	319
B1M10805ACT2	**PAY ATTENTION**	ARTICLE	INFORMATION REPORT (FACTSHEET)	249
B1M10805ACT5	**PODCASTS**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	248
B1M10811ACT3	**NOBEL PRIZE WINNER**	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	161
B1M10811ACT5	**PARTHENON**	LEAFLET	INFORMATION REPORT (FACTSHEET)	167
B1M10811ACT6	**METEORS**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	240
B1M10905ACT2	**MEDICAL TOURISM**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	350
B1M10905ACT5	**RICE**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	250
B1M10911ACT2	**TRAVELLER'S CODE (PART 1)**	LEAFLET (ADVICE COLUMN)	INFORMATION REPORT (FACTSHEET)	218

B1M10911ACT2	**TRAVELLER'S CODE (PART 2)**	LEAFLET (ADVICE COLUMN)	INFORMATION REPORT (FACTSHEET)	186
B1M11005ACT2	**NEW SPAIN**	ARTICLE	INFORMATION REPORT (FACTSHEET)	208
B1M11005ACT4	**SPECIAL OLYMPICS**	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	187
B1M11005ACT5	**BODY LANGUAGE**	ARTICLE	INFORMATION REPORT (FACTSHEET)	281
B1M11011ACT2	**SOAP OPERAS**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	300
B1M11011ACT5	**REPLANTING**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	223
EB1-2M11105ACT1	**WORKAHOLIC**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	267
EB1-2M11105ACT4	**INTERACTIVE WHITEBOARDS**	ARTICLE	INFORMATION REPORT (FACTSHEET)	220
EB1-2M11111ACT1	**POLITENESS**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	299
EB1-2M11205ACT1	**HOMER**	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	248
EB1-2M11205ACT4	**ARE WE ALONE IN THE UNIVERSE**	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	250
EB1-2M11211ACT4	**DOGTOOTH**	REVIEW	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	280
SUM: 25 MDAs				**6102**

Table 2: B2 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPE	WORDS
B2M10705ACT1	**ANIMAL RIGHTS AND ANIMAL WRONGS**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	439
B2M10705ACT6	**USING GREYWATER (PART 1)**	LEAFLET	INFORMATION REPORT (FACTSHEET)	93
B2M10705ACT6	**USING GREYWATER (PART 2)**	LEAFLET	INFORMATION REPORT (FACTSHEET)	380
B2M10711ACT1	**OBSTACLE COURSE**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	380
B2M10711ACT6	**CLIMATE CHANGE**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	53
B2M10711ACT6	**CLIMATE CNANGE - ADVICE**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	207
B2M10805ACT1	**COMMON HISTORY**	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	465
B2M10811ACT1	**THE NENETS**	ARTICLE	INFORMATION REPORT (FACTSHEET)	360
B2M10811ACT2	**THE EUROPEAN HEALTH INSURANCE CARD**	LEAFLET	INFORMATION REPORT (FACTSHEET)	140
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (1)**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	356
B2M10811ACT6	**PARLEZ VOUS L'INTERNET? (2)**	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	274
B2M10905ACT1	**BEATLES**	ARICLE/	NEWS FEATURES	397

		FOREWORD	(SPECIAL INTEREST STORIES)	
B2M10905ACT5	**CELEBRATE BOOKS (PART 1)**	LEAFLET + BOOK REVIEW	INFORMATION REPORT (FACTSHEET)	166
B2M10905ACT5	**CELEBRATE BOOKS (PART 2)**	LEAFLET + BOOK REVIEW	INFORMATION REPORT (FACTSHEET)	285
B2M10911ACT1	**HAPPINESS**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	405
B1M10911ACT4	**SLUMDOG MILLIONAIRE**	COMMENTARY/ REVIEW	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	127
B1M10911ACT4	**SLUMDOG MILLIONAIRE (CONTINUE)**	COMMENTARY/ REVIEW	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	235
B2M11005ACT1	**BORN LUCKY**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	445
B2M11005ACT2	**CITRUS**	COMMENTARY/	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	193
B2M11005ACT5	**GENERATION GAP**	SCHOOL NEWSPAPER ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	267
B2M11005ACT6	**FOREST OF DEAN (PART 1)**	TOUR GUIDE/ LEAFLET	INFORMATION REPORT (FACTSHEET)	84
B2M11005ACT6	**FOREST OF DEAN (PART 2)**	TOUR GUIDE/ LEAFLET	INFORMATION REPORT (FACTSHEET)	248
B2M11011ACT1	**JATROPHA**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	476

B2M11011ACT2	**SUN PROTECTION 2**	LEAFLET	INFORMATION REPORT (FACTSHEET)	160
B2M11011ACT2	**SUN PROTECTION RULES**	LEAFLET	INFORMATION REPORT (FACTSHEET)	125
B2M11011ACT5	**TESTING MOBILE PHONE GAMES**	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	339
EB1-2M11105ACT5	**HOW SCHOOL FAILED ME**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	461
EB1-2M11111ACT7	**GREEK SHOPPERS**	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	222
EB1-2M11205ACT5	**EUROVISION**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	444
EB1-2M11205ACT7	**JAVIER BARDEM**	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	372
EB1-2M11211ACT5	**KIRSTY BROWN**	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	435
EB1-2M11211ACT7	**SUFFERING**	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	383
SUM: 32 MDAs				**9416**

Table 3: C1 MDAs

CODE	THEME	GENRE	MMA TEXT-TYPES	WORDS
EC1M10705ACT1	SOYA	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	476
EC1M10711ACT1	DEBORAH VOIGT	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	480
EC1M10711ACT5	CLIMATE CRISIS (3 texts)	ARTICLE (WEBPAGE)	INFORMATION REPORT	735
EC1M10805ACT1	OUT OF CRETE	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	455
EC1M10805ACT5	ALEXANDER (2 parts)	COMMENTARY	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	370
EC1M10811ACT1	DETOX	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	497
EC1M10811ACT5	DEEDS NOT WORDS	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	374
EC1M10905ACT1	ENGLISH IN JAPAN	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	528
EC1M10905ACT5	SHAKESPEARE (2 parts)	ARTICLE	INFORMATION REPORT (FACTSHEET)	565
EC1M10911ACT1	DUBAI	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	470
EC1M10911ACT4	DORIAN GRAY	REVIEW	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	206
EC1M11005ACT1	SOFIA	ARTICLE (WEBPAGE)	INFORMATION REPORT (FACTSHEET)	428
EC1M11011ACT1	LUNCH	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	448

EC1M11105ACT1	LOST LANGUAGES	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	423
EC1M11105ACT5	STAYING PUT	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	412
EC1M11111ACT1	CANINE EMOTIONS	ARTICLE	NEWS REPORTS (EVENTS REPORTS)	471
EC1M11111ACT5	GREAT EXPECTATIONS	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	340
EC1M11111ACT5	HARD TIMES AND A BLEAK HOUSE	ARTICLE	NEWS EDITORIALS (OPINION REPORTS AND COMMENTARIES)	271
EC1M11205ACT2	CLASSIC WALKS	LEAFLET	INFORMATION REPORT (FACTSHEET)	201
EC1M11205ACT4	INTO THE VORTEX	ARTICLE/SUMMARY	INFORMATION REPORT (FACTSHEET)	241
EC1M11205ACT6	GONE DOWN RIVER	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	555
EC1M11211ACT1	I LOVE MY PLAYPEN	ARTICLE	NEWS FEATURES (SPECIAL INTEREST STORIES)	521
EC1M11211ACT5	CONSERVING A HABIT 1-2-3	ARTICLE	INFORMATION REPORT (FACTSHEET)	596
SUM: 29 MDAs				**10063**

APPENDIX 11: DATA ANALYSIS

Table 1: Verbal Elements

VERBAL ELEMENTS	C1	%C1	B2	%B2	B1	%B1
Headline	24	82,76%	30	93,75%	24	96%
Sub-Headline	4	13,80%	4	12,5%	4	16%
Lead Paragraph	25	86,21%	27	84,38%	23	92%
Main Text/ Story	29	100%	29	90,63%	25	100%
Sub-title (IR)	1	3,45%	6	18,75%	6	24%
Lists/ Subcategories (IR, NF)	0	0%	7	21,88%	1	4%
Call to Action (IR)	0	0%	4	12,5%	7	28%
Call and Visit Information (IR)	1	3,45%	0	0%	3	12%
By-line (NR, NF, NE)	5	17,24%	7	21,88%	1	4%
Attribution (NR, NF, NE)	2	6,97%	1	3,13%	1	4%
Dateline (NR, NE)	3	10,35%	3	9,38%	2	8%
Background (NR)	2	6,97%	1	3,13%	1	4%
Commentary & Analysis (NR, NF)	5	17,24%	4	12,5%	2	8%
Highlight (NR, NF)	0	0%	0	0%	0	0%
Story Links (NE)	1	3,45%	0	0%	0	0%

Table 2: Verbal Elements per MMA text-type

IR	C1	C1 IRs	B2	B2 IRs	B1	B1 IRs
Headline	7	11	12	14	15	16
Sub-Headline		11	4	14	4	16
Lead Paragraph	8	11	10	14	14	16
Main Text/ Story	11	11	12	14	16	16
Sub-title (IR)	1	11	6	14	6	16
Lists/ Subcategories (IR)		11	7	14	1	16
Call to Action (IR)		11	4	14	7	16
Call and Visit Information (IR)	1	11		14	3	16

NR	C1	C1 NRs	B2	B2 NRs	B1	B1 NRs
Headline	2	2	2	2	2	2

Sub-Headline		2		2		2
Lead Paragraph	2	2	2	2	2	2
Main Text/ Story	2	2	2	2	2	2
By-line (NR, NF, NE)	1	2	1	2		2
Attribution (NR, NF, NE)		2		2		2
Dateline (NR, NE)		2	1	2	2	2
Background (NR)	2	2	1	2	1	2
Commentary & Analysis (NR, NF)	2	2	2	2	1	2
Highlight (NR, NF)		2		2		2

NF	C1	C1 NFs	B2	B2 NFs	B1	B1 NFs
Headline	5	5	4	4	2	2
Sub-Headline	1	5		4		2
Lead Paragraph	5	5	4	4	2	2
Main Text/ Story	5	5	4	4	2	2
Lists/ Subcategories (IR, NF)		5		4		2
By-line (NR, NF, NE)	2	5		4		2
Attribution (NR, NF, NE)		5		4	1	2
Commentary & Analysis (NR, NF)	3	5	2	4	1	2
Highlight (NR, NF)		5		4		2

NE	C1	C1 NEs	B2	B2 NEs	B1	B1 NEs
Headline	10	11	12	12	5	5
Sub-Headline	3	11		12		5
Lead Paragraph	10	11	11	12	5	5
Main Text/ Story	11	11	11	12	5	5
By-line (NR, NF, NE)	2	11	6	12	1	5
Attribution (NR, NF, NE)	2	11	1	12		5
Dateline (NR, NE)	3	11	2	12		5
Story Links (NE)	1	11		12		5

Table 3: Functional Properties per MMA text-type

FUNCTIONAL PROPERTIES (TEXT)	B1
RHETORICAL STYLE (IR)	IR
Fact	14
Argument (IR)	13
Slogan (IR)	3
Rhetorical Question (IR)	6

FUNCTIONAL PROPERTIES (TEXT)	B1
NEWS STYLE (NR)	NR
Fact	2
REPORTED SPEECH	
Direct Quote (NR, NF, NE)	2
Indirect Speech (NR, NF, NE)	1

FUNCTIONAL PROPERTIES (TEXT)	B1
NEWS STYLE (NF)	NF
Fact	2
REPORTED SPEECH	
Direct Quote (NR, NF, NE)	2
Indirect Speech (NR, NF, NE)	2
EDITORIAL STYLE	
Point of view (NF, NE)	2

FUNCTIONAL PROPERTIES (TEXT)	B1
NEWS STYLE (NE)	NE
Fact	5
REPORTED SPEECH	
Direct Quote (NE)	2
Indirect Speech (NE)	0
No instantiation	3
EDITORIAL STYLE	
Point of view (NF, NE)	5

Table 4: Functional properties in all level text-types

FUNCTIONAL PROPERTIES (TEXT)	B1	B2	C1
RHETORICAL STYLE (IR)	ALL MMA	ALL MMA	ALL MMA
Fact	23	32	27
Argument (IR)	13	12	8
Slogan (IR)	3	1	0
Rhetorical Question (IR)	6	3	0
REPORTED SPEECH			
Direct Quote (NR, NF, NE)	6	10	12
Indirect Speech (NR, NF, NE)	3	7	7
Texts with no instantiation	3	6	6
EDITORIAL STYLE			
Point of view (NF, NE)	7	16	16

Table 5: Visual Reality

B1 MDAs		
Analysis	**System Name**	**Selected System Choice**
ARE WE ALONE IN THE UNIVERSE	REALISTIC BACKGROUND	Detailed background
ARE WE ALONE IN THE UNIVERSE	REALISTIC COLOUR	Full range of colour palette
ARE WE ALONE IN THE UNIVERSE	REALISTIC DETAIL	Digitally enhanced image
Body Language	REALISTIC BACKGROUND	Abstract background
Body Language	REALISTIC COLOUR	Full range of colour palette
Body Language	REALISTIC DETAIL	Photograph
DOGTOOTH	REALISTIC BACKGROUND	Blank background
DOGTOOTH	REALISTIC COLOUR	Full range of colour palette
DOGTOOTH	REALISTIC DETAIL	Photograph
FANCY DRESS PARTY NEW	REALISTIC BACKGROUND	Detailed background
FANCY DRESS PARTY NEW	REALISTIC COLOUR	Full range of colour palette
FANCY DRESS PARTY NEW	REALISTIC DETAIL	Photograph
HOMER	REALISTIC BACKGROUND	Blank background
HOMER	REALISTIC COLOUR	Monochrome or black & white images
HOMER	REALISTIC DETAIL	Photograph
INTERACTIVE WHITEBOARDS	REALISTIC BACKGROUND	Blank background
INTERACTIVE WHITEBOARDS	REALISTIC COLOUR	Full range of colour palette
INTERACTIVE WHITEBOARDS	REALISTIC DETAIL	Photograph
MEDICAL TOURISM NEW	REALISTIC BACKGROUND	Blank background
MEDICAL TOURISM NEW	REALISTIC COLOUR	Full range of colour palette
MEDICAL TOURISM NEW	REALISTIC DETAIL	Cartoon
METEORS NEW	REALISTIC BACKGROUND	Detailed background
METEORS NEW	REALISTIC COLOUR	Muted, saturated colours
METEORS NEW	REALISTIC DETAIL	Simple or abstract drawing
NESTOS VALLEY NEW	REALISTIC BACKGROUND	Detailed background
NESTOS VALLEY NEW	REALISTIC COLOUR	Full range of colour palette
NESTOS VALLEY NEW	REALISTIC DETAIL	Photograph

NEW SPAIN NEW	REALISTIC BACKGROUND	Detailed background
NEW SPAIN NEW	REALISTIC COLOUR	Full range of colour palette
NEW SPAIN NEW	REALISTIC DETAIL	Photograph
nobel prize winner	REALISTIC BACKGROUND	Detailed background
nobel prize winner	REALISTIC COLOUR	Full range of colour palette
nobel prize winner	REALISTIC DETAIL	Photograph
Parthenon	REALISTIC BACKGROUND	Blank background
Parthenon	REALISTIC COLOUR	Muted, saturated colours
Parthenon	REALISTIC DETAIL	Painting
pay attention	REALISTIC BACKGROUND	Detailed background
pay attention	REALISTIC COLOUR	Full range of colour palette
pay attention	REALISTIC DETAIL	Photograph
podcasts	REALISTIC BACKGROUND	Stylized background
podcasts	REALISTIC COLOUR	Monochrome or black & white images
podcasts	REALISTIC DETAIL	Digital graphics
POLITENESS	REALISTIC BACKGROUND	Blank background
POLITENESS	REALISTIC COLOUR	Full range of colour palette
POLITENESS	REALISTIC DETAIL	Cartoon
Replanting Rainforests	REALISTIC BACKGROUND	Detailed background
Replanting Rainforests	REALISTIC COLOUR	Full range of colour palette
Replanting Rainforests	REALISTIC DETAIL	Photograph
RICE NEW	REALISTIC BACKGROUND	Detailed background
RICE NEW	REALISTIC COLOUR	Full range of colour palette
RICE NEW	REALISTIC DETAIL	Photograph
SATELLITES NEW	REALISTIC BACKGROUND	Abstract background
SATELLITES NEW	REALISTIC COLOUR	Muted, saturated colours
SATELLITES NEW	REALISTIC DETAIL	Digitally enhanced image
soap operas	REALISTIC BACKGROUND	Blank background
soap operas	REALISTIC COLOUR	Full range of colour palette
soap operas	REALISTIC DETAIL	Photograph
Special Olympics	REALISTIC BACKGROUND	Detailed background
Special Olympics	REALISTIC COLOUR	Monochrome or black & white

		images
Special Olympics	REALISTIC DETAIL	Photograph
traveller's code 2	REALISTIC BACKGROUND	Detailed background
traveller's code 2	REALISTIC COLOUR	Full range of colour palette
traveller's code 2	REALISTIC DETAIL	Photograph
TRAVELLER'S CODE No1 NEW	REALISTIC BACKGROUND	Detailed background
TRAVELLER'S CODE No1 NEW	REALISTIC COLOUR	Full range of colour palette
TRAVELLER'S CODE No1 NEW	REALISTIC DETAIL	Photograph
women's history	REALISTIC BACKGROUND	Blank background
women's history	REALISTIC COLOUR	Full range of colour palette
women's history	REALISTIC DETAIL	Digitally enhanced image
WORKAHOLIC	REALISTIC BACKGROUND	Blank background
WORKAHOLIC	REALISTIC COLOUR	Full range of colour palette
WORKAHOLIC	REALISTIC DETAIL	Cartoon

B2 MDAs

Analysis	System Name	Selected System Choice
ANIMAL RIGHTS NEW	REALISTIC BACKGROUND	Abstract background
ANIMAL RIGHTS NEW	REALISTIC COLOUR	Full range of colour palette
ANIMAL RIGHTS NEW	REALISTIC DETAIL	Photograph
BORN LUCKY NEW	REALISTIC BACKGROUND	Out-of-focus background
BORN LUCKY NEW	REALISTIC COLOUR	Full range of colour palette
BORN LUCKY NEW	REALISTIC DETAIL	Photograph
celebrate books1	REALISTIC BACKGROUND	Abstract background
celebrate books1	REALISTIC COLOUR	Muted, saturated colours
celebrate books1	REALISTIC DETAIL	Photograph
celebrate books2	REALISTIC BACKGROUND	Blank background
celebrate books2	REALISTIC COLOUR	Full range of colour palette
celebrate books2	REALISTIC DETAIL	Photograph
citrus	REALISTIC BACKGROUND	Blank background
citrus	REALISTIC COLOUR	Full range of colour palette
citrus	REALISTIC DETAIL	Photograph
CLIMATE CHANGE 1 NEW	REALISTIC	Detailed background

	BACKGROUND	
CLIMATE CHANGE 1 NEW	REALISTIC COLOUR	Full range of colour palette
CLIMATE CHANGE 1 NEW	REALISTIC DETAIL	Photograph
CLIMATE CHANGE 2 NEW	REALISTIC BACKGROUND	Out-of-focus background
CLIMATE CHANGE 2 NEW	REALISTIC COLOUR	Full range of colour palette
CLIMATE CHANGE 2 NEW	REALISTIC DETAIL	Digital graphics
COMMON HISTORY NEW	REALISTIC BACKGROUND	Detailed background
COMMON HISTORY NEW	REALISTIC COLOUR	Full range of colour palette
COMMON HISTORY NEW	REALISTIC DETAIL	Photograph
European Health Insurance Card	REALISTIC COLOUR	Monochrome or black & white images
European Health Insurance Card	REALISTIC DETAIL	Photograph
EUROVISION	REALISTIC BACKGROUND	Out-of-focus background
EUROVISION	REALISTIC COLOUR	Full range of colour palette
EUROVISION	REALISTIC DETAIL	Photograph
FOREST OF DEAN 1 NEW	REALISTIC BACKGROUND	Detailed background
FOREST OF DEAN 1 NEW	REALISTIC COLOUR	Full range of colour palette
FOREST OF DEAN 1 NEW	REALISTIC DETAIL	Photograph
forest of dean2	REALISTIC BACKGROUND	Detailed background
forest of dean2	REALISTIC COLOUR	Full range of colour palette
forest of dean2	REALISTIC DETAIL	Photograph
GENERATION GAP NEW	REALISTIC BACKGROUND	Detailed background
GENERATION GAP NEW	REALISTIC COLOUR	Full range of colour palette
GENERATION GAP NEW	REALISTIC DETAIL	Photograph
GREEK SHOPPERS	REALISTIC BACKGROUND	Detailed background
GREEK SHOPPERS	REALISTIC COLOUR	Full range of colour palette
GREEK SHOPPERS	REALISTIC DETAIL	Photograph
Happiness	REALISTIC BACKGROUND	Blank background
Happiness	REALISTIC COLOUR	Full range of colour palette
Happiness	REALISTIC DETAIL	Photograph
HOW SCHOOL FAILED ME	REALISTIC BACKGROUND	Blank background
HOW SCHOOL FAILED ME	REALISTIC COLOUR	Full range of colour palette
HOW SCHOOL FAILED ME	REALISTIC DETAIL	Photograph
JATROPHA NEW	REALISTIC	Detailed background

	BACKGROUND	
JATROPHA NEW	REALISTIC COLOUR	Full range of colour palette
JATROPHA NEW	REALISTIC DETAIL	Photograph
JAVIER BARDEM	REALISTIC BACKGROUND	Abstract background
JAVIER BARDEM	REALISTIC COLOUR	Full range of colour palette
JAVIER BARDEM	REALISTIC DETAIL	Photograph
KIRSTY BROWN	REALISTIC BACKGROUND	Blank background
KIRSTY BROWN	REALISTIC COLOUR	Full range of colour palette
KIRSTY BROWN	REALISTIC DETAIL	Photograph
OBSTACLE COURSE NEW	REALISTIC BACKGROUND	Detailed background
OBSTACLE COURSE NEW	REALISTIC COLOUR	Full range of colour palette
OBSTACLE COURSE NEW	REALISTIC DETAIL	Photograph
parlez vous 2	REALISTIC BACKGROUND	Blank background
parlez vous 2	REALISTIC COLOUR	Full range of colour palette
parlez vous 2	REALISTIC DETAIL	Photograph
slumdog millionaire 1	REALISTIC BACKGROUND	Detailed background
slumdog millionaire 1	REALISTIC COLOUR	Full range of colour palette
slumdog millionaire 1	REALISTIC DETAIL	Photograph
slumdog millionaire 2	REALISTIC BACKGROUND	Detailed background
slumdog millionaire 2	REALISTIC COLOUR	Full range of colour palette
slumdog millionaire 2	REALISTIC DETAIL	Photograph
SUN PROTECTION RULES NEW	REALISTIC BACKGROUND	Out-of-focus background
SUN PROTECTION RULES NEW	REALISTIC COLOUR	Full range of colour palette
SUN PROTECTION RULES NEW	REALISTIC DETAIL	Photograph
sun protection2	REALISTIC BACKGROUND	Blank background
sun protection2	REALISTIC COLOUR	Full range of colour palette
sun protection2	REALISTIC DETAIL	Cartoon
TESTING MOBILE PHONE GAMES	REALISTIC BACKGROUND	Blank background
TESTING MOBILE PHONE GAMES	REALISTIC COLOUR	Full range of colour palette
TESTING MOBILE PHONE GAMES	REALISTIC DETAIL	Photograph
the Beatles	REALISTIC BACKGROUND	Out-of-focus background
the Beatles	REALISTIC COLOUR	Monochrome or black & white

		images
the Beatles	REALISTIC DETAIL	Photograph
THE NENETS	REALISTIC BACKGROUND	Detailed background
THE NENETS	REALISTIC COLOUR	Full range of colour palette
THE NENETS	REALISTIC DETAIL	Photograph
USING GREYWATER 1 NEW	REALISTIC BACKGROUND	Detailed background
USING GREYWATER 1 NEW	REALISTIC COLOUR	Full range of colour palette
USING GREYWATER 1 NEW	REALISTIC DETAIL	Photograph
USING GREYWATER 2 NEW	REALISTIC BACKGROUND	Blank background
USING GREYWATER 2 NEW	REALISTIC COLOUR	Monochrome or black & white images
USING GREYWATER 2 NEW	REALISTIC DETAIL	Digitally enhanced image

C1 MDAs

Analysis	System Name	Selected System Choice
ALEXANDER	REALISTIC BACKGROUND	Blank background
ALEXANDER	REALISTIC COLOUR	Muted, saturated colours
ALEXANDER	REALISTIC DETAIL	Photograph
ALEXANDER 2	REALISTIC BACKGROUND	Detailed background
ALEXANDER 2	REALISTIC COLOUR	Full range of colour palette
ALEXANDER 2	REALISTIC DETAIL	Photograph
CANINE EMOTIONS	REALISTIC BACKGROUND	Detailed background
CANINE EMOTIONS	REALISTIC COLOUR	Full range of colour palette
CANINE EMOTIONS	REALISTIC DETAIL	Photograph
CLASSIC WALKS	REALISTIC BACKGROUND	Detailed background
CLASSIC WALKS	REALISTIC COLOUR	Muted, saturated colours
CLASSIC WALKS	REALISTIC DETAIL	Painting
CLIMATE CRISIS	REALISTIC BACKGROUND	Out-of-focus background
CLIMATE CRISIS	REALISTIC COLOUR	Muted, saturated colours
CLIMATE CRISIS	REALISTIC DETAIL	Photograph
CLIMATE CRISIS 2	REALISTIC BACKGROUND	Detailed background
CLIMATE CRISIS 2	REALISTIC COLOUR	Full range of colour palette
CLIMATE CRISIS 2	REALISTIC DETAIL	Photograph
CLIMATE CRISIS 3	REALISTIC	Detailed background

	BACKGROUND	
CLIMATE CRISIS 3	REALISTIC COLOUR	Full range of colour palette
CLIMATE CRISIS 3	REALISTIC DETAIL	Photograph
CONSERVING A HABIT 2	REALISTIC BACKGROUND	Detailed background
CONSERVING A HABIT 2	REALISTIC COLOUR	Full range of colour palette
CONSERVING A HABIT 2	REALISTIC DETAIL	Photograph
CONSERVING A HABIT 3	REALISTIC BACKGROUND	Detailed background
CONSERVING A HABIT 3	REALISTIC COLOUR	Full range of colour palette
CONSERVING A HABIT 3	REALISTIC DETAIL	Photograph
DEBORAH VOIGT	REALISTIC BACKGROUND	Out-of-focus background
DEBORAH VOIGT	REALISTIC COLOUR	Full range of colour palette
DEBORAH VOIGT	REALISTIC DETAIL	Photograph
DEEDS NOT WORDS	REALISTIC BACKGROUND	Blank background
DEEDS NOT WORDS	REALISTIC COLOUR	Monochrome or black & white images
DEEDS NOT WORDS	REALISTIC DETAIL	Photograph
DETOX NEW	REALISTIC BACKGROUND	Blank background
DETOX NEW	REALISTIC COLOUR	Full range of colour palette
DETOX NEW	REALISTIC DETAIL	Photograph
DORIAN GRAY	REALISTIC BACKGROUND	Blank background
DORIAN GRAY	REALISTIC COLOUR	Muted, saturated colours
DORIAN GRAY	REALISTIC DETAIL	Painting
DUBAI NEW	REALISTIC BACKGROUND	Detailed background
DUBAI NEW	REALISTIC COLOUR	Full range of colour palette
DUBAI NEW	REALISTIC DETAIL	Photograph
ENGLISH IN JAPAN NEW	REALISTIC BACKGROUND	Detailed background
ENGLISH IN JAPAN NEW	REALISTIC COLOUR	Full range of colour palette
ENGLISH IN JAPAN NEW	REALISTIC DETAIL	Photograph
GONE DOWN RIVER	REALISTIC BACKGROUND	Detailed background
GONE DOWN RIVER	REALISTIC COLOUR	Muted, saturated colours
GONE DOWN RIVER	REALISTIC DETAIL	Photograph
hard times	REALISTIC BACKGROUND	Detailed background
hard times	REALISTIC COLOUR	Full range of colour palette
hard times	REALISTIC DETAIL	Photograph

INTO THE VORTEX	REALISTIC BACKGROUND	Blank background
INTO THE VORTEX	REALISTIC COLOUR	Full range of colour palette
INTO THE VORTEX	REALISTIC DETAIL	Photograph
LOST LANGUAGES	REALISTIC BACKGROUND	Blank background
LOST LANGUAGES	REALISTIC COLOUR	Monochrome or black & white images
LOST LANGUAGES	REALISTIC DETAIL	Photograph
LUNCH NEW	REALISTIC BACKGROUND	Abstract background
LUNCH NEW	REALISTIC COLOUR	Full range of colour palette
LUNCH NEW	REALISTIC DETAIL	Photograph
OUT OF CRETE NEW	REALISTIC BACKGROUND	Detailed background
OUT OF CRETE NEW	REALISTIC COLOUR	Full range of colour palette
OUT OF CRETE NEW	REALISTIC DETAIL	Photograph
PLAYPEN	REALISTIC BACKGROUND	Out-of-focus background
PLAYPEN	REALISTIC COLOUR	Full range of colour palette
PLAYPEN	REALISTIC DETAIL	Photograph
SHAKESPEARE	REALISTIC BACKGROUND	Blank background
SHAKESPEARE	REALISTIC COLOUR	Monochrome or black & white images
SHAKESPEARE	REALISTIC DETAIL	Painting
SHAKESPEARE 2	REALISTIC BACKGROUND	Blank background
SHAKESPEARE 2	REALISTIC COLOUR	Full range of colour palette
SHAKESPEARE 2	REALISTIC DETAIL	Painting
SOFIA	REALISTIC BACKGROUND	Out-of-focus background
SOFIA	REALISTIC COLOUR	Full range of colour palette
SOFIA	REALISTIC DETAIL	Photograph
SOYA	REALISTIC COLOUR	Muted, saturated colours
SOYA	REALISTIC DETAIL	Photograph
Staying put	REALISTIC BACKGROUND	Blank background
Staying put	REALISTIC COLOUR	Full range of colour palette
Staying put	REALISTIC DETAIL	Photograph

Table 6: Typeface Design instances per level

TYPEFACE DESIGN	C1	B2	B1
Serif	7	11	7
San Serif	13	7	13
Round	7	12	2
Square	2	2	3

Table 7: Typeface Style combinations

Selected System Choice Combinations	C1	B2	B1
Bold, Sentence case	1	0	0
Italic, Bold, Tight	1	0	0
Italic, Light, Tight	0	1	0
Bold, Tight, Uppercase	1	0	1
Bold, Tight, Lowercase	1	2	4
Bold, Tight, Sentence case	1	1	2
Bold, Wide, Lowercase	0	1	0
Bold, Wide, Sentence case	0	0	1
Bold, Uppercase, Small fonts	0	1	0
Light, Wide, Lowercase	5	0	1
Light, Tight, Lowercase	2	1	0
Light, Wide, Sentence case	1	1	0
Tight, Sentence case, Small fonts	1	0	0
Light, Tight, Sentence case, Small fonts	0	1	0
Light, Wide, Sentence case, Big fonts	1	1	3
Light, Wide, Lowercase, Big fonts	1	0	2
Light, Tight, Lowercase, Big fonts	1	0	1
Bold, Wide, Lowercase, Big Fonts	1	2	1
Bold, Wide, Uppercase, Big Fonts	0	1	0
Bold, Wide, Lowercase, Sentence case	0	0	1
Bold, Wide, Sentence case, Big Fonts	2	1	1
Bold, Tight, Sentence case, Big Fonts	1	0	0
Bold, Tight, Lowercase, Big Fonts	0	1	2
Bold, Tight, Sentence case, Small Fonts	0	2	0
Bold, Tight, Uppercase, Big Fonts	0	4	0
Bold, Tight, Uppercase, Small Fonts	0	1	0
Bold, Tight, Sentence case, Small Fonts	1	0	0
Bold, Light, Tight, Uppercase	0	0	1
Bold, Lowercase, Uppercase, Small Fonts	0	1	0
Light, Tight, Sentence case, Small Fonts	1	0	0

Light, Tight, Lowercase, Big Fonts	0	1	0
Italic, Bold, Tight, Sentence case, Big Fonts	0	2	0
Italic, Bold, Wide, Sentence case, Big Fonts	0	0	1
Bold, Light, Tight, Lowercase, Uppercase	1	0	0
Bold, Tight, Lowercase, Uppercase, Small Fonts	0	1	0
Bold, Tight, Lowercase, Uppercase, Big Fonts	0	0	1
Bold, Tight, Sentence case,Small Fonts, Big Fonts	0	0	1
Bold, Light, Tight, Wide, Small fonts, Big fonts	1	0	0
Italic, Bold, Light, Tight, Lowercase, Small fonts	0	1	0
Light, Tight, Lowercase, Uppercase, Small fonts, Big fonts	0	1	0
Italic, Bold, Light, Tight, Lowercase, Uppercase, Small fonts, Big fonts	0	1	0
Bold, Light, Tight, Lowercase, Uppercase, Small fonts, Big fonts	0	1	0
Bold, Light, Wide, Lowercase, Uppercase, Small fonts, Big fonts	0	1	1
	25	32	25

Table 8: Instances of Typeface Style per level

TYPEFACE STYLE	C1	B2	B1
Italic	1	5	1
Bold	12	27	19
Light	14	9	8
Tight	15	24	12
Wide	10	6	13
Lowercase	12	16	14
Uppercase	2	14	3
Sentence case	10	7	11
Small fonts	4	12	2
Big fonts	8	16	14
OUT OF:	**25**	**32**	**25**

Table 9: B1 level Interpersonal Relations

System Name	Selected System Choice	Exist in	Does not exist in	Percentage (%) of existence
CLOSENESS AND DISTANCE	Close Shot	7	17	29.17
	Long Shot	6	18	25.00
	Medium Shot	13	11	54.17
GAZE-VISUAL ADDRESS	Direct Visual Address	10	14	41.67
	Indirect Visual Address	16	8	66.67
VISUAL POWER	Eye-Level	19	5	79.17
	High Angle	6	18	25.00
	Low Angle	4	20	16.67

Table 10: B2 level Interpersonal Relations

System Name	Selected System Choice	Exist in	Does not exist in	Percentage (%) of existence
CLOSENESS AND DISTANCE	Close Shot	13	17	43.33
	Long Shot	5	25	16,66
	Medium Shot	19	11	63,33
GAZE-VISUAL ADDRESS	Direct Visual Address	14	16	46.67
	Indirect Visual Address	21	9	70.00
VISUAL POWER	Eye-Level	26	4	86.67
	High Angle	5	25	16.67
	Low Angle	3	27	10.00

Table 11: C1 level Interpersonal Relations

System Name	Selected System Choice	Exist in	Does not exist in	Percentage (%) of existence
CLOSENESS AND DISTANCE	Close Shot	10	17	37.04
	Long Shot	7	20	25.93
	Medium Shot	16	11	59.26
GAZE-VISUAL ADDRESS	Direct Visual Address	12	15	44.44
	Indirect	17	10	62.96

	Visual Address			
VISUAL POWER	Eye-Level	17	10	62.96
	High Angle	6	21	22.22
	Low Angle	6	21	22.22

Table 12: Combinations of Interpersonal Relations per level

INTERPERSONAL RELATION COMBINATIONS		
B1 MDAs		
Analysis	**System Name**	**Selected System Choice**
women's history	GAZE-VISUAL ADDRESS	Direct Visual Address
women's history	VISUAL POWER	Eye-Level
women's history	CLOSENESS AND DISTANCE	Medium Shot
podcasts	GAZE-VISUAL ADDRESS	Direct Visual Address
podcasts	VISUAL POWER	Eye-Level
podcasts	CLOSENESS AND DISTANCE	Close Shot
pay attention	GAZE-VISUAL ADDRESS	Direct Visual Address
pay attention	VISUAL POWER	Eye-Level
pay attention	CLOSENESS AND DISTANCE	Medium Shot
Parthenon	GAZE-VISUAL ADDRESS	Direct Visual Address
Parthenon	GAZE-VISUAL ADDRESS	Indirect Visual Address
Parthenon	VISUAL POWER	Low Angle
Parthenon	CLOSENESS AND DISTANCE	Close Shot
traveller's code 2	GAZE-VISUAL ADDRESS	Direct Visual Address
traveller's code 2	VISUAL POWER	Eye-Level
traveller's code 2	CLOSENESS AND DISTANCE	Medium Shot
Body Language	GAZE-VISUAL ADDRESS	Indirect Visual Address
Body Language	GAZE-VISUAL ADDRESS	Direct Visual Address
Body Language	VISUAL POWER	Eye-Level
Body Language	CLOSENESS AND DISTANCE	Medium Shot
Replanting Rainforests	GAZE-VISUAL ADDRESS	Indirect Visual Address

Replanting Rainforests	VISUAL POWER	Eye-Level
Replanting Rainforests	CLOSENESS AND DISTANCE	Medium Shot
INTERACTIVE WHITEBOARDS	GAZE-VISUAL ADDRESS	Indirect Visual Address
INTERACTIVE WHITEBOARDS	VISUAL POWER	Eye-Level
INTERACTIVE WHITEBOARDS	CLOSENESS AND DISTANCE	Medium Shot
SATELLITES NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
SATELLITES NEW	VISUAL POWER	High Angle
SATELLITES NEW	CLOSENESS AND DISTANCE	Medium Shot
NESTOS VALLEY NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
NESTOS VALLEY NEW	VISUAL POWER	Eye-Level
NESTOS VALLEY NEW	VISUAL POWER	High Angle
NESTOS VALLEY NEW	VISUAL POWER	Low Angle
NESTOS VALLEY NEW	CLOSENESS AND DISTANCE	Long Shot
FANCY DRESS PARTY NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
FANCY DRESS PARTY NEW	VISUAL POWER	Eye-Level
FANCY DRESS PARTY NEW	CLOSENESS AND DISTANCE	Medium Shot
METEORS NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
METEORS NEW	VISUAL POWER	Low Angle
METEORS NEW	CLOSENESS AND DISTANCE	Long Shot
RICE NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
RICE NEW	VISUAL POWER	Eye-Level
RICE NEW	CLOSENESS AND DISTANCE	Close Shot
TRAVELLER'S CODE No1 NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
TRAVELLER'S CODE No1 NEW	VISUAL POWER	Eye-Level
TRAVELLER'S CODE No1 NEW	CLOSENESS AND DISTANCE	Medium Shot
NEW SPAIN NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
NEW SPAIN NEW	VISUAL POWER	High Angle
NEW SPAIN NEW	VISUAL POWER	Eye-Level
NEW SPAIN NEW	CLOSENESS AND DISTANCE	Medium Shot

NEW SPAIN NEW	CLOSENESS AND DISTANCE	Long Shot
Special Olympics	GAZE-VISUAL ADDRESS	Direct Visual Address
Special Olympics	VISUAL POWER	Eye-Level
Special Olympics	CLOSENESS AND DISTANCE	Medium Shot
ARE WE ALONE IN THE UNIVERSE	GAZE-VISUAL ADDRESS	Indirect Visual Address
ARE WE ALONE IN THE UNIVERSE	VISUAL POWER	Eye-Level
ARE WE ALONE IN THE UNIVERSE	CLOSENESS AND DISTANCE	Close Shot
nobel prize winner	GAZE-VISUAL ADDRESS	Indirect Visual Address
nobel prize winner	VISUAL POWER	Eye-Level
nobel prize winner	CLOSENESS AND DISTANCE	Medium Shot
HOMER	GAZE-VISUAL ADDRESS	Indirect Visual Address
HOMER	VISUAL POWER	Eye-Level
HOMER	VISUAL POWER	Low Angle
HOMER	CLOSENESS AND DISTANCE	Close Shot
HOMER	CLOSENESS AND DISTANCE	Long Shot
soap operas	GAZE-VISUAL ADDRESS	Direct Visual Address
soap operas	VISUAL POWER	Eye-Level
soap operas	CLOSENESS AND DISTANCE	Close Shot
WORKAHOLIC	GAZE-VISUAL ADDRESS	Indirect Visual Address
WORKAHOLIC	VISUAL POWER	Eye-Level
WORKAHOLIC	CLOSENESS AND DISTANCE	Medium Shot
POLITENESS	GAZE-VISUAL ADDRESS	Indirect Visual Address
POLITENESS	VISUAL POWER	High Angle
POLITENESS	CLOSENESS AND DISTANCE	Long Shot
DOGTOOTH	GAZE-VISUAL ADDRESS	Indirect Visual Address
DOGTOOTH	VISUAL POWER	High Angle
DOGTOOTH	VISUAL POWER	Eye-Level
DOGTOOTH	CLOSENESS AND DISTANCE	Close Shot

MEDICAL TOURISM NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
MEDICAL TOURISM NEW	VISUAL POWER	High Angle
MEDICAL TOURISM NEW	CLOSENESS AND DISTANCE	Long Shot
B2 MDAs		
European Health Insurance Card	GAZE-VISUAL ADDRESS	Direct Visual Address
European Health Insurance Card	VISUAL POWER	Eye-Level
European Health Insurance Card	CLOSENESS AND DISTANCE	Medium Shot
parlez vous 2	GAZE-VISUAL ADDRESS	Direct Visual Address
parlez vous 2	VISUAL POWER	Eye-Level
parlez vous 2	CLOSENESS AND DISTANCE	Medium Shot
celebrate books1	GAZE-VISUAL ADDRESS	Indirect Visual Address
celebrate books1	VISUAL POWER	Eye-Level
celebrate books1	CLOSENESS AND DISTANCE	Long Shot
celebrate books2	GAZE-VISUAL ADDRESS	Direct Visual Address
celebrate books2	GAZE-VISUAL ADDRESS	Indirect Visual Address
celebrate books2	VISUAL POWER	Eye-Level
celebrate books2	VISUAL POWER	High Angle
celebrate books2	CLOSENESS AND DISTANCE	Medium Shot
celebrate books2	CLOSENESS AND DISTANCE	Long Shot
forest of dean2	GAZE-VISUAL ADDRESS	Indirect Visual Address
forest of dean2	VISUAL POWER	Eye-Level
forest of dean2	VISUAL POWER	High Angle
forest of dean2	CLOSENESS AND DISTANCE	Close Shot
forest of dean2	CLOSENESS AND DISTANCE	Long Shot
sun protection2	GAZE-VISUAL ADDRESS	Direct Visual Address
sun protection2	GAZE-VISUAL ADDRESS	Indirect Visual Address
sun protection2	VISUAL POWER	Eye-Level
sun protection2	CLOSENESS AND DISTANCE	Close Shot
USING GREYWATER 1 NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
USING GREYWATER 1 NEW	VISUAL POWER	Eye-Level

USING GREYWATER 1 NEW	CLOSENESS AND DISTANCE	Medium Shot
USING GREYWATER 2 NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
USING GREYWATER 2 NEW	VISUAL POWER	High Angle
USING GREYWATER 2 NEW	CLOSENESS AND DISTANCE	Medium Shot
CLIMATE CHANGE 1 NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
CLIMATE CHANGE 1 NEW	VISUAL POWER	Eye-Level
CLIMATE CHANGE 1 NEW	CLOSENESS AND DISTANCE	Close Shot
CLIMATE CHANGE 2 NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
CLIMATE CHANGE 2 NEW	VISUAL POWER	Eye-Level
CLIMATE CHANGE 2 NEW	CLOSENESS AND DISTANCE	Medium Shot
THE NENETS	GAZE-VISUAL ADDRESS	Indirect Visual Address
THE NENETS	GAZE-VISUAL ADDRESS	Direct Visual Address
THE NENETS	VISUAL POWER	Eye-Level
THE NENETS	CLOSENESS AND DISTANCE	Medium Shot
FOREST OF DEAN 1 NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
FOREST OF DEAN 1 NEW	VISUAL POWER	Eye-Level
FOREST OF DEAN 1 NEW	CLOSENESS AND DISTANCE	Medium Shot
SUN PROTECTION RULES NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
SUN PROTECTION RULES NEW	VISUAL POWER	Eye-Level
SUN PROTECTION RULES NEW	CLOSENESS AND DISTANCE	Close Shot
GREEK SHOPPERS	GAZE-VISUAL ADDRESS	Indirect Visual Address
GREEK SHOPPERS	VISUAL POWER	Eye-Level
GREEK SHOPPERS	CLOSENESS AND DISTANCE	Medium Shot
TESTING MOBILE PHONE GAMES	GAZE-VISUAL ADDRESS	Indirect Visual Address
TESTING MOBILE PHONE GAMES	VISUAL POWER	Eye-Level
TESTING MOBILE PHONE GAMES	CLOSENESS AND DISTANCE	Close Shot
JAVIER BARDEM	GAZE-VISUAL ADDRESS	Direct Visual Address
JAVIER BARDEM	GAZE-VISUAL ADDRESS	Indirect Visual Address

JAVIER BARDEM	VISUAL POWER	Eye-Level
JAVIER BARDEM	CLOSENESS AND DISTANCE	Close Shot
JAVIER BARDEM	CLOSENESS AND DISTANCE	Medium Shot
KIRSTY BROWN	GAZE-VISUAL ADDRESS	Indirect Visual Address
KIRSTY BROWN	VISUAL POWER	Eye-Level
KIRSTY BROWN	CLOSENESS AND DISTANCE	Close Shot
KIRSTY BROWN	CLOSENESS AND DISTANCE	Medium Shot
the Beatles	GAZE-VISUAL ADDRESS	Direct Visual Address
the Beatles	VISUAL POWER	Eye-Level
the Beatles	CLOSENESS AND DISTANCE	Close Shot
COMMON HISTORY NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
COMMON HISTORY NEW	VISUAL POWER	High Angle
COMMON HISTORY NEW	CLOSENESS AND DISTANCE	Medium Shot
HOW SCHOOL FAILED ME	GAZE-VISUAL ADDRESS	Indirect Visual Address
HOW SCHOOL FAILED ME	VISUAL POWER	Eye-Level
HOW SCHOOL FAILED ME	CLOSENESS AND DISTANCE	Close Shot
EUROVISION	GAZE-VISUAL ADDRESS	Direct Visual Address
EUROVISION	GAZE-VISUAL ADDRESS	Indirect Visual Address
EUROVISION	VISUAL POWER	Eye-Level
EUROVISION	CLOSENESS AND DISTANCE	Close Shot
EUROVISION	CLOSENESS AND DISTANCE	Long Shot
EUROVISION	CLOSENESS AND DISTANCE	Medium Shot
Happiness	GAZE-VISUAL ADDRESS	Direct Visual Address
Happiness	VISUAL POWER	Eye-Level
Happiness	CLOSENESS AND DISTANCE	Close Shot
slumdog millionaire 1	GAZE-VISUAL ADDRESS	Indirect Visual Address
slumdog millionaire 1	VISUAL POWER	Low Angle
slumdog millionaire 1	CLOSENESS AND DISTANCE	Medium Shot

slumdog millionaire 2	GAZE-VISUAL ADDRESS	Indirect Visual Address
slumdog millionaire 2	VISUAL POWER	Eye-Level
slumdog millionaire 2	VISUAL POWER	High Angle
slumdog millionaire 2	VISUAL POWER	Low Angle
slumdog millionaire 2	CLOSENESS AND DISTANCE	Close Shot
slumdog millionaire 2	CLOSENESS AND DISTANCE	Medium Shot
citrus	GAZE-VISUAL ADDRESS	Indirect Visual Address
citrus	VISUAL POWER	Eye-Level
citrus	CLOSENESS AND DISTANCE	Medium Shot
ANIMAL RIGHTS NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
ANIMAL RIGHTS NEW	VISUAL POWER	Eye-Level
ANIMAL RIGHTS NEW	CLOSENESS AND DISTANCE	Medium Shot
OBSTACLE COURSE NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
OBSTACLE COURSE NEW	VISUAL POWER	Low Angle
OBSTACLE COURSE NEW	CLOSENESS AND DISTANCE	Long Shot
BORN LUCKY NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
BORN LUCKY NEW	VISUAL POWER	Eye-Level
BORN LUCKY NEW	CLOSENESS AND DISTANCE	Close Shot
GENERATION GAP NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
GENERATION GAP NEW	VISUAL POWER	Eye-Level
GENERATION GAP NEW	CLOSENESS AND DISTANCE	Medium Shot
JATROPHA NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
JATROPHA NEW	VISUAL POWER	Eye-Level
JATROPHA NEW	CLOSENESS AND DISTANCE	Medium Shot
C1 MDAs		
CONSERVING A HABIT 2	GAZE-VISUAL ADDRESS	Direct Visual Address
CONSERVING A HABIT 2	GAZE-VISUAL ADDRESS	Indirect Visual Address
CONSERVING A HABIT 2	VISUAL POWER	Eye-Level
CONSERVING A HABIT 2	CLOSENESS AND DISTANCE	Close Shot
CONSERVING A HABIT 2	CLOSENESS AND DISTANCE	Medium Shot

CONSERVING A HABIT 3	GAZE-VISUAL ADDRESS	Indirect Visual Address
CONSERVING A HABIT 3	VISUAL POWER	Eye-Level
CONSERVING A HABIT 3	CLOSENESS AND DISTANCE	Long Shot
INTO THE VORTEX	GAZE-VISUAL ADDRESS	Indirect Visual Address
INTO THE VORTEX	GAZE-VISUAL ADDRESS	Direct Visual Address
INTO THE VORTEX	VISUAL POWER	Low Angle
INTO THE VORTEX	VISUAL POWER	Eye-Level
INTO THE VORTEX	CLOSENESS AND DISTANCE	Medium Shot
INTO THE VORTEX	CLOSENESS AND DISTANCE	Long Shot
CLASSIC WALKS	GAZE-VISUAL ADDRESS	Indirect Visual Address
CLASSIC WALKS	VISUAL POWER	High Angle
CLASSIC WALKS	VISUAL POWER	Eye-Level
CLASSIC WALKS	CLOSENESS AND DISTANCE	Long Shot
CLASSIC WALKS	CLOSENESS AND DISTANCE	Medium Shot
CLIMATE CRISIS	GAZE-VISUAL ADDRESS	Direct Visual Address
CLIMATE CRISIS	VISUAL POWER	Low Angle
CLIMATE CRISIS	CLOSENESS AND DISTANCE	Close Shot
CLIMATE CRISIS 2	GAZE-VISUAL ADDRESS	Direct Visual Address
CLIMATE CRISIS 2	VISUAL POWER	Eye-Level
CLIMATE CRISIS 2	CLOSENESS AND DISTANCE	Medium Shot
CLIMATE CRISIS 3	GAZE-VISUAL ADDRESS	Indirect Visual Address
CLIMATE CRISIS 3	VISUAL POWER	High Angle
CLIMATE CRISIS 3	CLOSENESS AND DISTANCE	Long Shot
SOFIA	GAZE-VISUAL ADDRESS	Indirect Visual Address
SOFIA	VISUAL POWER	Eye-Level
SOFIA	CLOSENESS AND DISTANCE	Long Shot
SHAKESPEARE	GAZE-VISUAL ADDRESS	Direct Visual Address
SHAKESPEARE	VISUAL POWER	Eye-Level
SHAKESPEARE	CLOSENESS AND DISTANCE	Medium Shot
SHAKESPEARE 2	GAZE-VISUAL ADDRESS	Direct Visual Address

SHAKESPEARE 2	VISUAL POWER	Eye-Level
SHAKESPEARE 2	CLOSENESS AND DISTANCE	Medium Shot
SHAKESPEARE 2	CLOSENESS AND DISTANCE	Close Shot
CANINE EMOTIONS	GAZE-VISUAL ADDRESS	Indirect Visual Address
CANINE EMOTIONS	VISUAL POWER	High Angle
CANINE EMOTIONS	CLOSENESS AND DISTANCE	Medium Shot
ENGLISH IN JAPAN NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
ENGLISH IN JAPAN NEW	VISUAL POWER	Eye-Level
ENGLISH IN JAPAN NEW	CLOSENESS AND DISTANCE	Close Shot
PLAYPEN	GAZE-VISUAL ADDRESS	Indirect Visual Address
PLAYPEN	VISUAL POWER	Low Angle
PLAYPEN	CLOSENESS AND DISTANCE	Medium Shot
GONE DOWN RIVER	GAZE-VISUAL ADDRESS	Indirect Visual Address
GONE DOWN RIVER	VISUAL POWER	High Angle
GONE DOWN RIVER	CLOSENESS AND DISTANCE	Long Shot
DEEDS NOT WORDS	GAZE-VISUAL ADDRESS	Indirect Visual Address
DEEDS NOT WORDS	VISUAL POWER	Eye-Level
DEEDS NOT WORDS	CLOSENESS AND DISTANCE	Close Shot
DEBORAH VOIGT	GAZE-VISUAL ADDRESS	Indirect Visual Address
DEBORAH VOIGT	VISUAL POWER	Low Angle
DEBORAH VOIGT	CLOSENESS AND DISTANCE	Medium Shot
OUT OF CRETE NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
OUT OF CRETE NEW	VISUAL POWER	Eye-Level
OUT OF CRETE NEW	CLOSENESS AND DISTANCE	Close Shot
OUT OF CRETE NEW	CLOSENESS AND DISTANCE	Medium Shot
hard times	GAZE-VISUAL ADDRESS	Direct Visual Address
hard times	VISUAL POWER	Eye-Level
hard times	CLOSENESS AND DISTANCE	Medium Shot

DORIAN GRAY	GAZE-VISUAL ADDRESS	Direct Visual Address
DORIAN GRAY	VISUAL POWER	Eye-Level
DORIAN GRAY	CLOSENESS AND DISTANCE	Close Shot
DORIAN GRAY	CLOSENESS AND DISTANCE	Medium Shot
Staying put	GAZE-VISUAL ADDRESS	Direct Visual Address
Staying put	VISUAL POWER	Eye-Level
Staying put	CLOSENESS AND DISTANCE	Medium Shot
LOST LANGUAGES	GAZE-VISUAL ADDRESS	Indirect Visual Address
LOST LANGUAGES	VISUAL POWER	Eye-Level
LOST LANGUAGES	CLOSENESS AND DISTANCE	Close Shot
ALEXANDER	GAZE-VISUAL ADDRESS	Indirect Visual Address
ALEXANDER	VISUAL POWER	Low Angle
ALEXANDER	CLOSENESS AND DISTANCE	Medium Shot
ALEXANDER 2	GAZE-VISUAL ADDRESS	Indirect Visual Address
ALEXANDER 2	VISUAL POWER	Low Angle
ALEXANDER 2	CLOSENESS AND DISTANCE	Medium Shot
SOYA	GAZE-VISUAL ADDRESS	Direct Visual Address
SOYA	VISUAL POWER	High Angle
SOYA	CLOSENESS AND DISTANCE	Close Shot
DETOX NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
DETOX NEW	VISUAL POWER	Eye-Level
DETOX NEW	CLOSENESS AND DISTANCE	Close Shot
DUBAI NEW	GAZE-VISUAL ADDRESS	Direct Visual Address
DUBAI NEW	VISUAL POWER	High Angle
DUBAI NEW	CLOSENESS AND DISTANCE	Long Shot
LUNCH NEW	GAZE-VISUAL ADDRESS	Indirect Visual Address
LUNCH NEW	VISUAL POWER	Eye-Level
LUNCH NEW	CLOSENESS AND DISTANCE	Medium Shot

Table 13: Agency Type in B1 source texts

Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
Passive Voice	6	3	66,66%

Table 14: Passive voice in B1 MDAs

MMA text type	Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
NEWS REPORTS	Passive Voice	2	0	100,00%
NEWS FEATURES	Passive Voice	2	0	100,00%
NEWS EDITORIALS	Passive Voice	2	3	40,00%

Table 15: Agency Type in B2 source texts

Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
Passive Voice	14	4	77,77%

Table 16: Passive voice in B2 MDAs

MMA text type	Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
NEWS REPORTS	Passive Voice	1	1	50,00%
NEWS FEATURES	Passive Voice	4	0	100,00%
NEWS EDITORIALS	Passive Voice	9	3	75,00%

Table 17: Agency Type in C1 source texts

Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
Passive Voice	17	1	94,44%

Table 18: Passive voice in C1 MDAs

MMA text type	Selected System Choice	Exists in	Does not exist in	Percentage (%) of existence
NEWS REPORTS	Passive Voice	2	0	100.00%
NEWS FEATURES	Passive Voice	5	0	100.00%
NEWS EDITORIALS	Passive Voice	10	1	90.91%

Table 19: Sample of visual-verbal qualitative data: B1 source texts

education costs	VISUAL-VERBAL RELATIONS	SIMILARITY		
education costs	VISUAL-VERBAL RELATIONS	DIFFERENCE		
women's history	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	symbol of women's history month
women's history	VISUAL-VERBAL RELATIONS	DIFFERENCE		
podcasts	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	podcast
podcasts	VISUAL-VERBAL RELATIONS	DIFFERENCE		
pay attention	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	the problem of not paying attention
pay attention	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	the problem of not paying attention
pay attention	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	students
pay attention	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	the class
pay attention	VISUAL-VERBAL RELATIONS	DIFFERENCE	Contrast	not paying attention
Parthenon	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	Parthenon
Parthenon	VISUAL-VERBAL RELATIONS	DIFFERENCE		
traveller's code 2	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	showing interest in local people
traveller's code 2	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	local people
traveller's code 2	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	green travellers
traveller's code 2	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	helping local people
traveller's code 2	VISUAL-VERBAL RELATIONS	DIFFERENCE		
Body Language	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	firm or limp handshake
Body Language	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	body language
Body Language	VISUAL-VERBAL RELATIONS	DIFFERENCE		
Replanting Rainforests	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	rainforests
Replanting Rainforests	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	people living in tropical rainforests
Replanting Rainforests	VISUAL-VERBAL RELATIONS	DIFFERENCE		
INTERACTIVE	VISUAL-VERBAL	SIMILARITY	Repetition	interactive whiteboard

WHITEBOARDS	RELATIONS			
INTERACTIVE WHITEBOARDS	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	learners using the interactive whiteboard
INTERACTIVE WHITEBOARDS	VISUAL-VERBAL RELATIONS	DIFFERENCE		
SATELLITES NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	satellites
SATELLITES NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
NESTOS VALLEY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	Nestos Valley
NESTOS VALLEY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	Nestos river
NESTOS VALLEY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	the village
NESTOS VALLEY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	wild horses treading its stone-paved paths
NESTOS VALLEY NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
FANCY DRESS PARTY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	partygoers in costume
FANCY DRESS PARTY NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	fancy dress party
FANCY DRESS PARTY NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
METEORS NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	meteor shower
METEORS NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	meteor
METEORS NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
RICE NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	rice
RICE NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	farmer harvesting rice
RICE NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	rice cultivation
RICE NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
TRAVELLER'S CODE No1 NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	acting as eco-travellers
TRAVELLER'S CODE No1 NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	green globe
TRAVELLER'S CODE No1 NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	new Spain
NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	coastal areas
NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	beaches

NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	huge holiday resorts
NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	modern architecture
NEW SPAIN NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		
Special Olympics	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	anniversary of Special Olympics Hellas
Special Olympics	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	athletes
Special Olympics	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	well-known personalities
Special Olympics	VISUAL-VERBAL RELATIONS	DIFFERENCE		
ARE WE ALONE IN THE UNIVERSE	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	alien
ARE WE ALONE IN THE UNIVERSE	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	the Universe
ARE WE ALONE IN THE UNIVERSE	VISUAL-VERBAL RELATIONS	DIFFERENCE	Contrast	being alone in the Universe
nobel prize winner	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	winning the Nobel prize
nobel prize winner	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	Yunus
nobel prize winner	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	Nobel prize
nobel prize winner	VISUAL-VERBAL RELATIONS	DIFFERENCE		
HOMER	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	Homer
HOMER	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	the Trojan War
HOMER	VISUAL-VERBAL RELATIONS	DIFFERENCE		
soap operas	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	soap operas
soap operas	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	magazine covers about soap operas
soap operas	VISUAL-VERBAL RELATIONS	DIFFERENCE		
WORKAHOLIC	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	frustration due to too much work
WORKAHOLIC	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	workaholic
WORKAHOLIC	VISUAL-VERBAL RELATIONS	DIFFERENCE		
POLITENESS	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	politeness
POLITENESS	VISUAL-VERBAL RELATIONS	DIFFERENCE		
DOGTOOTH	VISUAL-VERBAL	SIMILARITY	Illustration	dogtooth film

	RELATIONS			
DOGTOOTH	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	children's life
DOGTOOTH	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	father's life
DOGTOOTH	VISUAL-VERBAL RELATIONS	DIFFERENCE		
MEDICAL TOURISM NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Illustration	medical tourism
MEDICAL TOURISM NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Repetition	foreign hospitals
MEDICAL TOURISM NEW	VISUAL-VERBAL RELATIONS	SIMILARITY	Addition	planes
MEDICAL TOURISM NEW	VISUAL-VERBAL RELATIONS	DIFFERENCE		

Table 20: Visual-verbal focus: The main Participant of C1 MDAs in both Visual and Verbal Modes

Analysis	Selected System Choice	Description	Main Participant
			Yes/No
CONSERVING A HABIT 2	Participant 4	striking local baskets verbal	yes
CONSERVING A HABIT 2	Participant 4	striking local baskets visual	
CONSERVING A HABIT 3	Participant 1	villagers verbal	yes
CONSERVING A HABIT 3	Participant 3	basket verbal	
CONSERVING A HABIT 3	Participant 1	villagers visual	
CONSERVING A HABIT 3	Participant 3	basket visual	
CONSERVING A HABIT 3	Participant 8	young fibers verbal	
INTO THE VORTEX	Participant 6	rich and leisured classes verbal	yes
INTO THE VORTEX	Participant 6	rich and leisured classes visual	
CLIMATE CRISIS	Participant 1	main thing climate crisis	no
CLIMATE CRISIS	Participant 2	main thing clouds	

CLIMATE CRISIS 2	Participant 1	main thing Malawi verbal	
CLIMATE CRISIS 2	Participant 1	main thing Malawi visual	
CLIMATE CRISIS 2	Participant 2	main person Malawian visual	yes
CLIMATE CRISIS 2	Participant 2	main person Malawian verbal	
CLIMATE CRISIS 3	Participant 1	main thing Maasbommel verbal	yes
CLIMATE CRISIS 3	Participant 1	main thing Maasbommel visual	
SOFIA	Participant 1	main place verbal	yes
SOFIA	Participant 1	main place visual	
SHAKESPEARE	Participant 1	main person text 1 verbal	no?
SHAKESPEARE 2	Participant 2	main person text 2 Bacon verbal	
SHAKESPEARE 2	Participant 3	main person text 3 Marlowe visual	yes
SHAKESPEARE 2	Participant 3	main person text 3 Marlowe verbal	
SHAKESPEARE 2	Participant 4	main person text 4 Earl of Oxford visual	
SHAKESPEARE 2	Participant 4	main person text 4 Earl of Oxford verbal	
CANINE EMOTIONS	Participant 1	main animal dogs verbal	yes
CANINE EMOTIONS	Participant 7	main person human experimenter verbal	
CANINE EMOTIONS	Participant 1	main animal dogs visual	
CANINE EMOTIONS	Participant 7	main person human experimenter visual	
ENGLISH IN JAPAN	Participant 3	high school	yes

NEW		verbal	
ENGLISH IN JAPAN NEW	Participant 3	high school visual	
PLAYPEN	Participant 1	m p	yes
PLAYPEN	Participant 1	main person Badley verbal	
PLAYPEN	Participant 2	m th	
PLAYPEN	Participant 2	m th	
PLAYPEN	Participant 2	main thing playpen verbal	
PLAYPEN	Participant 1	m p	
PLAYPEN	Participant 1	m p	
PLAYPEN	Participant 1	main person Badley visual	
PLAYPEN	Participant 2	main thing playpen visual	
GONE DOWN RIVER	Participant 1	river verbal	yes
GONE DOWN RIVER	Participant 1	river visual	
DEEDS NOT WORDS	Participant 1	Pankhurst verbal	yes
DEEDS NOT WORDS	Participant 1	Pankhurst visual	
DEEDS NOT WORDS	Participant 2	true Brits verbal	
DEEDS NOT WORDS	Participant 2	true Brits symbol visual	
DEBORAH VOIGT	Participant 1	main thing opera verbal	
DEBORAH VOIGT	Participant 2	main person Deborah verbal	yes
DEBORAH VOIGT	Participant 2	main person Deborah visual	
DEBORAH VOIGT	Participant 1	main thing opera visual	
OUT OF CRETE NEW	Participant 1	Zorba film verbal	yes
OUT OF CRETE NEW	Participant 1	Zorba film visual	
OUT OF CRETE NEW	Participant 2	Last temptation book visual	

OUT OF CRETE NEW	Participant 2	last temptation book verbal	
hard times	Participant 1	Mr Obama verbal	yes
hard times	Participant 1	Mr Obama visual	
hard times	Participant 6	the House visual	
hard times	Participant 6	the House verbal	
great expectations	Participant 1		no
DORIAN GRAY	Participant 2	the story book verbal	yes
DORIAN GRAY	Participant 2	the story book visual	
DORIAN GRAY	Participant 6	the hero verbal	
DORIAN GRAY	Participant 6	the hero visual	
Staying put	Participant 5	home visual	yes
Staying put	Participant 5	home verbal	
LOST LANGUAGES	Participant 2	Eskimo visual	no
LOST LANGUAGES	Participant 2	Eskimo verbal	
ALEXANDER	Participant 1	Alexander the film verbal	
ALEXANDER	Participant 6	Angelina Jolie Olympias verbal	yes
ALEXANDER	Participant 2	Alexander the Great verbal	
ALEXANDER	Participant 2	Alexander the Great visual	
ALEXANDER	Participant 6	Angelina Jolie Olympias visual	
ALEXANDER	Participant 1	Alexander the film visual	
ALEXANDER 2	Participant 2	Alexander the Great visual	

ALEXANDER 2	Participant 2	Alexander the Great verbal	yes
ALEXANDER 2	Participant 6	Angelina Jolie Olympias visual only	
SOYA	Participant 1	main thing verbal	
SOYA	Participant 1	main thing visual	yes
DETOX NEW	Participant 1	a special diet verbal	
DETOX NEW	Participant 1	a special diet visual	
DETOX NEW	Participant 1	a quick-fix detox verbal	yes
DETOX NEW	Participant 1	a quick-fix detox visual	
DUBAI NEW	Participant 1	Dubai verbal	
DUBAI NEW	Participant 1	Dubai visual	
LUNCH NEW	Participant 1	lunch verbal	yes
LUNCH NEW	Participant 1	lunch visual	
LUNCH NEW	Participant 2	women visual	
LUNCH NEW	Participant 2	women verbal	

Table 21: Existence of Grammar at Text Level features per level

B1 MDAs			
Selected System Choice	**Exist in**	**Does not exist in**	**Percentage (%) of existence**
Adjectives	25	0	100
Present	25	0	100
Statement	25	0	100
Action	24	1	96
Additive	24	1	96
Relating	24	1	96
Third-person	24	1	96
Existing	18	7	72
Comparatives	17	8	68
Past	17	8	68
Contrastive	16	9	64
Mental	16	9	64
Temporal	16	9	64
Second-person	15	10	60
Superlatives	15	10	60
Conditional	14	11	56
Feeling	14	11	56
Speech	13	12	52
First-person	12	13	48
Question	11	14	44
Command	10	15	40
Behaving	8	17	32
Sensing	7	18	28
Logical	6	19	24
Present continuous	6	19	24
Future	5	20	20
Concessive	4	21	16
Inferential	3	22	12
Resultative	2	23	8
Summative	1	24	4
B2 MDAs			
Selected System Choice	**Exist in**	**Does not exist in**	**Percentage (%) of existence**
Adjectives	32	0	100.00
Present	32	0	100.00
Statement	32	0	100.00
Action	31	1	96.88

Relating	31	1	96.88
Additive	30	2	93.75
Third-person	29	3	90.63
Contrastive	23	9	71.88
Mental	23	9	71.88
Behaving	19	13	59.38
Existing	18	14	56.25
Feeling	18	14	56.25
Second-person	18	14	56.25
Temporal	18	14	56.25
Comparatives	17	15	53.13
First-person	17	15	53.13
Speech	17	15	53.13
Past	16	16	50.00
Superlatives	16	16	50.00
Conditional	13	19	40.63
Command	11	21	34.38
Present continuous	11	21	34.38
Question	11	21	34.38
Sensing	11	21	34.38
Concessive	8	24	25.00
Logical	8	24	25.00
Resultative	6	26	18.75
Future	5	27	15.63
Summative	1	31	3.13
C1 MDAs			
Selected System Choice	**Exist in**	**Does not exist in**	**Percentage (%) of existence**
Action	29	0	100.00
Additive	29	0	100.00
Adjectives	29	0	100.00
Statement	29	0	100.00
Third-person	29	0	100.00
Present	28	1	96.55
Relating	28	1	96.55
Contrastive	24	5	82.76
Past	24	5	82.76
Existing	23	6	79.31
Feeling	23	6	79.31
Speech	23	6	79.31
Mental	22	7	75.86
Comparatives	21	8	72.41

Superlatives	18	11	62.07
Temporal	18	11	62.07
First-person	17	12	58.62
Behaving	13	16	44.83
Present continuous	13	16	44.83
Future	11	18	37.93
Conditional	9	20	31.03
Logical	9	20	31.03
Second-person	9	20	31.03
Concessive	7	22	24.14
Question	6	23	20.69
Sensing	6	23	20.69
Resultative	5	24	17.24
Command	4	25	13.79
Inferential	2	27	6.90

B1 LEVEL GRAMMAR AT TEXT LEVEL ANALYSIS

Table 22: Cohesive Devices in B1 MDAs

Analysis	COHESIVE DEVICES Count	Selected System Choice	Count	Percentage (%) In COHESIVE DEVICES	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	6	Additive	3	50.00	1.20
		Conditional	1	16.67	0.40
		Contrastive	1	16.67	0.40
		Temporal	1	16.67	0.40
Body Language	12	Additive	4	33.33	1.42
		Concessive	2	16.67	0.71
		Contrastive	4	33.33	1.42
		Inferential	1	8.33	0.36
		Logical	1	8.33	0.36
DOGTOOTH	11	Additive	2	18.18	0.71
		Conditional	1	9.09	0.36
		Contrastive	6	54.55	2.14
		Temporal	2	18.18	0.71
education costs	17	Additive	11	64.71	3.64
		Conditional	2	11.76	0.66
		Contrastive	2	11.76	0.66
		Resultative	1	5.88	0.33
		Temporal	1	5.88	0.33
FANCY DRESS PARTY NEW	13	Additive	8	61.54	2.51
		Concessive	1	7.69	0.31
		Conditional	1	7.69	0.31
		Contrastive	2	15.38	0.63
		Logical	1	7.69	0.31
HOMER	18	Additive	7	38.89	2.82
		Conditional	2	11.11	0.81
		Contrastive	3	16.67	1.21
		Temporal	6	33.33	2.42
INTERACTIVE WHITEBOARDS	6	Additive	6	100.00	2.73
MEDICAL TOURISM NEW	14	Additive	6	42.86	1.71
		Concessive	1	7.14	0.29
		Conditional	1	7.14	0.29
		Contrastive	1	7.14	0.29
		Logical	2	14.29	0.57
		Resultative	1	7.14	0.29
		Temporal	2	14.29	0.57

METEORS NEW	4	Additive	1	25.00	0.42
		Contrastive	2	50.00	0.83
		Temporal	1	25.00	0.42
NESTOS VALLEY NEW	7	Additive	5	71.43	2.20
		Conditional	1	14.29	0.44
		Temporal	1	14.29	0.44
NEW SPAIN NEW	2	Contrastive	1	50.00	0.48
		Temporal	1	50.00	0.48
nobel prize winner	3	Additive	2	66.67	1.24
		Temporal	1	33.33	0.62
Parthenon	3	Additive	1	33.33	0.60
		Temporal	2	66.67	1.20
pay attention	8	Additive	2	25.00	0.80
		Conditional	1	12.50	0.40
		Contrastive	3	37.50	1.20
		Inferential	1	12.50	0.40
		Temporal	1	12.50	0.40
podcasts	8	Additive	5	62.50	2.02
		Conditional	1	12.50	0.40
		Contrastive	1	12.50	0.40
		Temporal	1	12.50	0.40
POLITENESS	20	Additive	7	35.00	2.34
		Concessive	1	5.00	0.33
		Contrastive	3	15.00	1.00
		Summative	1	5.00	0.33
		Temporal	8	40.00	2.68
Replanting Rainforests	8	Additive	8	100.00	3.59
RICE NEW	9	Additive	7	77.78	2.80
		Logical	1	11.11	0.40
		Temporal	1	11.11	0.40
SATELLITES NEW	3	Additive	2	66.67	0.79
		Conditional	1	33.33	0.39
soap operas	11	Additive	7	63.64	2.33
		Conditional	1	9.09	0.33
		Contrastive	2	18.18	0.67
		Logical	1	9.09	0.33
Special Olympics	5	Additive	5	100.00	2.67
traveller's code 2	7	Additive	2	28.57	1.08
		Conditional	3	42.86	1.61
		Contrastive	2	28.57	1.08

TRAVELLER'S CODE No1 NEW	8	Additive	1	12.50	0.46
		Conditional	2	25.00	0.92
		Contrastive	4	50.00	1.83
		Temporal	1	12.50	0.46
women's history	4	Additive	3	75.00	1.79
		Inferential	1	25.00	0.60
WORKAHOLIC	18	Additive	9	50.00	3.37
		Conditional	3	16.67	1.12
		Contrastive	3	16.67	1.12
		Logical	2	11.11	0.75
		Temporal	1	5.56	0.37

Table 23: Verbs in B1 MDAs

Analysis	Verbs Count	Selected System Choice	Count	Percentage (%) In Verbs	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	28	Action	7	25.00	2.80
		Existing	3	10.71	1.20
		Mental	6	21.43	2.40
		Relating	7	25.00	2.80
		Sensing	1	3.57	0.40
		Speech	4	14.29	1.60
Body Language	35	Action	10	28.57	3.56
		Behaving	1	2.86	0.36
		Existing	1	2.86	0.36
		Feeling	1	2.86	0.36
		Relating	16	45.71	5.69
		Sensing	1	2.86	0.36
		Speech	5	14.29	1.78
DOGTOOTH	35	Action	9	25.71	3.21
		Existing	3	8.57	1.07
		Feeling	1	2.86	0.36
		Mental	3	8.57	1.07
		Relating	16	45.71	5.71
		Sensing	1	2.86	0.36
		Speech	2	5.71	0.71
education costs	27	Action	9	33.33	2.98
		Feeling	1	3.70	0.33
		Mental	1	3.70	0.33
		Relating	13	48.15	4.30

		Speech	3	11.11	0.99
FANCY DRESS PARTY NEW	39	Action	13	33.33	4.08
		Behaving	4	10.26	1.25
		Existing	2	5.13	0.63
		Feeling	1	2.56	0.31
		Mental	1	2.56	0.31
		Relating	18	46.15	5.64
HOMER	31	Action	9	29.03	3.63
		Feeling	2	6.45	0.81
		Mental	4	12.90	1.61
		Relating	11	35.48	4.44
		Speech	5	16.13	2.02
INTERACTIVE WHITEBOARDS	25	Action	13	52.00	5.91
		Existing	3	12.00	1.36
		Feeling	1	4.00	0.45
		Relating	7	28.00	3.18
		Sensing	1	4.00	0.45
MEDICAL TOURISM NEW	27	Action	12	44.44	3.43
		Behaving	1	3.70	0.29
		Mental	3	11.11	0.86
		Relating	7	25.93	2.00
		Sensing	2	7.41	0.57
		Speech	2	7.41	0.57
METEORS NEW	25	Action	11	44.00	4.58
		Existing	4	16.00	1.67
		Feeling	1	4.00	0.42
		Relating	6	24.00	2.50
		Sensing	3	12.00	1.25
NESTOS VALLEY NEW	18	Action	11	61.11	4.85
		Existing	1	5.56	0.44
		Feeling	1	5.56	0.44
		Relating	5	27.78	2.20
NEW SPAIN NEW	8	Mental	1	12.50	0.48
		Relating	7	87.50	3.37
nobel prize winner	16	Action	9	56.25	5.59
		Relating	5	31.25	3.11
		Speech	2	12.50	1.24
Parthenon	14	Action	6	42.86	3.59
		Existing	1	7.14	0.60
		Mental	1	7.14	0.60
		Relating	5	35.71	2.99

		Speech	1	7.14	0.60
pay attention	28	Action	15	53.57	6.02
		Behaving	2	7.14	0.80
		Existing	1	3.57	0.40
		Feeling	1	3.57	0.40
		Relating	8	28.57	3.21
		Speech	1	3.57	0.40
podcasts	29	Action	21	72.41	8.47
		Existing	1	3.45	0.40
		Feeling	5	17.24	2.02
		Mental	2	6.90	0.81
POLITENESS	40	Action	6	15.00	2.01
		Existing	2	5.00	0.67
		Feeling	1	2.50	0.33
		Mental	11	27.50	3.68
		Relating	13	32.50	4.35
		Speech	7	17.50	2.34
Replanting Rainforests	19	Action	11	57.89	4.93
		Existing	4	21.05	1.79
		Relating	4	21.05	1.79
RICE NEW	23	Action	14	60.87	5.60
		Behaving	1	4.35	0.40
		Existing	1	4.35	0.40
		Mental	1	4.35	0.40
		Relating	6	26.09	2.40
SATELLITES NEW	20	Action	11	55.00	4.33
		Behaving	1	5.00	0.39
		Existing	1	5.00	0.39
		Mental	1	5.00	0.39
		Relating	6	30.00	2.36
soap operas	34	Action	13	38.24	4.33
		Behaving	1	2.94	0.33
		Existing	1	2.94	0.33
		Feeling	2	5.88	0.67
		Mental	1	2.94	0.33
		Relating	11	32.35	3.67
		Speech	5	14.71	1.67
Special Olympics	12	Action	5	41.67	2.67
		Existing	1	8.33	0.53
		Relating	2	16.67	1.07
		Speech	4	33.33	2.14

traveller's code 2	27	Action	11	40.74	5.91
		Mental	6	22.22	3.23
		Relating	7	25.93	3.76
		Speech	3	11.11	1.61
TRAVELLER'S CODE No1 NEW	41	Action	28	68.29	12.84
		Behaving	1	2.44	0.46
		Feeling	1	2.44	0.46
		Mental	3	7.32	1.38
		Relating	8	19.51	3.67
women's history	15	Action	12	80.00	7.14
		Existing	1	6.67	0.60
		Relating	2	13.33	1.19
WORKAHOLIC	38	Action	7	18.42	2.62
		Existing	1	2.63	0.37
		Feeling	4	10.53	1.50
		Mental	3	7.89	1.12
		Relating	22	57.89	8.24
		Sensing	1	2.63	0.37

Table 24: Describing in B1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	Adjectives	20	8.00
Body Language	Adjectives	36	12.81
DOGTOOTH	Adjectives	26	9.29
education costs	Adjectives	14	4.64
FANCY DRESS PARTY NEW	Adjectives	41	12.85
HOMER	Adjectives	20	8.06
INTERACTIVE WHITEBOARDS	Adjectives	22	10.00
MEDICAL TOURISM NEW	Adjectives	27	7.71
METEORS NEW	Adjectives	12	5.00
NESTOS VALLEY NEW	Adjectives	14	6.17
NEW SPAIN NEW	Adjectives	25	12.02
nobel prize winner	Adjectives	18	11.18
Parthenon	Adjectives	12	7.19
pay attention	Adjectives	17	6.83

podcasts	Adjectives	10	4.03
POLITENESS	Adjectives	29	9.70
Replanting Rainforests	Adjectives	20	8.97
RICE NEW	Adjectives	24	9.60
SATELLITES NEW	Adjectives	27	10.63
soap operas	Adjectives	20	6.67
Special Olympics	Adjectives	13	6.95
traveller's code 2	Adjectives	20	10.75
TRAVELLER'S CODE No1 NEW	Adjectives	26	11.93
women's history	Adjectives	10	5.95
WORKAHOLIC	Adjectives	25	9.36

Table 25: Classifying and Defining in B1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	Superlatives	5	2.00
Body Language	Superlatives	1	0.36
education costs	Superlatives	1	0.33
FANCY DRESS PARTY NEW	Superlatives	1	0.31
HOMER	Superlatives	3	1.21
METEORS NEW	Superlatives	2	0.83
NESTOS VALLEY NEW	Superlatives	2	0.88
Parthenon	Superlatives	1	0.60
podcasts	Superlatives	2	0.81
Replanting Rainforests	Superlatives	1	0.45
RICE NEW	Superlatives	1	0.40
SATELLITES NEW	Superlatives	3	1.18
traveller's code 2	Superlatives	2	1.08
TRAVELLER'S CODE No1 NEW	Superlatives	1	0.46
WORKAHOLIC	Superlatives	2	0.75

Table 26: Comparing and Contrasting in B1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	Comparatives	1	0.40
Body Language	Comparatives	2	0.71
DOGTOOTH	Comparatives	1	0.36
education costs	Comparatives	5	1.66
FANCY DRESS PARTY NEW	Comparatives	1	0.31
HOMER	Comparatives	1	0.40
INTERACTIVE WHITEBOARDS	Comparatives	3	1.36
MEDICAL TOURISM NEW	Comparatives	6	1.71
NEW SPAIN NEW	Comparatives	7	3.37
pay attention	Comparatives	2	0.80
POLITENESS	Comparatives	2	0.67
Replanting Rainforests	Comparatives	1	0.45
RICE NEW	Comparatives	2	0.80
SATELLITES NEW	Comparatives	6	2.36
traveller's code 2	Comparatives	3	1.61
TRAVELLER'S CODE No1 NEW	Comparatives	5	2.29
WORKAHOLIC	Comparatives	7	2.62

Table 27: Presenting Information in B1 MDAs

Analysis	Selected System Choice
ARE WE ALONE IN THE UNIVERSE	Question
ARE WE ALONE IN THE UNIVERSE	Statement
Body Language	Question
Body Language	Statement
DOGTOOTH	Command
DOGTOOTH	Statement
education costs	Question
education costs	Statement
FANCY DRESS PARTY NEW	Question
FANCY DRESS PARTY NEW	Statement
HOMER	Question

HOMER	Statement
INTERACTIVE WHITEBOARDS	Command
INTERACTIVE WHITEBOARDS	Statement
MEDICAL TOURISM NEW	Statement
METEORS NEW	Command
METEORS NEW	Question
METEORS NEW	Statement
NESTOS VALLEY NEW	Command
NESTOS VALLEY NEW	Statement
NEW SPAIN NEW	Command
NEW SPAIN NEW	Statement
nobel prize winner	Statement
Parthenon	Statement
pay attention	Command
pay attention	Statement
podcasts	Command
podcasts	Question
podcasts	Statement
POLITENESS	Question
POLITENESS	Statement
Replanting Rainforests	Statement
RICE NEW	Question
RICE NEW	Statement
SATELLITES NEW	Command
SATELLITES NEW	Statement
soap operas	Question
soap operas	Statement
Special Olympics	Statement
traveller's code 2	Command
traveller's code 2	Statement
TRAVELLER'S CODE No1 NEW	Command
TRAVELLER'S CODE No1 NEW	Statement
women's history	Statement
WORKAHOLIC	Question
WORKAHOLIC	Statement

Table 28: Percentage of existence of Command, Question and Statement in B1 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Command	10	15	40
Question	11	14	44
Statement	25	0	100

Table 29: Personal Pronouns in B1 MDAs

Analysis	PERSONAL PRONOUNS Count	Selected System Choice	Count	Percentage (%) In PERSONAL PRONOUNS	Percentage (%) to Total Words
ARE WE ALONE IN THE UNIVERSE	10	First-person	4	40.00	1.60
		Third-person	6	60.00	2.40
Body Language	19	First-person	5	26.32	1.78
		Second-person	5	26.32	1.78
		Third-person	9	47.37	3.20
DOGTOOTH	15	First-person	3	20.00	1.07
		Second-person	1	6.67	0.36
		Third-person	11	73.33	3.93
education costs	11	First-person	1	9.09	0.33
		Third-person	10	90.91	3.31
FANCY DRESS PARTY NEW	7	Second-person	2	28.57	0.63
		Third-person	5	71.43	1.57
HOMER	12	First-person	1	8.33	0.40
		Third-person	11	91.67	4.44
INTERACTIVE WHITEBOARDS	5	Second-person	4	80.00	1.82
		Third-person	1	20.00	0.45
MEDICAL TOURISM NEW	15	First-person	8	53.33	2.29
		Third-person	7	46.67	2.00
METEORS NEW	2	Second-person	2	100.00	0.83
NESTOS VALLEY NEW	1	Third-person	1	100.00	0.44
NEW SPAIN NEW	9	Second-person	2	22.22	0.96
		Third-person	7	77.78	3.37
nobel prize winner	6	Third-person	6	100.00	3.73
Parthenon	5	Third-person	5	100.00	2.99
pay attention	10	First-person	1	10.00	0.40
		Second-person	4	40.00	1.61
		Third-person	5	50.00	2.01

podcasts	19	Second-person	16	84.21	6.45
		Third-person	3	15.79	1.21
POLITENESS	30	First-person	16	53.33	5.35
		Second-person	1	3.33	0.33
		Third-person	13	43.33	4.35
Replanting Rainforests	6	First-person	1	16.67	0.45
		Third-person	5	83.33	2.24
RICE NEW	6	Second-person	1	16.67	0.40
		Third-person	5	83.33	2.00
SATELLITES NEW	6	First-person	3	50.00	1.18
		Second-person	2	33.33	0.79
		Third-person	1	16.67	0.39
soap operas	13	Second-person	1	7.69	0.33
		Third-person	12	92.31	4.00
Special Olympics	2	Third-person	2	100.00	1.07
traveller's code 2	15	Second-person	7	46.67	3.76
		Third-person	8	53.33	4.30
TRAVELLER'S CODE No1 NEW	13	Second-person	10	76.92	4.59
		Third-person	3	23.08	1.38
women's history	3	First-person	1	33.33	0.60
		Third-person	2	66.67	1.19
WORKAHOLIC	29	First-person	4	13.79	1.50
		Second-person	8	27.59	3.00
		Third-person	17	58.62	6.37

Table 30: Tense in B1 MDAs

Analysis	Selected System Choice
ARE WE ALONE IN TH E UNIVERSE	Future
ARE WE ALONE IN THE UNIVERSE	Past
ARE WE ALONE IN THE UNIVERSE	Present
Body Language	Past
Body Language	Present
DOGTOOTH	Future
DOGTOOTH	Present
education costs	Past
education costs	Present
education costs	Present continuous
FANCY DRESS PARTY NEW	Past

FANCY DRESS PARTY NEW	Present
HOMER	Past
HOMER	Present
INTERACTIVE WHITEBOARDS	Past
INTERACTIVE WHITEBOARDS	Present
MEDICAL TOURISM NEW	Past
MEDICAL TOURISM NEW	Present
MEDICAL TOURISM NEW	Present continuous
METEORS NEW	Present
NESTOS VALLEY NEW	Present
NEW SPAIN NEW	Past
NEW SPAIN NEW	Present
nobel prize winner	Past
nobel prize winner	Present
Parthenon	Past
Parthenon	Present
Parthenon	Present continuous
pay attention	Present
Podcasts	Future
Podcasts	Present
POLITENESS	Past
POLITENESS	Present
POLITENESS	Present continuous
Replanting Rainforests	Past
Replanting Rainforests	Present
Replanting Rainforests	Present continuous
RICE NEW	Past
RICE NEW	Present
SATELLITES NEW	Past
SATELLITES NEW	Present
soap operas	Future
soap operas	Present
soap operas	Present continuous
Special Olympics	Past
Special Olympics	Present
traveller's code 2	Future
traveller's code 2	Present
TRAVELLER'S CODE No1 NEW	Present
women's history	Past
women's history	Present
WORKAHOLIC	Past

WORKAHOLIC	Present

Table 31: Percentage of existence of tenses in B1 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Future	5	20	20
Past	17	8	68
Present	25	0	100
Present Continuous	6	19	24

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Table 32: Cohesive Devices in B2 MDAs

Analysis	COHESIVE DEVICES Count	Selected System Choice	Count	Percentage (%) In COHESIVE DEVICES	Percentage (%) to Total Words
ANIMAL RIGHTS NEW	6	Additive	1	16.67	0.23
		Contrastive	4	66.67	0.91
		Summative	1	16.67	0.23
BORN LUCKY NEW	26	Additive	17	65.38	3.82
		Concessive	2	7.69	0.45
		Contrastive	3	11.54	0.67
		Logical	3	11.54	0.67
		Resultative	1	3.85	0.22
celebrate books1	7	Additive	7	100.00	4.22
celebrate books2	13	Additive	13	100.00	4.56
citrus	13	Additive	11	84.62	5.70
		Contrastive	1	7.69	0.52
		Temporal	1	7.69	0.52
CLIMATE CHANGE 1 NEW	2	Additive	1	50.00	1.89
		Contrastive	1	50.00	1.89
CLIMATE CHANGE 2 NEW	2	Conditional	1	50.00	0.48
		Contrastive	1	50.00	0.48
COMMON HISTORY NEW	16	Additive	9	56.25	1.94
		Conditional	1	6.25	0.22
		Contrastive	5	31.25	1.08
		Temporal	1	6.25	0.22
European Health Insurance Card	3	Additive	1	33.33	0.71
		Conditional	1	33.33	0.71
		Temporal	1	33.33	0.71
EUROVISION	16	Additive	7	43.75	1.58
		Conditional	3	18.75	0.68
		Contrastive	5	31.25	1.13
		Temporal	1	6.25	0.23
FOREST OF DEAN 1 NEW	6	Additive	6	100.00	7.14
forest of dean2	4	Additive	4	100.00	1.61
GENERATION	11	Additive	5	45.45	1.87

GAP NEW		Contrastive	2	18.18	0.75
		Resultative	1	9.09	0.37
		Temporal	3	27.27	1.12
GREEK SHOPPERS	6	Additive	2	33.33	0.90
		Contrastive	1	16.67	0.45
		Temporal	3	50.00	1.35
Happiness	10	Additive	1	10.00	0.25
		Conditional	1	10.00	0.25
		Contrastive	3	30.00	0.74
		Temporal	5	50.00	1.23
HOW SCHOOL FAILED ME	21	Additive	6	28.57	1.30
		Concessive	1	4.76	0.22
		Conditional	2	9.52	0.43
		Contrastive	6	28.57	1.30
		Logical	1	4.76	0.22
		Temporal	5	23.81	1.08
JATROPHA NEW	16	Additive	9	56.25	1.89
		Concessive	1	6.25	0.21
		Contrastive	4	25.00	0.84
		Logical	1	6.25	0.21
		Temporal	1	6.25	0.21
JAVIER BARDEM	15	Additive	6	40.00	1.61
		Contrastive	3	20.00	0.81
		Temporal	6	40.00	1.61
KIRSTY BROWN	25	Additive	10	40.00	2.30
		Contrastive	6	24.00	1.38
		Resultative	1	4.00	0.23
		Temporal	8	32.00	1.84
OBSTACLE COURSE NEW	16	Additive	6	37.50	1.58
		Concessive	1	6.25	0.26
		Conditional	1	6.25	0.26
		Contrastive	7	43.75	1.84
		Resultative	1	6.25	0.26
parlez vous 1	3	Additive	2	66.67	0.56
		Conditional	1	33.33	0.28
parlez vous 2	11	Additive	10	90.91	3.65
		Contrastive	1	9.09	0.37
slumdog millionaire 1	6	Additive	5	83.33	3.94
		Temporal	1	16.67	0.79
slumdog millionaire 2	8	Additive	3	37.50	1.28
		Contrastive	3	37.50	1.28

		Temporal	2	25.00	0.85
SUFFERING	16	Additive	6	37.50	1.57
		Concessive	1	6.25	0.26
		Conditional	3	18.75	0.78
		Contrastive	2	12.50	0.52
		Logical	1	6.25	0.26
		Resultative	1	6.25	0.26
		Temporal	2	12.50	0.52
SUN PROTECTION RULES NEW	3	Additive	1	33.33	0.80
		Conditional	1	33.33	0.80
		Logical	1	33.33	0.80
sun protection2	10	Conditional	3	30.00	1.88
		Contrastive	5	50.00	3.13
		Logical	1	10.00	0.63
		Temporal	1	10.00	0.63
TESTING MOBILE PHONE GAMES	13	Additive	9	69.23	2.65
		Concessive	1	7.69	0.30
		Temporal	3	23.08	0.89
the Beatles	25	Additive	10	40.00	2.52
		Concessive	4	16.00	1.01
		Contrastive	2	8.00	0.50
		Logical	4	16.00	1.01
		Temporal	5	20.00	1.26
THE NENETS	15	Additive	10	66.67	2.78
		Concessive	2	13.33	0.56
		Contrastive	1	6.67	0.28
		Logical	1	6.67	0.28
		Temporal	1	6.67	0.28
USING GREYWATER 1 NEW	6	Additive	4	66.67	4.30
		Conditional	1	16.67	1.08
		Contrastive	1	16.67	1.08
USING GREYWATER 2 NEW	10	Additive	5	50.00	1.32
		Conditional	2	20.00	0.53
		Contrastive	2	20.00	0.53
		Resultative	1	10.00	0.26

Table 33: Verbs in B2 MDAs

Analysis	Verbs Count	Selected System Choice	Count	Percentage (%) In Verbs	Percentage (%) to Total Words
ANIMAL RIGHTS	45	Action	24	53.33	5.47
		Behaving	2	4.44	0.46
		Mental	5	11.11	1.14
		Relating	12	26.67	2.73
		Speech	2	4.44	0.46
BORN LUCKY	51	Action	20	39.22	4.49
		Behaving	1	1.96	0.22
		Mental	2	3.92	0.45
		Relating	26	50.98	5.84
		Sensing	2	3.92	0.45
celebrate books1	16	Action	6	37.50	3.61
		Behaving	1	6.25	0.60
		Existing	2	12.50	1.20
		Relating	7	43.75	4.22
celebrate books2	26	Action	10	38.46	3.51
		Behaving	1	3.85	0.35
		Existing	1	3.85	0.35
		Feeling	1	3.85	0.35
		Mental	2	7.69	0.70
		Relating	10	38.46	3.51
		Speech	1	3.85	0.35
citrus	16	Action	10	62.50	5.18
		Existing	1	6.25	0.52
		Relating	3	18.75	1.55
		Speech	2	12.50	1.04
CLIMATE CHANGE 1	9	Action	7	77.78	13.21
		Relating	2	22.22	3.77
CLIMATE CHANGE 2	24	Action	18	75.00	8.70
		Relating	6	25.00	2.90
COMMON HISTORY	51	Action	13	25.49	2.80
		Existing	4	7.84	0.86
		Feeling	1	1.96	0.22
		Mental	8	15.69	1.72
		Relating	20	39.22	4.30
		Sensing	1	1.96	0.22
		Speech	4	7.84	0.86
European	10	Action	6	60.00	4.29

Health Insurance Card		Relating	4	40.00	2.86
EUROVISION	54	Action	16	29.63	3.60
		Existing	1	1.85	0.23
		Feeling	7	12.96	1.58
		Mental	8	14.81	1.80
		Relating	18	33.33	4.05
		Speech	4	7.41	0.90
FOREST OF DEAN 1	4	Mental	1	25.00	1.19
		Relating	3	75.00	3.57
forest of dean2	19	Action	7	36.84	2.82
		Behaving	1	5.26	0.40
		Existing	2	10.53	0.81
		Mental	1	5.26	0.40
		Relating	7	36.84	2.82
		Sensing	1	5.26	0.40
GENERATION GAP	38	Action	11	28.95	4.12
		Behaving	1	2.63	0.37
		Feeling	2	5.26	0.75
		Mental	10	26.32	3.75
		Relating	11	28.95	4.12
		Sensing	1	2.63	0.37
		Speech	2	5.26	0.75
GREEK SHOPPERS	23	Action	7	30.43	3.15
		Existing	1	4.35	0.45
		Feeling	1	4.35	0.45
		Mental	3	13.04	1.35
		Relating	9	39.13	4.05
		Speech	2	8.70	0.90
Happiness	57	Action	11	19.30	2.72
		Existing	5	8.77	1.23
		Mental	5	8.77	1.23
		Relating	28	49.12	6.91
		Speech	8	14.04	1.98
HOW SCHOOL FAILED ME	64	Action	29	45.31	6.29
		Behaving	1	1.56	0.22
		Feeling	4	6.25	0.87
		Mental	9	14.06	1.95
		Relating	18	28.13	3.90
		Speech	3	4.69	0.65
JATROPHA	41	Action	23	56.10	4.83

		Behaving	1	2.44	0.21
		Feeling	1	2.44	0.21
		Mental	2	4.88	0.42
		Relating	12	29.27	2.52
		Speech	2	4.88	0.42
JAVIER BARDEM	48	Action	11	22.92	2.96
		Behaving	2	4.17	0.54
		Existing	2	4.17	0.54
		Feeling	4	8.33	1.08
		Mental	4	8.33	1.08
		Relating	16	33.33	4.30
		Sensing	1	2.08	0.27
		Speech	8	16.67	2.15
KIRSTY BROWN	48	Action	20	41.67	4.60
		Behaving	2	4.17	0.46
		Existing	2	4.17	0.46
		Feeling	7	14.58	1.61
		Mental	6	12.50	1.38
		Relating	10	20.83	2.30
		Sensing	1	2.08	0.23
OBSTACLE COURSE	32	Action	15	46.88	3.95
		Behaving	2	6.25	0.53
		Existing	2	6.25	0.53
		Feeling	1	3.13	0.26
		Mental	3	9.38	0.79
		Relating	8	25.00	2.11
		Sensing	1	3.13	0.26
parlez vous 1	10	Action	7	70.00	1.97
		Feeling	1	10.00	0.28
		Relating	1	10.00	0.28
		Speech	1	10.00	0.28
parlez vous 2	30	Action	15	50.00	5.47
		Behaving	1	3.33	0.37
		Existing	2	6.67	0.73
		Feeling	1	3.33	0.37
		Mental	2	6.67	0.73
		Relating	6	20.00	2.19
		Sensing	1	3.33	0.37
		Speech	2	6.67	0.73
slumdog millionaire 1	10	Action	4	40.00	3.15
		Relating	5	50.00	3.94

		Sensing	1	10.00	0.79
slumdog millionaire 2	22	Action	4	18.18	1.70
		Behaving	2	9.09	0.85
		Existing	3	13.64	1.28
		Feeling	2	9.09	0.85
		Mental	1	4.55	0.43
		Relating	9	40.91	3.83
		Sensing	1	4.55	0.43
SUFFERING	40	Action	9	22.50	2.35
		Behaving	3	7.50	0.78
		Existing	1	2.50	0.26
		Feeling	5	12.50	1.31
		Mental	4	10.00	1.04
		Relating	15	37.50	3.92
		Speech	3	7.50	0.78
SUN PROTECTION RULES	21	Action	13	61.90	10.40
		Behaving	3	14.29	2.40
		Feeling	1	4.76	0.80
		Mental	3	14.29	2.40
		Relating	1	4.76	0.80
sun protection2	18	Action	7	38.89	4.38
		Behaving	1	5.56	0.63
		Feeling	3	16.67	1.88
		Relating	5	27.78	3.13
		Speech	2	11.11	1.25
TESTING MOBILE PHONE GAMES	27	Action	18	66.67	5.31
		Behaving	1	3.70	0.30
		Mental	2	7.41	0.59
		Relating	3	11.11	0.89
		Speech	3	11.11	0.89
the Beatles	42	Action	12	28.57	3.02
		Existing	4	9.52	1.01
		Feeling	2	4.76	0.50
		Mental	1	2.38	0.25
		Relating	17	40.48	4.28
		Speech	6	14.29	1.51
THE NENETS	30	Action	15	50.00	4.17
		Behaving	1	3.33	0.28
		Existing	5	16.67	1.39
		Relating	7	23.33	1.94
		Sensing	2	6.67	0.56

USING GREYWATER 1	15	Action	9	60.00	9.68
		Existing	2	13.33	2.15
		Feeling	1	6.67	1.08
		Mental	1	6.67	1.08
		Relating	2	13.33	2.15
USING GREYWATER 2	40	Action	35	87.50	9.21
		Behaving	1	2.50	0.26
		Existing	1	2.50	0.26
		Mental	3	7.50	0.79

Table 34: Describing in B2 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
ANIMAL RIGHTS NEW	Adjectives	32	7.29
BORN LUCKY NEW	Adjectives	50	11.24
celebrate books1	Adjectives	10	6.02
celebrate books2	Adjectives	32	11.23
citrus	Adjectives	18	9.33
CLIMATE CHANGE 1 NEW	Adjectives	7	13.21
CLIMATE CHANGE 2 NEW	Adjectives	16	7.73
COMMON HISTORY NEW	Adjectives	45	9.68
European Health Insurance Card	Adjectives	19	13.57
EUROVISION	Adjectives	44	9.91
FOREST OF DEAN 1 NEW	Adjectives	13	15.48
forest of dean2	Adjectives	31	12.50
GENERATION GAP NEW	Adjectives	17	6.37
GREEK SHOPPERS	Adjectives	26	11.71
Happiness	Adjectives	37	9.14
HOW SCHOOL FAILED ME	Adjectives	30	6.51
JATROPHA NEW	Adjectives	43	9.03
JAVIER BARDEM	Adjectives	26	6.99
KIRSTY BROWN	Adjectives	33	7.59
OBSTACLE COURSE NEW	Adjectives	25	6.58

parlez vous 1	Adjectives	2	1.98
parlez vous 2	Adjectives	31	11.31
slumdog millionaire 1	Adjectives	22	17.32
slumdog millionaire 2	Adjectives	28	11.91
SUFFERING	Adjectives	37	9.66
SUN PROTECTION RULES NEW	Adjectives	11	8.80
sun protection2	Adjectives	18	11.25
TESTING MOBILE PHONE GAMES	Adjectives	47	13.86
the Beatles	Adjectives	20	5.04
THE NENETS	Adjectives	30	8.33
USING GREYWATER 1 NEW	Adjectives	3	3.23
USING GREYWATER 2 NEW	Adjectives	23	6.05

Table 35: Classifying and Defining in B2 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
BORN LUCKY NEW	Superlatives	7	1.57
celebrate books1	Superlatives	1	0.60
celebrate books2	Superlatives	4	1.40
CLIMATE CHANGE 2 NEW	Superlatives	1	0.48
forest of dean2	Superlatives	1	0.40
GENERATION GAP NEW	Superlatives	1	0.37
GREEK SHOPPERS	Superlatives	2	0.90
Happiness	Superlatives	3	0.74
HOW SCHOOL FAILED ME	Superlatives	3	0.65
JATROPHA NEW	Superlatives	1	0.21
slumdog millionaire 1	Superlatives	2	1.57
slumdog	Superlatives	1	0.43

millionaire 2			
SUFFERING	Superlatives	1	0.26
the Beatles	Superlatives	3	0.76
THE NENETS	Superlatives	3	0.83
USING GREYWATER 2 NEW	Superlatives	3	0.79

Table 36: Comparing and Contrasting in B2 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
BORN LUCKY NEW	Comparatives	2	0.45
citrus	Comparatives	3	1.55
CLIMATE CHANGE 2 NEW	Comparatives	2	0.97
COMMON HISTORY NEW	Comparatives	4	0.86
EUROVISION	Comparatives	2	0.45
forest of dean2	Comparatives	1	0.40
GENERATION GAP NEW	Comparatives	5	1.87
GREEK SHOPPERS	Comparatives	5	2.25
Happiness	Comparatives	5	1.23
HOW SCHOOL FAILED ME	Comparatives	6	1.30
JATROPHA NEW	Comparatives	6	1.26
JAVIER BARDEM	Comparatives	4	1.08
OBSTACLE COURSE NEW	Comparatives	2	0.53
SUFFERING	Comparatives	4	1.04
sun protection2	Comparatives	4	2.50
TESTING MOBILE PHONE GAMES	Comparatives	3	0.89
the Beatles	Comparatives	1	0.25

Table 37: Presenting Information in B2 MDAs

Analysis	Selected System Choice
ANIMAL RIGHTS NEW	Statement
BORN LUCKY NEW	Statement
celebrate books1	Command
celebrate books1	Statement
celebrate books2	Command
celebrate books2	Statement
citrus	Statement
CLIMATE CHANGE 1 NEW	Command
CLIMATE CHANGE 1 NEW	Question
CLIMATE CHANGE 1 NEW	Statement
CLIMATE CHANGE 2 NEW	Command
CLIMATE CHANGE 2 NEW	Statement
COMMON HISTORY NEW	Question
COMMON HISTORY NEW	Statement
European Health Insurance Card	Statement
EUROVISION	Question
EUROVISION	Statement
FOREST OF DEAN 1 NEW	Statement
forest of dean2	Statement
GENERATION GAP NEW	Command
GENERATION GAP NEW	Question
GENERATION GAP NEW	Statement
GREEK SHOPPERS	Statement
Happiness	Command
Happiness	Statement
HOW SCHOOL FAILED ME	Question
HOW SCHOOL FAILED ME	Statement
JATROPHA NEW	Question
JATROPHA NEW	Statement
JAVIER BARDEM	Statement
KIRSTY BROWN	Statement
OBSTACLE COURSE NEW	Statement
parlez vous 1	Command
parlez vous 1	Question
parlez vous 1	Statement
parlez vous 2	Command
parlez vous 2	Statement
slumdog millionaire 1	Statement

slumdog millionaire 2	Statement
SUFFERING	Question
SUFFERING	Statement
SUN PROTECTION RULES NEW	Command
SUN PROTECTION RULES NEW	Statement
sun protection2	Command
sun protection2	Question
sun protection2	Statement
TESTING MOBILE PHONE GAMES	Statement
the Beatles	Question
the Beatles	Statement
THE NENETS	Statement
USING GREYWATER 1 NEW	Statement
USING GREYWATER 2 NEW	Command
USING GREYWATER 2 NEW	Question
USING GREYWATER 2 NEW	Statement

Table 38: Percentage of existence of Command, Question and Statement in B2 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Command	11	21	34.38
Question	11	21	34.38
Statement	32	0	100.00

Table 39: Personal Pronouns in B1 MDAs

Analysis	PERSONAL PRONOUNS Count	Selected System Choice	Count	Percentage (%) In PERSONAL PRONOUNS	Percentage (%) to Total Words
ANIMAL RIGHTS NEW	13	Third-person	13	100.00	2.96
BORN LUCKY NEW	12	First-person	2	16.67	0.45
		Second-person	1	8.33	0.22
		Third-person	9	75.00	2.02
celebrate books1	8	First-person	2	25.00	1.20
		Second-person	1	12.50	0.60
		Third-person	5	62.50	3.01
celebrate books2	15	First-person	1	6.67	0.35
		Third-person	14	93.33	4.91

citrus	7	Third-person	7	100.00	3.63
CLIMATE CHANGE 1 NEW	6	First-person	4	66.67	7.55
		Second-person	1	16.67	1.89
		Third-person	1	16.67	1.89
CLIMATE CHANGE 2 NEW	5	Second-person	5	100.00	2.42
COMMON HISTORY NEW	11	First-person	6	54.55	1.29
		Third-person	5	45.45	1.08
European Health Insurance Card	1	Second-person	1	100.00	0.71
EUROVISION	30	First-person	10	33.33	2.25
		Second-person	5	16.67	1.13
		Third-person	15	50.00	3.38
FOREST OF DEAN 1 NEW	1	Third-person	1	100.00	1.19
forest of dean2	4	Second-person	1	25.00	0.40
		Third-person	3	75.00	1.21
GENERATION GAP NEW	36	First-person	15	41.67	5.62
		Second-person	4	11.11	1.50
		Third-person	17	47.22	6.37
GREEK SHOPPERS	11	Third-person	11	100.00	4.96
Happiness	25	First-person	9	36.00	2.22
		Second-person	4	16.00	0.99
		Third-person	12	48.00	2.96
HOW SCHOOL FAILED ME	68	First-person	55	80.88	11.93
		Second-person	2	2.94	0.43
		Third-person	11	16.18	2.39
JATROPHA NEW	14	Third-person	14	100.00	2.94
JAVIER BARDEM	43	First-person	6	13.95	1.61
		Third-person	37	86.05	9.95
KIRSTY BROWN	42	First-person	6	14.29	1.38
		Third-person	36	85.71	8.28
OBSTACLE COURSE NEW	17	First-person	7	41.18	1.84
		Second-person	6	35.29	1.58
		Third-person	4	23.53	1.05
parlez vous 1	6	First-person	1	16.67	0.28
		Second-person	5	83.33	1.40

parlez vous 2	12	Second-person	9	75.00	3.28
		Third-person	3	25.00	1.09
slumdog millionaire 1	5	Third-person	5	100.00	3.94
slumdog millionaire 2	4	Third-person	4	100.00	1.70
SUFFERING	52	First-person	27	51.92	7.05
		Second-person	9	17.31	2.35
		Third-person	16	30.77	4.18
SUN PROTECTION RULES NEW	6	Second-person	5	83.33	4.00
		Third-person	1	16.67	0.80
sun protection2	13	First-person	3	23.08	1.88
		Second-person	1	7.69	0.63
		Third-person	9	69.23	5.63
TESTING MOBILE PHONE GAMES	5	First-person	2	40.00	0.59
		Third-person	3	60.00	0.89
the Beatles	27	First-person	4	14.81	1.01
		Third-person	23	85.19	5.79
THE NENETS	13	Third-person	13	100.00	3.61
USING GREYWATER 1 NEW	6	Second-person	3	50.00	3.23
		Third-person	3	50.00	3.23
USING GREYWATER 2 NEW	4	Second-person	1	25.00	0.26
		Third-person	3	75.00	0.79

Table 40: Tense in B2 MDAs

Analysis	Selected System Choice
ANIMAL RIGHTS NEW	Past
ANIMAL RIGHTS NEW	Present
BORN LUCKY NEW	Present
celebrate books1	Present
celebrate books1	Present continuous
celebrate books2	Past
celebrate books2	Present
citrus	Past
citrus	Present
CLIMATE CHANGE 1 NEW	Present
CLIMATE CHANGE 2 NEW	Present

COMMON HISTORY NEW	Past
COMMON HISTORY NEW	Present
European Health Insurance Card	Present
EUROVISION	Past
EUROVISION	Present
FOREST OF DEAN 1 NEW	Present
forest of dean2	Present
GENERATION GAP NEW	Past
GENERATION GAP NEW	Present
GENERATION GAP NEW	Present continuous
GREEK SHOPPERS	Future
GREEK SHOPPERS	Past
GREEK SHOPPERS	Present
GREEK SHOPPERS	Present continuous
Happiness	Past
Happiness	Present
Happiness	Present continuous
HOW SCHOOL FAILED ME	Future
HOW SCHOOL FAILED ME	Past
HOW SCHOOL FAILED ME	Present
JATROPHA NEW	Past
JATROPHA NEW	Present
JATROPHA NEW	Present continuous
JAVIER BARDEM	Past
JAVIER BARDEM	Present
KIRSTY BROWN	Future
KIRSTY BROWN	Past
KIRSTY BROWN	Present
KIRSTY BROWN	Present continuous
OBSTACLE COURSE NEW	Past
OBSTACLE COURSE NEW	Present
parlez vous 1	Present
parlez vous 1	Present continuous
parlez vous 2	Present
slumdog millionaire 1	Present
slumdog millionaire 1	Present continuous
slumdog millionaire 2	Past
slumdog millionaire 2	Present
SUFFERING	Future
SUFFERING	Present
SUFFERING	Present continuous

SUN PROTECTION RULES NEW	Present
sun protection2	Future
sun protection2	Present
sun protection2	Present continuous
TESTING MOBILE PHONE GAMES	Past
TESTING MOBILE PHONE GAMES	Present
TESTING MOBILE PHONE GAMES	Present continuous
the Beatles	Past
the Beatles	Present
THE NENETS	Present
USING GREYWATER 1 NEW	Present
USING GREYWATER 2 NEW	Present

Table 41: Percentage of existence of tenses in B2 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Future	5	27	15.63
Past	16	16	50.00
Present	32	0	100.00
Present continuous	11	21	34.38

C1 LEVEL GRAMMAR AT TEXT LEVEL ANALYSIS

Table 42: Cohesive Devices in C1 MDAs

Analysis	COHESIVE DEVICES Count	Selected System Choice	Count	Percentage (%) In COHESIVE DEVICES	Percentage (%) to Total Words
ALEXANDER	7	Additive	4	57.14	2.00
		Contrastive	2	28.57	1.00
		Resultative	1	14.29	0.50
ALEXANDER 2	8	Additive	3	37.50	1.17
		Conditional	1	12.50	0.39
		Contrastive	4	50.00	1.56
CANINE EMOTIONS	15	Additive	6	40.00	1.27
		Concessive	1	6.67	0.21
		Conditional	2	13.33	0.42
		Contrastive	4	26.67	0.85
		Resultative	1	6.67	0.21
		Temporal	1	6.67	0.21
CLASSIC WALKS	3	Additive	1	33.33	0.50
		Logical	2	66.67	1.00
CLIMATE CRISIS	11	Additive	8	72.73	3.02
		Contrastive	1	9.09	0.38
		Logical	1	9.09	0.38
		Temporal	1	9.09	0.38
CLIMATE CRISIS 2	8	Additive	3	37.50	1.45
		Contrastive	1	12.50	0.48
		Temporal	4	50.00	1.93
CLIMATE CRISIS 3	3	Additive	1	33.33	0.39
		Contrastive	1	33.33	0.39
		Temporal	1	33.33	0.39
CONSERVING A HABIT	8	Additive	7	87.50	3.57
		Contrastive	1	12.50	0.51
CONSERVING A HABIT 2	8	Additive	5	62.50	2.34
		Contrastive	2	25.00	0.93
		Resultative	1	12.50	0.47
CONSERVING A HABIT 3	5	Additive	1	20.00	0.55
		Logical	1	20.00	0.55
		Temporal	3	60.00	1.65
DEBORAH VOIGT	24	Additive	11	45.83	2.29
		Contrastive	5	20.83	1.04
		Logical	1	4.17	0.21

		Temporal	7	29.17	1.46
DEEDS NOT WORDS	15	Additive	13	86.67	3.48
		Contrastive	2	13.33	0.53
DETOX NEW	16	Additive	3	18.75	0.60
		Concessive	1	6.25	0.20
		Conditional	2	12.50	0.40
		Contrastive	6	37.50	1.21
		Resultative	2	12.50	0.40
		Temporal	2	12.50	0.40
DORIAN GRAY	7	Additive	5	71.43	2.43
		Contrastive	2	28.57	0.97
DUBAI NEW	11	Additive	9	81.82	1.91
		Concessive	1	9.09	0.21
		Conditional	1	9.09	0.21
ENGLISH IN JAPAN NEW	7	Additive	1	14.29	0.19
		Contrastive	5	71.43	0.95
		Logical	1	14.29	0.19
GONE DOWN RIVER	31	Additive	21	67.74	3.78
		Conditional	1	3.23	0.18
		Contrastive	3	9.68	0.54
		Logical	1	3.23	0.18
		Resultative	1	3.23	0.18
		Temporal	4	12.90	0.72
great expectations	13	Additive	7	53.85	2.06
		Contrastive	3	23.08	0.88
		Temporal	3	23.08	0.88
hard times	13	Additive	8	61.54	2.95
		Contrastive	2	15.38	0.74
		Temporal	3	23.08	1.11
INTO THE VORTEX	15	Additive	12	80.00	4.98
		Temporal	3	20.00	1.24
LOST LANGUAGES	17	Additive	9	52.94	2.13
		Concessive	1	5.88	0.24
		Contrastive	3	17.65	0.71
		Logical	1	5.88	0.24
		Temporal	3	17.65	0.71
LUNCH NEW	10	Additive	2	20.00	0.45
		Concessive	2	20.00	0.45
		Conditional	2	20.00	0.45
		Contrastive	3	30.00	0.67
		Logical	1	10.00	0.22

OUT OF CRETE NEW	7	Additive	3	42.86	0.66
		Conditional	1	14.29	0.22
		Temporal	3	42.86	0.66
PLAYPEN	10	Additive	4	40.00	0.77
		Contrastive	2	20.00	0.38
		Inferential	1	10.00	0.19
		Temporal	3	30.00	0.58
SHAKESPEARE	10	Additive	9	90.00	2.73
		Contrastive	1	10.00	0.30
SHAKESPEARE 2	8	Additive	3	37.50	1.29
		Conditional	1	12.50	0.43
		Contrastive	2	25.00	0.86
		Temporal	2	25.00	0.86
SOFIA	17	Additive	8	47.06	1.87
		Concessive	1	5.88	0.23
		Contrastive	3	17.65	0.70
		Temporal	5	29.41	1.17
SOYA	12	Additive	8	66.67	1.68
		Contrastive	3	25.00	0.63
		Temporal	1	8.33	0.21
Staying put	24	Additive	11	45.83	2.67
		Concessive	1	4.17	0.24
		Conditional	1	4.17	0.24
		Contrastive	1	4.17	0.24
		Inferential	2	8.33	0.49
		Logical	2	8.33	0.49
		Temporal	6	25.00	1.46

Table 43: Verbs in C1 MDAs

Analysis	Verbs Count	Selected System Choice	Count	Percentage (%) In Verbs	Percentage (%) to Total Words
ALEXANDER	17	Action	5	29.41	2.50
		Existing	2	11.76	1.00
		Mental	2	11.76	1.00
		Relating	6	35.29	3.00
		Speech	2	11.76	1.00
ALEXANDER 2	21	Action	7	33.33	2.73
		Behaving	1	4.76	0.39
		Existing	2	9.52	0.78
		Feeling	1	4.76	0.39

		Mental	2	9.52	0.78
		Relating	7	33.33	2.73
		Speech	1	4.76	0.39
CANINE EMOTIONS	46	Action	20	43.48	4.25
		Existing	1	2.17	0.21
		Feeling	5	10.87	1.06
		Mental	4	8.70	0.85
		Relating	10	21.74	2.12
		Speech	6	13.04	1.27
CLASSIC WALKS	18	Action	13	72.22	6.47
		Existing	2	11.11	1.00
		Feeling	1	5.56	0.50
		Mental	2	11.11	1.00
CLIMATE CRISIS	15	Action	4	26.67	1.51
		Existing	4	26.67	1.51
		Relating	6	40.00	2.26
		Speech	1	6.67	0.38
CLIMATE CRISIS 2	20	Action	11	55.00	5.31
		Behaving	2	10.00	0.97
		Relating	4	20.00	1.93
		Speech	3	15.00	1.45
CLIMATE CRISIS 3	24	Action	7	29.17	2.75
		Behaving	3	12.50	1.18
		Existing	1	4.17	0.39
		Feeling	2	8.33	0.78
		Relating	8	33.33	3.14
		Speech	3	12.50	1.18
CONSERVING A HABIT	19	Action	13	68.42	6.63
		Feeling	1	5.26	0.51
		Mental	1	5.26	0.51
		Relating	2	10.53	1.02
		Speech	2	10.53	1.02
CONSERVING A HABIT 2	19	Action	7	36.84	3.27
		Feeling	1	5.26	0.47
		Mental	3	15.79	1.40
		Relating	5	26.32	2.34
		Sensing	1	5.26	0.47
		Speech	2	10.53	0.93
CONSERVING A HABIT 3	16	Action	8	50.00	4.40
		Mental	1	6.25	0.55
		Relating	5	31.25	2.75

		Speech	2	12.50	1.10
DEBORAH VOIGT	47	Action	20	42.55	4.17
		Existing	2	4.26	0.42
		Feeling	4	8.51	0.83
		Mental	5	10.64	1.04
		Relating	11	23.40	2.29
		Speech	5	10.64	1.04
DEEDS NOT WORDS	22	Action	12	54.55	3.21
		Existing	1	4.55	0.27
		Mental	4	18.18	1.07
		Relating	3	13.64	0.80
		Speech	2	9.09	0.53
DETOX NEW	57	Action	25	43.86	5.03
		Behaving	2	3.51	0.40
		Existing	3	5.26	0.60
		Feeling	4	7.02	0.80
		Mental	1	1.75	0.20
		Relating	20	35.09	4.02
		Sensing	1	1.75	0.20
		Speech	1	1.75	0.20
DORIAN GRAY	19	Action	6	31.58	2.91
		Existing	1	5.26	0.49
		Feeling	4	21.05	1.94
		Relating	8	42.11	3.88
DUBAI NEW	28	Action	11	39.29	2.34
		Existing	1	3.57	0.21
		Feeling	1	3.57	0.21
		Relating	13	46.43	2.77
		Sensing	1	3.57	0.21
		Speech	1	3.57	0.21
ENGLISH IN JAPAN NEW	43	Action	25	58.14	4.73
		Behaving	1	2.33	0.19
		Feeling	2	4.65	0.38
		Mental	2	4.65	0.38
		Relating	8	18.60	1.52
		Speech	5	11.63	0.95
GONE DOWN RIVER	54	Action	21	38.89	3.78
		Behaving	6	11.11	1.08
		Existing	4	7.41	0.72
		Feeling	5	9.26	0.90
		Mental	2	3.70	0.36

		Relating	13	24.07	2.34
		Sensing	1	1.85	0.18
		Speech	2	3.70	0.36
great expectations	28	Action	15	53.57	4.41
		Behaving	2	7.14	0.59
		Existing	1	3.57	0.29
		Feeling	1	3.57	0.29
		Mental	1	3.57	0.29
		Relating	6	21.43	1.76
		Speech	2	7.14	0.59
hard times	20	Action	9	45.00	3.32
		Feeling	1	5.00	0.37
		Mental	2	10.00	0.74
		Relating	8	40.00	2.95
INTO THE VORTEX	20	Action	6	30.00	2.49
		Existing	4	20.00	1.66
		Feeling	2	10.00	0.83
		Mental	2	10.00	0.83
		Relating	6	30.00	2.49
LOST LANGUAGES	45	Action	8	17.78	1.89
		Behaving	2	4.44	0.47
		Existing	7	15.56	1.65
		Feeling	2	4.44	0.47
		Mental	7	15.56	1.65
		Relating	16	35.56	3.78
		Speech	3	6.67	0.71
LUNCH NEW	41	Action	15	36.59	3.35
		Existing	1	2.44	0.22
		Feeling	1	2.44	0.22
		Mental	3	7.32	0.67
		Relating	13	31.71	2.90
		Speech	8	19.51	1.79
OUT OF CRETE NEW	30	Action	13	43.33	2.86
		Behaving	2	6.67	0.44
		Existing	2	6.67	0.44
		Feeling	1	3.33	0.22
		Relating	12	40.00	2.64
PLAYPEN	57	Action	25	43.86	4.80
		Existing	3	5.26	0.58
		Feeling	1	1.75	0.19
		Mental	4	7.02	0.77

		Relating	21	36.84	4.03
		Sensing	1	1.75	0.19
		Speech	2	3.51	0.38
SHAKESPEARE	29	Action	9	31.03	2.73
		Existing	4	13.79	1.21
		Feeling	1	3.45	0.30
		Mental	2	6.90	0.61
		Relating	8	27.59	2.42
		Speech	5	17.24	1.52
SHAKESPEARE 2	22	Action	9	40.91	3.88
		Behaving	1	4.55	0.43
		Existing	4	18.18	1.72
		Mental	2	9.09	0.86
		Relating	4	18.18	1.72
		Speech	2	9.09	0.86
SOFIA	28	Action	9	32.14	2.10
		Behaving	5	17.86	1.17
		Existing	3	10.71	0.70
		Feeling	1	3.57	0.23
		Relating	8	28.57	1.87
		Sensing	1	3.57	0.23
		Speech	1	3.57	0.23
SOYA	47	Action	22	46.81	4.62
		Behaving	1	2.13	0.21
		Existing	2	4.26	0.42
		Feeling	1	2.13	0.21
		Mental	8	17.02	1.68
		Relating	13	27.66	2.73
Staying put	54	Action	26	48.15	6.31
		Behaving	2	3.70	0.49
		Existing	1	1.85	0.24
		Feeling	4	7.41	0.97
		Mental	3	5.56	0.73
		Relating	16	29.63	3.88
		Speech	2	3.70	0.49

Table 44: Describing in C1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
DUBAI NEW	Adjectives	66	14.04
CLIMATE CRISIS	Adjectives	34	12.83
CLIMATE CRISIS 2	Adjectives	26	12.56
SOFIA	Adjectives	53	12.38
CONSERVING A HABIT	Adjectives	24	12.24
ALEXANDER 2	Adjectives	28	10.94
SOYA	Adjectives	49	10.29
ENGLISH IN JAPAN NEW	Adjectives	54	10.23
PLAYPEN	Adjectives	47	9.02
GONE DOWN RIVER	Adjectives	50	9.01
DETOX NEW	Adjectives	41	8.25
DEEDS NOT WORDS	Adjectives	30	8.02
ALEXANDER	Adjectives	16	8.00
CLASSIC WALKS	Adjectives	16	7.96
great expectations	Adjectives	27	7.94
DEBORAH VOIGT	Adjectives	38	7.92
CLIMATE CRISIS 3	Adjectives	20	7.84
CANINE EMOTIONS	Adjectives	36	7.64
SHAKESPEARE	Adjectives	25	7.58
LOST LANGUAGES	Adjectives	32	7.57
CONSERVING A HABIT 2	Adjectives	16	7.48
CONSERVING A HABIT 3	Adjectives	13	7.14
DORIAN GRAY	Adjectives	14	6.80
hard times	Adjectives	18	6.64
OUT OF CRETE NEW	Adjectives	30	6.59
Staying put	Adjectives	24	5.83
SHAKESPEARE 2	Adjectives	12	5.17
LUNCH NEW	Adjectives	23	5.13
INTO THE VORTEX	Adjectives	9	3.73

Table 45: Classifying and Defining in C1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
CANINE EMOTIONS	Superlatives	1	0.21
CLASSIC WALKS	Superlatives	1	0.50
CLIMATE CRISIS	Superlatives	9	3.40
CLIMATE CRISIS 2	Superlatives	1	0.48
CONSERVING A HABIT 2	Superlatives	4	1.87
DEBORAH VOIGT	Superlatives	3	0.63
DEEDS NOT WORDS	Superlatives	2	0.53
DETOX NEW	Superlatives	2	0.40
DORIAN GRAY	Superlatives	1	0.49
DUBAI NEW	Superlatives	3	0.64
ENGLISH IN JAPAN NEW	Superlatives	4	0.76
GONE DOWN RIVER	Superlatives	1	0.18
great expectations	Superlatives	1	0.29
OUT OF CRETE NEW	Superlatives	2	0.44
SHAKESPEARE 2	Superlatives	1	0.43
SOFIA	Superlatives	4	0.93
SOYA	Superlatives	1	0.21
Staying put	Superlatives	1	0.24

Table 46: Comparing and Contrasting in C1 MDAs

Analysis	Selected System Choice	Count	Percentage (%) to Total Words
ALEXANDER	Comparatives	1	0.50
CANINE EMOTIONS	Comparatives	3	0.64
CLIMATE CRISIS	Comparatives	3	1.13
CLIMATE CRISIS 2	Comparatives	3	1.45
CONSERVING A HABIT	Comparatives	2	1.02
CONSERVING A HABIT 3	Comparatives	1	0.55
DEEDS NOT WORDS	Comparatives	1	0.27
DETOX NEW	Comparatives	4	0.80
DUBAI NEW	Comparatives	2	0.43
ENGLISH IN JAPAN NEW	Comparatives	1	0.19
GONE DOWN RIVER	Comparatives	3	0.54
great expectations	Comparatives	4	1.18

hard times	Comparatives	3	1.11
INTO THE VORTEX	Comparatives	2	0.83
LOST LANGUAGES	Comparatives	5	1.18
LUNCH NEW	Comparatives	2	0.45
OUT OF CRETE NEW	Comparatives	4	0.88
PLAYPEN	Comparatives	6	1.15
SHAKESPEARE	Comparatives	3	0.91
SHAKESPEARE 2	Comparatives	2	0.86
Staying put	Comparatives	2	0.49

Table 47: Presenting Information in C1 MDAs

Analysis	Selected System Choice
ALEXANDER	Statement
ALEXANDER 2	Statement
CANINE EMOTIONS	Statement
CLASSIC WALKS	Command
CLASSIC WALKS	Statement
CLIMATE CRISIS	Statement
CLIMATE CRISIS 2	Statement
CLIMATE CRISIS 3	Statement
CONSERVING A HABIT	Statement
CONSERVING A HABIT 2	Statement
CONSERVING A HABIT 3	Statement
DEBORAH VOIGT	Question
DEBORAH VOIGT	Statement
DEEDS NOT WORDS	Statement
DETOX NEW	Question
DETOX NEW	Statement
DORIAN GRAY	Command
DORIAN GRAY	Statement
DUBAI NEW	Statement
ENGLISH IN JAPAN NEW	Question
ENGLISH IN JAPAN NEW	Statement
GONE DOWN RIVER	Command
GONE DOWN RIVER	Question
GONE DOWN RIVER	Statement
great expectations	Statement
hard times	Statement

INTO THE VORTEX	Statement
LOST LANGUAGES	Statement
LUNCH NEW	Command
LUNCH NEW	Statement
OUT OF CRETE NEW	Question
OUT OF CRETE NEW	Statement
PLAYPEN	Statement
SHAKESPEARE	Statement
SHAKESPEARE 2	Statement
SOFIA	Statement
SOYA	Question
SOYA	Statement
Staying put	Statement

Table 48: Percentage of existence of Command, Question and Statement in C1 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Command	4	25	13.79
Question	6	23	20.69
Statement	29	0	100.00

Table 49: Personal Pronouns in C1 MDAs

Analysis	PERSONAL PRONOUNS Count	Selected System Choice	Count	Percentage (%) In PERSONAL PRONOUNS	Percentage (%) to Total Words
ALEXANDER	8	First-person	1	12.50	0.50
		Third-person	7	87.50	3.50
ALEXANDER 2	4	Third-person	4	100.00	1.56
CANINE EMOTIONS	23	First-person	3	13.04	0.64
		Third-person	20	86.96	4.25
CLASSIC WALKS	5	First-person	3	60.00	1.49
		Second-person	1	20.00	0.50
		Third-person	1	20.00	0.50
CLIMATE CRISIS	6	First-person	2	33.33	0.75
		Third-person	4	66.67	1.51
CLIMATE CRISIS 2	14	First-person	1	7.14	0.48
		Third-person	13	92.86	6.28
CLIMATE CRISIS 3	15	First-person	2	13.33	0.78
		Third-person	13	86.67	5.10

CONSERVING A HABIT	8	Third-person	8	100.00	4.08
CONSERVING A HABIT 2	10	Third-person	10	100.00	4.67
CONSERVING A HABIT 3	8	First-person	1	12.50	0.55
		Third-person	7	87.50	3.85
DEBORAH VOIGT	25	First-person	2	8.00	0.42
		Third-person	23	92.00	4.79
DEEDS NOT WORDS	13	First-person	1	7.69	0.27
		Third-person	12	92.31	3.21
DETOX NEW	31	First-person	8	25.81	1.61
		Second-person	10	32.26	2.01
		Third-person	13	41.94	2.62
DORIAN GRAY	12	Second-person	5	41.67	2.43
		Third-person	7	58.33	3.40
DUBAI NEW	9	First-person	1	11.11	0.21
		Third-person	8	88.89	1.70
ENGLISH IN JAPAN NEW	27	First-person	5	18.52	0.95
		Second-person	2	7.41	0.38
		Third-person	20	74.07	3.79
GONE DOWN RIVER	34	First-person	14	41.18	2.52
		Second-person	9	26.47	1.62
		Third-person	11	32.35	1.98
great expectations	14	Third-person	14	100.00	4.12
hard times	16	Third-person	16	100.00	5.90
INTO THE VORTEX	5	Third-person	5	100.00	2.07
LOST LANGUAGES	18	First-person	3	16.67	0.71
		Second-person	1	5.56	0.24
		Third-person	14	77.78	3.31
LUNCH NEW	10	Second-person	2	20.00	0.45
		Third-person	8	80.00	1.79
OUT OF CRETE NEW	11	Third-person	11	100.00	2.42
PLAYPEN	26	First-person	8	30.77	1.54
		Third-person	18	69.23	3.45
SHAKESPEARE	4	Third-person	4	100.00	1.21
SHAKESPEARE 2	5	Third-person	5	100.00	2.16
SOFIA	10	Second-person	2	20.00	0.47
		Third-person	8	80.00	1.87
SOYA	18	First-person	3	16.67	0.63
		Third-person	15	83.33	3.15
Staying put	44	First-person	16	36.36	3.88
		Second-person	5	11.36	1.21
		Third-person	23	52.27	5.58

Table 50: Tense in C1 MDAs

Analysis	Selected System Choice
ALEXANDER	Present
ALEXANDER 2	Present
CANINE EMOTIONS	Past
CANINE EMOTIONS	Present
CLASSIC WALKS	Future
CLASSIC WALKS	Past
CLASSIC WALKS	Present
CLIMATE CRISIS	Present
CLIMATE CRISIS	Present continuous
CLIMATE CRISIS 2	Future
CLIMATE CRISIS 2	Past
CLIMATE CRISIS 2	Present
CLIMATE CRISIS 2	Present continuous
CLIMATE CRISIS 3	Future
CLIMATE CRISIS 3	Past
CLIMATE CRISIS 3	Present
CLIMATE CRISIS 3	Present continuous
CONSERVING A HABIT	Past
CONSERVING A HABIT	Present
CONSERVING A HABIT 2	Past
CONSERVING A HABIT 2	Present
CONSERVING A HABIT 3	Past
CONSERVING A HABIT 3	Present
CONSERVING A HABIT 3	Present continuous
DEBORAH VOIGT	Future
DEBORAH VOIGT	Past
DEBORAH VOIGT	Present
DEBORAH VOIGT	Present continuous
DEEDS NOT WORDS	Past
DEEDS NOT WORDS	Present
DETOX NEW	Past
DETOX NEW	Present
DETOX NEW	Present continuous
DORIAN GRAY	Future
DORIAN GRAY	Present
DUBAI NEW	Present
ENGLISH IN JAPAN NEW	Past
ENGLISH IN JAPAN	Present

NEW	
GONE DOWN RIVER	Future
GONE DOWN RIVER	Past
GONE DOWN RIVER	Present
great expectations	Future
great expectations	Past
great expectations	Present
hard times	Future
hard times	Past
hard times	Present
INTO THE VORTEX	Past
LOST LANGUAGES	Past
LOST LANGUAGES	Present
LOST LANGUAGES	Present continuous
LUNCH NEW	Past
LUNCH NEW	Present
LUNCH NEW	Present continuous
OUT OF CRETE NEW	Past
OUT OF CRETE NEW	Present
OUT OF CRETE NEW	Present continuous
PLAYPEN	Future
PLAYPEN	Past
PLAYPEN	Present
PLAYPEN	Present continuous
SHAKESPEARE	Past
SHAKESPEARE	Present
SHAKESPEARE 2	Past
SHAKESPEARE 2	Present
SOFIA	Future
SOFIA	Past
SOFIA	Present
SOFIA	Present continuous
SOYA	Past
SOYA	Present
SOYA	Present continuous
Staying put	Future
Staying put	Past
Staying put	Present
Staying put	Present continuous

Table 51: Percentage of existence of tenses in C1 MDAs

Selected System Choice	Exist in	Does not exist in	Percentage (%)
Future	11	18	37.93
Past	24	5	82.76
Present	28	1	96.55
Present continuous	13	16	44.83

APPENDIX 12: DATA DISCUSSION

Figure 1: Screenshot of ideationally-oriented verbal element analysis in EB1-2M11205ACT1 *Homer*

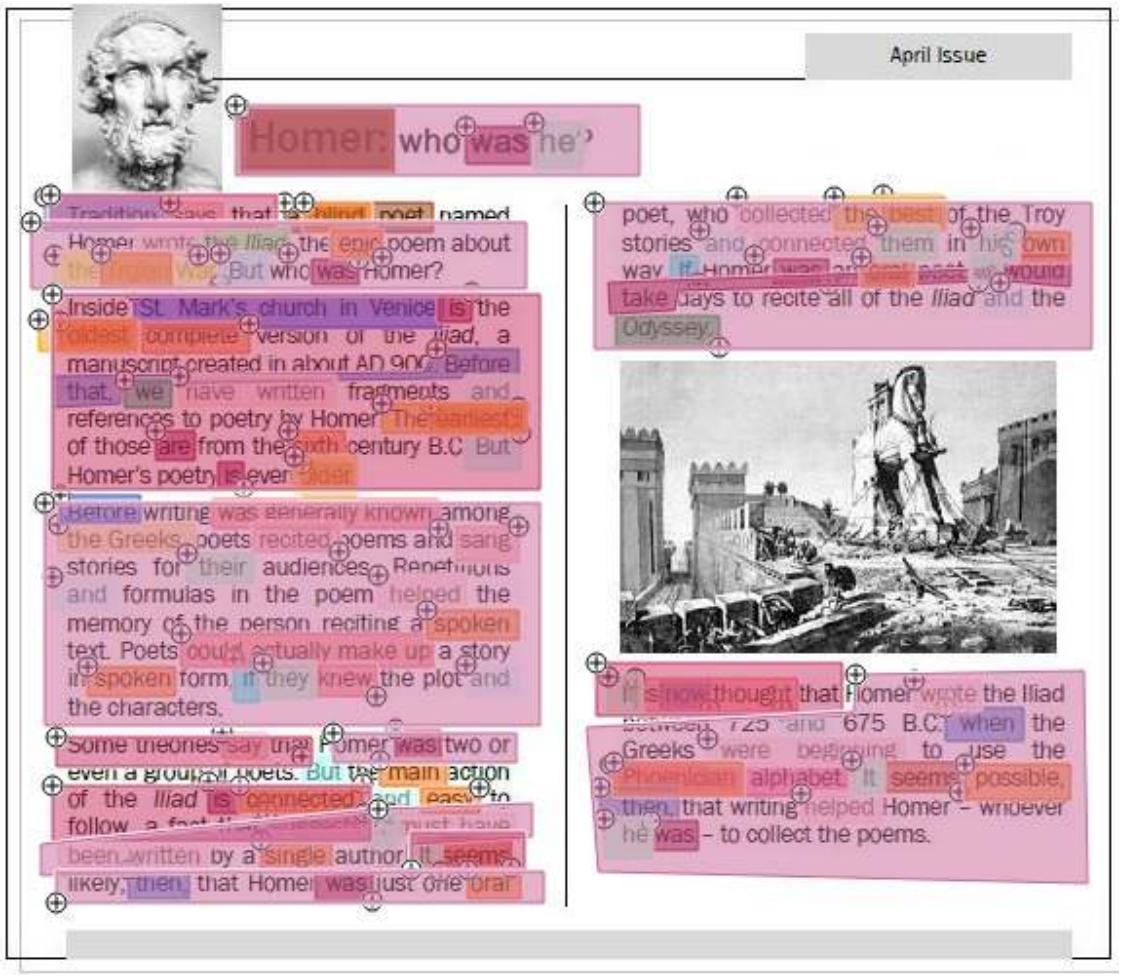


Table 1: Participant Roles in Visual and Verbal Modes in B1 MDAs

education costs	PARTICIPANT ROLES	Concept	the high cost of education verbal only
women's history	PARTICIPANT ROLES	Concept	women's history month verbal
women's history	PARTICIPANT ROLES	Actor	woman celebrating her accomplishments visual
women's history	PARTICIPANT ROLES	Concept	women's history month visual
women's history	PARTICIPANT ROLES	Target	woman celebrating her accomplishments verbal
podcasts	PARTICIPANT ROLES	Concept	main thing podcast visual
podcasts	PARTICIPANT ROLES	Concept	main thing podcast verbal
pay attention	PARTICIPANT ROLES	Actor	being naughty throwing something visual only
pay attention	PARTICIPANT ROLES	Concept	the problem of not paying attention verbal
pay attention	PARTICIPANT ROLES	Actor	being naughty making noise verbal only
pay attention	PARTICIPANT ROLES	Reactor	not paying attention visual
pay attention	PARTICIPANT ROLES	Reactor	not paying attention verbal
pay attention	PARTICIPANT ROLES	Concept	the problem of not paying attention visual
Parthenon	PARTICIPANT ROLES	Concept	main thing Parthenon verbal
Parthenon	PARTICIPANT ROLES	Concept	main thing Parthenon visual
traveller's code 2	PARTICIPANT ROLES	Reactor	smiling with satisfaction visual only
traveller's code 2	PARTICIPANT ROLES	Actor	green travellers verbal
traveller's code 2	PARTICIPANT ROLES	Actor	green travellers visual
Body Language	PARTICIPANT ROLES	Concept	body language
Body Language	PARTICIPANT ROLES	Concept	body language
Replanting Rainforests	PARTICIPANT ROLES	Concept	rainforests visual
Replanting Rainforests	PARTICIPANT ROLES	Concept	the importance of rainforests verbal
Replanting	PARTICIPANT	Concept	people living in tropical rainforests visual

Rainforests	ROLES		
Replanting Rainforests	PARTICIPANT ROLES	Concept	people living in tropical rainforests verbal
INTERACTIVE WHITEBOARDS	PARTICIPANT ROLES	Actor	using the interactive whiteboard
INTERACTIVE WHITEBOARDS	PARTICIPANT ROLES	Actor	
INTERACTIVE WHITEBOARDS	PARTICIPANT ROLES	Concept	
INTERACTIVE WHITEBOARDS	PARTICIPANT ROLES	Actor	
INTERACTIVE WHITEBOARDS	PARTICIPANT ROLES	Concept	interactive whiteboards
SATELLITES NEW	PARTICIPANT ROLES	Concept	satellites verbal
SATELLITES NEW	PARTICIPANT ROLES	Concept	satellites visual
NESTOS VALLEY NEW	PARTICIPANT ROLES	Concept	travelling through Nestos Valley verbal
NESTOS VALLEY NEW	PARTICIPANT ROLES	Concept	Nestos Valley visual
FANCY DRESS PARTY NEW	PARTICIPANT ROLES	Reactor	partygoers smiling for a photo
METEORS NEW	PARTICIPANT ROLES	Actor	meteor shower visual
METEORS NEW	PARTICIPANT ROLES	Actor	meteor shower verbal
RICE NEW	PARTICIPANT ROLES	Actor	farmer harvesting rice visual only
RICE NEW	PARTICIPANT ROLES	Concept	rice visual
RICE NEW	PARTICIPANT ROLES	Concept	rice verbal
TRAVELLER'S CODE No1 NEW	PARTICIPANT ROLES	Actor	eco-travellers working out visual
TRAVELLER'S CODE No1 NEW	PARTICIPANT ROLES	Actor	eco-travellers doing things verbal
TRAVELLER'S CODE No1 NEW	PARTICIPANT ROLES	Concept	thinking green visual
TRAVELLER'S CODE No1 NEW	PARTICIPANT ROLES	Concept	thinking green verbal
TRAVELLER'S CODE No1 NEW	PARTICIPANT ROLES	Concept	traveller's code verbal only
NEW SPAIN NEW	PARTICIPANT ROLES	Concept	falling in love with new Spain verbal
NEW SPAIN NEW	PARTICIPANT ROLES	Concept	attractive visuals prompting readers to fall in love with new Spain visual

Special Olympics	PARTICIPANT ROLES	Actor	athletes and well-known personalities participated verbal
Special Olympics	PARTICIPANT ROLES	Actor	
Special Olympics	PARTICIPANT ROLES	Concept	anniversary of Special Olympics verbal
Special Olympics	PARTICIPANT ROLES	Concept	anniversary of Special Olympics visual
Special Olympics	PARTICIPANT ROLES	Reactor	smiling having fun visual
ARE WE ALONE IN THE UNIVERSE	PARTICIPANT ROLES	Concept	existence of alien life in the Universe visual
nobel prize winner	PARTICIPANT ROLES	Reactor	smiling for winning the Nobel Prize visual
nobel prize winner	PARTICIPANT ROLES	Actor	winning the Nobel Prize verbal
nobel prize winner	PARTICIPANT ROLES	Actor	showing the Nobel prize visual
HOMER	PARTICIPANT ROLES	Concept	Homer verbal
HOMER	PARTICIPANT ROLES	Concept	Homer visual
soap operas	PARTICIPANT ROLES	Concept	soap operas
soap operas	PARTICIPANT ROLES	Concept	soap operas
WORKAHOLIC	PARTICIPANT ROLES	Concept	
WORKAHOLIC	PARTICIPANT ROLES	Actor	workaholic person verbal
WORKAHOLIC	PARTICIPANT ROLES	Actor	workaholic person visual
WORKAHOLIC	PARTICIPANT ROLES	Concept	being a workaholic visual
WORKAHOLIC	PARTICIPANT ROLES	Concept	being a workaholic verbal
POLITENESS	PARTICIPANT ROLES	Concept	main concept verbal
POLITENESS	PARTICIPANT ROLES	Actor	people shaking hands
POLITENESS	PARTICIPANT ROLES	Concept	main concept visual
DOGTOOTH	PARTICIPANT ROLES	Concept	dogtooth film verbal
DOGTOOTH	PARTICIPANT ROLES	Actor	father verbal

DOGTOOTH	PARTICIPANT ROLES	Reactor	children verbal
DOGTOOTH	PARTICIPANT ROLES	Concept	dogtooth film visual
DOGTOOTH	PARTICIPANT ROLES	Reactor	father visual
DOGTOOTH	PARTICIPANT ROLES	Reactor	children visual
MEDICAL TOURISM NEW	PARTICIPANT ROLES	Concept	medical tourism visual
MEDICAL TOURISM NEW	PARTICIPANT ROLES	Concept	medical tourism verbal

Table 2: Processes in Visual and Verbal Modes in B2 MDAs

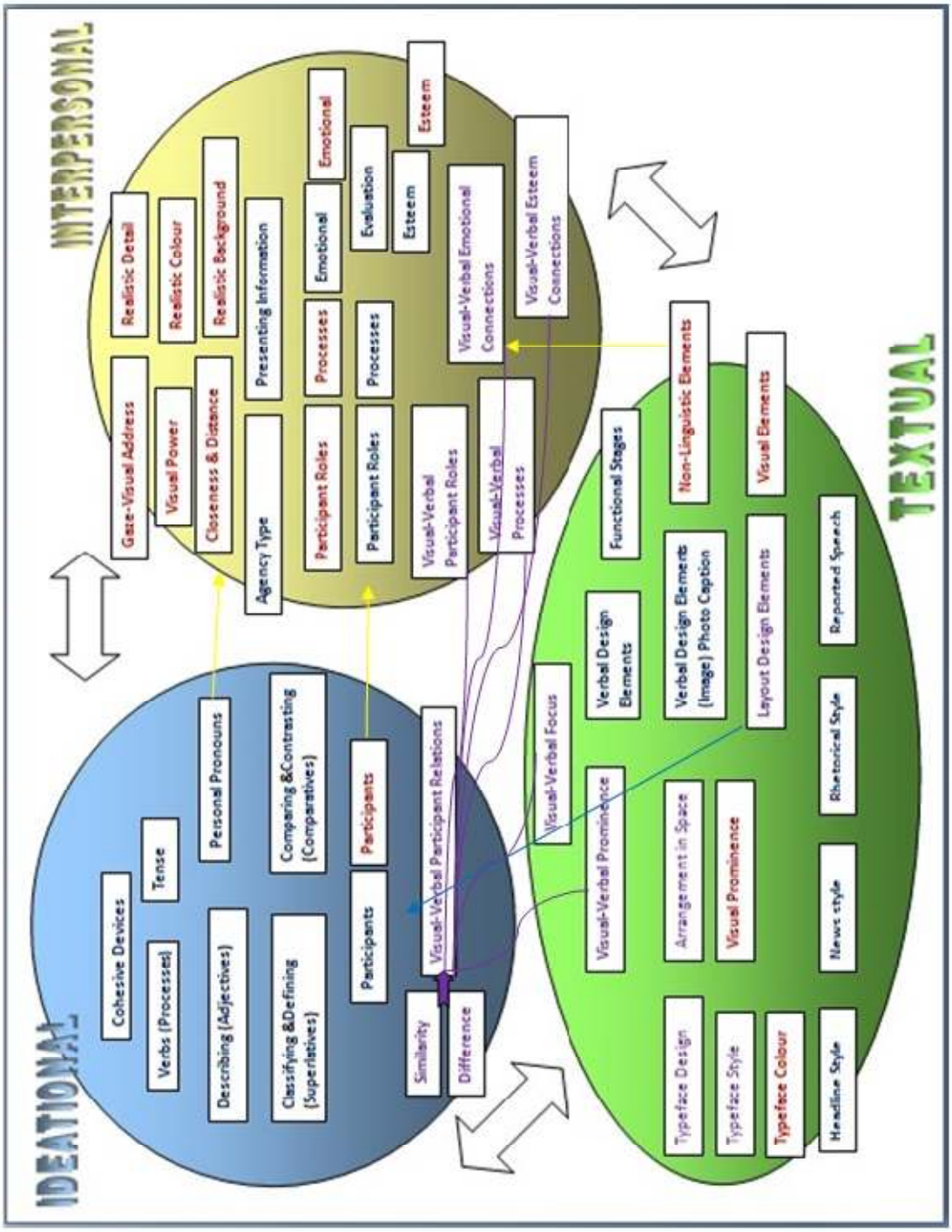
European Health Insurance Card	PROCESSES	State	the EHI card visual
parlez vous 1	PROCESSES		
parlez vous 2	PROCESSES	State	website1 visual
parlez vous 2	PROCESSES	State	website2 visual
parlez vous 2	PROCESSES	State	a device for communication on the go visual
parlez vous 2	PROCESSES	Action	website1 verbal
parlez vous 2	PROCESSES	State	website2 verbal
parlez vous 2	PROCESSES	Action	a device for communication on the go verbal
celebrate books1	PROCESSES	Interaction	celebrating books verbal only
celebrate books1	PROCESSES	State	book visual only
celebrate books2	PROCESSES	State	books visual
forest of dean2	PROCESSES	State	forest of dean places to visit visual
forest of dean2	PROCESSES	State	forest of dean places to visit verbal
sun protection2	PROCESSES	Action	using sun protection visual
sun protection2	PROCESSES	State	sun protection visual
sun protection2	PROCESSES	Action	using sun protection verbal
USING GREYWATER 1 NEW	PROCESSES	State	thriving garden visual
USING GREYWATER 1 NEW	PROCESSES	Action	using greywater verbal only
USING GREYWATER 1 NEW	PROCESSES	State	thriving garden verbal
USING GREYWATER 2	PROCESSES	State	irrigation system for greywater visual

NEW			
USING GREYWATER 2 NEW	PROCESSES	Action	using the irrigation system for greywater verbal
CLIMATE CHANGE 1 NEW	PROCESSES	State	global problem visual
CLIMATE CHANGE 1 NEW	PROCESSES	State	global problem verbal
CLIMATE CHANGE 1 NEW	PROCESSES	Action	changes in everyday life visual
CLIMATE CHANGE 1 NEW	PROCESSES	Action	changes in everyday life verbal
CLIMATE CHANGE 2 NEW	PROCESSES	Action	turning down the heat verbal
CLIMATE CHANGE 2 NEW	PROCESSES	State	turning down the heat visual
CLIMATE CHANGE 2 NEW	PROCESSES	Action	switching off verbal
CLIMATE CHANGE 2 NEW	PROCESSES	State	switching off visual
CLIMATE CHANGE 2 NEW	PROCESSES	Action	walking verbal
CLIMATE CHANGE 2 NEW	PROCESSES	Action	walking visual
CLIMATE CHANGE 2 NEW	PROCESSES	State	the problem of global warming visual only
THE NENETS	PROCESSES	Action	the Nenets move using herds of reindeer visual
THE NENETS	PROCESSES	Action	the Nenets move using herds of reindeer verbal
THE NENETS	PROCESSES	State	Nenet child dressed in traditional clothes visual only
FOREST OF DEAN 1 NEW	PROCESSES	State	forest of dean visual
FOREST OF DEAN 1 NEW	PROCESSES	State	forest of dean verbal
SUN PROTECTION RULES NEW	PROCESSES	State	being on the beach visual
SUN PROTECTION RULES NEW	PROCESSES	Action	what to do to get protected on the beach verbal
GREEK SHOPPERS	PROCESSES	Action	buying the essentials visual
GREEK SHOPPERS	PROCESSES	Action	buying the essentials verbal
TESTING MOBILE PHONE GAMES	PROCESSES	Action	using mobile phones visual
TESTING MOBILE PHONE GAMES	PROCESSES	Action	using mobile phones verbal

JAVIER BARDEM	PROCESSES	Action	acting visual
JAVIER BARDEM	PROCESSES	Reaction	positive reaction to reality visual
JAVIER BARDEM	PROCESSES	Action	
JAVIER BARDEM	PROCESSES	Action	acting verbal
KIRSTY BROWN	PROCESSES	State	Murano earrings visual
KIRSTY BROWN	PROCESSES	State	Murano earrings verbal
KIRSTY BROWN	PROCESSES	Action	Brown verbal only
the Beatles	PROCESSES	Interaction	happy and playful interaction among the Beatles visual only
COMMON HISTORY NEW	PROCESSES	Action	ministers deciding whether there should be a common history visual indirectly
COMMON HISTORY NEW	PROCESSES	Action	ministers deciding whether there shiuld be a common history verbal
HOW SCHOOL FAILED ME	PROCESSES	Action	narrator visual
HOW SCHOOL FAILED ME	PROCESSES	Interaction	school and narrator verbal only
HOW SCHOOL FAILED ME	PROCESSES	Action	narrator verbal
EUROVISION	PROCESSES	Reaction	Eurovision singer smiling visual only
EUROVISION	PROCESSES	Interaction	Eurovision singers interacting visual only
EUROVISION	PROCESSES	Action	Eurovision singer showing the trophy visual only
SUFFERING	PROCESSES		
Happiness	PROCESSES	Action	people smiling visual
Happiness	PROCESSES	State	being satisfied visual
Happiness	PROCESSES	State	being satisfied verbal
slumdog millionaire 1	PROCESSES	Reaction	happiness visual only
slumdog millionaire 2	PROCESSES	Action	they smile even though they live in slums visual
slumdog millionaire 2	PROCESSES	Action	they smile even though they live in slums verbal
citrus	PROCESSES	State	Citrus book visual
citrus	PROCESSES	Action	Citrus book verbal
citrus	PROCESSES	State	citrus fruit visual
citrus	PROCESSES	State	citrus fruit verbal
ANIMAL RIGHTS NEW	PROCESSES	Reaction	monkey in a desperate situation in captivity visual only
OBSTACLE COURSE NEW	PROCESSES	Action	doing parkour visual
OBSTACLE COURSE NEW	PROCESSES	Action	doing parkour verbal
BORN LUCKY NEW	PROCESSES	Interaction	parental relationships visual

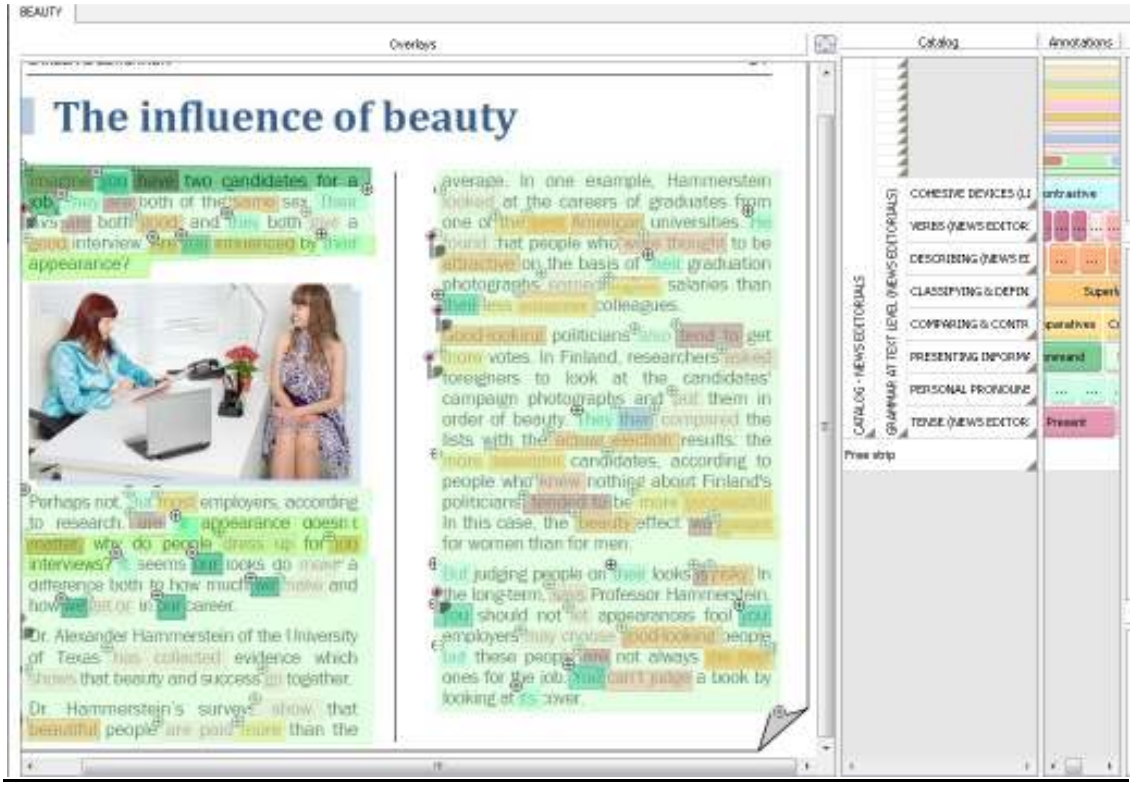
BORN LUCKY NEW	PROCESSES	Interaction	parental relatioships verbal
BORN LUCKY NEW	PROCESSES	State	being placed according to birth order visual
BORN LUCKY NEW	PROCESSES	State	being placed according to the birth order verbal
GENERATION GAP NEW	PROCESSES	State	lack of understanding generation gap visual
GENERATION GAP NEW	PROCESSES	State	lack of understanding generation gap verbal
JATROPHA NEW	PROCESSES	State	jatropha seeds and plant visual
JATROPHA NEW	PROCESSES	Action	how jatropha is used verbal only

Figure 1: A multimodal SFL-based framework for MDA of reading comprehension source texts (detailed version)



APPENDIX 13: APPLYING THE FRAMEWORK

Figure 1: Screenshot of Grammar at Text Level analysis of EB1-2M11405ACT1 *Beauty*



APPENDIX 14: TEST ITEMS

Figure 1: EB1-2M11205ACT5 *Eurovision* source text

EUROVISION : Secrets of success!

By Diane Carlston

A British professor of musicology thinks she has discovered the winning formula needed to gain 12 points from the judges and Europe's voters, so as to win the Eurovision song contest.

We know how well the Balkans have always done in Eurovision. The reason? Moustaches. 'If you want votes from Montenegro or Turkey you need a moustache,' joked Petra Short, professor of musicology at the University of Winchester.

Professor Short has researched Eurovision entries from the past 50 years to come up with the qualities a successful entry needs. 'I've been interested to find out why some countries do well and others do terribly. One mistake is to think Eurovision songs are 'national' songs – originally, it was set up to show off national music, but now they are entertainment songs.'

Apart from political voting motivations, the media circus and the stage show each act puts on, Professor Short's research focused on the musical techniques that successful songs seem to employ. She found there were several musical themes that could be used to guarantee success, as for example: an 'enjoy life' theme, a 'leisure time' theme, an 'idealistic' theme with key words, 'I can', 'I will', 'I know...' – most people in foreign countries will know those verbs. These themes are tried and tested. If you go for one of these, you run into fewer problems.

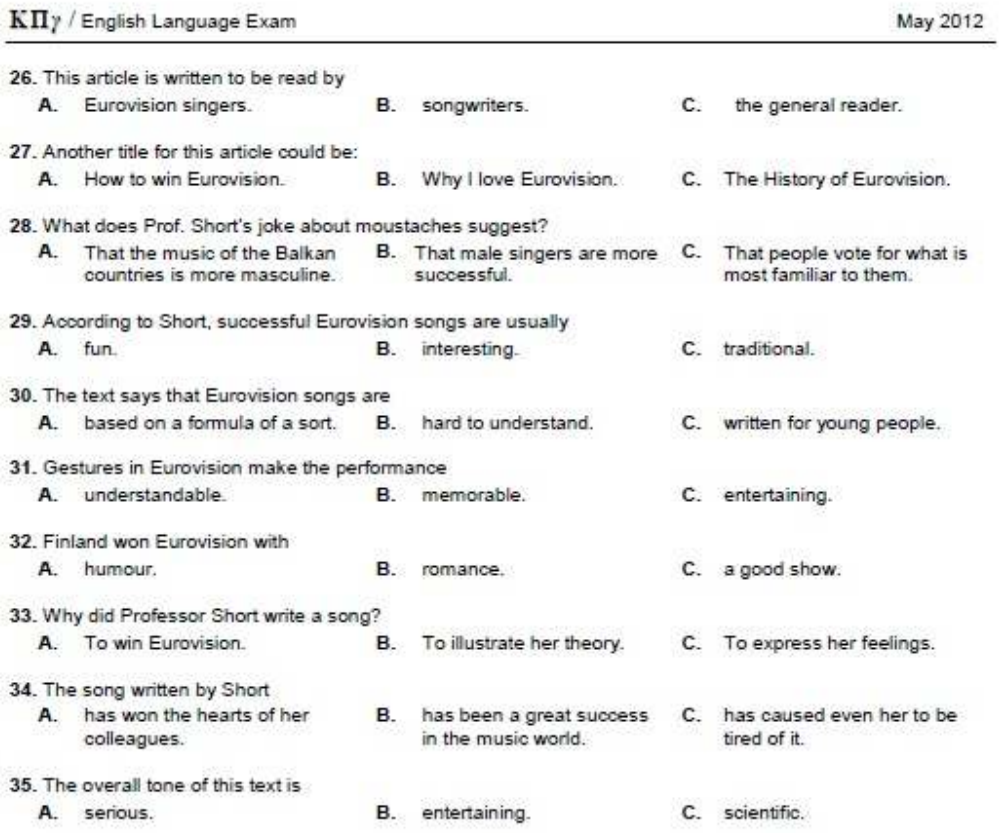
'Love' is another key word, but love-interest songs are a problem. Who in the widely varied audience do you want to please? Those who are in love, those who aren't but would like to be? Who? A broader approach gets more votes.'

Professor Short found that including gestures in songs also helped people remember them. 'It's good to include gestures. They make the song stick'. She also believes the tempo of a song must be upbeat, but not too fast, so as not to put people off when listening to the songs for the first time. Comedy or parody is a favourite, too, and Professor Short said Finland's winning entry in 2006, was a good example, which was satirical and fun.

If the song doesn't have one or more of these features, it is unlikely to do well, according to Professor Short's statistics.

Based on her findings, Professor Short has written her own song, called *I love the whole world*, and it has nearly all the elements she has described. She said her song had a serious moral message that would not offend anyone – a classic Eurovision tactic to win votes. 'But already my colleagues in the music school have started a petition to stop me releasing my song. And I am totally fed up with it, too'.

Figure 2: EB1-2M11205ACT5 *Eurovision* test items



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26. This article is written to be read by
A. Eurovision singers. **B.** songwriters. **C.** the general reader.

27. Another title for this article could be:
A. How to win Eurovision. **B.** Why I love Eurovision. **C.** The History of Eurovision.

28. What does Prof. Short's joke about moustaches suggest?
A. That the music of the Balkan countries is more masculine. **B.** That male singers are more successful. **C.** That people vote for what is most familiar to them.

29. According to Short, successful Eurovision songs are usually
A. fun. **B.** interesting. **C.** traditional.

30. The text says that Eurovision songs are
A. based on a formula of a sort. **B.** hard to understand. **C.** written for young people.

31. Gestures in Eurovision make the performance
A. understandable. **B.** memorable. **C.** entertaining.

32. Finland won Eurovision with
A. humour. **B.** romance. **C.** a good show.

33. Why did Professor Short write a song?
A. To win Eurovision. **B.** To illustrate her theory. **C.** To express her feelings.

34. The song written by Short
A. has won the hearts of her colleagues. **B.** has been a great success in the music world. **C.** has caused even her to be tired of it.

35. The overall tone of this text is
A. serious. **B.** entertaining. **C.** scientific.