

UNIVERSIDADE DE LISBOA
FACULDADE DE LETRAS
DEPARTAMENTO DE ESTUDOS ANGLÍSTICOS



MORE PREGNANTLY THAN WORDS
Words and images in two EFL coursebooks

Natália Maria Marques Cardoso Machado

MESTRADO EM ESTUDOS ANGLÍSTICOS
(Linguística Inglesa)

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For my children,
Richard, Kylie and Samuel.

ACKNOWLEDGMENTS

I would like to begin by expressing my sincere thanks to all those who have in some way or other helped me produce this thesis.

I would further like to give my warmest thanks to:

- My thesis supervisor Professor Carlos Gouveia for his suggestions, support, and advice.
- Professor Unsworth and Professor Salway who quickly replied to my email and gave me access to their work.
- My friends and colleagues António and Luisa for their support and encouragement. António for his proofreading and invaluable comments.
- My parents for being indispensable, especially my mother who gave me a lot of support and who was always there to fill in for me. I also want to publicly acknowledge that, if it had not been for her encouragement and support, I would never have been able to complete my Masters.
- Bernard, my husband, for giving me the love and understanding I needed.
- My children Richard, Kylie and Samuel for being themselves and for making me who I am. Without them none of it makes any sense.

RESUMO

Esta tese pretende investigar o tipo de relação que ocorre entre textos visuais e verbais em dois manuais de inglês como língua estrangeira que foram impressos em diferentes datas (1972 e 2004) com o intuito de ver se e como o uso de imagens mudou nos últimos trinta anos. O objectivo principal é verificar se as imagens nos manuais são utilizadas como ilustrações, visando torná-los mais atraentes, ou se são utilizadas em conjunção com textos verbais para transmitir significado. Pretende ainda descobrir se as imagens adicionam informação ou se simplesmente repetem a informação contida no texto verbal e observar se esta informação é transmitida aos alunos. O trabalho de Kress e van Leeuwen (2006) constitui o principal ponto de referência na análise dos textos visuais e a linguística sistémico-funcional na análise de textos verbais.

A Internet e o computador pessoal permitiram o acesso não só a grandes quantidades de informação, mas também a diversos tipos de informação. Com programas de tratamento de texto, produzir um texto multimodal que contém escrita, imagens, gráficos e som é simples. Todavia, apesar de os textos visuais estarem cada vez mais presentes em diversos tipos de comunicação, o sistema educativo parece ainda estar muito longe de lhes atribuir o devido valor no currículo. Como educadores, temos a obrigação de nos manter actualizados e de possuir uma metalinguagem que nos permita analisar e compreender estes textos. Não podemos partir do princípio de que os jovens sabem interpretá-los apenas porque estão em contacto com eles através das novas tecnologias.

Na sala de aula de língua inglesa, os manuais constituem uma ferramenta essencial à qual a maioria dos professores recorre para apoio e sugestões. É, portanto, aceitável pressupor que estes recursos farão uso de imagens de uma forma que irá beneficiar professores e alunos. Com isto quero dizer que seria de esperar que o significado potencial transmitido pelas imagens fosse explorado pelos manuais e que este ajudasse no processo de aprendizagem.

PALAVRAS CHAVE: Multimodalidade, Gramática Visual, Relação Imagem-Texto, Linguística Sistémica Funcional, Manuais de Língua Inglesa.

ABSTRACT

Taking into account the current shift in communication towards the visual and the importance of coursebooks in EFL teaching and learning, this thesis tries to investigate the kind of relationship that takes place between visual and verbal modes of communication in two EFL coursebooks that were printed thirty years apart, with the intention to see how this relationship has changed over the last thirty years. It looks closely at whether images are used mostly to convey meaning or whether they are used as mere illustrations to make the textbooks more appealing and attractive to learners and teachers. Considering that images convey additional meaning and are not merely illustrative of writing, this thesis endeavours to discover how and if this potential meaning is transmitted to the students. Students' reactions to a text with images and a text without images are also tested. This test aims to see if students paid attention to and relied on the information contained in the images to answer questions. The work of Kress and van Leeuwen (2006) was taken as a major point of reference in the analysis of the visual texts and Systemic Functional Linguistics was used as the framework for the analysis of the verbal texts.

As language teachers, we need to study and understand these visual texts as they are becoming the standard means of communication in our society. We need to learn how to teach students about visual literacy so that they may effectively interpret these texts. Coursebooks are an essential tool in foreign language classrooms, and one which most teachers depend on for support and suggestions. It is therefore reasonable to expect, that these language resources should make use of images in a way that will benefit both students and teachers. By this I imply that the meaning potential carried by images should be exploited and aid in the learning process. However, my assumptions are that coursebooks value their selling above their pedagogical potential and as a consequence images are mostly used to make manuals more attractive and appealing to students.

KEYWORDS: Multimodality, Visual Grammar, Image-Text Relations, Systemic Functional Linguistics, EFL Coursebooks.

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*I delight in photographs
I delight in words
I delight in mixing both
To see what happens if they blend
My pity for the pure photographer
My pity for the pure poet
Is tempered by the responsibility
I have to three media
Whereas they to only one.*

*Minor White, Arlington
USA December 1967*

INTRODUCTION – More pregnantly than words

*A thousand moral paintings I can show
that shall demonstrate their quick
blows of Fortune's more pregnantly
than words.*

(Shakespeare, Timon of Athens)

It is an indisputable fact that one of the most outstanding features of our times is that we are living in an age of images. There is an abundance of visual representations, and wherever we are, and wherever we turn, we are bombarded with different types of images. Images are found everywhere, in places such as traffic signs, television, cinema, theatre, painting, sculpture, photography, computer screens and advertising.

But, what is an image? As a reply to this question a layman might say that images are compositions of visual elements such as shapes and colours which represent real or invented objects. A more specialised source such as the *Encarta World English Dictionary* defines an image as “**actual or mental picture:** a picture or likeness of somebody or something, produced either physically by a sculptor, painter, or photographer, or formed in the mind”. However, both these definitions only account for the obvious and superficial meaning of images. What we need to unravel is what is below this apparent meaning. We know that there is always a message being conveyed, something that the image is telling its viewers through the visual elements they perceive.

Images around us give us all sorts of information. This information might eventually be to guide, to instruct, to protect, to prohibit or to warn the viewer. Traffic signs tell us the speed limit of a road, traffic lights tell us when we have to stop or when we can continue driving. Weather satellite images found in newspapers or television tell what the weather is going to be like. Graphs in a geography textbook can give us information about world population such as the death or the birth rate. An advertisement for a car might give us information about make, model and possibly even its performance. A family portrait shows us what our grandparents looked like when they were young. All the messages mentioned above explicitly convey the superficial meaning of images. However, images convey more information than that. The advertisement for the car is doing much more than just giving us information about the

car, it is also trying to convince us to buy it. This implicit message may be less obvious than the explicit and it is this less obvious message that students need to be taught to decipher.

Visual information processing is a vital skill for people and involves more than simply being able to 'see' an image. (...) People need to be able to use, interpret, analyse and think critically about visual images and the significance of what they are seeing. (Bamford 2001: 1)

If we assume that images are a means to convey a message, then we might ask ourselves how images transmit those messages. For example, in what way does the advertisement for the car try to convince us to buy it? The act of interpreting an image is quite a complex process and many factors contribute to the interpreting.

In interpreting meanings from images we don't need to 'decode the words' as with print but we do need to be able to 'break the visual codes' in a different way. This involves a different type of interpreting of a different coding system. We need to be able to identify where the image-maker is using colour, position angle, shape and so on to construct a meaning. (Walsh 2006: 24)

Another important aspect is the existence of shared conventions between producer and viewer. These conventions have been culturally constructed over the years. Kress and van Leeuwen (2006: 2) state that "meanings belong to culture rather than to specific semiotic modes. And the way meanings are mapped across different semiotic modes (...), is also culturally and historically specific".

Visual communication is considered to be far less structured than verbal communication and the study of visual 'lexis' and visual 'grammar' has often been neglected, or studied from the point of view of art history and psychology of perception rather than from a linguistic perspective. However, according to Kress and van Leeuwen (2006: 1) visual communication is a powerful and structured mode of communication. Its structures are parallel to those of verbal language and therefore worthy of study.

Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements – people, places and things – combine in visual 'statements' of greater or lesser complexity and extension. (ibidem)

The presence of images in our life can be traced throughout the history of mankind. However, the increase in the diversity of images available to us, and the ease with which we can combine different semiotic modes in one multimodal text, is a result of the technological environment in which we live.

Boundaries tend to become increasingly blurred, spurred by intermixing of cultures and the increasingly unfettered flow of information (...). Due to the relentless pace of developments in information technology, text and image are increasingly coming together, creating multimodal texts. (Martinec and Salway 2005: 339)

The personal computer and the Internet have provided us, with not only access to a large quantity and diversity of information, but also with the means to manage this information. We can receive, store, send, and design it. We can easily produce and transform texts that involve more than one semiotic mode. With word processors creating a multimodal text which contains verbal language, images, graphs and sound elements is now considered child's play. Even though this ever-increasing role of images has implied significant changes in our society our education system still seems to be oblivious to it.

Whether in the print or electronic media, whether in newspapers, magazines, CD-ROMs or websites, whether as public relations materials, advertisements or as informational materials of all kinds, most texts now involve a complex interplay of written text, images and other graphic or sound elements, designed as coherent (...) entities by means of layout. But the skill of producing multimodal texts of this kind, however central its role in contemporary society, is not taught in schools. To put this point harshly, in terms of this essential new communication ability, this new 'visual literacy', institutional education, under the pressure of often reactionary political demands, produces illiterates. (Kress and van Leeuwen 2006: 17)

The occurrence and the relationship between visual and linguistic signs is the main focus of this thesis. The objective is to gain insight into the usage of images in two general coursebooks used to teach English as a Foreign Language (EFL). I have opted to analyse general coursebooks aimed at the international English Language Teaching (ELT) market rather than the national market. I have also chosen to analyse coursebooks published at different dates in order to verify, if and how, the way images are used has

changed over the years. Foremost, this thesis aims to see whether the images present in the textbooks are used as mere illustrations to make the textbooks more attractive and appealing, or whether they are used in conjunction with the writing to convey meaning. I tried to discover whether the images added information or whether they simply repeated the information contained in the verbal text. Subsequently I endeavoured to observe if and how, this information was transmitted to the students. In order to do this I decided to select and analyse a few texts from each of the manuals. Due to the limited extension of this thesis and the qualitative nature of the research, I chose to analyse a small selection of texts which I considered to be representative of the way images are used in both coursebooks. It would be overambitious and possibly unproductive to try to concentrate on all the texts in the coursebooks. I also tested students' reactions to a text with images and a text without images. The idea behind this experiment was to see if students actually paid attention to the information found in the images, and if they relied on this information, to answer questions in a classroom environment.

My assumption was that the EFL textbooks are designed to be appealing and attractive to learners. Their purpose is to make learners voluntarily and willingly access and interact with the learning material. Considering the wide range of coursebooks available in the market, it would come as no surprise to find that the main objective in a coursebook would be not its pedagogical potential, but rather its marketable potential. If we take into account that looking at images is more pleasant to the eye than looking at a list of words, then it is no wonder that coursebooks contain a lot more images and a lot more colour than they did in the past.

The thesis is divided into three chapters. The first chapter gives an overview of the status quo and discusses the concepts of literacy, visual literacy, multiliteracies and multimodality. These concepts are explained by referring to the work of scholars who have been researching this area. In the second chapter I concentrate on defining a theoretical framework that would provide me with the basis for analysing the textbooks. The work of Kress and van Leeuwen (2006) was taken as a major point of reference in the analysis of the visual texts. In chapter three I attempted to do the analysis *per se*. The methodology adopted as well as the textbooks are also outlined in this chapter. In the conclusion I refer to the findings and make suggestions based on these findings.

CHAPTER 1 – OVERVIEW

*Seeing comes before words. The
child looks and recognizes
before it can speak.*
(Berger 1972)

1. Introduction

Education has traditionally relied heavily upon spoken and written communication. The information that students receive at school is mostly from textbooks and from teachers' oral and written presentations. Students record this information by making notes and by writing summaries of the materials presented in the class, and learning is normally assessed by written (pen and paper) tests.

Despite written communication being dominant, students are nonetheless exposed to some visual displays at schools in the form of illustrations in textbooks, educational videos that often accompany the textbooks, classroom bulletin boards, and computer generated-imagery (PowerPoint presentations and so on). However, in comparison to reading and writing skills that are frequently practiced and reinforced throughout school, it is doubtful whether students receive much training in skills needed to understand and use pictures as a part of their studies.

The visual does act as a system of communication, and so has to be learned like other systems of communication, such as language for instance. This is where too little thinking has been done, so that the generally held view – at least as it appears in the evidence of practices in schools – is that images are decoration, expression of feelings, emotions; pretty or not so pretty; but not explicit communication.(...) If the visual was seen as communication, then in my opinion, teachers would be 'correcting': 'move your central figure more clearly into the foreground', 'make your display more evenly spaced', and so on. (Kress 1997: 135)

We know that in Western culture the linguistic, spoken and written forms are generally viewed as the dominant, and indeed, the superior mode of communication and the visual image is generally seen as being subordinate to the spoken/written sign. Kress and van Leeuwen (2006) reinforce the idea that visual literacy is becoming a vital part of everyday life. They state that to be visually literate is a matter of survival in today's world and it is therefore necessary to develop visual literacy skills through education.

However, despite the fact that visual communication skills ought to be taught and used as a means for students to understand and express ideas, they are often ignored in the school's curriculum (Kress 1997, 2003).

In the new literacy curriculum serious attention will need to be given to the visual as well as to the verbal mode of communication. Its potentials and uses in current communication practices will need to form part of the competence of students passing from school. This is a minimum requirement, given that multimedia modes of production already go beyond these two modes, for instance also involving sound. (Kress 1997: 153)

According to Pahl and Rowsell (2005) we need to revise our view of literacy because there are discernible differences between the way reading and writing are being taught in school and the highly developed environment students are exposed to outside school through the use of Internet, computer games, television and so forth.

Hobbs argues that:

In a society where media use is the central leisure activity for most of its citizens and the dominant source of information about the world, the study of the mass media has been neglected in schools. (...) our students are growing up in a world saturated with media messages, messages that fill the bulk of their leisure time and provide them with the information about who to vote for and what consumer decisions to make. (Hobbs 1997: 7)

Hobbs, like Kress (1997, 2003), also claims that despite the fact that students are growing up in a world where the messages they receive contain moving images, music, sound effects, language and so on, they do not receive formal training in the skills necessary to evaluate and analyse these messages.

Educators' exclusive focus on language is a legacy of the historical context of the past, when cultural survival depended upon the mastery of the printed word. While these skills are even more important today, language is only one of a number of symbol systems which humans use to express and share meaning. (...) scholars and educators are coming to recognize that literacy is not simply a matter of acquiring decontextualised decoding, comprehension and production skills. (Hobbs 1997: 7)

2. Literacy

The term literacy traditionally meant “the ability to read and write in at least one language” (McArthur 1998: 357). In other words, literacy referred to the cognitive skills that are associated with the use of written language. However, as far back as 1965 and well before the age of the Internet and the personal computer, at a world congress of Ministers of Education, UNESCO suggested that literacy should be seen as a means of preparing man for everyday life and therefore recommended that literacy training should go beyond the teaching of reading and writing.

UNESCO adopted the view that rather than an end in itself, literacy should be regarded as a way of preparing man for a social, civic and economic role that goes beyond the limits of rudimentary literacy training consisting merely in the teaching of reading and writing. (McArthur 1998: 357)

Nevertheless, literacy pedagogy traditionally has remained centred on language and is expected to teach you how to read and write. The materials used at school for this purpose have been textbooks which are page-bound and written in the official, standard forms of the national language. These textbooks were also “restricted to formalised, monolingual, monocultural and rule-governed forms of language” (The New London Group 2000: 9).

In the last few years, however, the term literacy has “undergone a notable transformation” (Messaris 1997: 3). Nowadays we come across references such as ‘visual literacy’, ‘computer literacy’, ‘television literacy’, ‘media literacy’ among others. According to Messaris (1997: 3) the “extension of the literacy concept beyond the domain of verbal language is the result of a parallel change in conceptions of the proper scope of education”. As the use of image-based media continues to expand both in the home and in the workplace, the educational systems need to do more in order to prepare young people to deal effectively with nonverbal modes of communication. However, Messaris (1997: 3) emphasises this should not be done at the expense of verbal language learning, but instead as a vital complement to it.

Hobbs (1997: 7) points out that teachers have used audiovisual aids such as television and other media to teach but have not taught students about the messages conveyed by these media. She argues that because media messages are increasingly

important in today's society, the term literacy needs to be redefined to include these new forms of expressing messages. She further suggests that students have to be taught the necessary skills to allow them to produce, comprehend and critically evaluate these messages.

We know that reading, at the present time, is no longer confined to reading print books and texts are not linear and straightforward. In fact, electronic texts are not read in a linear path, they follow a series of links that direct you to different texts which are tied to the original text but at the same time separate from it (Pahl and Rowsell 2005: 35, Snyder 1998). The electronic materials also allow the inclusion of multimedia elements like sound and video clips, which could not in the past be presented in print books.

However, in spite of the fact that communication media are reshaping the way we use language, print and new technology should not be seen as oppositional. To take these changes into consideration Luke (2000: 73) also claims that we need to rethink and expand the definitions of literacy.

In hypertext navigation reading, writing and communicating are not linear or unimodal (that is, exclusively language- and print-based), but demand a multimodal reading of laterally connected, multi-embedded and further hotlinked information resources variously coded in animation, symbols, print text, photos, movie clips, or three dimensional and manoeuvrable graphics.

It is therefore safe to say that in this era of information technology, the traditional notion of 'literacy', which is understood as 'the ability to read and write' is far from sufficient. In order to adequately characterize literacy in the 21st century, the definition would have to take into account the relationship between literacy and new technologies. The concept of literacy has therefore to be redefined in order to respond to the needs and demands of the information society.

To facilitate the integrative teaching of visual and verbal literacies necessary for the critical apprenticeship of children to the multimodal, multimedia texts of the twenty-first century, we need a theoretical account of the meaning-making resources (or visual grammar) of images that can articulate with an account of verbal grammar that similarly has a focus on describing the meaning-making resources of language. (Unsworth 2001: 71)

3. Multiliteracies

Due to the rapidly changing world of communication, the literacy pedagogy practiced by many educational systems is no longer sufficient to prepare students for the world we now live in. For this reason, a group of literary educators and theorists, known as The New London Group, met in September 1994 to try to discuss and develop a theory that would provide the framework for literacy in the emerging Digital Age. Their approach aims to move the discussion of literacy from being solely based on print to include spatial, visual, aural, linguistic, gestural modes of meaning and multimodal meaning, which is the interaction between them all (Cope and Kalantzis 2000). They believe communication incorporates multiple modes and have therefore theorized a pedagogical framework which takes into consideration the demands on education caused by technological development and the culturally and linguistically diverse societies.

The New London Group acknowledge the fact that the media are reshaping the ways in which we use language and that significant modes of meaning-making have multiplied and have become more densely integrated. Nowadays the textual is related to the visual, the audio, the spatial and the behavioural which is then reflected in the multimodality of meaning-making. As a result of these changes they have suggested a theory of meaning-making which contains six design elements: linguistic meaning, visual meaning, audio meaning, gestural meaning, spatial meaning and multimodal patterns of meaning which relate the first five modes of meaning to each other (Cope and Kalantzis 2000: 5-7).

The Multiliteracies theory also tries to take into account cultural and linguistic diversity. It recognizes that, on the one hand, the diversity of language is increasing. For example we know that there are many differentiated Englishes which are marked according to accents, national origins and so on. On the other hand, increasing intercultural communication and the media lead us to believe that we live in a global village and that the English language is a *lingua mundi*. As a result of these two developments we cannot build literacy instruction of English on standard and prescriptive descriptions of language use. According to Cope and Kalantzis we need to have “an open-ended and flexible grammar which assists language learners to describe language differences (...) and the multimodal channels of meaning” (Cope and Kalantzis 2000: 6).

In their Multiliteracies theory, The New London Group want to introduce the concept of ‘designers’ rather than ‘teachers’ who are often seen as authority figures who dictate what students should think and do. They also “propose a metalanguage of Multiliteracies based on the concept of ‘Design’” (The New London Group 2000: 19-20). They chose the term ‘Design’ to describe the forms of meaning because they consider it to be more neutral than the term ‘grammar’.

In order to make the complicated semiotic process through which we create and convey meaning easier, The New London Group devised a simplified system based on the concepts of Available Designs, Designing and The Redesigned. According to these researchers the process of meaning-making is not static. Language and other modes of meaning are dynamic and meaning-makers use a variety of communication methods to convey their ideas, often changing these methods in the process.

We propose to treat any semiotic activity, including using language to produce or consume texts, as a matter of Design involving three elements: Available Designs, Designing, and The Redesigned. Together these three elements emphasise the fact that meaning-making is an active and dynamic process, and not something governed by static rules. (The New London Group 2000: 20)

Available Designs are the perceptual modes available for humans to use when they want to communicate. They can include the information conveyed as well as “the form of discourses, styles, genres, dialects and voices” (The New London Group 2000: 21). These “Available Designs – the resources for Design – include the ‘grammars’ of various semiotic systems: the grammars of languages, and the grammars of other semiotic systems such as film, photography, or gesture” (idem: 20). Part of Available Designs is the idea of cultural norms, practices and shared ideas and information, referred to as ‘orders of discourse’. An order of discourse “is the structured set of conventions associated with semiotic activity (including use of language) in a given social place – a particular society, or even a particular institution” (ibidem). Fairclough, who is one of the scholars in The New London Group, defines order of discourse as the “the set of discursive practices associated with an institution or social domain, and the particular relationships and boundaries which obtain between these practices” (2000: 170). According to Fairclough, these practices can be in a relationship which is complementary or contrastive and “the boundaries between them may be relatively closed or relatively open” (ibidem). Fairclough was inspired by Foucault’s (1981: 48)

notion of order of discourse where “what is analysed is not simply what was thought or said per se, but all the discursive rules and categories that were a priori, assumed as a constituent part of discourse and therefore knowledge”.

Behind the concept of Available Designs is the idea of a grammar that determines the correct culturally dictated method of using a semiotic mode to convey meaning. In other words, each culture has a set of rules that its members rely on to understand and create meanings. Using Available Designs, we can create meaning through the process of Designing. The Multiliteracy theory suggests that this process is how we use Available Designs to transfer what we know into a medium perceivable by others.

It is also important to stress that listening as well as speaking, and reading as well as writing, are productive activities, forms of Designing. Listeners and readers encounter texts as Available Designs. They also draw upon their experience of other Available Designs as a resource for making new meanings from the texts they encounter. (The New London Group 2000: 22-23)

Designing is the way in which we take in information, process and understand it, and then construct a meaning for ourselves or others based on the original information. In other words, when we want to communicate something to someone we use the representational modes which we find are most suitable to our purpose. We decide which modes are to convey which aspects of our message and which mode is to be central. Kress (2000a: 158) confirms this definition of Design.

I also make a selection of which mode, in an ensemble, is to be central at a particular point in an interaction; and which modes are to carry which aspects of my message. This represents a complex act and process of Design. Design is thus both about the best, the most apt representation of my interest; and about the best means of deploying available resources in a complex ensemble.

Designing, as with Available Designs, is highly dependent upon the cultural context and experiences of the meaning-maker. In fact, according to Gee (2000: 63) the Multiliteracies Project is based on the idea that “decontextualised language” is “misleading and harmful” and language only becomes meaningful through the context in which it is used.

All language is meaningful only in and through the context in which it is used. All language is meaningful only on the basis of shared experiences and shared information. All language is 'inexplicit' until listeners and readers fill it out on the basis of the experiences they have had and the information they have gained in prior socioculturally significant interactions with others. (ibidem)

The final concept is that of The Redesigned, the product of Designing based on the use of Available Designs. The Redesigned is any meaning or idea that is internalized or expressed. It is important to realize also that it is "neither a simple reproduction, nor is it simply creative" (The New London Group 2000: 23).

As the play of cultural resources and uniquely positioned subjectivity, the Redesigned is founded on historically and culturally received patterns of meaning. At the same time it is the unique product of human agency: a transformed meaning. And, in its turn, the Redesigned becomes a new Available Design, a new meaning-making resource. (ibidem)

This framework also consists of four pedagogy components: situated practice, overt instruction, critical framing, and transformed practice. Situated practice involves immersing students in new experiences that also draws on interests, knowledge, and experiences students bring with them to school. The idea behind this component is to make learning meaningful and based on real life experiences by focusing on the learner's interests and understandings. Overt instruction is explicit teaching for the purposes of helping students see patterns in language and gain an understanding of the purpose of language. This implies using metalanguages that "describe the form, content and function of the discourses of practice" (The New London Group 2000: 34). Critical framing extends the understanding of the purpose of language to more critical thought. It "involves the students standing back from what they are studying and viewing it critically in relation to its context" (idem: 35). Transformed practice is the act of applying knowledge to new contexts thereby transforming meanings.

The New London Group's framework of pedagogy of multiliteracies takes a sociocultural perspective which includes modes of representation that differ according to culture and context. Cope and Kalantzis believe that a pedagogical framework is needed as communication is ever more multimodal.

Meaning is made in ways that are increasingly multimodal – in which written-linguistic modes of meaning are part and parcel of visual, audio, and spatial patterns of meaning. To find our way around this emerging world of meaning requires a new, multimodal literacy. (Cope and Kalantzis 2000: 5-6)

To facilitate understanding of the Multiliteracies project I will try to give practical examples of this pedagogical framework. To do this I will refer to the film *Dangerous Minds*. It tells the story of an ex-marine who becomes a school teacher and ends up teaching English to a group of young adults who are bright but come from underprivileged multicultural backgrounds. These students are impervious to school and believe that their background conditions their opportunities in the world. The teacher deals with this unreceptiveness and lack of interest by appealing to their love of music and by drawing on the knowledge students already possess. She achieves this by bringing into the classroom the music of Bob Dylan. Students listen to, analyse and discuss his lyrics which talk about themes like drugs, war, politics and social problems, all topics that are part and parcel of students' daily lives.

Once the teacher has caught the students' attention she goes on to introduce them to the poems of Dylan Thomas and asks the students to find parallels between the poetry of Dylan Thomas and Bob Dylan. The teaching method which involves the immersion in the learner's experience and the use of Available Designs of meaning is what the Multiliteracies theory calls situated practice. The Available Designs are the various semiotic systems, such as Bob Dylan's lyrics, his music, the knowledge students already possess about the themes mentioned in these songs, other songs and music in general. Overt instruction relates to the teaching phase when the teacher explicitly explains the hidden meaning behind Bob Dylan's lyrics by asking questions like what the words really refer to, how the meanings affect the target audience and how the text hangs together.

This phase also includes giving students access to a metalanguage in an attempt to provide the students with the necessary tools that will allow them to discuss/analyse the lyrics/poems. Critical framing involves the students questioning themselves about things like who the target audience was, why the lyrics alluded to the controversial themes rather than explicitly commenting on them. Transformed practice entails transferring meanings and applying them in other contexts or cultural sites. This refers to the phase when the teacher introduces the students to Dylan Thomas and asks the

students to apply their newly acquired knowledge to Dylan Thomas' poems. The students are further requested to find parallels between Dylan Thomas's poems and Bob Dylan's lyrics.

4. Multimodality

Multimodality is used by Kress (2003) to describe the multiple interactions in which literacies are expressed. These include writing, painting, speech, dance, gesture, music, image and sculpture. In addition, new modes and media available through computer technology create new ways of making meaning through multimodality.

Kress and van Leeuwen define multimodality as:

The use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined – they may for instance reinforce each other (...) fulfil complementary roles (...) or be hierarchically ordered. (Kress and van Leeuwen 2001: 200)

The growing importance and circulation of multimodal genres, in which the visual mode plays a significant role, has been pointed out by researchers as evidence of a current shift in communication from the verbal mode to the visual mode (Kress 1996: 368, 2000b: 182; Kress and Van Leeuwen 2006: 21; Unsworth 2001: 9).

However, in spite of the growing frequency with which we are confronted with multimodal texts, there seems to be an inconsistency between the current shift of modes used in society and what goes on at most schools. Since visual literacy is usually taken for granted, most educational systems still place too much emphasis on the verbal mode. Kress (2000a: 159) alerts us to the fact that “at the moment our theories of meaning (hence our dominant theories of cognition) are entirely shaped by and derived from theories founded on the assumption of the dominance of language”. As a result, the idea of meaning itself is usually identified by students and teachers as “meaning in language”. All other modes are considered to be secondary in a multimodal context.

Kress and van Leeuwen (2001) find that it is not only the fact that texts tend to be more multimodal than before but the different modalities used also seem to be less specialized. We now have access to several modes and we can easily design a text by applying the different modes available to us by doing our own editing process.

In the past, and in many contexts still today, multimodal text (such as films or newspapers) were organized as hierarchies of specialist modes integrated by an editing process. Moreover, they were produced in this way, with different, hierarchically organised specialists in charge of the different modes, and an editing process bringing their work together.

Today, however, in the age of digitisation, the different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one mode of physical manipulation, so that he or she can ask, at every point: ‘Shall I express this with sound or music?’, ‘Shall I say this visually or verbally?’, and so on. (Kress and van Leeuwen 2001: 2)

There are two principles behind the idea of multimodal meaning: hybridity and intertextuality (Fairclough 1992 in The New London Group 2000: 29). Hybridity refers to “articulating in new ways, established practices and conventions within and between different modes of meaning (...) and multifarious combinations of modes of meaning” (The New London Group 2000: 30). In other words, the recombination and restructuring of different cultural forms and traditions is a constant activity. Intertextuality, the second principle behind the idea of multimodal Design, helps explain how important cultural context is to the Multiliteracy theory. It refers to the “potentially complex ways in which meanings (...) are constituted through relationships to other texts (...), to other text types (...) and other modes of meaning” (The New London Group 2000: 30). Intertextuality is extremely important in foreign language learning because students are more likely to be confronted with unfamiliar vocabulary and therefore have to turn to other modes, namely images, to try to make sense of unknown words. If the images do not complement the verbal mode but instead have a mere decorative or illustrative function, the students will be misinformed, and the images will therefore be hindering learning rather than aiding it.

Lehtonen discusses in his thesis the concept of intermediality which he considers to be another important principle behind the idea of multimodal design. He tries to explain the concept of intermediality with the help of intertextuality and makes the distinction between horizontal and vertical intertextuality.

What are meant by horizontal relationships are those more or less explicit relationships between primary texts, which usually are entangled with such matters as genres, characters, plots and themes. Vertical intertextuality prevails in between primary text and other texts that explicitly refer to it. (Lehtonen 2001: 76)

According to Lehtonen horizontal intertextuality contains intermedial dimensions such as genres, characters, plots and themes. He considers these to be intermedial because they are not restricted to solely one medium. He also states however, that vertical intertextuality is also “an area of intermedial relationships” (ibidem). He gives the example of secondary texts such as movie reviews which are produced in a different medium from the one they comment on. Lehtonen reaches the conclusion that “intermediality is intertextuality that transgresses the media borders” (ibidem). While intertextuality explores a text-text relationship, intermediality addresses the merger and the transformation of elements of different media. Intermediality represents a concept of dynamic change and transformation that alters existing media forms by inserting new elements.

In the theory of intertextuality, the point of departure is in the fact that all texts are always inevitably read in relation to both other texts and the textual knowledge possessed by readers. The concept of intermediality in turn indicates that these “other texts” are not, nor is that “textual knowledge”, always and necessarily derived from the same medium as the text at hand. (Lehtonen 2001: 75)

According to Lehtonen there are multiple semiotic systems and these all intermesh and are made up of each other. There is not just one way to say or represent something. Lehtonen believes that the rapid development of technology has caused an increase in the use and complexity of semiotic systems. This increase will also cause more and more intermingling of more and more media.

All the symbolic forms are multimodal by nature, which means that they simultaneously utilize several material-semiotic resources. However, as such, multimodality always characterizes one medium at a time. Intermediality again, is about the relationship between multimodal media. (Lehtonen 2001: 75)

In relation to the recent development in multimodal semiotics (Kress and Van Leeuwen 2001, 2006; Kress 2003), it is believed that meaning-making involves more than the linguistic mode. Meaning is spread across many different modes.

A spoken text is never just verbal, but also visual, combining with modes such as facial expression, gesture, posture and other forms of

self-presentation. A written text, similarly, involves more than language: it is written *on* something, on some material (paper, wood, vellum, stone, metal, rock, etc.) and it is written *with* something. (Kress and van Leeuwen 2006: 41)

Goodman also reinforces the idea that the written text uses several modes (words can be boldfaced or written in the uppercase) which provides resources for meaning-making too. All texts are therefore multimodal, even those that are made up entirely of print.

The typeface in which a text, or part of a text, is set can convey vast amounts of connotative meaning – it can convey mood, signal clues as to content or even suggest a point of view. (...) you will often find that the typeface has been carefully chosen to suit the content of the article, or the newspaper's opinion of the events being reported. (Goodman 1996: 45)

This multimodality was often overlooked in the past due to the fact that the layout of written texts was made invisible through its 'naturalness'.

Although visual literacy is often ignored by teachers and not taught explicitly at schools, Kress claims that much of the learning in the curriculum is carried by images. The textbooks used in school are often a collection of worksheets and "the matter is presented through image more than through writing – and writing and image are given different representational and communicational functions" (Kress 2003: 7). Machin (2007) also claims that the layout of schoolbooks has changed. In the past manuals contained mainly text with few illustrations. When illustrations did begin to be more frequent they were often separated from the text by the use of frames. Nowadays schoolbooks are much more visual and the "image and text often bleed into each other" (Machin 2007: 19)

In the newer version [of textbooks], images are no longer necessarily framed off from the text. They might have no frame and appear as cut-outs in white space, or they might even overlap the text. This would indicate that the visual domain is not separate from the textual and the textual has lost its authority as the most important provider of information. (ibidem)

The layout (font size and shape, colour) and images in these texts are used to complement the information carried by the words. According to Kress (1997: 120)

“writing is a visual medium; both the printed page and the hand-written page are visual objects”. He claims that the spatial design features such as paragraph indentations, spacing of letters, the form of letter-shapes, and the margin size all carry meaning and are visual aspects. These changes in the use of layout and image require that the way literacy is taught be reconsidered.

5. Visual Literacy

In the earlier part of the 20th century there was the tendency to value verbal texts more than texts containing images. This was due to the fact that images were believed to be less significant and less important than writing. They were regarded as a diversion from the bona fide information which was supposedly conveyed in the verbal text.

The earlier part of the twentieth century saw a strong tradition of prioritizing the strictly verbal over the pictorial, and because images were (and in many spheres still are) considered to be less important than writing – less meaningful or useful in everyday life – they tended to be dismissed as ‘pretty pictures’, a distraction from the real information in reading material, and thus unworthy of serious study. (Goodman 1996: 39)

Today, in the 21st century, we find ourselves at a time where visual information has reached increasingly global importance, particularly in the Western world (Kress 1997). We are constantly surrounded by images. Television, Internet and advertising are predominant means of image dissemination in our society. In fact sometimes the images can transmit more information and be more effective than a verbal text.

But when thinking about TV or the Internet, it is clear that we also communicate through images. Often, viewing an image may carry more communicative meaning than reading a description of the very same thing. We may even feel the image has more “reality” to it than a written description of the same image would have. (Norris 2004: 1-2)

According to Kress (1998: 58) “what is presented in the TV news is information in the form of images”, the speech which accompanies the images “is used to do the ‘presenting’”. The World Wide Web also contains a heavy mixture of text and images and has given the user access to electronic versions of many print materials that were

otherwise inaccessible (Snyder 1998). Many newspapers nowadays also rely on pictures to carry the impact that the words alone cannot convey.

Verbal language is being displaced as a communicational mode by image, in many sites of public communication: whether in school textbooks, in newspapers, in reports produced in institutions of all kinds, in the electronic media, and in the information and communication technologies in general. Image has ceased to be there as mere illustration; that is, and embellishment of the central, the written text. Image is now fully communicational in very many forms of text. (Kress 2001: 67)

The ability to understand visual data is of increasing importance as we continue to be swamped with visual information, through picture messaging on mobile phones and perhaps even more frequent use of pictures in new communication technology yet to be developed. At the same time older media technologies such as newspapers and television are becoming increasingly more picture based. Kress (2003) claims that image is becoming central in the act of communication and is defying the dominant role of writing.

Communicational change is altering the relations of the means by which we represent meanings, bringing image into the centre of communication more insistently than it has been and is challenging the domination of writing. (Kress 2003: 9)

Aware of the importance of image in today's society and believing that images can be read as "text" Kress and Van Leeuwen have developed a Grammar of Visual Design that can be applied to the study of visual texts.

According to the authors we can talk about a new visual literacy which has emerged with the use of new media. This new visual literacy involves the understanding of how visual, non-linguistic modes create meaning together with language as for example in TV advertisements and newspapers. Schools however, continue to focus on texts that are more print based, such as the literary novel. This according to Kress and van Leeuwen risks educating a generation of people who are illiterate when they enter the new, multimodal media landscape. Kress (1999) also suggests that the single exclusive and intensive focus on written language limits human potentials.

The focus on language alone has meant a neglect, an overlooking, even suppression of the potentials of representational and communicational modes in particular cultures; an often repressive and always systematic neglect of human potentials in many of these areas; and a neglect equally, as a consequence, of the development of theoretical understandings of such modes. (Kress 1999: 85)

According to Kress, all modes of representation offer both opportunities and constraints for construing knowledge and meaning. Therefore if the limits of one mode of representation are reached, it should be possible to make use of another mode better suited to the type of information a writer seeks to present.

Buckingham (2003) believes that schools will have to play a central role in helping students deal with the challenges that the new digital world has brought about. Students need more than simple lessons on how to use word processors and search engines. They will need to be taught how to evaluate the new found information, which will comprise different semiotic modes, critically if they are to transform this information into knowledge. This notion is further substantiated by Yuen (2004: 163) who claims that “in this information age, it is indeed a rarity for texts not to be illustrated, and this further signals the need to invigorate and fortify research in this area”.

Kress and van Leeuwen recognize that, like language, images are also bound to situational contexts (Kress and van Leeuwen 2006: 40-41; Unsworth 2001: 18). They are not, however, suggesting that visual design works exactly like language, as if the two semiotic systems were structurally very similar and on that basis comparable. What they claim is that although both modes of representation can be used to realize meaning, and although there are areas of overlap where the same meaning may be made both linguistically and visually, there are also meanings that can only be realized through language, or through images.

What is expressed in language through the choice between different word classes and clause structure, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures. And this will affect meaning. Expressing something verbally or visually makes a difference. (Kress and van Leeuwen 2006: 2)

According to Kress (2003: 1) “the two modes of writing and image are each governed by distinct logics and have distinctly different affordances”.¹ In order to understand the logic of writing and the logic of image it is necessary to realize that the latter is governed by time and sequence while the former is governed by space and simultaneity. A written text such as a story or a piece of information only makes sense if it is read in a certain order. However, when looking at a picture all the features are available to the viewer simultaneously and it is up to the viewer to select the reading path.

Kress (2003) further claims that the reading paths in writing and in image are different and that the message conveyed through the image mode already contains meaning whereas the message conveyed through the verbal mode needs to be filled with meaning.

(...) while the reading path in the image is (relatively) open, the image itself and its elements are filled with meaning. There is no vagueness, no emptiness here. That which is meant to be represented is represented. Images are plainful with meaning, whereas words want to be filled. Reading paths in writing (as in speech) are set with very little or no leeway, in the image they are open. (Kress 2003: 4)

Kress and van Leeuwen argue that visual meaning is made through visual conventions within a particular cultural context. Each culture contains its own visual grammar which is unique, is not transparent and needs to be learnt.

(...) it is not a ‘universal’ grammar. Visual language is not – despite assumptions to the contrary – transparent and universally understood; it is culturally specific. (...) The ‘universal’ aspect of meaning lies in semiotic principles and processes, the culture specific aspect lies in their application over history, and in specific instances of use. (Kress and van Leeuwen 2006: 4)

We know, for example, that the image of the Star of David conveys a definite meaning to members of a Jewish community. However, if this image was viewed within another culture with a different visual grammar, the Star might mean something very

¹ Affordance is a term which derives from the work of the psychologist James Gibson. Affordances are, according to Gibson, the potential uses of an object which “directly stem from their observable properties”. As what we perceive is selective as it depends on the interests and needs of the perceiver, it implies that different observers may notice different affordances. (For an appraisal of affordance see van Leeuwen 2005: 4-5).

different, or perhaps, for cultures not acquainted with Judaism, it might not have any significance at all.

Cook believes that the comprehension of a sign is often based on prior knowledge. In other words, unless we have come across a sign in the past and were taught its meaning we are unlikely to recognize it from its mere visual form.

Many signs are believed to be iconic because the perception of a connection between signified and signifier is so habitual that it begins to seem natural. (...) For a sign to be truly iconic, it would have to be transparent to someone who had never seen it before – and it seems unlikely that this is as much the case as sometimes supposed. We see the resemblance when we already know the meaning. (Cook 2001: 75)

Finally it is worth emphasising that despite the fact that we live in a world of images, being visually literate is not an innate skill, it is something that needs to be learnt. An example of this is perhaps the use of smileys on mobile phones. Smileys are icons which substitute adjectives of emotion, so instead of writing “I’m happy” in an SMS (Short Message Service) we add a smiley, but unless like Kress and Cook claim, we have learnt what these represent, it is not always transparent and easy to deduce. There seems to be the misconception that because children are more exposed to images through television, video games and computers this makes them more visually literate. However, according to Griffin and Schwartz not even students at university level show the basic visual perception skills necessary to interpret images.

Anecdotal accounts of teaching visual media production and analysis at the university level suggest that students often fail to manifest even rudimentary visual acuity, especially with regard to the properties of mass media images. The most fundamental and persistent problem one encounters in teaching visual communication is the routine confusion of pictures and reality, the naïve view that images produced by photographic media (...) are simply direct mechanical records of the world around us. (Griffin and Schwartz 1997: 41)

CHAPTER 2 – THEORETICAL FRAMEWORK

For though poetry is able to describe forms, actions, and places in words, the painter employs the exact images of the forms and represents them as they are. Now tell me which comes nearer to the image of the man: the name of the man changes with change of country, but his form is unchanged except by death.

*(Da Vinci, Leonardo. Paragone -
A Comparison of the Arts)*

1. Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is a theory of language which has been influenced or developed by scholars and linguists such as Malinowski, Firth, Halliday and others. It was first developed at the University of London by Michael Halliday, as a continuation of the work done by his predecessors, in particular the work carried out by J. R. Firth. Firth's colleague at London University, the anthropologist B. K. Malinowski made important contributions to early modern linguistics. Malinowski coined the term 'context of situation' which means that to be able to understand the meaning of a text we have to know the social context in which the text occurs (Halliday 2004; Bloor and Bloor 2004).

We use language to make sense of our experience, and to carry out our interactions with other people. This means that the grammar has to interface with what goes on outside language: with the happenings and conditions of the world, and with the social processes we engage in. (Halliday 2004: 24)

Firth and Halliday inherited the notion that meanings are constructed within a context of situation and because situations are culture specific, context limits the range of meanings that can be selected.

Firth consistently maintained that all study of language was a study of meaning; and meaning was function in a context, where the "context" was located both in the various strata of language itself and its situational and cultural environment – all of which came within the compass of linguistic theory. (Halliday 1995: 243)

Firth continued Malinowski's emphasis on a social and functional approach to language, while also establishing linguistics as an independent discipline. It was Firth who began to use the word 'system' as a technical term, from which the name 'systemic grammar' originated.

It is from Firth, of course, that the concept of system is derived, from which systemic theory gets its name; and unlike most of the other fundamental concepts, which were common to many groups of post-Saussurean linguists, particularly in Europe, the system in this sense is found only in Firth's theoretical framework. (Halliday 1985: 186)

Halliday went on to develop a comprehensive theory of language with a new terminology of its own, which became known as Systemic Functional Grammar. It was called 'systemic' because of his development of detailed system networks for many areas of English Grammar.

Systemic theory gets its name from the fact that the grammar of a language is represented in the form of system networks, not as an inventory of structures. Of course, structure is an essential part of the description; but it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language. (Halliday 2004: 23)

Bloor and Bloor (2004: 2) also state that for SFL language is a 'system of meanings'. It views language as a system of linguistic choices that are available in constructing meaning in particular contexts.

That is to say that, when people use language, their language acts produce or, or more technically, construct meaning. From this point of view, grammar becomes a study of how meanings are built up through the choice of words and other grammatical resources such as tone and emphasis. This may seem fairly obvious to most people since it accords with a commonsense view of language, but not all linguists have been concerned with meaning in such a direct way as Systemic Functional Grammar. (ibidem)

Even though SFL accounts for the syntactic structure of language, it places the function of language (what it does, and how it does it) as central. Systemic Functional linguists consider language to be functional and to reflect human needs. SFL explores how

people use language in different contexts to perform social functions and how language is structured as a semiotic system.

(...) common to all these systemic linguists is an interest in how people use language with each other in accomplishing everyday social life. This leads systemic linguists to advance four main theoretical claims about language: that language use is functional; that its function is to make meanings; that these meanings are influenced by the social and cultural context in which they are exchanged; and that the process of using language is a semiotic process, a process of making meanings by choosing. (Eggins 1994: 2)

SFL looks at how language both acts upon, and is constrained by social context. It focuses on relations between texts and social contexts rather than on texts as merely structural entities which are decontextualised. According to Eggins (1994: 7), the context in which a text is produced is always present in the text. It is an inherent part of the text. Bloor and Bloor (2004: 10) also suggest that an utterance can have different meanings depending on the context in which it is inserted.

Each individual utterance in a given context has a particular *use*. For example, a speaker might say the words, ‘Good afternoon’ as a means of greeting a friend at an appropriate time of day. We can say that the *communicative function* of ‘Good afternoon’ is *greeting*. In a different context the same words can have a different communicative function. For example, if a student is late for morning school and misses part of the first lesson, the teacher might sarcastically say, ‘Good afternoon’. The fact that the words are not spoken in the afternoon indicates to the listeners that in this case the function is not a simple *greeting*, but something that we might term *reprimand*. In this way, the same words can have a different communicative function in a different situation.

Systemic functional linguists consider that what goes on in the world outside the text is relevant in making the text what it is.

These are extralinguistic features of a text which are given substance in the words and grammatical patterns that speakers and writers use consciously or subconsciously to construct texts of different varieties, and that their audience uses to classify and interpret. Although at first it may seem astonishing, the situational differences between texts can, in fact, be accounted for by just three aspects of the context. Systemic functional linguists refer to these three aspects,

or parameters, of the context of situation as FIELD, TENOR, and MODE OF DISCOURSE. (Butt et al 2000: 4)

As established in the above quote, in systemic linguistics language in use is always dependent on three situational variables present in every context: field, tenor and mode. The first variable, Field, corresponds to “what is to be talked about or written about” (Butt et al 2000: 5). Eggins (1994: 9) defines field as the “topic or focus of the activity”. The second variable, Tenor, refers to “the relationship between the speaker and the hearer (or, writer and reader)” (Butt et al 2000: 5). It refers to the person taking part in the exchange, and the interacting roles of those involved in the exchange. The last variable, Mode, corresponds to the “kind of text that is being made” (Butt et al 2000: 5). It refers to the role played by language (ancillary or constitutive), the type of interaction (whether it is monologic or dialogic), the medium (written, spoken, written to be read aloud and so on), the channel (whether the text was originally received as phonic, graphic or visual) and the rhetorical thrust (instructional, persuasive, literary) (Butt et al 2000: 193). Any alteration in these variables will produce different texts. In other words, the Field may be the same, but if the Tenor or Mode changes the texts will be significantly different. For example, in a meeting between an employer and employee, the relationship is one of unequal status, and therefore the degree of social contact and effective involvement is likely to be quite low. However, in a conversation between colleagues or friends, where the field of discourse may be the same as that of the meeting between employer and employee, the status is equal and the contact and effective involvement (tenor) probably quite high, thereby creating a substantially different text.

Halliday takes these three situational parameters as a point of departure and proposes that there is a corresponding semantic component for each of these variables. Field, tenor and mode activate meaning potentials, and affect our language choices because they reflect the three main metafunctions of language (Butt et al 2000: 5), namely the ideational metafunction, the interpersonal metafunction and the textual metafunction.

Halliday (...) has argued that language is structured to make three main types of meanings simultaneously. This semantic complexity, which allows experiential, interpersonal, and textual meanings to be fused together in linguistic units, is possible because language is a

semiotic system: a conventionalized coding system, organized as sets of choices. (Eggins 1994: 3)

1.1. Ideational Metafunction

The ideational metafunction provides resources for constructing and reflecting on our experience of the world around and inside us. It is divided into experiential meanings and logical meanings. The experiential is associated with content and ideas, with talking about the world as we conceive it or hypothesize about it, or as we might imagine it could be. The logical is “concerned with the relationship between ideas” (Bloor and Bloor 2004: 11; Halliday and Hasan 1976: 26) that is, with the way ideas, clauses hang together in larger fragments (sentences, paragraphs). For the purpose of this thesis only experiential meanings will be referred.

1.1.1. Experiential meaning

Experiential meanings at the grammatical rank of the clause are represented by those functions that reflect or represent processes, participants and circumstances. According to Halliday’s analysis of English, experiential meanings are accounted for in clauses by the transitivity system (Halliday 2004: 170).

Thus as well as being a mode of action, of giving and demanding goods-&-services and information, the clause is also a mode of reflection, of imposing order on the endless variation and flow of events. The grammatical system by which this is achieved is that of TRANSITIVITY. The transitivity system construes the world of experience into a manageable set of PROCESS TYPES. Each process type provides its own model of schema for construing a particular domain of experience as a figure of a particular kind.

Transitivity in functional grammar is not a way of distinguishing between verbs according to whether they have an object or not, “but refers to a system for describing the whole clause, rather than just the verb and its Object” (Thompson 2004: 88). The transitivity system construes the world of experience in process types. In the English language there are six process types: material, mental, verbal, relational, behavioural and existential. Each process consists in principle of three components: the process itself; the participants and the circumstances. Circumstances will not be referred here as they will not be considered in this investigation.

- Material processes

Material processes “construe doing; they answer the question ‘What did X do?’ or ‘What happened?’” (Butt et al 2000: 52). The potential participants are: an Actor (the Doer of the process), a Goal (or the Thing affected), a Beneficiary (or the one to whom or for whom the process is said to take place). Example: *John* (Actor) *ate* (Process) *the cake* (Goal).

- Mental processes

These processes “encode the inner world of cognition, perception, inclination or liking /disliking (known as affect)” (Butt et al 2000: 55). According to Halliday (2004: 197) a ‘mental’ clause “construes a quantum of change in the flow of events taking place in our own consciousness”. It is realized by verbs such as *think*, *know*, *feel*, and *smell*, among others (for a more comprehensive list see Bloor and Bloor 2004: 116). Unlike material processes “mental processes always involve at least one human participant: the participant who has the mind in which the process occurs” (Thompson 2004: 93). The participants are: a Senser, which must be realised by a human or at least a conscious participant, and a Phenomenon. Example: *John* (Senser) *hates* (Process) *winter* (Phenomenon).

- Relational processes

Relational processes are processes which “relate a participant to its identity or description” (Butt et al 2000: 58) and are typically realized by the verb ‘be’ or some other copular verb (e.g. *seem*, *appear*, *become*). There are two different types of relational processes: attribution and identification.

- Relational attributive

Relational attributive clauses relate a participant to its general characteristics or description. There are two main participant roles in relational attributive processes: Carrier (participant carrying the characteristics or attributes) and Attribute (the characteristic). Example: *Tiger Woods* (Carrier) *is* (Process) *very young* (Attribute).

- Relational identifying

Relational identifying processes associate a participant to its identity, role or meaning. The potential participants are: Token (that which stands for what is being

defined) and Value (that which defines). Example: *John* (Token) *is* (Process) *the leader* (Value).

- Verbal processes

Verbal processes are processes of saying. Participant roles of verbal processes can be classified into a Sayer (the participant responsible for the verbal process), a Receiver (the one to whom the saying is directed), a Verbiage (the function that corresponds to what is said), a Target (the identity that is targeted by the process of saying) (Eggins 1994; Butt et al 2000; Bloor and Bloor 2004; Thompson 2004; and Halliday 2004). Example: *John* (Sayer) *quickly* (Circumstance) *explained* (Process) *the joke* (Verbiage) *to her* (Receiver).

- Behavioural processes

These processes “construe physiological or psychological behaviour” (Butt et al 2000: 54). This group of processes is intermediate between mental and material processes and have only one participant (Thompson 2004: 103). The participant must be a conscious being and is called the Behaver (Bloor and Bloor 2004: 126). Example: *John* (Behaver) *stared* (Process) *in amazement* (Circumstance).

- Existential processes

Existential processes indicate “the mere existence of an entity without predicating anything else of it” (Thompson 2004: 104). They represent “that something exists or happens” (Halliday 2004: 256). The structure of existential processes usually involves ‘*there*’, but this word is neither a participant nor a circumstance. According to Halliday (2004: 257) ‘*there*’ “has no representational function in the transitivity structure of a clause; but it serves to indicate the feature of existence, and it is needed interpersonally as a Subject”. The only obligatory participant in an existential process, which receives a functional label, is called the Existent. Example: *There is* (Process) *a woman* (Existent) *at the door* (Circumstance).

Table 1 Processes and Participants (adapted from Butt et al 2000: 62-63)

PROCESS TYPE AND DESCRIPTION	PARTICIPANTS	FUNCTION
<ul style="list-style-type: none"> MATERIAL PROCESS “construe the material world of doing” (Butt et al 2000: 62)	<ul style="list-style-type: none"> ACTOR GOAL RANGE BENEFICIARY 	⇒ doer ⇒ affected ⇒ not affected ⇒ to/for
<ul style="list-style-type: none"> MENTAL PROCESS “construe and may project the inner world of consciousness” (Butt et al 2000: 62)	<ul style="list-style-type: none"> SENDER PHENOMENON 	⇒ doer ⇒ thing known or liked/disliked, wanted, perceived.
<ul style="list-style-type: none"> RELATIONAL PROCESS Typically realized by the verb <i>be</i> or some other copular verb (<i>seem, become, appear</i> and so on). Varied process type in which a relationship is established between two terms:		
<ul style="list-style-type: none"> RELATIONAL ATTRIBUTIVE Relates a participant to its identity, role or meaning.	<ul style="list-style-type: none"> CARRIER ATTRIBUTE 	⇒ thing described ⇒ description
<ul style="list-style-type: none"> RELATIONAL IDENTIFYING Relates a participant to its general characteristics or description.	<ul style="list-style-type: none"> IDENTIFIED IDENTIFIER TOKEN VALUE 	⇒ that which is to be identified ⇒ the new identity ⇒ form ⇒ function or role
<ul style="list-style-type: none"> VERBAL PROCESS Construe saying. A Sayer does not have to be a conscious being.	<ul style="list-style-type: none"> SAYER VERBIAGE RECEIVER TARGET 	⇒ doer ⇒ said ⇒ said to ⇒ said about
<ul style="list-style-type: none"> BEHAVIOURAL PROCESS Construe physiological and psychological behaviour. These processes are usually doing version of a mental or even a verbal process. Actions must be experienced by a conscious being.	<ul style="list-style-type: none"> BEHAVER BEHAVIOUR/ RANGE 	⇒ doer ⇒ done

<ul style="list-style-type: none"> • EXISTENTIAL PROCESS <p>Have only one participant. Existential processes are normally “preceded by <i>there</i> and occur at the beginning of a text or where the text is moving into a new phase” Butt et al 2000: 58)</p>	<ul style="list-style-type: none"> • EXISTENT 	
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1.2. Interpersonal Metafunction

The interpersonal metafunction has to do with the exchange that takes place between speaker and listener or writer and reader.

One of the main purposes of communicating is to interact with other people: to establish and maintain appropriate social links with them. (...) We tell people things for a purpose: we many want to influence their attitudes or behaviour, or to provide information that we know they do not have, or explain our own attitudes, or get them to provide us with information, and so on. (Thompson 2004: 45)

Interpersonal meanings are realized grammatically by the systems of Mood and Modality. The functions within this component include giving or demanding information and giving or demanding goods and services, expressing intention, assessing degree of probability, and expressing opinions.

The INTERPERSONAL component is concerned with the social, expressive and conative functions of language, with expressing the speaker’s ‘angle’: his attitudes and judgements, his encoding of the role relationships in the situation, and his motive in saying anything at all. We can summarize these by saying that the ideational component represents the speaker in his role as observer, while the interpersonal component represents the speaker in his role as intruder. (Halliday and Hasan 1976: 26-27)

As mentioned above, producers and interpreters can assume two types of roles and exchange two kinds of commodities in a linguistic event. The speaker/writer can *give* ‘goods and services’ or ‘information’ to their listeners/readers or they can *demand* ‘goods and services’ or ‘information’ from them. When goods and services or information are given, the mood is declarative (offers and statements) and when goods and services or information are demanded, we have the imperative mood (commands)

and the interrogative mood (questions) (Unsworth 2001: 52). Table two schematically demonstrates the potential linguistic exchanges.

Table 2 Linguistic exchanges (adapted from Unsworth 2001: 52; Thompson 2004: 47)

Role	Commodity exchanged	
	Goods and services	Information
Giving	<i>offer</i> (declarative mood)	<i>statement</i> (declarative mood)
Demanding	<i>command</i> (imperative mood)	<i>question</i> (interrogative mood)

These three types of mood, declarative, imperative and interrogative are indicated in a clause by the Mood. In English the Mood consists of two elements: Subject and Finite. If the Subject precedes the Finite, the mood is declarative. If the Finite precedes the Subject the mood is interrogative. If neither the Finite nor the Subject is present in a clause, the mood is imperative.

Systemic Functional Grammar divides the clause into two parts: Mood and Residue. The Mood, as already mentioned above, consists of the Subject and the Finite, whereas the Residue is made up of the rest of the functional elements in the clause: Predicator, Complement and Adjunct. The Predicator corresponds to the rest of the verbal group that is not the Finite, and the Complement refers typically to the other nominal groups in the clause. The Adjunct is made up of adverbial groups, nominal groups or prepositional phrases which “acted as Circumstances for the experiential meaning of a clause [and] are now simply known as Adjuncts because they are added on to the interpersonal meaning” (Butt et al 2000: 92). Polarity is also part of the Finite element. When it is negative, it is expressed by ‘not’ and it appears immediately after the Finite. When it is positive, it is unmarked (Unsworth 2001: 54).

The Modality system determines how valid or probable a message is. According to Butt et al (2000: 113) “we use the term Modality to refer to all positioning by speakers about probability, usuality, typicality, obviousness, obligation and inclination”. Modality is composed of two types: modalization, which includes the sub-categories of probability and usuality, and modulation, which comprises the sub-categories obligation and inclination.

If the commodity being exchanged is information, the modality relates to how valid the information is being presented as in terms of

probability (...) or **usuality** (...). Some of the basic points on the probability scale are: possible/probable/certain; on the usuality scale, they include: sometimes/often/always. If, on the other hand, the commodity is goods-and-services, the modality relates to how confident the speaker can appear to be in the eventual success of the exchange. (Thompson 2004: 67)

1.3 Textual metafunction

The textual metafunction is responsible for creating cohesion in texts and for connecting interpersonal and ideational meanings (Halliday and Hasan 1976: 27).

One of the three metafunctions of language is the textual, which organizes the text itself. When we use language to talk about the language we are using and when we use language to link other pieces of language or help our ideas 'hang together', we are exercising the textual function. (Bloor and Bloor 2004: 84)

The textual metafunction is associated with Theme and Rheme. According to Halliday every clause contains three distinct functions which are Subject, Actor and Theme. The Theme contains the message which is supposed to be transmitted by the clause.

The Theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context. The remainder of the message, the part in which the Theme is developed is called (...) the Rheme. As a message structure, therefore, a clause consists of a Theme accompanied by a Rheme; and the structure is expressed by the order – whatever is chosen as the Theme is put first. (Halliday 2004: 64-65)

2. Visual analysis

Extrapolating from Halliday's work on Systemic Functional Grammar and the three metafunctions (briefly described above due to the constraints of this work), Kress and van Leeuwen (2006) have developed a 'visual grammar', in which they recognise that, like language, images are also bound to their situational contexts, realising the ideational, interpersonal and textual metafunctions.

This work [Kress and van Leeuwen 2006] recognizes that images, like language, realize not only representations of material reality but

also the interpersonal interaction of social reality (such as relations between viewers and what is viewed). The work also recognizes that images cohere into textual compositions in different ways and so realize semiotic reality. More technically, functional semiotic accounts of images adopt from systemic functional linguistics the meta-functional organization of meaning-making resources. (Unsworth 2001: 72)

These three metafunctions of language and/or images can be realised all at once within a particular utterance, or instance of visual communication.

A communicational system simultaneously fulfils three functions: the *ideational function*, the function of constructing representations of the world; the *interpersonal function*, the function of enacting (or helping to enact) interactions characterized by specific social purposes and specific social relations; and the *textual function*, the function of marshalling communicative acts into larger wholes, into the communicative events or texts that realize specific social practices. (Kress and van Leeuwen 2006: 228)

As stated by the authors, the visual resources in the ideational metafunction are used to express aspects of the “world around and inside us” (Kress and van Leeuwen 2006: 15). In the interpersonal metafunction they are used to describe interactions among the participants and their commitment to the represented information and, in the textual metafunction, they are used to make the image a logical and coherent whole. The textual function of images is mainly realised through composition and layout (Kress and van Leeuwen 2006: 43). Nevertheless, Kress and van Leeuwen alert us that the two semiotic modes as realised in texts and images are not alternative means of communication. They remind us that “while both visual structures and verbal structures can be used to express meanings drawn from common cultural source, the two modes are not simply alternative means of representing ‘the same thing’” (idem: 76). The meaning-making potential of each semiotic mode is always unique and although the verbal and visual modes fulfil the same metafunctions, each one, like any other semiotic system, has its own possibilities and limitations.

Not everything that can be realized in language can also be realized by means of images, or vice versa. (...) The meaning potentials of the two modes are neither fully conflated nor entirely opposed. We differ from those who see the meaning of language as inherent in the forms and the meaning of images as derived from the context, or the

meanings of language as ‘conscious’ and the meanings of images as ‘unconscious’. (Kress and van Leeuwen 2006: 19)

In Kress and van Leeuwen’s *Grammar of Visual Design*, the Ideational metafunction is also activated by the situational variable called field, but here it is realised by the Representational System, which consists of narrative and conceptual representations. Table three represents the equivalent visual metalanguage, as used by Kress and van Leeuwen, for each of the contextual variables and metafunctions.

Table 3 – Correspondence between contextual variables, verbal metafunctions and visual metafunctions

Contextual variables	Verbal Metafunctions	Visual Metafunctions
Field	Ideational	Representational
Tenor	Interpersonal	Interactive
Mode	Textual	Compositional

2.1 The representational system or ideational metafunction

The representational system, as described by Kress and van Leeuwen and as referred above, is divided into narrative representations and conceptual representations. Narrative representations or action visual processes are realised through vectors. “What in language is realised by words of the category ‘action verbs’ is visually realized by elements that can be formally defined as *vectors*” (Kress and van Leeuwen 2006: 46). These are oblique lines that run from one participant to another connecting them in a way as to represent them as “*doing* something to or for each other” (Kress and van Leeuwen 2006: 59). Such vectors can be visually realised in many ways including the direction of a glance, gestures, and tools or weapons, like guns pointing from one participant to another. The presence or absence of a vector determines the type of representation in an image. If a vector is present, it is a narrative representation, and if it is absent, the representation is conceptual.

In narrative representations, represented participants are connected by vectors, whereas in conceptual representations represented participants are shown in terms of their class, structure or meaning (Kress and van Leeuwen 2006: 79).

Narrative representations relate participants in terms of ‘doings’ and ‘happenings’, of the unfolding of actions, events, or processes of

change. Conceptual patterns represent participants in terms of their more generalized stable or timeless ‘essences. They do not represent them as doing something but as being something, or meaning something, or belonging to some category, or having certain characteristics or components. The choice is important, since the decision to represent something in a narrative or conceptual way provides a key to understanding the discourses which mediate their representation. (Jewitt and Oyama 2001: 141)

2.1.1. Narrative representational processes

In total there are six different types of narrative representational processes, depending on the kinds of vectors and participants. These are:

- Action processes
 - Reaction processes
 - Speech processes
 - Mental processes
 - Conversion processes
 - Geometrical symbolism
-
- Action process
- Action processes are subdivided into three categories: non-transactional, unidirectional transactional and bidirectional transactional. Non-transactional processes are images or diagrams that have only one participant, usually an Actor. According to Kress and van Leeuwen (2006: 63) “the action in a non-transactional process has no ‘Goal’, is not ‘done to’ or ‘aimed at’ anyone or anything. The non-transactional action process is therefore analogous to the intransitive verb in language (the verb that does not take an object)”. In other words, only the Actor and the vector which stems from this participant are depicted in the image, the Goal is not usually present.
- The unidirectional transactional processes connect two represented participants, but in this case there is only one vector and it runs in only one direction: from Actor to the Goal. Kress and van Leeuwen (2006: 74) describe these processes as having “a vector, formed by a (usually diagonal) depicted element, or an arrow, [which] connects two participants, an Actor and a Goal”.
- In bidirectional transactional action processes, two represented participants, called Interactors are connected by two vectors, each of them departing from an Interactor and aiming at the other. It is also possible to have bidirectional transactional

action processes in which the vectors are simultaneous (Kress and van Leeuwen 2006: 66). In this case you may only see one vector but it runs in both directions and the Interactors have a double role. Kress and van Leeuwen (2006: 74) describe a bidirectional transactional action as being realized by “a vector, formed by a (usually diagonal) depicted element, or a double-headed arrow, [which] connects two Interactors”.

- Reaction process

In reaction processes the vectors are formed, not by lines, but by the direction of the glance of one or more represented participants. If an eyeline vector emanates from a represented participant, but does not point at another participant, the process is called non-transactional reaction. If an eyeline vector connects two represented participants, it is called a transactional reaction process. Represented participants in transactional reaction processes are known as Reacters and Phenomenon. The Reacters, the participants who do the looking “must necessarily be human or a human-like animal – a creature with visible eyes that have distinct pupils, and capable of facial expression” (Kress and van Leeuwen 2006: 67). Reacters are the participants whose look creates the eyeline, and Phenomenon are those at which the eyeline is directed, in other words they are “the participant which forms the object of the Reactor’s look” (Kress and van Leeuwen 2006:75).

- Speech process and mental process

Speech processes and mental processes use a special kind of vector formed by a ‘thought balloon’ or similar conventional device which connects two participants: the Senser and the Phenomenon. The Senser is the participant from whom the ‘thought bubble’ vector emanates. The Phenomenon is “the participant (verbal or non-verbal) enclosed by a ‘thought bubble’” (Kress and van Leeuwen 2006: 75). These vectors were in the past confined to comic strips. However, recently they have been appearing in other contexts, such as textbooks.

- Conversion process

The Conversion process involves a change of state in the participant. In other words the participant, the Relay, is the Goal of one action and the Actor of another. This means that the vectors present in this process form a type of cycle, linking one action to

another. However, the relays do not just pass on the information received in its original form, they transform it.

- Geometrical symbolism

This process does not have participants. The vectors often indicate directionality by means of an arrow. The vectors may be ‘attenuated’ or ‘amplified’ to create different symbolic values. If the vectors are ‘attenuated’ it “diminishes the sense of ‘impacting’ and ‘targeting’, and causes the meaning of the vector to move in the direction of mere connectivity” (Kress and van Leeuwen 2006: 71). However, if the vectors are ‘amplified’, it indicates density and frequency. According to Kress and van Leeuwen (ibidem) the vectors used in this process can be of different patterns.

Images of this kind use pictorial or abstract patterns as processes whose meanings are constituted by their symbolic value, and so extend the vectorial vocabulary by drawing our attention to possibilities beyond the diagonal action line or the simple arrow: coils, spirals, helixes.

Table 4 – Types of narrative representations

Types of representation	Processes	Types of participants
Narrative <ul style="list-style-type: none"> ▪ Vectors are present 	Action <ul style="list-style-type: none"> ▪ Non-transactional ▪ Unidirectional transactional ▪ Bidirectional transactional 	<ul style="list-style-type: none"> ▪ Actor ▪ Actor / Goal ▪ Interactors
	Reaction <ul style="list-style-type: none"> ▪ Non-transactional ▪ Transactional 	<ul style="list-style-type: none"> ▪ Reacter ▪ Reacter / Phenomenon
	Speech and Mental	<ul style="list-style-type: none"> ▪ Senser / Phenomenon
	Conversion	<ul style="list-style-type: none"> ▪ Relay
	Geometrical symbolism	

2.1.2. Conceptual representations

Conceptual representations are representations which lack vectors. There are three process types: classificational processes, analytical processes and symbolic processes.

- Classificational processes

In classificational processes, represented participants relate to each other “in terms of a kind of relation, a taxonomy” (Kress and van Leeuwen 2006: 79). In other words, some represented participants play the role of Subordinates while at least another one plays the role of Superordinates. The kinds of taxonomies in which represented participants can be organised are two: covert taxonomy and overt taxonomy. Overt taxonomies can be further divided into single-levelled overt taxonomy and multi-levelled taxonomy. Covert representations may be realised in the way participants are sized and arranged to belong together in groups. Tools and weapons may be classified together as examples of technology by sizing them equally and placing them symmetrically at equal distances from each other (Kress and van Leeuwen 2006: 79-87). To be overtly organised implies that the taxonomies are represented diagrammatically by means of a tree structure.

- Covert taxonomy

In the Covert taxonomy only Subordinate participants are depicted. The represented participants are usually symmetrically distributed, “at equal distance from each other, equal in size, and oriented towards the vertical and horizontal axes in the same way” (Kress and van Leeuwen 2006: 87).

- Overt taxonomies

- Single-levelled overt taxonomy

The represented participant (Superordinate) is connected to two or more other participants (Subordinates) through a tree structure with two levels only.

- Multi-levelled overt taxonomy

When there are more than two levels in the tree structure, it is a multi-levelled overt taxonomy. The participants which occupy intermediate levels are called Interordinates.

- Analytical processes

Analytical visual processes relate participants with each other “in terms of a part-whole structure” (Kress and van Leeuwen 2006: 87). This process involves two kinds of participants: Carrier and Attribute. As Carrier represented participants assume the position of ‘whole’, while as Attribute, represented participants assume the position of ‘part’.

- Symbolic processes

Kress and van Leeuwen define these processes as being “about what a participant *means* or *is*” (2006: 105). In these processes there are either one or two participants. In the processes where there are two participants – the Carrier and the Symbolic Attribute – the Carrier is the participant “whose meaning or identity is established in the relation” and the Symbolic Attribute is the participant “which represents the meaning or identity itself”. When there is only one participant, the Carrier, “the symbolic meaning is established in another way” (ibidem).

2.2. The interactive system or the interpersonal metafunction

The interactive system, responsible for realising interpersonal meanings is composed of three interconnected systems: contact, social distance and attitude.

Contact, the first of the interactive systems, has to do with whether represented participants look directly at the viewers’ eyes or not. Images where contact is established, that is, where represented participants look at viewers’ eyes, are called demand images. In such images, represented participants demand some kind of social response from viewers, even though the response is at an imaginary level. Gestures and facial expressions can reinforce or make explicit what kind of relation is being depicted. If represented participants do not look at the viewers at all, then no contact is made and instead of a demand image, we have an offer image. In other words, represented participants are offered to the viewers as “items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress and van Leeuwen 2006: 119).

Table 5 – Interactive system: contact (adapted from Kress and van Leeuwen 2006)

Types of images	Meaning
Demand	Represented participants look at viewers demanding some kind of social response from them.
Offer	Represented participants do not look at viewers. They are simply offered to viewers as information.

Kress and van Leeuwen (2006: 122) believe that it is possible to “relate the meanings conveyed by ‘demands’ and ‘offers’ to the linguistic system of person”. They claim that ‘demand’ pictures address the viewer directly and therefore realise a visual ‘you’. However, they remind us that in images there is no visual ‘I’. As Kress and van Leeuwen (ibidem) state “the I is absent in pictures, or, rather objectified, hiding behind he/she/they”.

The second system, social distance, has to do with the relation between the human participants represented in images and the viewers. The closeness of the shot influences the relation that is established between participant and viewer.

Just as image-producers, in depicting human or quasi-human participants, must choose to make them look at the viewer or not, so they must also, and at the same time, choose to depict them as close to or far away from the viewer – and this applies to the depiction of objects also. And, like the choice between the ‘offer’ and the ‘demand’, the choice of distance can suggest different relations between represented participants and viewers. (Kress and van Leeuwen 2006: 124)

The viewers’ field of vision and how much they see of the represented participant determines the kind of social distance that is established and consequently, the kind of relationship that is implied between viewer and represented participant. Table 6 summarizes the types of social distance that are possible between represented participants and viewers.

Table 6 – Interactive system: social distance (adapted from Kress and van Leeuwen 2006)

Field of vision (What the viewers see)	Meaning
Face or head only	Intimate distance
Head and shoulders	Close personal distance
Waist up	Far personal distance
Whole figure	Close social distance
Whole figure with space around it	Far social distance
The torso of at least four or five people	Public distance

In the case of where objects are the represented participants, there are three distances that can be observed: close distance, middle distance and long distance. According to Kress and van Leeuwen (2006: 117) close distance is when the object is shown as if the viewers are “engaged with it”, middle distance, when “the object is shown in full, but without much space around it”, and long distance, when the object is out of reach and is there for contemplation only. The same kind of distinctions is also made when buildings and landscapes are represented.

Attitude, the third system, reveals the point of view of the image-producer and is subdivided into subjective images or objective images in accordance with the nature of the images analysed.

The image-producers’ attitude in subjective pictures is expressed through horizontal angles and vertical angles. The relation between the frontal plane of the image-producer and the frontal plane of the represented participants determines their involvement or detachment. If the frontal plane of the represented participant and image-producer are parallel, aligned with one another, then their relation is one of involvement. It is as though they belong to the same world. On the other hand, if the frontal plane of the represented participants and the image-producer form an angle and diverge from one another, it produces detachment as if they belong to very different worlds.

The vertical angles depict the power that the viewer has over the represented participant. If the viewer looks down on the represented participant (high angle), then they have power over the represented participant and the former “is within reach and at

the command of the viewer” (Kress and van Leeuwen 2006: 140). If, on the other hand, it is the represented participant looking down on the viewer (low angle), then it is the latter who is depicted as “having symbolic power over us [the viewer]” (ibidem).

Table 7 – Interactive system: attitude (adapted from Kress and van Leeuwen 2006)

Horizontal angles	Meaning
Frontal angle	Involvement. They belong to the same world. “What you see here is part of our world, something we are involved in”.
The oblique angle	Detachment. They do not belong to the same world. “What you see here is not part of our world; it is their world, something we are not involved in”.
Vertical angles	Meaning
High angle	Power to the viewer over the represented participants, “makes the subject look small and insignificant”.
Eye level angle	There is no power difference between the represented participants and the viewers, “the point of view is one of equality and there is no power difference involved”.
Low angle	Power to the represented participants over the viewers, they “give an impression of superiority, exaltation and triumph”.

It is important to emphasize that the meanings described above are only potential meanings and the symbolic relationship established with the viewer is not real. Photographs can be manipulated to suit the producers and therefore a photograph of someone important can be taken at an angle of eye level giving the viewer the idea that they have the same social status.

They are an attempt to describe a meaning potential, a field of possible meanings, which need to be activated by the producers and viewers of images. But this field of possible meaning is not unlimited. (...) Photographs can symbolically make us relate as an equal to people who in fact have very considerable power over our lives (for example, politicians), or it can make us look in a detached way at people who we are involved with. (Jewitt and Oyama 2001: 135)

Kress and van Leeuwen consider modality to be related to how people interact with each other and to what they believe to be real or unreal.

What one social group considers credible may not be considered credible by another. This is why we see modality as interactive, rather than ideational, as social, rather than as a matter of some independently given value. Modality realizes and produces social affinity, through aligning the viewer (or reader, or listener) with certain forms of representation, namely those with which the artist (or speaker, or writer) aligns himself or herself, and not with others. Modality realizes what ‘we’ consider true or untrue, real or not real. (Kress and van Leeuwen 2006: 171)

The authors state that modality markers are often used in different levels of intensity. The colours in an image can be shown as: naturalistic; the focus blurred; and the background details minimised or abstracted. This variation in an image creates different types of modality. Also according to Kress and van Leeuwen (2006: 163) “visual modality rests on culturally and historically determined standards of what is real and what is not, and not on the objective correspondence of the visual image to a reality defined independently of it”. Thus what appears as real to one person may not necessarily appear so to another.

2.3. Composition or textual metafunction

Kress and van Leeuwen suggest that there are three principles of visual compositions, which in their view apply not only to single pictures but also “to composite visual, visuals which combine text and image, and perhaps, other graphic elements, be it on page or on a television or computer screen” (2006: 177). These three principles are the semantic systems of Information value, Framing, and Salience, which interact to create compositional, or textual meaning.

- Information value

According to Kress and van Leeuwen (2006: 177) the positioning of elements in an image “endows them with specific informational values attached to the various ‘zones’ of the image: left and right, top and bottom, centre and margin”. They also believe that these informational values are ideological and culture-specific. Hence in Western cultures, the top part of vertically polarized images has the value of Ideal, as it typically presents “the idealized or generalized essence of the information” (2006: 187). The bottom part, by contrast, carries the value of the Real, and presents, “specific information, more ‘down-to-earth’ information (e.g. practical consequences, directions for action)” (ibidem). In images which are polarized horizontally, the left side is treated as Given, presenting something that the viewer considers to be “commonsensical and self-evident” (2006: 181). It is seen as representing what the viewer already “knows, as a familiar and agreed-upon point of departure for the message” (ibidem). The right side, on the other hand, is thought to contain the New information, associated with the problematic, contestable or unexpected. In triptychs, the central area functions as “Mediator between Given and New or between Ideal and Real” (2006: 199). In visual compositions which make use of the Centre, the Centre presents “the nucleus of information on which all the other elements [the Margins] are in some sense subservient” (2006: 196). As secondary elements dependent on the Centre, the Margins are treated as similar to each other, even identical and therefore there is no “division between Given and New and/or Ideal and Real elements” (ibidem). The Information values discussed above are presented schematically in Figure 1.

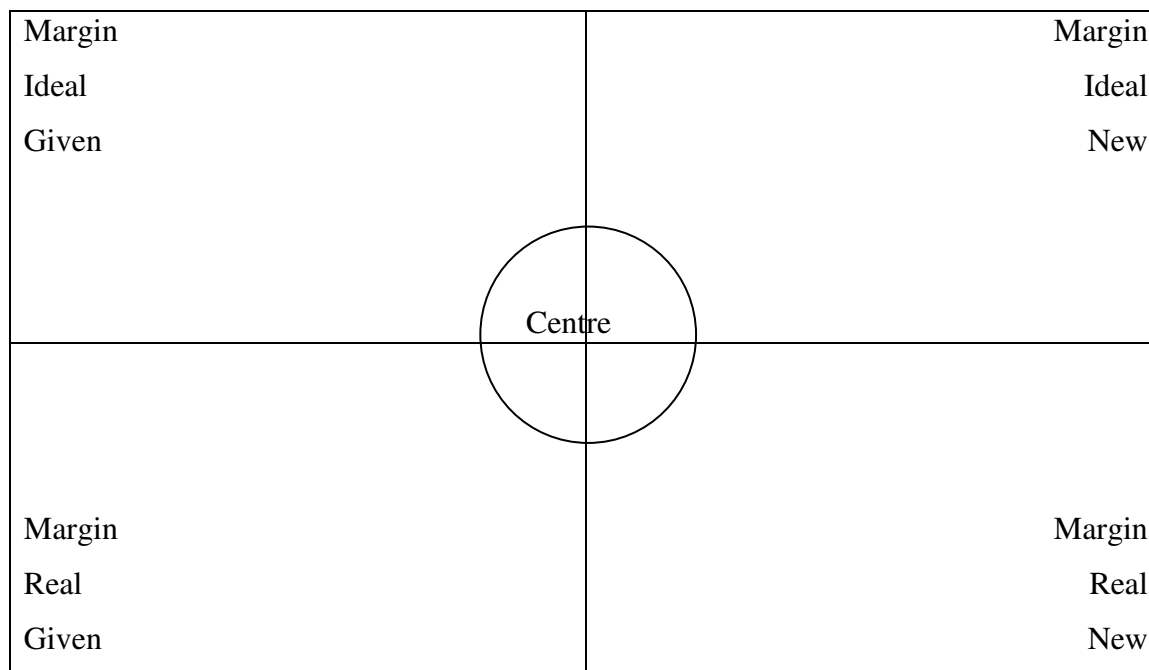


Figure 1 – Information values (Kress and van Leeuwen 2006: 197)

Kress and van Leeuwen (2006: 201) draw our attention to the interaction between Information value and Salience by claiming that irrespective of where the elements are placed their salience can emphasize their importance.

Regardless of where they are placed, salience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others. The Given may be more salient than the New, for instance, or the New more salient than the Given, or both may be equally salient. And the same applies to Ideal and Real and to Centre and Margin. (ibidem)

Salience, the second principle in visual composition, determines the degree of attention text elements attract and has the central symbolic value in the composition. This is determined by visual clues such as the size, sharpness, tonal contrast, colour contrast, placement in the visual field, foreground or background position, as well as by cultural factors.

The third and final principle, Framing, is related to whether the text elements are presented as a separate unit of information, and thus disconnected, or whether they are presented as connected, joined together. Connection can be signalled visually by the use of vectors, similarities of colour, visual shape, and absence of framing. Disconnection means that the elements are visually separated from each other by the use of “frame

lines, pictorial framing devices, empty space between elements, discontinuities of colour and shape, and other features” (Kress and van Leeuwen 2006: 210).

Kress and van Leeuwen suggest that images, like language, are made up of various elements which have meaning when they are compiled together. They believe that meaning comes from the arrangement of the visual composition and therefore the viewer will need to know the conventions of visual grammar in order to be able to read the image.

CHAPTER 3 – Words and pictures in two EFL coursebooks

*‘What is the use of a book’,
thought Alice, ‘without pictures
or conversations?’*

*(Lewis Carroll. Alice’s
Adventures in Wonderland)*

1. Introduction

Due to the limited extension of this thesis and because of the qualitative nature of the investigation it seemed prudent to restrict the selection to two coursebooks. In order to choose the two manuals for analysis four criteria were used:

- a) One of the coursebooks had to have been published in the 1970s and the other had to have been published within the last ten years. I chose the 1970s as a cut-off date because prior to this date, coursebooks tended to target the sentence as the central unit of language rather than focus on language in use. My choice therefore implied that both manuals needed to have a similar approach to language teaching. This criterion is important in the selection because I plan to see, not how manuals have changed, but rather how the use of images in textbooks has changed over the last thirty years.
- b) They had to be aimed at adults or young adults studying at upper-intermediate level. This decisive factor was important as my professional experience in teaching English as a Foreign Language has been with adults and mostly at upper-intermediate level. It would therefore be wiser to concentrate on something with which I was more familiar.
- c) They had to be general, main coursebooks produced by publishing houses catering for the international ELT market. This criterion was, on the one hand, based on the fact that international coursebooks would be more representative of EFL coursebooks in general and, on the other hand, based on my teaching experience, as most of the manuals that I have used have been manuals catering for international rather than national use.
- d) They had to be manuals which were widely used. I decided to choose coursebooks that were widely used as they targeted the largest number of potential learners and would therefore be more representative.

Following the above criteria, the books chosen were from the *New Headway* and *Kernel Lessons* series. It is also worth mentioning that from the total set of materials available for each coursebook series, only the student's books will be contemplated in the study. Furthermore it is not feasible to analyse every text and hence I have decided to limit this research to texts that I feel are representative of the way images are used in both coursebooks. The table below schematically lists bibliographical details of both manuals.²

Table 8 – Textbook information

Textbooks:	<i>New Headway Upper-Intermediate</i>	<i>Kernel Lessons Plus</i>
Level	Upper intermediate	Upper intermediate
Authors	Liz and John Soars	Robert O'Neill
Publisher	Oxford University Press	Longman
Year Published	2004	1972
Target audience	Adults and young adults	Adults and young adults
Typography	General, main course	General, main course
Print	Colour	Black and white
Complete set of materials	Student's book, cassettes, teacher's book, workbook	Student's book, tapes, tests, teacher's book
Number of pages	160 (122 working pages)	128 (120 working pages)
Number of images	Approximately 266	Approximately 52

2. *New Headway Upper-Intermediate*

According to the authors, *New Headway Upper-Intermediate* is meant for use by adult and young adult learners and provides about 120 hours of language learning. It is claimed that the course “combines the best of traditional methods with more recent approaches, to help students use English both accurately and fluently” (back cover). These traditional approaches, as is stated in the teacher's book, “emphasize clear focus on grammar with in-depth analysis and explanation, thorough practice activities” (Soars and Soars 2004b: 4). On the other hand, “communicative approaches” are also

² Quotes from manuals will be indicated by using page numbers only.

employed which “emphasize the importance of individual students’ contributions to work out rules for themselves, and to express personal opinions” (ibidem).

New Headway divides its contents into two major sections: language input and skills development. The language input is further divided into three major categories: grammar, vocabulary and postscript. The contents of the language input section are summarized in the table below.

Table 9 – Language input

Unit	Grammar	Vocabulary	Postscript
1	The tense system Auxiliary verbs	Compound nouns Word formation	Dates, Numbers, Spelling
2	Present perfect Continuous verb forms	Guessing meaning Synonyms, hot verbs	Exclamations
3	Narrative tenses	Adjectives, suffixes, prefixes	Expressing interest and surprise, reply questions
4	Expressing quantity Countable and uncountable nouns	Exports and imports Words with variable stress	Social expressions
5	Future forms Tense usage in clauses	Word pairs Hot verbs (2)	Telephone conversations
6	Relative clauses Participles Infinitives	-ed/-ing adjectives Synonyms in context	English signs
7	Verb patterns Reduced infinitives	Consumer durables Hot verbs (3)	Soundbites
8	Modal auxiliary verbs	Making sentences stronger Adverbs and verbs	Exaggeration and understatement
9	Questions Negatives	Groups Antonyms	Being polite
10	Expressing habit	Money	Times expressions
11	Hypothesizing	Idioms	Moans and groans
12	Noun phrases Articles and determiners Adding emphasis	Homophones Homonyms	Linking and commenting

Every unit contains at least one grammar point. It starts with a “test your grammar” section and is followed by “language in context” where students are asked to work out rules through a number of “grammar questions”. In each unit there is also a “practice bank” which includes a wide range of exercises. For every grammar point there is a language review section which gives a brief explanation and directs the students to the “grammar reference” at the back of the textbook. This section explicitly summarizes the grammar points in question. Approximately one third of the material in

each unit is devoted to grammar-related presentation and practice material, as can be confirmed on the table above.

As for the vocabulary section the authors claim that their coursebooks contain a well defined lexical syllabus. The vocabulary input corresponds directly to aspects of word knowledge such as multiple meaning, rules of word formation and collocations.

The postscript section seems to encompass multiple categories from functional language (unit 5) to a lexical set of time expressions (unit 10) and discourse features of conversation (unit 12).

The skills development section focuses on the four skills: reading, speaking, listening and writing. The table that follows summarizes the receptive skills syllabus in terms of the subskills they are meant to develop.

Table 10 – Receptive skills

Reading	Listening
Scanning (all units)	Listening for gist (all units)
Skimming (all units)	Listening for detail (all units)
Reading for gist (unit 2)	Musical appreciation/fun (unit 1 & 7)
Appreciating literature (unit 3 & 11)	Making inference (unit 2)
Note-taking (unit 4)	Note-taking (unit 5)
Summarizing (unit 4)	Perception listening-discriminating sounds (unit 10)

The textbook contains at least one reading or listening text in each unit. Many of the units contain two, although in such cases the first is a simplified text used in the “language in context” section and designed to present or practice a grammar point rather than to develop reading or listening skills. The texts meant for skills development are generally longer and authentic.

The speaking tasks often follow on from or serve as warm-up material for the language presentations and other skills development work. The types of tasks included are listed below.

- Discussion (all units)
- Exchanging information (units 1, 6 and 10)
- Asking questions to complete information gaps (unit 2)
- Roleplay (unit 2 and 11)

- A class survey (unit 5)
- A general knowledge quiz (unit 9)
- A short talk/presentation (unit 10)
- Acting out a dramatic scene (unit 11)

New Headway also provides plenty of opportunities for writing. These range from guided writing, where a model is supplied and the student has to produce a similar text, to the teaching of writing techniques applied at sentence level. The table below lists the type of writing skills practised.

Table 11 – Writing skills

Different genres	Sentence and paragraph level discourse features	Subskills
<ul style="list-style-type: none"> ▪ A biography (unit 2) ▪ A book or film review (unit 3) ▪ A report (unit 4) ▪ An informal letter (units 5 & 8) ▪ Describing a town (unit 6) ▪ Writing about a period in history (unit 10) ▪ A play with stage directions (unit 11) ▪ Describing a career (unit 12) 	<ul style="list-style-type: none"> ▪ Position of adverbials (unit 2) ▪ Contrasting ideas (unit 7) ▪ Joining sentences using conjunctions and adverbs (unit 9) ▪ Word order and focus of attention (unit 12) 	<ul style="list-style-type: none"> ▪ Recognizing/using formal versus informal styles in letters (units 1, 5 & 8) ▪ Proofreading (unit 1) ▪ Note-taking (unit 4)

All four skills are systematically practised throughout the textbook.

Finally *New Headway* is attractively laid out, with glossy pages and generous use of colour and photographs. All sections are clearly labelled and suitably placed on the page in order to minimize distraction. There are headings or labels for each section and several cross-references which indicate where learners can find further grammatical information. Instructions to exercises and activities are always clear and detailed. As well as the grammar reference there is also a tapescript section and phonetic symbols for student consultation. In the contents pages there is also indication that every four units there are stop and check tests available in the teacher's book.

3. *Kernel Lessons Plus*

Kernel Lessons Plus is a continuation of *Kernel Lessons Intermediate* retaining “the successful features of the earlier course” (back cover). According to the author the

coursebook is designed to introduce students to the patterns, forms and structures of the English language. The author also claims that the manual is supposed to introduce students “to many of the ideas and themes that people all over the world are talking about in the 1970s, and will still be talking about in the 1980s” while at the same time introducing them to “the language [they] will need to talk about these things [themselves]” (7).

The coursebook is made up of fifteen units of eight pages, which are further divided into two lessons of four pages each, making a total of thirty lessons. All the units follow the same layout. The first two pages are dedicated to the theme of the unit, the third and fourth pages cover the grammar exposition and exercises, the fifth page is the intensive listening, the sixth has the heading “story/dialogue”, the seventh page is the “dialogue/practice” and the last page of the unit is the grammar summary and revision. It covers different areas of interest such as crime and punishment, inflation, the Third World and industrial progress. Each unit is about a particular theme and contains written texts, pictures, grammar exposition and exercises, intensive listening, short story excerpt, dialogue and summary and revision. The table below schematically lists the language input found in this coursebook.

Table 12 – Language input

Unit	Language input
1	Question forms; present continuous vs. present simple; continuous passive; reported speech; reported questions; tag answers; embedded questions.
2	Simple past vs. present perfect; state verbs; reported speech; tag answers; past perfect
3	Present perfect simple vs. continuous; used to; reported questions, tag answers; reported speech.
4	Modal verbs, modal continuous; question tags
5	Infinitive constructions; modal passive; questions; infinitive particles; present continuous.
6	Relative clauses; comparative adjectives; superlatives; relative clauses.
7	Past continuous; what-clauses; irregular verbs.
8	Conditional clauses; verb patterns; irregular verbs.
9	Future continuous; future perfect.

10	Conditional clauses; past perfect simple and continuous.
11	Modal verbs; what-clauses.
12	Verb patterns; gerund forms; phrasal verbs.
13	Wish and would; phrasal verbs.
14	Transitive verbs; passive; phrasal verbs.
15	Zero article; intransitive phrasal verbs.

The coursebook contains a small group of central characters, a manager (Robert Wilson), a journalist (Linda Blake) and a secretary (Margaret Dickinson). These characters reappear in each unit and the language work in the course revolves around their experiences. The table that follows schematically represents the themes of the textbook.

Table 13 – *Kernel Lessons*' themes

Unit	Theme
1	Traffic in our cities
2	The English Broadcasting Company
3	Space Travel
4	Education
5	The rich and the poor
6	Holidays
7	Disaster
8	Letters to an advice column
9	Life in the future
10	Crime and punishment
11	The world of advertising
12	Work and money
13	Women's Liberation
14	Inflation
15	Progress

The layout of the coursebook is organised but very repetitive. It contains a few black and white pictures, some cartoons and sketches. However, images are only ever

present on the first two pages of each unit; the remaining six pages contain only verbal text. The pages that comprise the images often have more than one visual and verbal text. Each unit contains clear headings and labels which use large letters in bold. The coursebook also makes use of a number of different fonts to make headings and labels stand out. Certain texts and sentences are also made more salient by the use of bold. The whole coursebook has been printed using black fonts on a white or near white background. The only coloured pages are the front and back covers (for an illustration of both textbooks please see annex A).

4. Data analysis

The data analysis proceeded in three distinct parts. First, the textbooks were scrutinized for any reference made by the authors regarding the exploitation of the images found in the manuals. Subsequently, the materials were analysed using the theoretical framework previously described in chapter two to verify whether the images and verbal texts made a composite whole and were therefore multimodal texts or whether they were simply parallel texts. In the final part of the study one of the texts in the *New Headway* textbook was tested on students. The objective was to see if in fact the extra information provided by the pictures was picked up by the students. The testing of one text only obviously does not constitute irrefutable proof. In order for this test to be conclusive, I would have to use many more texts and these would have to be tested on a lot more students. However, this thesis is not an analysis of students' reactions to multimodal texts but rather an analysis of multimodality in coursebooks; therefore I felt it would be evading the real object of study to test more than one text. Nevertheless I thought it would still be important to see how students would react and even though the information provided by this test is not conclusive, I feel that it can still function as an indication of the students' response to multimodal texts.

4.1. References to images

In order to fulfil the first part of the analysis a brief scrutiny of both manuals was conducted. All the references to the use of the pictures in the *New Headway Upper-Intermediate* were transcribed in the table that follows.

Table 14 – Transcription of instructions

Page	Unit	Transcription
13	1	Look at the pictures.
16	2	Look at the pictures of two travellers. What differences can you see?
19	2	Look at the pictures of some famous tourist spots. Which countries are they in?
24	2	Look at the pictures from her family album. How old do you think she is in each picture? Which is the most recent picture?
27	3	Look at the picture, and read the situation.
28	3	Look at the picture of a girl called Gilly Woodward and read the caption.
30	3	Look at the pictures and read the biographical information about a famous English writer.
31	3	Look at the picture and read the caption.
38	4	Look at the contents of Jane's bag.
41	4	Look at the pictures. Where are these places? What's happening?
44	4	Find the places on the map.
47	5	Match a line of dialogue to a cartoon.
47	5	Look at the picture and listen to some people talking about the future. Try to guess who says what.
62	6	Look at the photos, the captions, and the titles of the articles.
66	6	Match the pictures to the description.
72	7	Identify the people in the main picture. How do you know who's who?
95	9	Look at the photos of Elizabeth, George and Nicole. They each have a story about a wedding. The cartoons tell part of their story. What can you see? Discuss what you think has happened.
98	10	Look at the photograph and read about a lady called Rosemary Sage.
118	12	Match the words in the box with a picture.
121	12	Look at the photos.
124	12	Look at the photos. What famous events of the twentieth century do they illustrate?

The *New Headway* textbook contains 122 pages and almost all of them have some sort of illustration which is either in the form of one or more photographs or cartoons, in fact only one page does not contain any type of image or use of colour. There are two other pages (44, 46) that do not have images but make use of colour. Most pages have more than one image, with some having as many as nine different images. However, from the table above we notice that there are only twenty-one occasions where the student's

attention is drawn to the pictures and mainly by the use of the verb **look**. The students are asked to look at the images and then read the verbal text. The instructions are given as though the images and verbal texts were two separate things. The images are used as a lead in rather than an integrated part of the verbal text. They appear to be used for their ability to give context, and to increase student motivation. Nevertheless, it is still worth mentioning that these textbooks are to be used in a classroom and obviously the teacher is free to call the students' attention to the images in whatever way he/she feels fit.

Kernel Lessons Plus has fewer pictures than *New Headway Upper-Intermediate* and its usage of pictures is substantially different. The pictures are either used as a visual description or as exemplification of the written text and appear at first glance to be an integrated part of the text. However, images are only found on the first two pages of each unit, which means that 75% of the coursebook contains only written text. On these first two pages approximately 86% of all verbal texts are accompanied by one image only, the remaining 14% contain no images. Despite the high incidence of images on the first two pages, only 31% of these provide extra information, the remaining 69% can be considered to be mere illustrations as they either illustrate a word or a concept. The table below contains transcriptions of the references to images.

Table 15 – References to images

Units	Transcriptions	Images
1	<ul style="list-style-type: none"> • This is a traffic jam. • This policeman is directing traffic • Professor Colin Campbell (...) he is being interviewed on television. <i>No reference</i>	<ul style="list-style-type: none"> • Traffic jam • Policeman • An interview • Fireman
2	<ul style="list-style-type: none"> • This is the headquarters of the English Broadcasting Company. • Hello. My name's David Nelson. • My name's Linda Blake. • My name's Robert Wilson. As you see, I'm having an interview with Linda Blake now. 	<ul style="list-style-type: none"> • Sketch of buildings and cars • Man looking at viewer • Woman looking at viewer • Man interviewing a woman
3	<ul style="list-style-type: none"> • This is the planet earth. • This rocket has just taken off. • <i>No reference</i> 	<ul style="list-style-type: none"> • Earth and moon • Sketch - universe • Rocket taking off • The sky at night

4	<ul style="list-style-type: none"> • The man in this picture is not a teacher, so he must be a pupil. • This woman must be at least fifty. • <i>No reference</i> • But for these children, school is a kind of prison. 	<ul style="list-style-type: none"> • Man and child behind a desk • Woman • Classroom • School children
5	<ul style="list-style-type: none"> • <i>No reference</i> • <i>No reference</i> • <i>No reference</i> 	<ul style="list-style-type: none"> • man weight lifting, child in torn clothes • dry soil and starving child • factories with smoking chimneys
6	<ul style="list-style-type: none"> • That is the sort of holiday these people are going on. • These young people are going abroad, too. • These people thought a camping holiday ... • This is the Griffin family. 	<ul style="list-style-type: none"> • drawing of people boarding a plane • drawing of two men hitchhiking • camp site • drawing of a family
7	<ul style="list-style-type: none"> • <i>No reference</i> • This dog was trying to run away ... • This was once a city. 	<ul style="list-style-type: none"> • the Titanic • dog in a glass box • destroyed city
8	<ul style="list-style-type: none"> • What is the man doing here? 	<ul style="list-style-type: none"> • Four cartoon strips
9	<ul style="list-style-type: none"> • ... we will be living like these chickens. • We may be living in cities like this. • <i>No reference</i> • This cartoon shows what may be happening then. 	<ul style="list-style-type: none"> • Chicken farm • Floating city • Drawing of two aliens • Three cartoon strips
10	<ul style="list-style-type: none"> • <i>No reference</i> • You would probably be living in a cell like this. • The driver of this car ... 	<ul style="list-style-type: none"> • Drawing of a public hanging • Prisoners in prison • Car crash
11	<ul style="list-style-type: none"> • Here are some of them. • Hello. My name's Bill Pepper. • First, tell the whole story in this advertisement. 	<ul style="list-style-type: none"> • Cartoon strips • Drawing of a man • Cartoon strips
12	<ul style="list-style-type: none"> • I'm a pop star. • I'm a nurse ... • I'm a policeman. • I'm a millionaire. 	<ul style="list-style-type: none"> • Drawing of a hippie • Drawing of a nurse • Drawing of a policeman • Drawing of a man.
13	<ul style="list-style-type: none"> • <i>No reference</i> • <i>No reference</i> 	<ul style="list-style-type: none"> • Woman • Man and baby
14	<ul style="list-style-type: none"> • These men are on strike. • She is giving a lesson to a class ... 	<ul style="list-style-type: none"> • Men picketing • Classroom
15	<ul style="list-style-type: none"> • This was a part of London almost 100 years ago. • <i>No reference</i> • Look at the land this motorway has taken up! • This is a picture of a modern power station in Scotland. 	<ul style="list-style-type: none"> • Terraced houses • Airplane flying • Motorway • Power station

As can be seen from the transcriptions above the majority of the images found in this textbook seem to be used for their illustrative capacity. Photographs, drawings, cartoons and paintings give visual representation to stories, situations, objects and people. However, despite being illustrative these images are also used actively, in the sense that they require the learner to consciously articulate a response to the images in a written or spoken form. An example of this active use can be seen in the texts analysed (text 4 and 5 in annex B). In text 5 the learner has to ask the policeman in the picture questions about his job and in text 4 the learner has to imagine he/she is a reporter and has to interview the drivers in the traffic jam. In both these texts there is an interaction between learner and image.

It is perhaps convenient to refer the distinction that Dendrinos (1992: 29-30) makes between instructional and instrumental texts. Instructional materials are found in the student's book and provide the actual syllabus; they embody the bulk of the learning and teaching activities used. The instrumental texts, on the other hand, define learner and teacher roles. Both the student's and teacher's book contain texts which dictate techniques to be used. In the teacher's book we also find that the instrumental texts guide and regulate the patterns of interaction and even supply the means for evaluating learning.

The verbal texts of the EFL textbook could be divided into two broad categories. The first category concerns *instructional texts*; i.e., the texts whose main purpose is to present the language to be dealt with. (...) The second category concerns the *instrumental texts*; i.e., the texts whose function is to provide the learner with information concerning the teaching/learning matter and with instructions regarding what to do with it. (Dendrinos 1992: 43)

It is important to highlight that the manner in which the students' attention to images is drawn in both coursebooks is substantially different. In *New Headway* the text referring to the images is always part of the instrumental texts, and in *Kernel Lessons* it is part of the instructional texts. In *New Headway* the verb *look* accounts for 76% of the verbs used to draw attention to the images in the instrumental text. In *Kernel Lessons*, however, all the references found on the first two pages of every unit are part of the instructional texts. These references usually include a cohesive device, normally a demonstrative, which constitutes either an anaphoric or a cataphoric relationship between the instructional texts and the images. However, in some cases the

demonstrative has a deictic function and is used to link the verbal text to the visual as if the latter was the context of the former. There is only one reference to an image in an instrumental text and it is found on a page that contains no images. This reference works as a link to the previous pages and serves to contextualize the verbal text that follows it. The instrumental text is as follow:

Professor Colin Campbell, whose picture is on page 8 (text 3) is being interviewed about traffic in our towns. (page 12)

4.2. Text analysis

The texts³ that I have chosen for analysis are, in my opinion, representative of how images are used in both coursebooks. I have tried to select different types of texts in order to have at least one example of the diverse use of images. In *New Headway* we find images on almost every page and some of them, usually drawings, are not accompanied by a verbal instructional text. As I'm trying to analyse the potential relationship between image and verbal text, it would seem pointless to analyse images that do not directly constitute a relationship with a verbal text. I have also chosen mainly texts for analysis that are intended to develop the reading skills. This selection criterion was applied because in *Kernel Lessons Plus* images are only found in the reading section. Therefore in order to be consistent, I decided that this principle should also be applied to *New Headway*. The texts analysed below can be found in annex B.

Text 1 – *New Headway Upper-Intermediate*

Interpersonally, we find that the relationship established with the reader is the same in both the visual and the written texts. The written texts use the first person singular creating a social relationship of familiarity with the reader. The interpersonal relationship in the visual text is also one of social familiarity (medium long shot). According to Kress and van Leeuwen (2006: 118) this image constitutes a demand in that the participants are looking at the viewer. In other words, because the represented participants look directly at the viewer a direct connection between them is formed and a message is conveyed, as the viewer becomes an active participant in a relationship between image and interpreter. The angle is frontal plane, where the viewer and the

³ For the purpose of this thesis text here refers to both the verbal and the visual texts together.

subject within the image share an eye line suggesting that what is represented is part of our world. We as the reader are invited to come into this family and find out more about them. The image therefore serves as an invitation to proceed a little further and read the text.

Kress and van Leeuwen (2006: 122) state that there are only two person options available in visual representation – second (you) and third person (he/she/it). There is no equivalent of the first person (I/we) because interaction is carried out by the represented participants and therefore cannot be expressed directly. In the verbal texts however, the use of the first person is in a prominent position. In this way, the verbal texts supply what the image is unable to do. The viewer is thus addressed in two different ways. The images address the reader with a ‘visual he/she’ and the verbal text through the use of the first person (I/we) pronoun go on to present a personal point of view with sentences like: “I can’t believe we’re actually here” and “Daisy was three months old when I decided we simply had to leave London”. We can therefore say that the verbal and visual texts create complementary kinds of contact with the addressee, and in this way the images add information to the verbal text, they are not merely parallel texts. However, this complementary contact with the viewer is not exploited in the coursebook. Students are not even asked to look at the pictures let alone understand that contact with the addressee is being established in two separate ways. Unless the teacher calls the students’ attention to the pictures and talks about the potential information conveyed by the images, which is doubtful taking into consideration what has been discussed in chapter one, where it is claimed that visual communication is often ignored in education, the latter are only there for illustration purposes.

These texts are part of a jigsaw reading activity where the class is divided into two groups and each group reads only one of the texts (see text 1a and text 1b in annex B). The reason for this type of exercise is to get students to exchange information, as there is a gap between what the groups know, and this can only be bridged by the students from each group talking to each other. It is worth noting that the images in text 1a occur on the top left side and in text 1b the images occur on the top right side. According to Kress and van Leeuwen (2006: 180-181) if multimodal compositions or pictures “make significant use of the horizontal axis, positioning some of their elements left and other, different ones right of the centre (...) the elements placed on the left are presented as Given, the elements placed on the right as New”. Hence the image in text 1a occupies the position of Given information and the verbal text occupies the New.

Text 1b, on the other hand, has the verbal text occupying the Given information and the images the New. However, the layout of texts 1a and 1b in the student's book appears as a double-page spread (see text 1 in annex B) with the verbal texts in the centre and the pictures positioned on either side of the verbal texts. The texts and the images are framed separating them from each other. According to Kress and van Leeuwen (2006: 177) Framing is used to present elements as separate units of information. The fact that the verbal texts and the images are framed means that we as viewers are supposed to look at them separately. Connection between both verbal texts and images is signalled by the absence of framing in the blue background and the title, which is centred and common to both verbal texts. The verbal text, image, half the title, a box containing instructions and a box containing a shorter verbal text (see text 1a in annex B) are superimposed on a picture of a landscape from Canada. In text 1b the verbal text, box with comprehension questions, image and the remaining title are superimposed on a picture of a landscape from Greece. Connectedness between these two texts is shown by the use of the landscape images sharing a common blue sky.

If we look at both texts 1a and 1b as constituting one text only, then according to Kress and van Leeuwen this would be considered a centre and margins composition. In this type of composition it is the central element that represents the nucleus of information and the other elements in the margins are in some way subservient to the information placed in the centre. There is no horizontal or vertical division and the information placed on the margins is treated as similar or identical to each other, in other words, there is no division between New/Given or Ideal/Real. However, we know that the students are not supposed to read both verbal texts, which means that each group will only be looking at and reading one of the texts, thus implying that each group has access to different textual compositions with different information value. This raises some important questions such as to the presence and function of the images. Questions like whether the images convey information vital to the understanding of the written text. Do students actually understand the meaning expressed by the images? Do they even look at the images? Would their interpretation of the text be any different if the images were removed? Why is the layout in each text different? Do the students actually realise that the images in text 1a carry different information value from those in text 1b? Does the fact that the information value is different impede understanding of the verbal texts? Are the students supposed to look at these texts as one whole text or as two separate texts? Concrete answers to these questions are not possible to provide here

as this would involve a different type of research. I can only speculate. Consequently, if we take into consideration that text 1a and text 1b can be read in two ways: as separate texts or as one whole text, and the fact that the information carried by the images is contradictory depending on whether they are read as separate texts, or as a whole, leads me to believe that the images are merely illustrative and are not intended to transmit information. This belief can also be substantiated by the fact that the instructions make no reference to the images.

Text 2 – *New Headway Upper-Intermediate*

In this text we have two images: Harrods and Gilly. Both the pictures of Harrods and of the girl are, according to Kress and van Leeuwen, conceptual representations as they present no vectors.

Analysing the title we find the following information:

Written text	<i>Girl</i>	<i>barred</i>	<i>from Top Store</i>
Ideational	Goal	Process: Material	Circumstance
Interpersonal	Subject	Residue	
Textual	Theme	Rheme	
Image of Harrods	Tells us which store (Circumstance/Residue/Rheme)		
Picture of girl	Shows us which girl (Goal/Subject/Theme)		

The students are asked to look at the picture of a girl whose name is Gilly Woodward and to read the caption below the picture. The caption has the aim of chronologically sequencing the actions and the image of Harrods of spatially locating the action.

<i>On Friday</i>	<i>Gilly</i>	<i>went</i>	<i>shopping</i>	<i>In Harrods</i>
Circumstance	Actor	Process: Material	Range	Circumstance
	Subject	Residue		
	Theme	Rheme		

<i>On Saturday</i>	<i>she</i>	<i>wasn't</i>	<i>allowed</i>	<i>into the store</i>
Circumstance	Goal	Process: Material		Circumstance
	Subject	Finite (negative polarity)	Residue	
	Theme	Rheme		

In the textbook this reading exercise is shown on two separate pages. However, if we read this text as presented on text 2 in annex B (the written information shown on the left and on the right in the student's book is not relevant to this text so it has been omitted) we see that the pictures are shown on the left in the position of Given and the verbal text is on the right occupying the position of New information. The pictures serve to situate the reader in London and to introduce the reader to Gilly. Gilly is shown as looking at the reader constituting with him/her an imaginary relationship. It is as though she is demanding something from the reader, possibly an opinion about what has happened to her. She is asking the reader not to remain indifferent and to form some sort of opinion about her story. The distance (medium long shot) makes her a public acquaintance. We do not know her personally. Accordingly, because she has been photographed from a frontal plane she is part of our world and consequently what happened to her can happen to us too.

The images and the verbal text are framed appearing as separate units of information. However, they have been superimposed on a photograph of a pair of blue jeans and it is this image of the blue jeans which acts as the connecting element.

Text 3 – *New Headway Upper-Intermediate*

In this composition the authors have made use of the vertical axis and have placed the image above the verbal text. Kress and van Leeuwen (2006: 186) differentiate the lower and upper sections by stating that the upper part is what is idealized and the lower is what is real:

In such texts the upper section visualizes the 'promise of the product' (...). The lower section visualizes the product itself, providing more or less factual information about it (...). There is usually less connection, less ongoing movement, between the two parts of the composition than in horizontally oriented compositions. Instead, there is a sense of contrast, of opposition between the two. The upper section tends to make some kind of emotive appeal and to

show us ‘what might be’; the lower section tends to be more informative and practical, showing us ‘what is’.

The image in this text has the informational value of Ideal and the verbal text of Real. In other words, the image represents what is generalised or idealized in contrast to the verbal text which represents information that is more realistic and factual.

The image and the verbal texts have been superimposed on an orange background. Saliency in the title of the verbal text has been achieved by using a dark orange colour, capital letters and a different type and size of font to the rest of the verbal text. The name of the eccentric professor is also printed in orange and in bold. The subtitle is in a bluish purple font. The choice of the colour orange, for the title and the name of the professor, is related with the picture. The represented participant in the picture, who is supposedly the professor, is shown with orange hair, beard and moustache.

The picture shows a white border creating a frame around it. This framing suggests that the image and verbal text are separate units of information. Connectedness is achieved by both the image and the verbal text being superimposed on an orange background.

The picture has been taken from a frontal plane suggesting involvement with the viewer. The represented participant is also looking directly at the viewer constituting with him/her an imaginary relationship. This picture is demanding something from the viewer, possibly an opinion.

The image adds extra information to the verbal text by providing students with visual details of the professor’s physical appearance and of his home. The viewer can visualize what he looks like and what his home is like. The verbal text, on the other hand, provides the psychological description.

<i>He</i>	<i>'s</i>	<i>obstinate, non-conformist and creative.</i>
Carrier	Process: Relational attributive	Attribute
Subject	Finite	Residue
Theme	Rheme	

The verbal text tells the reader where the professor lives and refers to the professor’s home as a *kingdom*.

<i>The professor</i>	<i>lives</i>	<i>on the outskirts of Huddersfield in his very own kingdom</i>
Carrier	Process: Relational attributive	Attribute
Subject	Residue	
Theme	Rheme	

The student is totally dependent on the image to know what he looks like and what his home is like. Without the image the student would perhaps have a totally different idea of the professor's home and of his appearance. The use of the noun kingdom to refer to his home might induce the learner into believing that he lives in some sort of manor or estate. The fact that the student's attention is drawn to the photograph and the title first, serves to create curiosity and expectations that will only be satisfied once he/she has read the verbal text.

Text 4 – *Kernel Lessons Plus*

Text 4 shows a black and white picture of a traffic jam. This image is a conceptual representation as there are no vectors emanating from it. It is a classificational process where “the cars” represented in the image are considered to be Subordinates of the class of “cars in cities”, in what Kress and van Leeuwen (2006) refer to as a covert taxonomy. This is where a set of participants called Subordinates is distributed “symmetrically across the picture space, at equal distance from each other, equal in size, and oriented towards the vertical and horizontal axes in the same way” (idem: 87).

The image occupies the Given position as it is situated on the top left side of the page and the verbal text is on the top right side, occupying the position of New information. The verbal text refers directly to the image by saying: “This is a traffic jam”. In other words, it relies on the image to illustrate what a traffic jam is. There is an anaphoric relationship between the verbal and the visual text as the demonstrative reference “this” and “these” refer back to the image.

The image does not add extra information, it merely complements the verbal text. It is as though the image is used as an illustrative definition of the compound noun “traffic jam”.

Text 5 – Kernel Lessons Plus

Text 5 is made up of a very short verbal text (4 short lines) and a small black and white picture. If we analyse the layout of the composition we find that the picture is placed on the right, occupying the position of New information, and the verbal text is on the left, occupying the position of Given information. Unlike text 4, these texts (verbal and visual) establish a cataphoric rather than anaphoric relationship by the use of the demonstrative reference “this”. Employing the Western reading path, we find that the verbal occurs before the visual text and therefore, the demonstrative reference present in the verbal text points forward to the visual, thus constituting a cataphoric relationship.

According to Kress and van Leeuwen, this image is a narrative representation. The policeman is pointing towards his left side and consequently his arm acts as a vector. The image constitutes an action process which is unidirectional transactional. These are processes where the represented participants are connected by only one vector (policeman’s arm) running in only one direction: from Actor (policeman) to Goal (road).

Analysing the verbal text we find the following:

<i>The policeman</i>	<i>is</i>	<i>directing</i>	<i>traffic</i>	<i>in the centre of town</i>
Actor	Process: Material		Goal	Circumstance
Subject	Finite	Residue		
Theme	Rheme			

<i>He</i>	<i>does</i>	<i>this</i>	<i>every day.</i>
Actor	Process: Material	Goal	Circumstance
Subject	Finite	Residue	
Theme	Rheme		

<i>He</i>	<i>often</i>	<i>suffers</i>	<i>from headaches.</i>
Carrier		Process: Relational attributive	Attribute
Subject	Residue		
Theme	Rheme		

<i>He</i>	<i>simply</i>	<i>does not</i>	<i>get</i>	<i>enough oxygen.</i>
Actor		Process: Material		Goal
Subject		Finite – negative polarity	Residue	
Theme	Rheme			

In the experiential meaning of this text we find that it contains two types of processes: Material and Relational. We can observe a dominant pattern in the different processes as the Actor/Carrier is always the same person *he (the policeman)* and is explicitly stated. The Actor (policeman) and Goal (traffic) are the same in both the image and the verbal text (first sentence). The process is also the same in both texts: in the verbal it is formed by a material process, “is directing”, and in the image by an action process which also implies “doing something” (policeman’s arm pointing) such as “turn left” or “go left”.

In terms of interpersonal meanings the text maintains the use of declarative clauses throughout. The Subject is once more *he (the policeman)*. The image is considered an offer as the represented participants are not looking at the viewer and therefore they are there to be examined or scrutinized. It is a long distance shot denoting an impersonal imaginary relationship with the viewer. The photograph has been taken at an oblique angle implying detachment. The thematic structure is identical in all processes with the Theme always being *he (the policeman)*.

The visual text not only complements the information in the verbal text, it also adds extra information. It shows the viewer what a street in London, a London bus and cars were like and it shows what type of uniform a policeman wore when this picture was taken.

Text 6 – *Kernel Lessons Plus*

The layout of this verbal and visual text makes use of the vertical axis. It is one of the eight texts in the coursebook that uses this design. In this composition the image occupies the Ideal position and the verbal text the Real position. If the reader employs the Western reading path, he/she will come across the visual text before the verbal. This implies that the picture of the accident is “what might be”, and the verbal description of what happened is “what is”. The verbal text thus describes the more specific and more practically oriented information about the accident, information like the details of the accident, its practical consequences and directions.

The layout of this composition is also, to a certain extent, unusual because it is one of only five compositions where the verbal and visual texts occupy the whole page. The common page layout in this coursebook is for each page to have more than one visual and verbal text and to make use of the horizontal rather than the vertical axis.

Analysing the first few sentences of the verbal text we find the following information:

<i>The driver of this car</i>	<i>had</i>	<i>been</i>	<i>to a party.</i>
Carrier	Process: Relational attributive		Attribute
Subject	Finite		Residue
Theme	Rheme		

<i>Before</i>	<i>the accident</i>	<i>happened.</i>
	Actor	Process: Material
	Subject	Residue
	Theme	Rheme

<i>He</i>	<i>had</i>	<i>had</i>	<i>a lot to drink.</i>
Actor	Process: Material		Range
Subject	Finite	Residue	
Theme	Rheme		

<i>He</i>	<i>was</i>	<i>driving</i>	<i>home</i>
Actor	Process: Material		Circumstance
Subject	Finite	Residue	
Theme	Rheme		

<i>He</i>	<i>suddenly</i>	<i>lost</i>	<i>control of the car.</i>
Actor		Process: Material	Range
Subject	Residue		
Theme	Rheme		

<i>and,</i>	<i>[he]</i>	<i>ran into</i>	<i>a bus stop and then a wall.</i>
	[Actor]	Process: Material	Goal
	[Subject]	Residue	
Theme		Rheme	

In the experiential meaning of this text we find that the processes are mostly Material. We can observe a couple of dominant patterns. In the first place, in most of the Material processes, *he (the driver)* is Actor, either explicitly stated, or understood as unspoken Actor in active voice declarative clauses. The one exception to the pattern of Material processes with *he (the driver)* as Actor or potential Actor, has *the accident* as Actor. However, being an Actor in an involuntary Material process, this Actor seems like a Goal in some respects.

In terms of interpersonal meanings the text maintains the use of declarative clauses throughout. The polarity is always positive and the Subject of the clauses is either *he (the driver)* or *the accident*.

The image shows a car that is stopped on what looks like a kerb or maybe a hard shoulder of a main road, or a motorway. The car has the bonnet raised and has the front end smashed. It is also stopped against what appears to be the railings on a motorway or main road. The verbal text says that the car ran into a bus stop and then into a wall. On a motorway there are no bus stops and the picture definitely shows the car stopped against a railing not a wall. The information shown in the image is therefore contradictory to the information conveyed in the verbal text. A foreign language student reading the verbal text and looking at the picture for support in the understanding of the verbal text will be given misleading information. The image can therefore be considered to hinder learning rather than to aid it. This raises the question as to the function of the image. Why has the author decided to include this particular image? My assumption is that because the image shows a car which has been in an accident, it was deemed adequate to illustrate the text.

Text 7 – *Kernel Lessons Plus*

This cartoon strip is one of four cartoon strips found in this coursebook. It actively engages the learner as it demands an active response in a spoken or written form. It is a stimulus-response activity where the students have to describe what the

participants in the cartoon are doing and how they are feeling. These drawings are used for specific learning tasks.

This image is a narrative representation. It consists of three frames. The first frame has two participants playing cards. The represented participants, the cards and the money form a Bidirectional transactional action. The depicted elements in this process are the Interactors. The man and the robot are simultaneously Actors and Goals. There are also two Transactional reaction processes in this frame. There is, on the one hand, a man (Reacter) who is frowning and looking at his cards (Phenomenon) and his gaze forms a vector with his cards. On the other hand, we have a smiling robot (Reacter) whose eyeline is forming a vector towards his cards (Phenomenon). The second frame has the man (Actor) holding a screwdriver and inserting it in the robot. The vector is formed by the man's arm and screwdriver pointing to the robot (Goal) constituting a Unidirectional transactional action. The third frame is again a repetition of the first frame. The only differences being that the man is now smiling and the robot now has a sad face instead of the happy face in frame one, and the pile of cash is now on the man's side rather than on the robot's.

The verbal text which is found below the cartoon strip consists only of direct questions.

- | | |
|---------|-------------------------------------|
| Frame 1 | What is happening here? |
| | Does the man look happy? / Why not? |
| Frame 2 | What is happening now? |
| Frame 3 | How does the man look now? / Why? |

The first question in frame one requires that the students give a verbal answer using a Material process. They could perhaps say that "*they are playing cards*". In other words, the students reply to that verbal question could only be based on the fact that the represented participants in the cartoon were engaged in some sort of activity, that they were doing something. The answers to question two would require us to say how the man is feeling. Again the verbal answer would be something like "*he is feeling sad/he seems sad*" which if we analyse the experiential meaning would constitute a Relational process. Questions for frame three are repetitions of those for frame one, as they also ask how the man is feeling.

The information needed to answer the direct questions is found only in the cartoon strips. The drawings in this cartoon strip are used to elicit a specific language structure.

4.3. Findings

The question of whether the texts analysed, and indeed all the texts in the coursebook are multimodal or not is not relevant as we know that there is no such thing as a monomodal page (Kress 2000b; Kress et al 2001; Kress and van Leeuwen 2006; Baldry and Thibault 2006). All the texts found in both manuals were multimodal texts. However, one must bear in mind that what this analysis sought to discover was whether the images were a necessary addendum or whether they were mere illustrations to make the textbooks appear more colourful and consequently more appealing. It is true that when faced with great quantities of verbal text a student may not feel inclined to read or even look at the text, even more so when this text is in a foreign language. However, looking at pretty pictures only will not benefit them either. Hence I wanted to know how and if these images were used in the teaching of English as a Foreign Language.

The majority of images in the sample texts were found to be used for their illustrative capacity. The image of the accident was used to illustrate what happens in a car accident. The image of the traffic jam was used to illustrate what a traffic jam is. The images of the families were there to illustrate a family portrait. The image of Gilly was there to illustrate what she looked like. The image of Harrods was there to illustrate what type of store it is. However, even though most of the images have an illustrative function, the analysis conducted in this chapter proved that in most cases, they did contain additional information.

As previously claimed, images are mostly illustrative. By this I mean, that they are often used as a visual representation of the subject of the written text. This signifies that the verbal text does not need to contain verbal descriptions of characters, objects or locations, as this function is fulfilled by the images. The tables below (16a and 16b) give further examples of the meaning potential contained in the images in *New Headway* and in *Kernel Lessons*.

Table 16a – Meaning potential of images in *New Headway*

Reference	Meaning potential
Look at the contents of Jane's bag. (38)	In this exercise all the information is contained in the image. However, this image is not accompanied by a verbal text, it is part of a language input exercise which is intended to practice expressing quantities. The image serves as prompts for language practice.
Match the pictures to the description. (66)	There is a very brief description of streets in Soho in the verbal text. The picture supplies the remaining information. Viewers can visualize what the streets are really like.
Identify the people in the main picture. (72)	The images show us what the characters in the verbal text look like. In the written text there are only references to the characters names and ages, the rest of the information about the characters is supplied by the images.
Match the words in the box with a picture. (118)	In this example the images act as a visual representation of the phrases, in other words, they function as a visual definition.

Table 16b – Meaning potential of images in *Kernel Lessons*

My name's David Nelson. (16)	Image shows what David Nelson is physically like. Verbal text tells us about his background and his professional experience.
My name's Robert Wilson. (17)	Verbal text provides information about his work experience and image shows the viewer what he looks like.

My name's Linda Blake. (17)	Picture of Linda Blake shows the viewer what she looks like. Verbal text provides information about her background.
The man in the picture is not a teacher. (32)	The image provides information about his appearance and his age, the verbal text talks about adult education.

The images referred to above contain complementary information to the verbal texts. This meaning potential contained in the images is not redundant as it is not found elsewhere. However, it is rarely exploited in the textbooks, as all the follow up work done on the multimodal texts, refers only to the information contained in the written part of the text. Students are expected to identify and comment on the pictures, look at them to facilitate understanding of the verbal text, perhaps even use them to gain cultural knowledge but never to answer comprehension questions and rarely to develop further knowledge about the subject they are studying.

There are other pictures in both manuals that appear to have been chosen merely for their capacity to represent/symbolize a person or thing and their usage seems not to go beyond that representation. The tables below show further examples of the representative value of images.

Table 17a – Pictures with representative value in *New Headway*

Heading	Image details
Death by tourism. (20-21)	Picture of an overcrowded beach. Picture of a jeep with tourist on a safari holiday. Both images are symbolic of what is considered to be ruining nature.
Woman who left England penniless is now worth £20 million.	Picture of a woman dressed in a suit, sitting behind a desk in an office. The image of the woman is symbolizing the successful businesswoman.

Three thousand years of world trade. (41)	Pictures of the New York stock exchange, a big harbour and an Arab open-air market. Also a coloured drawing of a map showing the ancient and medieval trade routes. All three pictures are representative of world trade.
I'll marry you, but only if... (52-53)	Pictures of a valentine card, a couple holding hands and porcelain bride and groom figurines which are often placed on the wedding cake. These pictures are symbols of love and marriage.
People and their money The aristocrat The divorced mum The taxman The miser (102-103)	A picture of a well decorated room with lots of paintings and ornaments and a well dressed woman holding a dog representing the aristocrat; a picture of a mother and four children symbolizing a divorced mum; a picture of a man on the phone wearing a white shirt and tie and sitting behind a desk symbolizing a civil servant (the taxman); and a picture of a man dressed in a suit with his arms folded representing the miser.

Table 17b – Pictures with representative value in *Kernel Lessons*

Heading	Image details
The rich and poor (40)	Picture of barren land and a toddler crouching and crying. Picture of a thin child wearing a torn t-shirt. Images are representative of the suffering of children in third world countries.
Life in the future (72)	Picture of a mechanised chicken farm. Represents what life is like in a developed country.

Crime and punishment (80)	Picture of a prison cell. The picture shows a very small room with three beds, a bunk bed and a single bed, a table and chair and a small corner cabinet. Picture is representative of life in a prison.
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All the pictures described above appear to have been included in the textbook for their representative function. The woman holding a dog is there because she looks as though she could be an aristocrat. The picture of the businesswoman is there because she is the stereotype of a businesswoman. The children are there because they symbolize what life is like in third world countries where the land is barren and food is scarce. The images mentioned above are merely stereotypes. They are figurative symbols as they represent people with symbolic value. According to van Leeuwen (2001: 107) figurative symbols are often seen as natural by contemporaries, as operating on the basis of transparent analogies with the natural world, rather than on the basis of conventions". The examples shown on tables 16a and 16b differ from those on tables 17a and 17b in that the former are visual representations of concrete things, places and people mentioned in the verbal texts, and the latter are symbolic representations, as they do more than just illustrate the visual appearance of the character or the objects of the verbal text. They are laden with connotative meaning as they represent the abstract concepts associated with the images. Van Leeuwen (2005: 37) discusses Barthes definitions of denotation and connotation in images by stating that images have two layers of meaning.

The layer of denotation, that is the layer of 'what or who, is represented here?' and the layer of connotation, that is the layer of 'what ideas and values are expressed *through* what is represented and through the way in which it is represented?' For Barthes, visual denotation is reference to concrete people, places and things, and visual connotation reference to abstract concepts. He sees these concepts not as individual, subjective associations with the referent but as culturally shared meanings. (ibidem)

It also appears that in some cases the selection of images is not done in a thorough and methodical manner as can be seen from the example of the car accident (text 6 in annex B) and the example of the families who moved abroad (texts 1, 1a and 1b in annex B). This results in textual compositions that have contradictory meanings

between the message that is conveyed in the verbal text and the message that is transmitted in the visual text. This ultimately implies that even though the texts are multimodal in that they contain more than one semiotic mode, they are not always a composite whole.

4.4. Students' reactions

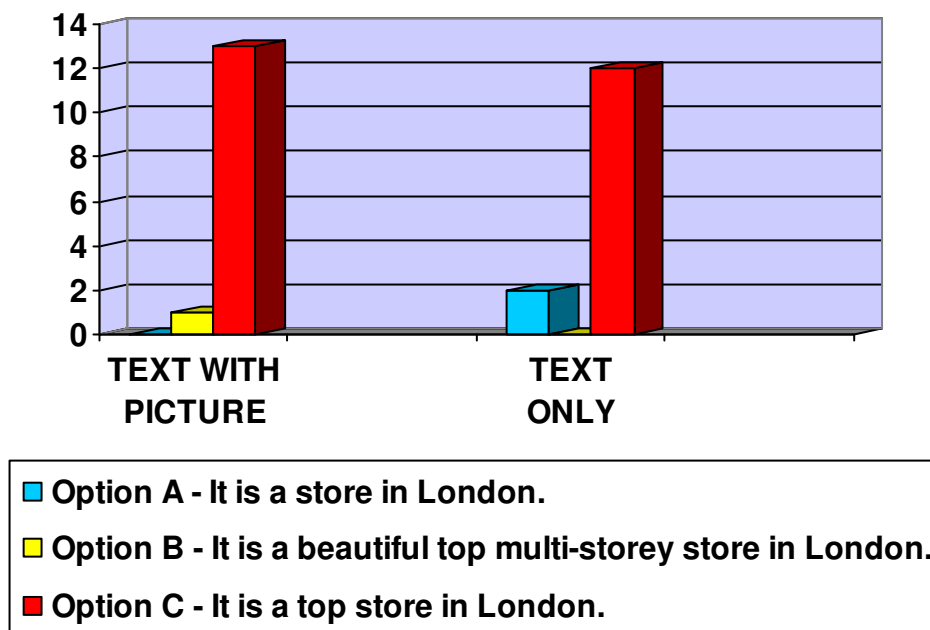
The third part of the study was conducted at the Portuguese Air Force Academy. The students were mostly male (3 female and 25 male students), aged between 19 and 33 and with the same level of English: upper-intermediate. The experiment was conducted by two teachers and in three different classes. Each class was divided into two groups, one group was given the text in its original form (pictures and verbal text in colour, see text 1 in annex C), and the other group was given just the verbal text (photocopies of text with no pictures, see text 1a in annex C). Both groups had to complete the accompanying worksheet. The worksheet was the same for both groups and their objective was to see if in fact the students read and used the information provided by the pictures. In other words, did they actually pick up on the extra information supplied in the image or were the images simply ignored?

Students were asked to answer the questions by choosing one of the three options given and to justify their choices (see appendix A). The questions asked were as follows:

- What is Harrods like?
- What are Gilly's jeans like?
- Choose the adjective that you think best describes Gilly.

The students answered question one in the following way.

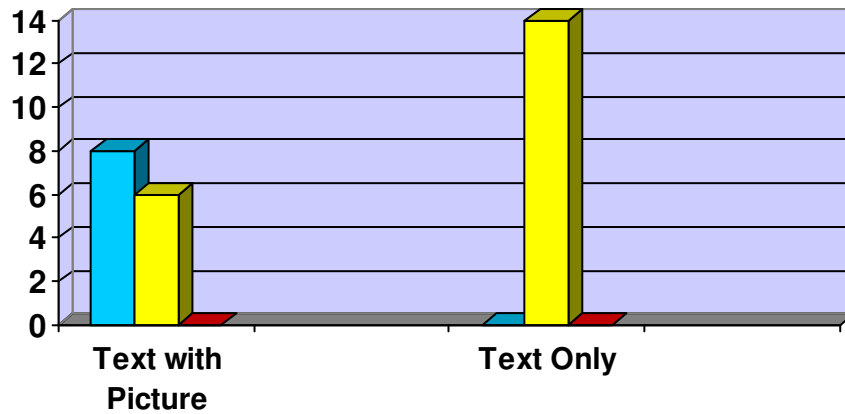
GRAPH 1 - QUESTION ONE
What is Harrods like?



As can be verified in the diagram above thirteen out of the fourteen students who read the text with picture chose option C for question one. Students confirmed their option by quoting from the verbal text. It is curious to note that despite the fact that Harrods is a landmark in London and well known by most people only one student chose option B and justified his option by stating that the picture showed that it was “beautiful” and “multi-storey”. The remaining thirteen students preferred to rely on the verbal text for their answer. Twelve out of the fourteen students who read the text only also chose option C. According to the information contained in the verbal text option C would have been the correct answer. The correct answer taking in to account the verbal and the visual text would have been option B, as this option incorporated the information provided by both texts.

The options and the students’ choices for question two can be seen in the graph below.

GRAPH 2 - QUESTION 2
What are Gilly's jeans like?

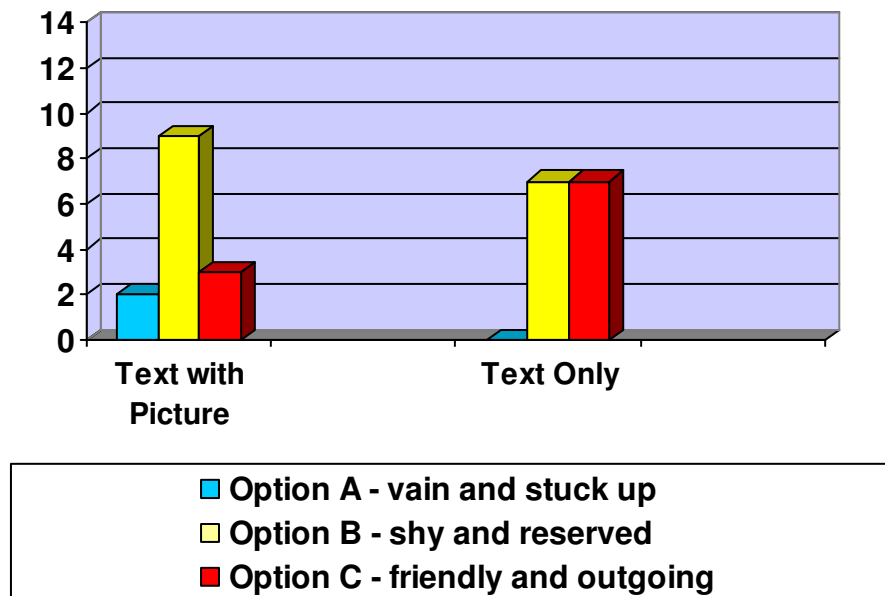


- **Option A - They are blue designer jeans that are torn at the knees.**
- **Option B - They are designer jeans that are torn at the knees.**
- **Option C - They are torn designer jeans.**

Eight of the students chose option A and justified their choice by stating that the picture showed the jeans to be blue. The other six students selected option B. One of these students justified his option by stating that even though the picture showed the jeans to be blue “it isn’t written in the text the colour of her designer jeans”. All the students who had access to the verbal text only chose option B in view of the fact that the colour of the jeans was only supplied by the picture. It is however important to underline that despite the fact that it is common knowledge that most jeans are blue, all the students who had access to the verbal text only did not let their previously acquired knowledge influence their choice. Furthermore, it is also worth noting that six out of the fourteen students (43%) who had access to the image, where it was shown that the jeans were blue, still chose not to rely on the image for their answer.

The graph that follows shows the options that the students had and the choices they made for question three.

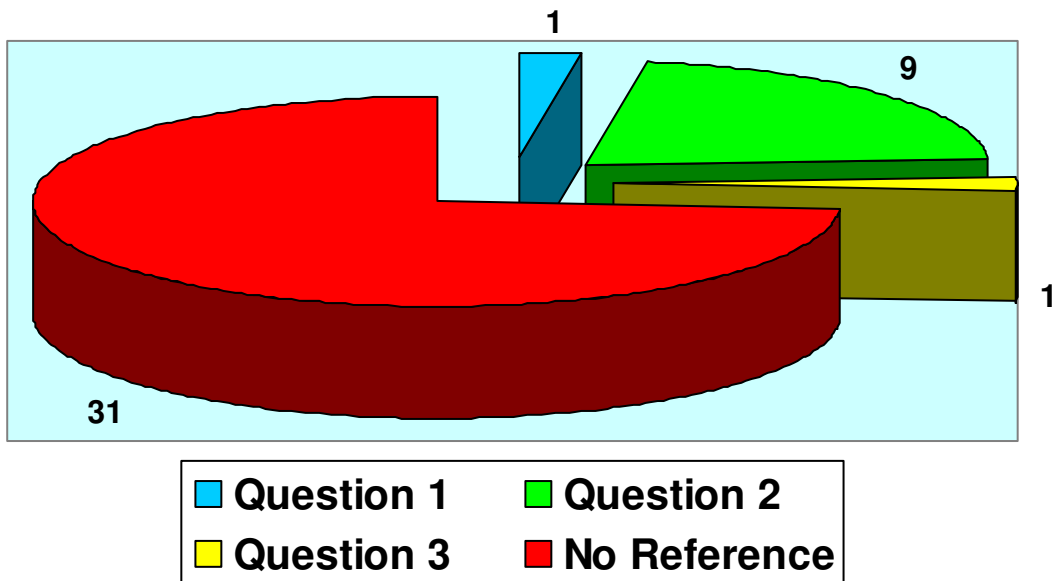
GRAPH 3 - QUESTION 3
Choose the adjective that you think best describes Gilly.



In question three the majority of the students who had the text and picture chose option B and justified their choice by stating that in the text it says that she “felt very embarrassed”, and thus they assumed that she was shy and reserved. Only one out of the nine students who chose option B justified his choice by saying that in the picture she looks friendly. The students who had the verbal text only were divided, half chose option B and the other half option C. The students who chose option B justified their options by referring to her embarrassment. The students who chose option C deduced that she was friendly because she had stayed in London with friends.

Out of the fourteen students who read the text with picture, only a minority referred to the image. The graph below shows the number of references made to the pictures in the students’ justifications.

GRAPH 4 - REFERENCES TO PICTURES



As can be seen from the graph above, out of the forty-two possible justifications only eleven references (26%) were made to the images. To justify their choice, the vast majority of students quoted from the verbal text. Eleven of the students who made reference to the picture also quoted from the verbal text to validate the greater part of their options. Only two students relied solely on the picture to substantiate their options and that was only for question two. It is also curious that two students who based their choice on the image quoted from the verbal text and then in brackets referred to the images as if the latter did not really form part of the text. This graph clearly shows us that the vast majority of the students made their choice by relying solely on the written information. It was as though they did not trust what they saw and if the information needed was not in the verbal text then it did not matter. This fact perhaps comes as no surprise, considering what has been discussed in chapter one. Education, as we already know, still values the verbal over the visual and therefore teachers are still not schooling their students on how to interpret visual texts. From personal experience, I can go further and actually claim that the reason most teachers are not training their students on how to interpret messages conveyed by images, is because they do not know how to themselves.

CONCLUSION – To be blind or to be dumb

And if you, oh poet tell a story with your pen, the painter with his brush can tell it more easily, with simpler completeness, and so that it is less tedious to follow. And if you call painting dumb poetry, the painter may call poetry blind painting. Now which is the more grievous affliction, to be blind or to be dumb?

*(Da Vinci, Leonardo. Paragone:
A Comparison of The Arts)*

In the United Kingdom the Qualifications and Curriculum Authority has published two booklets as a result of research conducted into the use of multimodal texts in the classroom. The first of these booklets *More than words: Multimodal texts in the classroom* asserts that the teaching of multimodal literacy is important and needs to be taught right from the very first years of education.

Many books and other media now available in schools cannot be read by attention to writing alone. Much learning in the curriculum is presented through images, often in the double-page spreads of books, which are designed to use layout, font size and shape and colour to add to the information or stories contained in the words. Such designed double-page spreads, whether in picture or information book, make use of spatial arrangements to convey ideas. We read them differently from the way we read continuous print. (Qualifications and Curriculum Authority 2004: 5)

Unsworth and Heberle, in the first two chapters of their forthcoming book *Teaching Multimodal Literacy in English as a Foreign Language*,⁴ state that like the United Kingdom other English-speaking countries such as Australia have also begun to incorporate images and language in their literacy curriculum, and therefore, they believe that “it is essential for ESL/EFL teachers to incorporate multimodal dimension of contemporary literacy in English in their work if their students are to function effectively with English texts” (Unsworth and Heberle forthcoming). Foreign students learning English will undoubtedly be in contact with English multimodal texts and

⁴ Professor Unsworth was kind enough to give me access to the first two chapters of this book.

therefore will need to be taught how to decipher these texts, otherwise they will be at a disadvantage.

We know that students bring to the classroom aspects of their individual personalities, their experiences and their social background. These aspects will incontrovertibly influence their interpretations of visual and verbal texts. Kress and van Leeuwen (2006) focussed on visual communication as a social process which encodes various social meanings relating to beliefs, values and interests within a particular social or cultural group. These social beliefs may create misunderstandings and unexpected responses when students are presented with visual materials which differ from their own social values. Aspects from their personal and social background may cause the students to have an erroneous or negative interpretation or response. When teaching a foreign language the learners will undoubtedly be from different backgrounds to the people whose language they are learning. They may not even have gone through the same or even similar educational or social process. This implies that there may be learners who do not recognise conventional symbols. This underlines the need for students to be taught how to decipher images in view of the fact that the latter are not transparent and are culturally specific.

In all the texts analysed the images conveyed important messages that could have been exploited in an EFL classroom as they contained learning potential. However, in the coursebook *New Headway* images were mainly used as lead-ins/warmers. They were never exploited as an integral part of a multimodal text. Students were asked to look at the pictures and make suppositions based on what they saw. The images were mainly used to create interest in and speculation about the verbal text. In the coursebook *Kernel Lessons* the images were often found to illustrate an event or an occurrence and students were directed to look at the images mainly to confirm what was in the verbal text. After having carefully looked at the texts in both manuals I found that however discourse-orientated and multimodal the materials appeared to be on the surface the main driving force of their teaching philosophy still followed a formal and grammatical motivation.

The research conducted by the Qualifications and Curriculum Authority found that for teaching to be effective the teachers' needed to possess professional knowledge about their subject.

In terms of multimodality, this means developing ways of talking about meaning-making, the use of different media and ways in which visual, multimodal and multimedia texts are constructed. (...)

Notes, jottings, diagrams, mind-maps and flowcharts form part of the teacher's text experience, which can help in discussing visual ways of recording thought and ideas. Photographs, advertisements, films and television programmes all have to be read in different ways from the continuous print of a novel and this reading is achieved without a great deal of conscious effort. All this forms an important part of teachers' subject knowledge of texts and helps them not to see pictures as merely illustrations or motivators for less able writers. (Qualifications and Curriculum Authority 2004: 24)

This implies that when visual materials are used in a foreign language classroom teachers should be, on the one hand, aware of the function of these visuals, and on the other hand, aware that students may possess differing views from each other or from the teacher as to the purpose of the pictures in multimodal materials. Furthermore, it is essential that teachers be conscious of how learners might rely on visuals to clarify written material, and how they might use the image rather than the verbal text to establish both the field and tenor of communication. In the analysis of the text about the accident (text 6 in annex B) we saw that the picture served to establish the field. However, it was misleading in terms of the information contained in the image and the information contained in the verbal text. The fact that the information found in both texts is contradictory is even more serious in a foreign language environment. This is because the learner is faced with unknown vocabulary and might try to make sense of the unfamiliar vocabulary by turning to the image to aid him in interpreting the verbal text. In this particular case, students would have been misled, and rather than aiding learning, the image would have hindered it.

Teachers might also find that students, when faced with unknown vocabulary, use image content that was not intended as part of the lesson to answer some questions, or that learners may ignore image content altogether, regarding it as simply illustrative, thus not accessing the helpful information it might contain. The latter was revealed in the test that I conducted on students in the third part of this research. When asked to justify their choice of answers students almost always quoted from the verbal text and only a few actually relied on the information contained in the image to answer the questions. Following the test, I spoke to some of the students and asked them why they had not relied upon the information contained in the image to answer the questions. Their reply, "we didn't know we could", was almost instantaneous. The students'

unawareness of the information conveyed by images is not their fault but rather the fault of the education system, as the tendency is to tell the student to limit their answers to what is in the text, and by text, what is often meant is the verbal text rather than the multimodal text. We know that students are used to seeing images in their coursebooks. However, these only act as speaking prompts or as a pre-reading or pre-listening task. The images very rarely contain the essential information that permits the students to answer questions. We saw from the texts analysed in the *New Headway* that student's instructions either ignored the images or asked students to *look* at the images and *read* the text. In *Kernel Lessons* the images are used to illustrate the field of communication but again they are not used to convey information that the students need to answer questions. In the text of the policeman (text 5 in annex B) the instructions ask the student to interview the policeman but the content that the students require to answer their questions is contained in the verbal text. In the case of the text about the traffic jam (text 4 in annex B) students are asked to interview the drivers in the traffic jam. Once more the answers to the students' questions are in the verbal text, not in the image. It is only in the cartoon strip that the answers to the students' questions are contained in the image.

Throughout this research I have emphasized that, on the one hand, images are a constant in our daily life, but on the other hand, education is still not giving images their due attention and communication value. As multimodal texts are nowadays becoming the *norm* in all spheres, the need for a conceptual framework and metalanguage for reading and processing the different modes is becoming ever more essential (Callow 2006; Cope and Kalantzis 2000; Kress 2003; Kress and van Leeuwen 2006; Qualifications and Curriculum Authority 2004, 2005; Unsworth 2001, 2006; and Walsh 2006). However, before such a framework and metalanguage can be taught to students it needs to be taught to teachers. Until educationalists are trained in visual literacy it is unrealistic and unviable to expect them to train others.

The literature suggests that using visual elements in teaching and learning yields positive results. In order for visual enhancements to be used most effectively, teachers should possess skills that include the language of imagery as well as techniques of teaching visually; therefore, guidance in the area of visual literacy for instructors is warranted. (Stokes 2002: 17)

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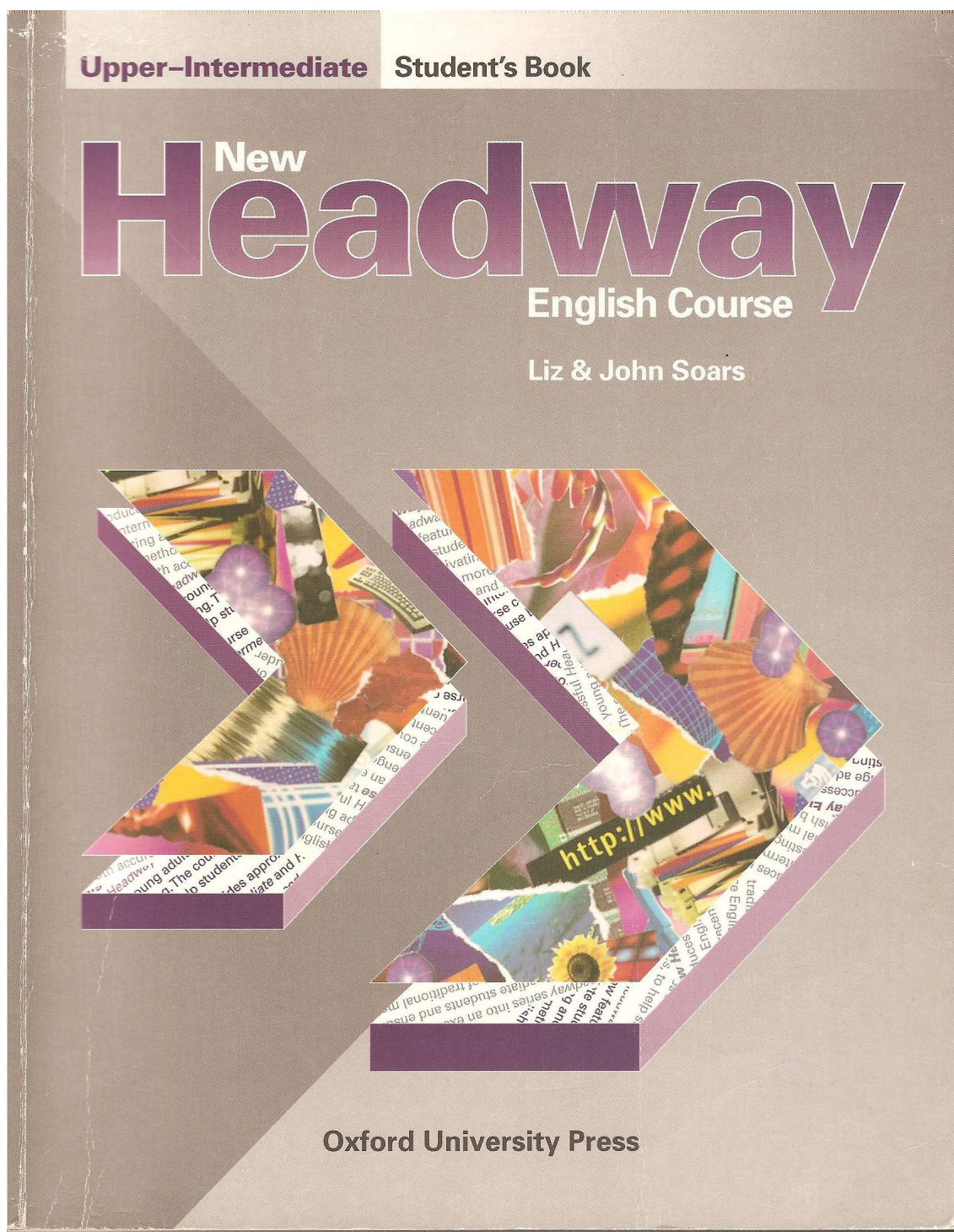
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ANNEX A



Phrasal verbs with **take** and **put**

As you know, there are lots of verbs + adverb or preposition in English! They are called phrasal verbs, or multi-word verbs. Sometimes the same phrasal verb can have several different meanings. What are the different meanings of **take off** in the following sentences?

*He **took off** his coat.*

*He **took** a day **off** work.*

*The football player was **taken off** at half-time.*

*The plane **took off**.*

*The business **took off**.*

What are the different meanings of **put down** in these sentences?

*The book was so good I couldn't **put** it **down**.*

*Come to a party next Saturday. **Put** it **down** in your diary.*

*She's always telling me I'm rubbish. I hate the way she **puts** me **down**.*

2 Match a verb in **A** with a particle in **B** and a line in **C**. Look at column **C** first and work backwards.

A	B	C
take	on	your make-up in the morning/at night
	someone down	your father in looks
	after	a company by buying most of its shares
	away	a meeting until next week
	off	by saying something cruel or unkind
	out	a CD so we can listen to some music
put	up with	to a shop because it's faulty
	somebody out	weight
	something back	for a couple of nights
	over	a fire/a cigarette
	somebody up	to the cinema/for a meal
		your clean clothes in the cupboard
		noisy neighbours without complaining

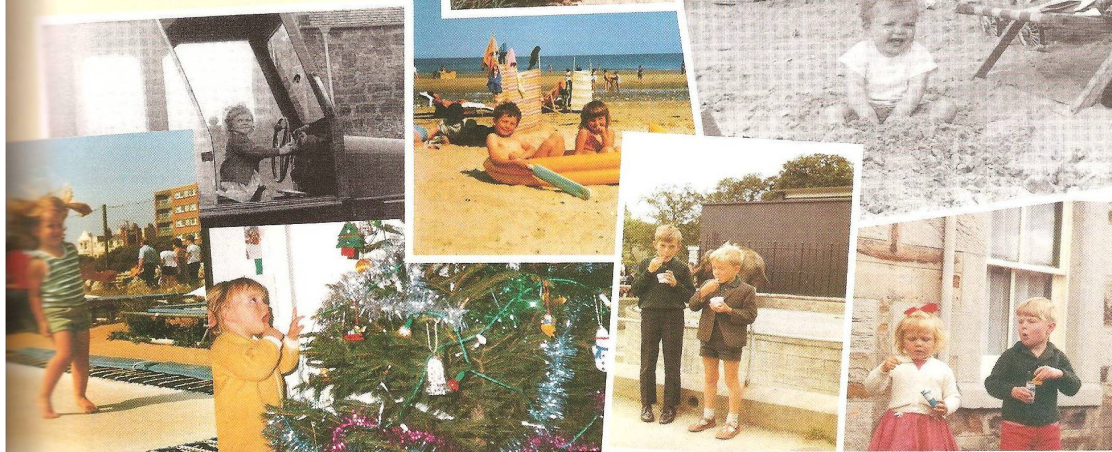
● LISTENING AND WRITING

Memories

Pre-listening task

Work in groups.

What are some of your earliest memories? How old were you? Tell the others about them. Try to bring in some photos of when you were young.



- 2 **T 11.1** Listen to the people expressing wishes. Which wish goes with which picture? Put a letter a-h next to a picture.
- 3 Complete their wishes.
- I wish I lived _____.
 - If only I _____ such a quick-tempered person.
If I _____ at George the other day, we _____ friends.
 - I wish _____ faster.
I wish _____ longer holidays.
 - If only animals _____.
 - If only I _____ my car on the double yellow line
_____ that ticket.
 - I wish _____ to my grandmother more.
 - I _____ languages.
But if I hadn't studied politics, I _____ Andy.
 - I _____ that huge slice of chocolate cake.
- 4 What are the facts behind each of the wishes and regrets?
- Example
He lives in a cold climate, probably in England.

● Grammar questions

- Which of these sentences are about the present? Which are about the past?
 - I wish I lived in a warmer climate.*
 - I wish I had taken that job in New York.*
 - If I lived in a warmer climate I wouldn't get so many colds.*
 - If I'd taken that job in New York, I'd have met the President.*
 - I'd rather he'd given me a gold watch.*
- All of the sentences express unreality. Which tense is used to express unreality about the present? Which tense expresses unreality about the past?
- Decontract the verb forms in the last two sentences.

PRACTICE BANK

1 Reading and roleplay

- 1 **T 11.2** Read and listen to the texts about Leanne and Holly. They are both thirty years old, but their lives are very different. Underline like this:

_____ the sentences which express the reality of their lives.

_____ the sentences which express unreality or hypothesis.

Whose life's perfect anyway?

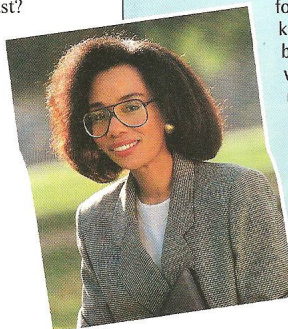
LEANNE KELLY housewife

'Colin and I got married when we were both sixteen. Of course, now I wish we'd waited and I wish I'd had more time to enjoy myself as a teenager, 'cos by the time we were seventeen we had the twins. Now we've got six children, which wouldn't be so bad if Colin wasn't unemployed and if we lived somewhere bigger. This flat has only two tiny bedrooms and it's on the tenth floor. If only there was a park nearby, where the kids could play. I'd rather we had a house with a garden, though. I try to be optimistic but the future's pretty bleak, really.'

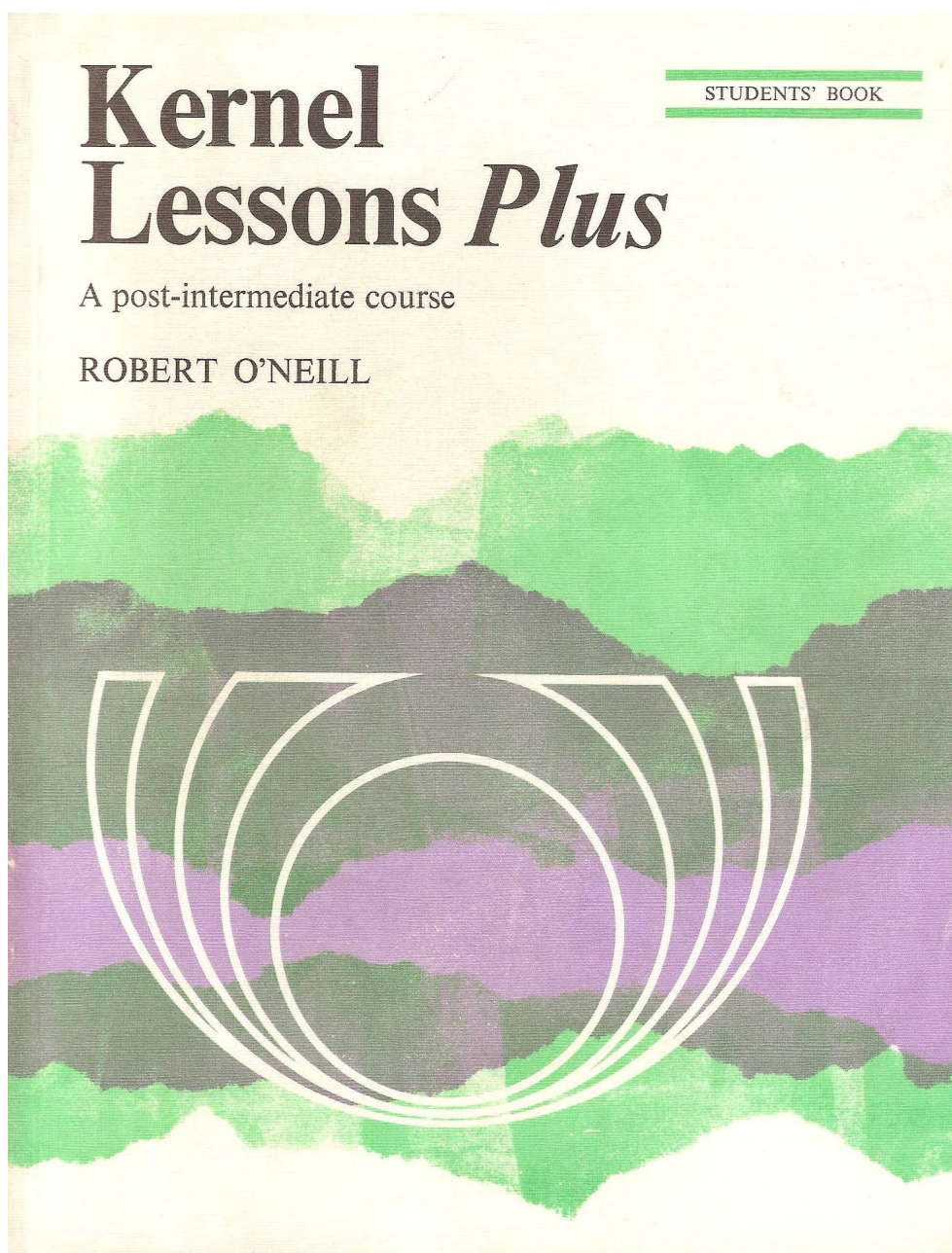


HOLLY HARPER magazine editor

'Of course, I know that I'm very lucky. I have a hugely successful career and a beautiful apartment overlooking Central Park. But now I wish I hadn't had to focus so single-mindedly on my work. I know my marriage wouldn't have been such a disaster if I hadn't. I was devastated when Greg and I split up. My mom keeps saying, 'Holly, you're not getting any younger. It's time you started dating again.' I must admit, when I look out of my window at the kids playing in the park, I kinda wish that I lived out of town and had some kids of my own.'



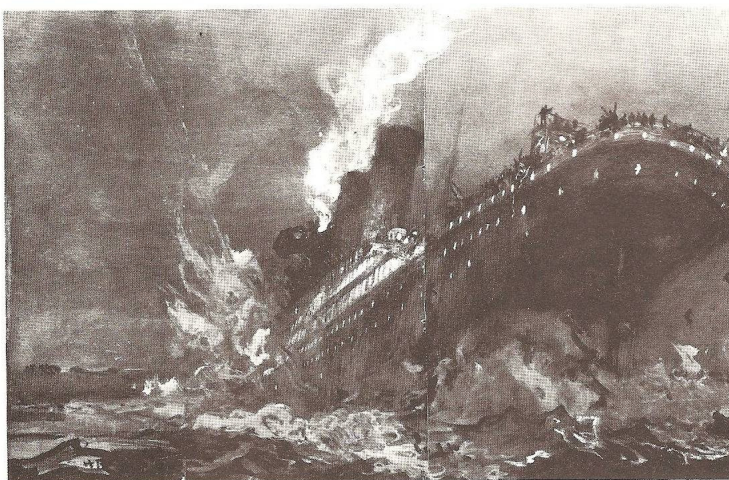
If only things were different! **Unit 11 109**



13

UNIT 7

DISASTER



1

One night in April 1912, a huge new ocean liner was crossing the Atlantic. She was carrying 2,000 passengers. She was also going very fast, which was dangerous because there were icebergs around. The passengers were all having a good time when the ship suddenly struck one of these icebergs.

The ship began to sink and the passengers tried to escape, but there were not enough lifeboats. Another ship was passing nearby. The *Titanic* fired rockets into the air in order to get the other ship's help. It could have saved most of the passengers, but it did not even stop. Two thirds of the passengers went down with the *Titanic*. It was one of the greatest sea disasters of all time.

b

Now imagine you are interviewing a very old lady who was a very young girl at the time and was actually on the *Titanic*. Think of all the questions you might want to ask and the answers she might give. For example, you could ask what she was doing when the disaster happened, how she got away, what the other passengers were doing when the ship finally went down, etc.

Questions

a

Find questions and answers. You are interviewing a writer who has written a book about the *Titanic* disaster. You want to know:

- 1 when the disaster happened
- 2 what sort of ship the *Titanic* was
- 3 how many passengers she was carrying
- 4 what caused the disaster
- 5 what the passengers were doing when the ship struck the iceberg
- 6 what they all tried to do
- 7 if there were enough lifeboats
- 8 if any other ships were passing
- 9 what the *Titanic* did to get help
- 10 if the other ship stopped
- 11 if it could have helped
- 12 how many passengers went down with the *Titanic*

14

UNIT 7

Intensive Listening

Important Note: From this point onwards the *Intensive Listening* does not contain a shortened and adapted text. In other words, it becomes a real test of *listening* comprehension.

This is an interview with an author who has written a book about the *Titanic*.

1

Vocabulary

maiden voyage: the first voyage of a new ship.

luxurious: full of luxury, very comfortable and magnificent.

floating: anything that will stay on the water without sinking floats.

icebergs: huge mountains of ice that float in the Atlantic.

a slight mist: a very thin kind of fog.

SOS signal: signal sent out when a ship is in trouble and needs help.

wake (woke/woken): to get up from sleep.

and in the meantime: while something else was happening.

lifeboats: small boats carried on big ships to save passengers if the ship sinks.

band: a small orchestra.

2

Questions (to be answered after you have listened to the tape)

- 1 Describe the *Titanic*.
- 2 What sort of people was she carrying?
- 3 How many lives were lost?
- 4 Where was the *Titanic* when the disaster happened?
- 5 What was she doing that was dangerous?
- 6 Why was this dangerous?
- 7 Describe the weather that night.
- 8 What was the *Titanic* trying to do when it struck the iceberg?
- 9 Describe the damage that was done.
- 10 What happened on the other ship when the eight rockets were fired?

- 11 What was the captain of the *Californian* doing at the time?
- 12 What did the men on the *Californian* who saw the rockets think?
- 13 Why didn't more passengers get away in lifeboats?
- 14 What was happening up until the last few seconds on the *Titanic*? Why?

3

Summary

Use these short notes to summarise the main facts.

- 1 *Titanic*/most luxurious and biggest
- 2 some of the richest
- 3 maiden voyage
- 4 night of April 14th 1912/middle of the Atlantic
- 5 fast/dangerous
- 6 icebergs/slight mist
- 7 suddenly/iceberg/directly in front
- 8 trying to turn/struck/side torn open
- 9 another ship/nearby
- 10 eight white rockets
- 11 captain of the *Californian*/cabin/awoken/told about the rockets
- 12 too sleepy/understand
- 13 five miles away/huge ship/sinking
- 14 dance band/dance music/passengers calm

4

Discussion (and/or extended writing)

Imagine you were on board the *Titanic* when it sank. Describe what happened.

ANNEX B

Text 1

The greatescape

Many people move to a new country in search of a new life. Do they always find what they are looking for? Here are the stories of two British families who decided to emigrate.

Canada

The Clavy family and their two dogs, Bonzo and Doodah, moved from the suburbs of Birmingham to Canada two years ago. Marion, a full-time housewife, and Andy Clavy, a mechanical engineer with a machine supply company, now live with their two children, Matthew, 12, and Mark, 9, in Stony Plain, Alberta, not far from the Rocky Mountains.

10 Marion: I still can't believe we're actually here. Do we really live in this big house, surrounded by fir trees, on four acres of land, just three hours' drive from the Rockies? It's the most spectacular scenery I've ever seen. Not that life in Birmingham was that bad. We were comfortably well-off, but Andy worked 12-hour days. He used to come home every night, have a shower, eat dinner, 20 then crash out. I thought, 'There must be more to life than this!' We rarely spent time together as a family.

Then Andy was made redundant and given a pay-out of more than £20,000, so 25 we took the plunge. We had always wanted to live in Canada, ever since we'd visited cousins here, so we applied. Our application took a nail-biting eighteen months to be accepted and it cost £2,000. 30 Then we sold our house, a semi with a pocket-handkerchief garden. Emigrating is an expensive business. It cost £1,000 just to fly the dogs here!

We didn't know a soul when we arrived 35 in Alberta, but in just a few months we had made plenty of Canadian friends. It took time for us to get used to the way they come into your house and use the

telephone and take drinks from the 40 fridge without asking. But I'm less English about such things now.

Moving to Canada has made us a lot closer as a family. We do sports together, visit friends' houses for barbecues, and 45 go sightseeing in the Rockies. The children love their schools. They think it's great not to have to wear a uniform. And the girls go mad for Matthew here because of his English accent – the phone 50 never stops ringing!

I don't miss much about England, except the castles and the greenness of the countryside, but now we have the 55 the English weather. Even in the winter here, when the temperature is –45 degrees, the sun usually shines and the sky is blue.

Andy: Before we moved, I was always too 60 exhausted to do anything with Marion and the boys. Now I only work eight-hour days. Marion and I have much more time for each other. Business is a lot more relaxed, too. You don't wear suits and 65 ties, and nobody calls anybody 'Mr'. It's all first names and T-shirts and jeans. It took a few months to find a decent job, so for a while we had financial worries. But in the end I was lucky. 70 Unemployment here is quite high.

I don't miss anything about England except the cricket, and of course my family, but my parents have already visited us twice. My sisters are staying 75 with us at the moment and having a great time. Moving here is the best thing we've ever done.

Greece

Hazel and Barry White left England five years ago with their baby daughter, Daisy. They moved from their basement flat in north London to a two-bedroom apartment overlooking the sea on the Greek island of Agastri. They earned about £18,000 between them in London, working in the hotel business. They have set up a watersports business 10 in Greece.

Barry: Daisy was three months old when I decided we simply had to leave London. We weren't unhappy in London, we enjoyed our work. But we worried that 15 our child couldn't run freely in the busy London streets. We wanted her to grow up carefree and in the sunshine.

Hazel and I had had a couple of holidays in Agastri and had made some 20 Greek friends there. It's very beautiful and peaceful. In Greek, *agastri* means 'fishing hook', and the locals say, 'When you come to Agastri, you're hooked.' So we took the plunge, sold our flat, and 25 moved. Our family and friends thought we were crazy.

A tourist sports business seemed a good way to earn a living in Greece, so with the money from our flat we bought 30 waterskiing equipment and two speedboats. Later, I bought a *yorka* or passenger boat for fishing trips and picnics round the island. Running the business hasn't been easy. Things are very 35 bureaucratic here and sometimes this can be very frustrating. It took some time to get used to so many forms and officials, but I'm more patient now.

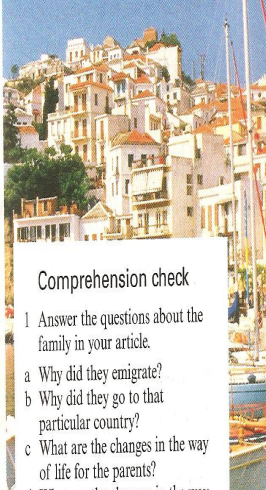
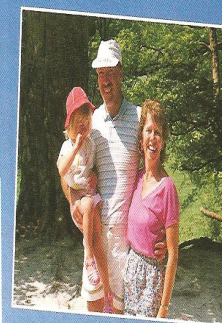
Also, I've found the Greek language very 40 difficult. Fortunately, I understand more than I can speak, so I get by. But Daisy is more Greek than English now. She's absolutely bilingual and the only English child at her school. Living on Agastri is

45 definitely better for her. She runs round the village and talks to everyone. Everyone knows her.

I don't miss England much, mainly family and friends. I do miss the theatre 50 but we get good movies here. I also miss sausages, Stilton cheese, and white thick-sliced bread! But that's all. I think Hazel has found it more difficult than me.

Hazel: I didn't realize what a big culture 55 shock it would be. It has taken me a long time to get used to the Greek way of life, especially on such a small island. Here the women aren't treated the same way as men. They are expected to stay at 60 home more, and in the winter they hardly go out at all. But people are very kind and generous. In a way, the community is like a big happy family, which is great, especially for Daisy, but it 65 also means that everyone knows everything about you.

I have a few Greek women friends, but the language barrier was very hard at first. I used to visit their homes for coffee 70 and sit for hours not understanding a single word. Our life here has certainly tested my relationship with Barry. The business has had some bad times. There's such a huge difference between our 75 winter and summer income, and money worries cause our tempers to fray! Next winter, I'm going back to London for a few months with Daisy – I miss my parents terribly. No doubt I'll be back 80 here with Barry in the spring, but I'm not entirely sure. I sometimes have doubts about living here.



Comprehension check

1 Answer the questions about the family in your article.

- Why did they emigrate?
- Why did they go to that particular country?
- What are the changes in the way of life for the parents?
- What are the changes in the way of life for the children?
- Were there any initial difficulties?
- Have they had any money problems? Are they any better off now?
- Is the family happier?
- What do they miss about their life in England?
- How is the relationship between the husband and wife?
- Do they still think that moving was a wise decision?

2 Find a partner from the other group. Compare your answers.

3 Read about the other family. Which family do you think has made the more successful move? Would you like their new way of life?

There's no place like home Unit 1 11

READING AND SPEAKING

People who emigrate

Pre-reading task

Work in small groups and discuss the following questions.

- Have any of your friends or family gone to live in a foreign country? Why? Do you know anyone who has come to live in your country from another country? Why? Do these people have any problems about living away from home?
- Close your eyes and think about your country. What would you miss most about it if you went to live abroad? Write a list and compare it with the others in the group.

Reading

Read the introduction to the article. Divide into two groups.

- Group A Read about the Clavy family, who emigrated to Canada. (this page)
- Group B Read about the White family, who emigrated to Greece. (page 11)

Text 1a



The great

Many people move to a new country in search of a new life. Do they always find what they are looking for? Here are the stories of two British families who decided to emigrate.

Canada

The Clavy family and their two dogs, Bonzo and Doodah, moved from the suburbs of Birmingham to Canada two years ago. Marion, a full-time housewife, and Andy Clavy, a mechanical engineer with a machine supply company, now live with their two children, Matthew, 12, and Mark, 9, in Stony Plain, Alberta, not far from the Rocky Mountains.

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Marion: I still can't believe we're actually here. Do we really live in this big house, surrounded by fir trees, on four acres of land, just three hours' drive from the Rockies? It's the most spectacular scenery I've ever seen. Not that life in Birmingham was that bad. We were comfortably well-off, but Andy worked 12-hour days. He used to come home every night, have a shower, eat dinner, then crash out. I thought, 'There must be more to life than this!' We rarely spent time together as a family.

Then Andy was made redundant and given a pay-out of more than £20,000, so we took the plunge. We had always wanted to live in Canada, ever since we'd visited cousins here, so we applied. Our application took a nail-biting eighteen months to be accepted and it cost £2,000. Then we sold our house, a semi with a pocket-handkerchief garden. Emigrating is an expensive business. It cost £1,000 just to fly the dogs here!

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telephone and take drinks from the fridge without asking. But I'm less English about such things now.

Moving to Canada has made us a lot closer as a family. We do sports together, visit friends' houses for barbecues, and go sightseeing in the Rockies. The children love their schools. They think it's great not to have to wear a uniform. And the girls go mad for Matthew here because of his English accent – the phone never stops ringing!

I don't miss much about England, except the castles and the greenness of the countryside, but now we have the Rocky Mountains. I certainly don't miss the English weather. Even in the winter here, when the temperature is -45 degrees, the sun usually shines and the sky is blue.

Andy: Before we moved, I was always too exhausted to do anything with Marion and the boys. Now I only work eight-hour days. Marion and I have much more time for each other. Business is a lot more relaxed, too. You don't wear suits and ties, and nobody calls anybody 'Mr'. It's all first names and T-shirts and jeans. It took a few months to find a decent job, so for a while we had financial worries. But in the end I was lucky. Unemployment here is quite high.

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Text 1b

escape

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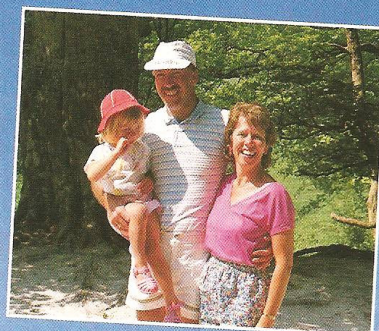
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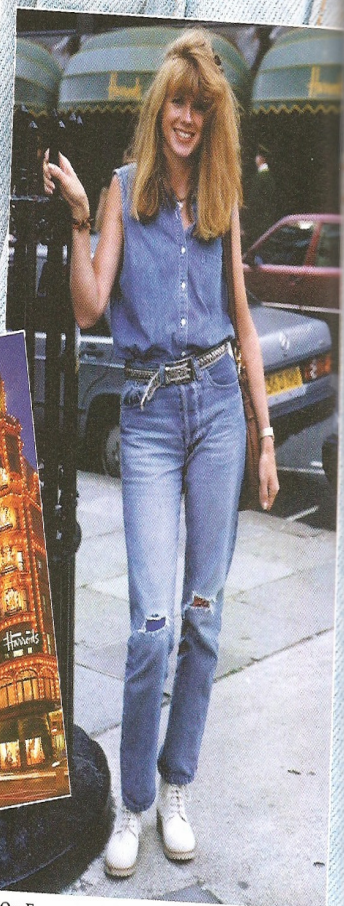
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Text 2

2 Gilly's story

- 1 Look at the picture of a girl called Gilly Woodward and read the caption.



ON FRIDAY... Gilly went shopping in Harrods.
ON SATURDAY... she wasn't allowed into the store.

- 2 Why do you think she wasn't allowed into Harrods on Saturday?

Example

Perhaps she'd stolen something on the Friday.

Compare your ideas with the rest of the class.

- 3 Read the full story and put the verb in brackets into the correct tense, active or passive.

GIRL BARRED FROM TOP STORE

As fashion-conscious Gilly Woodward left Harrods last Friday, she felt proud of the £90 designer jeans that she (a) _____ just _____ (buy). But when Gilly, 31, (b) _____ (return) to the store the next day to do some more shopping, she (c) _____ (bar) from entry because she (d) _____ (wear) the same jeans.

Gilly, now back home in Liverpool, (e) _____ (stay) with friends in London for a few days. She explained what (f) _____ (happen).

'I (g) _____ (walk) through the swing doors, when suddenly I (h) _____ (stop) by a large, uniformed security guard. He (i) _____ (point) at my knees, and said that my jeans (j) _____ (tear) and I couldn't enter. I tried to tell him that I (k) _____ (buy) them in Harrods the day before, and that the torn bits were fashionable. But he (l) _____ (not listen). He told me to get out. By this time, a crowd of people (m) _____ (gather). I (n) _____ (leave) immediately because I (o) _____ never _____ (feel) so embarrassed in my life.'

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NO BEACHWEAR

NO BACKPACKS

NO TORN DENIMS

Text 3

● READING AND SPEAKING

I've never seen anything like it!

Pre-reading task

- 1 Look at the photos, the captions, and the titles of the articles. Find some strange facts about ...
... Professor Mangle-Wurzle
... Antarctica
... the black box
- 2 Find other words for:
mad strange

Reading

- 1 Decide which article you want to read in detail.
What questions do you want answered when you read the article?
Where does he live?
How many people live in Antarctica?
Why is it called 'the black box'?
- 2 Now read the article.



KING OF THE ECCENTRICS

Could it be that being completely crazy is not only good fun but good for your health?

Dr David Weeks, an American psychologist who works at the Royal Edinburgh Hospital, is extremely well qualified to comment on eccentricity. He is the author of a five-year study of 'The Great British Eccentric'.

One of his most striking findings was the good health that eccentrics enjoy. 'Almost all of them visit the doctor only once every eight or nine years.' They are also a happy lot. 'They are very curious about everything. This gives them a goal in life, which is a recipe for happiness.'

Of all the eccentrics he has come across, Dr Weeks believes that Professor Jake Jonathon Zebedee

Mangle-Wurzle is the most remarkable.

'He displays all the usual characteristics – he's obstinate, non-conformist, and creative – but he's more extreme than my other cases.'

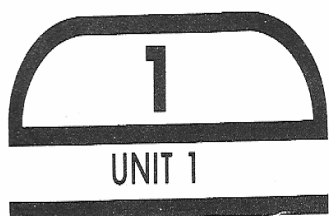
The professor lives on the outskirts of Huddersfield in his very own kingdom of Wurzle-land. He rarely ventures out of his kingdom except to perform eccentric feats, such as his famous drive from Leeds to Huddersfield, in reverse.

He is something of a celebrity, giving free guided tours to people from all over the world. He rejects all religious belief and he preaches daily, trying to convert his kingdom to

atheism. The only problem with this plan is that all his followers are sheep.

The professor has just divorced his third wife and claims he is delighted. 'It's the best Christmas gift I've ever had.' This development might have been predicted by Dr Weeks' research. His study shows that there are more marriages, separations, and divorces among eccentrics than in the general population. 'They admit that they are people who are difficult to work with and live with. They often feel that they are ahead of their time, and that it is the rest of the world that is completely insane, not themselves.'





Traffic in our cities



1

This is a traffic jam. Most of these people are trying to get to work. They all work in the city but few of them live there. They are feeling very angry and frustrated at the moment because the traffic is hardly moving. Traffic jams like this happen every day. The problem is getting worse all the time.

Paired Practice

Imagine you are a reporter. You are interviewing some of the drivers in this traffic jam. What questions do you ask? Give the answers as well!
You want to know:

- 1 where they are going
- 2 where they work
- 3 where they live
- 4 how they are feeling at the moment
- 5 why
- 6 how often these jams happen
- 7 if things are getting better

2

Text 5

2

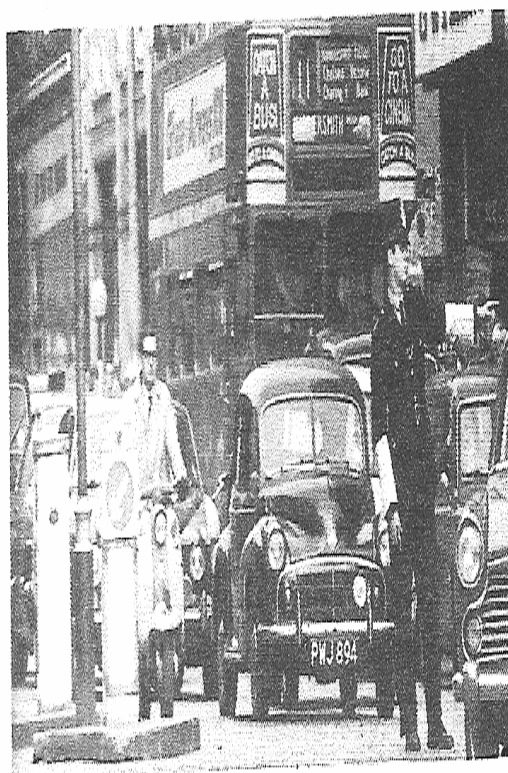
This policeman is directing traffic in the centre of London. He does this every day. He often suffers from headaches. He simply does not get enough oxygen.

Questions

Ask the policeman:

- 1 what he is doing
- 2 if he does this every day
- 3 why he suffers from headaches

Give the answers as well.



Text 6



3

The driver of this car had been to a party before the accident happened. He had had a lot to drink. He was driving home when the accident happened. He suddenly lost control of the car and ran into a bus stop and then a wall. Luckily, nobody was standing there because a bus had come by only a minute before. It had picked up ten people. In other words, if the accident had happened only a minute before, the man would have killed someone. He should not have drunk so much. He might have killed ten people.

Of course, he did not know the accident was going to happen or that he would hit the bus stop. But what should the law have done if he had killed someone? Would the man have been a murderer?

Questions

a

Ask and answer.
You are interviewing a policeman who saw the accident.
You know that:

- 1 the man had been somewhere; ask where
 - 2 he had had something to drink; ask how much
 - 3 he was going somewhere; ask where
 - 4 he ran into the bus stop; ask why
 - 5 nobody was killed; ask why
 - 6 something might have happened if the bus hadn't come by; ask what
- Give the answers as well.

b

Now ask the policeman:

- 1 if ten people definitely would have been killed
- 2 if the man knew what was going to happen

Imagine the policeman's answers.

c

What are the last two questions about the law?
How would you answer them?

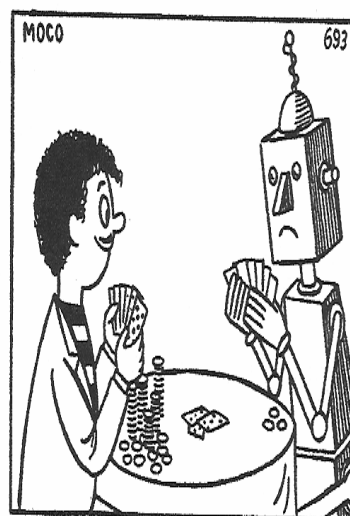
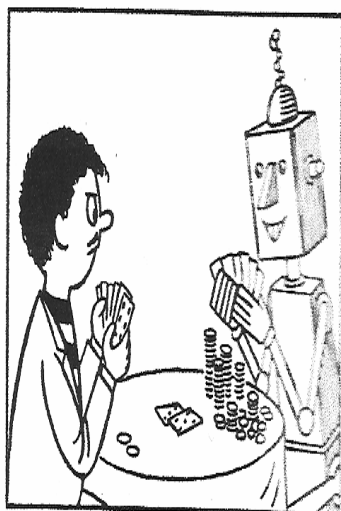
d

Now say what would have happened or what might not have happened if:

- 1 the man had not drunk so much
- 2 he had not lost control of the car
- 3 a bus had not come by a minute before
- 4 ten people had been standing at the stop

Text 7

Robots may have become very common in 100 years. This cartoon shows what may be happening then.



What is happening here?
Does the man look happy?
Why not?

What is happening now?

How does the man look now?
Why?

b

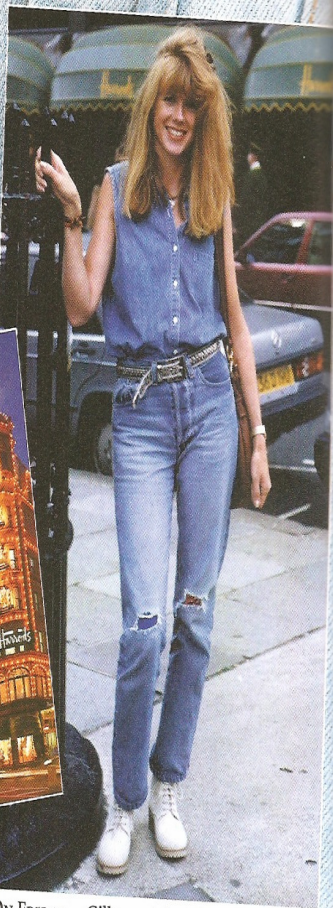
What are some of the things you think robots may be doing for us in 100 years' time?

ANNEX C

Text 1

2 Gilly's story

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Text 1a

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APPENDIX A

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GIRL BARRED FROM TOP STORE

According to the text you have just read answer the questions below.

1. What is Harrods like? Choose the answer that best describes the store.

- A. It is a store in London.
- B. It is a beautiful top multi-storey store in London.
- C. It is a top store in London

2. Justify your choice.

3. What are Gilly's jeans like? Choose the most complete answer.

- A. They are blue designer jeans that are torn at the knees.
- B. They are designer jeans that are torn at the knees.
- C. They are torn designer jeans.

4. Justify your answer.

5. Choose the adjective that you think best describes Gilly.

- A. vain and stuck up
- B. shy and reserved
- C. friendly and outgoing

6. Justify your choice.
