DISCOURSE AND LITERACY

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University of Jyväskylä

Department of Language and Communication Studies / English

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# 1. Practical information about the course

Course description

**EKIP404**

**DISCOURSE AND LITERACY**

2 pts

The aim of the course is to familiarise students with the basic concepts and tools of discourse and literacy studies by analysing (and producing) different kinds of texts. The purpose is also to develop students’ ability to read critically and to recognise and analyse the various ways of making and mediating meanings through multimodal texts. In class we will examine texts produced in different contexts (e.g. everyday life, education, and the media) and analyse the meanings they convey and the effect they have on the target audience and society in general.

**Working methods**

* brief lectures
* reading
* analysing texts in groups
* producing texts in groups

**Assessment**

* regular attendance
* written assignment
* course paper
* course grade: assignment 1/3, course paper 2/3

**Assignment**

* Image analysis: analysis of three images of your own choice alone or in pairs.

**Course paper**

* In your paper, you are expected to analyse two different types of texts by using the tools and concepts you have learnt during the course (more precise instructions will be given in class).

**activity 1**

Think about texts that you have encountered (in one way or another) yesterday and today.

Make a list of all the texts you have read, written or just seen.

**ACTIVITY 2**

There are six texts (or links to them) in Moodle under Class 1. Examine the texts. Then discuss the following questions in your groups. Fill in the table (also in Moodle) to prepare for whole class discussion.

What type of text is it?

Who has written the text?

Who might read the text?

What is it aiming at? What is its purpose?

How can you tell, i.e. what specific features of the text contributed to your decision?

How do the texts differ?

**A key concept - Genres**

* Usually have names recognized by members: a poem, a song, a novel, a movie
  + often consist of several subgenres: a crime novel, a romance novel, etc.
* Conventional ways of expressing meanings
  + texts with shared characteristics grouped together
  + have some *predictable structures*
* Differ in terms of their topic/theme, structure, layout, expected audience, etc.
  + difficult to define as categories overlap
  + also how one defines a genre changes over time
* Culturally constructed
  + i.e. we have a ’scheme’ for a ’proper’ ending of a fairy tale, e.g. Little Red Riding Hood
* ‘Genre’ refers not only to a particular text type, but also to particular processes of producing and consuming texts
  + cf. a newspaper article and a poem
* Communicative acts are interpreted in terms of the genre and its purposes
  + cf. the forms and functions of questions in the classroom, casual conversation with a friend, police interrogation
* Examples of **literary genres**:
* Genres of **popular culture**:
* Genres of **everyday uses of written and spoken language**:

***Genre Analysis – an approach to studying texts***

**What to ask?**

* What expectations do we have about texts in this genre?
* Which conventions of the genre are recognized in this text?
* To what extent does the text stretch the conventions of its genre?
* Which conventions seem more like those of a different genre (and which genre(s))?
* What purposes does the genre serve?
* What ideological assumptions and values seem to be embedded in the text?
* Do we feel ‘critical or accepting, resisting or validating, casual or concentrated, apathetic or motivated’ (and why) when reading the text?
* What sort of audience was the text aimed at? What sort of person does it assume the reader is? What assumptions seem to be made about the reader’s class, age, gender and ethnicity?
* What relevance does the text actually have for its readers?

**This course** involves theexamination of different kinds of ***multimodal texts that represent different genres*.** We will look at educational texts (textbooks) and media texts (images, ads, newspaper articles and websites). By way of doing practical analyses of these texts, ***five approaches*** to studying texts and literacy are also introduced.

# 2. Course outline

Class 1 Course introduction

Class 2 Central concepts in the analysis of texts

Class 3 Analysing ads – Tools for analysis & practicum

Class 4 Analysing websites – Tools for analysis & practicum

Class 5 Presenting analyses on websites

Class 6 Analysing images – Tools for analysis

For this class: read Unsworth (2001)

Class 7 Analysing images – Practicum

For this class: do an analysis of an image of your choice

Class 8 Analysing language textbooks – Practicum

Class 9 Analysing language textbooks – Practicum

Class 10 Analysing newspaper articles – Tools for analysis

Class 11 Analysing newspaper articles – Practicum

Class 12 *Theory and beyond* (suggestion for renaming this class)

# 3. Central concepts in the analysis of texts

In this section, the central concepts necessary for understanding the production and consumption of texts will be introduced. These concepts are *text,* *meaning*, *discourse* and *literacy*. At least the first two of these concepts generally appear in everyday language use and we all ‘know’ what these words mean, that is, they have a lay meaning as well. However, when we are studying a certain subject scientifically, we use words as *concepts* that can be *defined theoretically*. This does not mean that defining concepts would be easy and straightforward; on the contrary, there are various definitions for the same concepts stemming from different theoretical approaches. In the following, the above mentioned concepts will be examined from different angles and through different kinds of elements relevant in defining the concept.

**3.1. Text**

**Spoken and written texts**

The concept of text can be used to refer to both written and spoken instances of language use.

* Spoken language typically has
  + low lexical density,
  + informal words,
  + simple structures, and
  + involved style.
* Written language, on the other hand, has
  + high lexical density,
  + formal words,
  + complex structures, and
  + detached style.
* Spoken and written texts can also be seen as a continuum from informal spoken language to formal written language.

QUESTION: What about signed/heard/seen “texts”: where do they fall in?

🡪 A matter of genre rather than modality as such! **Development of written texts**

Texts have not remained the same over the centuries. If you think about the earliest written records of the Finnish language and compare them to modern day written Finnish, you can see considerable differences.

**Abckiria** (Michael Agricola)

Oppi nyt vanha ja nuori

joilla ompi sydän tuori

Oppe nyt wanha / ia noori /  
joilla ombi Sydhen toori.  
Jumalan keskyt / ia mielen /  
iotca taidhat Somen kielen.  
Laki / se Sielun hirmutta /  
mutt Cristus sen tas lodhutta.  
Lue sijs hyue Lapsi teste /  
Alcu oppi ilman este.  
Nijte muista Elemes aina /  
nin Jesus sinun Armons laina

Question: What differences can you detect and think of?

* Recent changes in society have also led to changes in texts. These changes include the development of information society, globalization, and various technological advances.
* Technology enables access to different forms of production and consumption, which again leads to changing concepts of **writer** and **reader**.
* Kress (2003) argues that we are moving “from the world told to the world shown”.
  + Question: What do you think he means with this?
* Mirzoeff (2009: 7) also concurs that a *visual turn* has occurred in people’s everyday life.

**Multimodality**

* Human beings have various possibilities to interact with the world around them. We have a wide range of *channels* of perception – sight, hearing, smell, taste, feel, which all provide us with different kinds of information about the world around us. When people interact with each other, meanings are not mediated simply by words but in various other ways as well. These *modes* are, for example,
  + Language – spoken or written
  + Image – still or moving
  + Sound(track), voice, music
  + Body posture, gesture and movement
  + Objects
  + Space

Question: Can you think of examples of meanings that can be conveyed through the means listed above?

***Mode***

”a general principle is that in order for something to ’be a mode’ there needs to be a shared cultural sense of a set of resources and how these can be organized to realize meaning.” (Jewitt 2014: 23)

Modes’ primary function is, i.e. they are used for, representation and communication of meanings (Kress 2014: 60)

* So when we think about spoken and written languages from the point of view of multimodality, we notice that they are in themselves multimodal, as there are numerous ways of modifying both the spoken and written messages.

These include, for example,

* + in the case of speech:
  + and in the case of written text:
* In fact, multimodality is inherent in all human communication. For instance, Jewitt (2014: 15) states that “[m]ultimodality…proceeds on the assumption that representation and communication always *draw on a multiplicity of modes*, all of which have the potential to contribute *equally* to meaning.” (emphasis added)
* i.e. language is not, a priori, the central means of communicating meanings!!
* Multimodality is often connected to the affordances of the new media and modern technologies in making meaning. It is indeed true that the screen has influenced meaning making in fundamental ways in the past couple of decades and the ways in which written text, images and sound are used in the new media have changed quite dramatically.

QUESTION: Can you think of examples of such changes?

**3.2. Meaning**

It is not always easy to say what a particular text means or how the meaning is, in fact, constructed or how we make sense of texts.

QUESTION: Where does the meaning of a text lie then?

* + Inside the text?
  + Inside the reader’s mind?
  + In the community (=consensus meaning)?
  + In our social practices?
  + In all of the above?

**Activity**

How do you make sense of the following text?

|  |
| --- |
| this car next |

**3.3. Discourse**

* Complex term with a long history and multiple uses
  + samples of spoken dialogue; pieces of text or conversation; any stretch of language longer than one clause; language use in its social context
* Social discourse = Language use in social contexts
  + dialogue between linguistic form and social communicative practices
* Discourse is an abstraction, text is its specific realization
* A systematically organized set of statements; provides a set of possible statements about a given area
  + e.g. environmentalist discourse
* Discourse analysis (DA):

**ActivitIES**

1. Comparing menus

Read the menus and discuss the following question in groups:

How do the menus construct their clientele? I.e. what kind of people might visit the place and what in the text makes you think so? What kinds of values are the clientele assumed to have?

(Carter, R. et al. 1997. *Working with texts. A core introduction to language analysis*. London: Routledge.)

**MENU A: Proper** [www.propermeal.com/menu-1](http://www.propermeal.com/menu-1)

**MENU B: Fooducopia** <http://fooducopia.com/lunch>

**MENU C: Balcony** <http://www.balconybarstives.co.uk/wp-content/uploads/2012/08/Main-Menu.pdf>

**MENU D:** **Rosemarino** [www.clifton.rosemarino.co.uk/food/dinner](http://www.clifton.rosemarino.co.uk/food/dinner)

2. Defining stereotypes

Think of all the stuff you would put into the discourse of a currently prominent or a persistent stereotype. How do you recognise something as pertaining to a specific stereotype? (I.e. think of the kinds of words, things, values and attitudes that are related to building meanings.)

(For more, see Gee, J.P. 2005. *An introduction to discourse analysis. Theory and methods*. New York: Routledge.)

**3.4. Literacy**

Literacy is a term that is used very extensively in English and in various kinds of combinations (e.g. early literacy, emergent literacy, literacy skills, computer literacy). Generally, it refers to *a person’s ability to read and write*, but as a theoretical concept, it is again defined in different ways.

* The terms used in different languages emphasize different aspects of literacy. For example, in Finnish (luku- ja kirjoitustaito), the emphasis is on the skill of reading and writing and therefore the technical aspects are highlighted.
* Reading and writing can also be seen as *production and consumption of texts*. This is a more ***social view*** of reading and writing:
  + how texts are used in our lives and how we make sense of this use,
  + what texts mean to us and in society at large.
* The social view of reading and writing or literacies, also asks:
  + What people do with texts? The interest is also in the activities around texts and the talk around texts (for example, how texts are used in the classroom).
  + How people make sense of texts? This is connected to the social meanings of reading and writing, i.e. the significance of texts in societies. For example, the importance of the ability of reading in Western societies (PISA reports, “information society”) or the significance of religious texts in many religions.
* The interest is also on
  + Textual properties / discoursal properties
  + Multimodality of texts
  + Reading, writing and speech combined

# 4. Analysing advertisements – Tools for analysis & practicum

**4.1. Categories of ads**

1. Product ads (sell products or services) vs. non-product ads (e.g. ads for charities or political parties)
2. Hard-sell ads (make a direct appeal) vs. soft-sell ads (rely more on mood than exhortation)
3. Reason ads (suggest motives for purchase) vs. tickle ads (appeal to emotion, humour and mood)
4. Slow drip ads vs. sudden burst ads (frequency of release)
5. Short copy ads (ads with few words) vs. long copy ads (ads with many words)

**ACTIVITY**

Can you add examples for the following types of advertisements?

* print media ads:
* broadcast media ads:
* street/outdoor ads:
* online ads:
* in-store ads:

**4.2. The materials used in ads**

1. Substance and surroundings
   1. substance (sound waves, slate, paper, screen)
   2. the physical space for advertising (magazine, neon signs, TV or radio broadcast, roadside hoardings, the Internet)
   3. the ad and its accompanying discourses
2. Pictures, music, speech and writing
3. Language and paralanguage
   1. Layout and graphology
   2. Other attention catching ways (fonts, size, handwriting, etc.)
4. Use of colour

Red:

* Associated with all things intense and passionate, danger, fire, energy and excitement
* Highly erotic
* Symbol for violence, blood and war
* High visibility → used for road signs
* Indicates courage → used in many countries’ flags
* China – indicates celebration or luck
* India – colour of purity (used in weddings)

Yellow:

* Colour of sunshine
* Indicates energy, optimism, joy, hope and warmth
* Seen before other colours when placed against black
* Symbol of spontaneity and impulsiveness
* Dull yellow is associated with decay, sickness, jealousy and deceit
* Asia – symbol of royalty and sacredness

Blue:

* Depth and stability → colour of the sky and sea
* Symbol of freedom
* Associated with tranquility, wisdom and loyalty
* Symbolic of cleanliness, technology and security
* Slows human metabolism → calms and soothes
* Masculine colour
* China – associated with immortality
* Hindus – the colour of Krishna
* Jews – holiness
* Middle East – protective colour

Orange

* Associated with enthusiasm, attractiveness, stimulation, creativity and warmth
* Increases oxygen supply to the brain; an invigorating effect
* Symbol of fall and harvest
* Ireland – religious significance (Protestant)

Green:

* Associated with Nature, youth, fortune and vigour
* Also associated with feelings of envy and jealousy
* Sharp and acute → not a relaxing colour
* Connotes experience (a greenhorn)
* Darker green associated with money
* Improves vision
* The colour of Islam

Purple:

* Connotes royalty, nobility, wealth and extravagance
* Symbolic of wisdom, magic and arrogance
* Associated with mourning
* 75 percent of pre-adolescent children prefer purple to all other colours

Gray:

* Associated with security and solid
* Connotes maturity, old age and dignity
* Symbolic of conservativeness and boredom

Brown:

* Associated with Earth, home and comfort
* India – the colour of mourning

White:

* Connotes purity, simplicity and faith
* Associated with clinical elements → hospitals
* Colour of perfection
* Represents peace or virginity → colour of doves and snow
* Japan – white carnations signify death

Black:

* Gothic representations → death and evil
* Symbol of grief
* Associated with power, mystery and fear
* Positive connotations – elegance and class
* Aggressive and strong colour

**4.3. The textual characteristics of ads**

(Cook, G. 2001. *The discourse of advertising*. London: Routledge.)

1. Indeterminate meanings: connotations
   1. Ads use strategies that distract from or add to the literal meaning

e.g. Slowwwenia; www.e’ll help you catch more customers; Beanz Meanz Heinz

* 1. Connotations: vague associations to other words, images, communities, etc.

e.g. advertising cars or perfume

1. Intertextuality: use of and references to other texts in ads

e.g. poems and other literary work

1. Use of pronouns
   1. ‘We’ – the manufacturer
   2. ‘I’ – often the advisor, the expert
   3. ‘He/she’ – often the person who did not use the product
   4. ‘You’ – double role: 1) reference to someone in the picture, 2) reference to receiver
2. Cohesion and coherence
   1. Cohesive devices:

* the repetition of lexical items
* lexical items with some sense relation   
  (e.g. synonym, hyponymy, antonym)
* referring expressions
* ellipsis
* conjunctions

b. Coherence: overall sense and unity – cannot be described with reference to language alone

The *most used adjectives* in advertisements: free, new, better, best, full, fresh, fine, big, real, great, safe, delicious, full, and rich.

(Brierley, S. 2005. *The Advertising Handbook*. London: Routledge, p. 171)

**4.4. Information and persuasion in ads**

1. Different types of advertising may have different proportions of *informative and persuasive content*. Hermerén (1999: 37) observes that even informative content may be persuasive, for example if it indicates superior performance of some product. In order for a communication to be persuasive, the reader must accept some or all of its emotional content, and to do that, the reader must have a reason for doing so. Hermerén (1999: 34-39) distinguishes among the following kinds of power through which an advertisement may have a persuasive influence:

1. **reward power**: the product promises some positive benefit.
2. **coercive power**: the product is presented upon threat of pain or punishment.
3. **referent power**: the message associated with the product fits into the reader's value system.
4. **expert power**: the product is presented by an expert.
5. **star power**: the product is associated with a celebrity figure.

Question: Could we add peer power to the list? Can you think of any ads with peers presenting or advertising products?

1. To create the necessary illusion of superiority, advertisers usually resort to one or more of the following ten basic techniques.
2. **The weasel claim**: A weasel word is a modifier that practically negates the claim that follows. The expression "weasel word" is aptly named after the egg-eating habits of weasels. A weasel will suck out the inside of an egg, leaving it appear intact to the casual observer. Upon examination, the egg is discovered to be hollow. Words or claims that appear substantial upon first look but disintegrate into hollow meaninglessness on analysis are weasels.
   * 1. "Helps control dandruff symptoms with regular use." The claim is not "stops dandruff."
     2. "Leaves dishes virtually spotless." We have seen so many ad claims that we have learned to tune out weasels. You are supposed to think "spotless," rather than "virtually" spotless.
     3. "Listerine fights bad breath." "Fights," not "stops."
3. **The unfinished claim** is one in which the ad claims the product is better, or has more of something, but does not finish the comparison.
4. "Magnavox gives you more." More what?
5. "Supergloss does it with more color, more shine, more sizzle, more!"
6. "You can be sure if it's Westinghouse." Sure of what?
7. "Scott makes it better for you."
8. **The "we're different and unique" claim**: there is nothing else quite like the product being advertised.
9. "There's no other mascara like it."
10. "Only Doral has this unique filter system."
11. "Cougar is like nobody else's car."
    1. **"Water is wet" claims** say something about the product that is true for any brand in that product category. The claim is usually a statement of fact, but not a real advantage over the competition.
       1. "Great Lash greatly increases the diameter of every lash."
       2. "Rheingold, the natural beer." Made from grains and water as are other beers.
       3. "SKIN smells differently on everyone." As do many perfumes.
    2. **The "so what" claim**: the kind of claim to which the careful reader will react by saying "So What?" A claim is made which is true but which gives no real advantage to the product. This is similar to the "water is wet" claim except that it claims an advantage, which is not shared by most of the other brands in the product category.
       1. "Geritol has more than twice the iron of ordinary supplements." But is twice as much beneficial to the body?
       2. "Campbell's gives you tasty pieces of chicken and not one but two chicken stocks." Does the presence of two stocks improve the taste?
       3. "Strong enough for a man but made for a woman." This deodorant claims only that the product is aimed at the female market.

* 1. **The vague claim** is simply not clear. This category often overlaps with others. The key to the vague claim is the use of words that are colorful but meaningless, as well as the use of subjective and emotional opinions that defy verification.
     1. "Lips have never looked so luscious." Can you imagine trying to either prove or disprove such a claim?
     2. "Lipsavers are fun--they taste good, smell good and feel good."
     3. "For skin like peaches and cream."
     4. "Take a bite and you'll think you're eating on the Champs Elysées."
  2. **The endorsement or testimonial**: A celebrity or authority appears in an ad to lend his or her stellar qualities to the product. Sometimes the people will actually claim to use the product, but very often they don't. There are agencies surviving on providing products with testimonials.
  3. **The scientific or statistical claim**: uses some sort of scientific proof or experiment, very specific numbers, or an impressive sounding mystery ingredient.
     1. "Easy-Off has 33% more cleaning power than another popular brand." "Another popular brand" often translates as some other kind of oven cleaner sold somewhere. Also the claim does not say Easy-Off works 33% better.
     2. "Special Morning--33% more nutrition." Also an unfinished claim.
     3. "Certs contains a sparkling drop of Retsyn."
  4. **The "compliment the consumer" claim**: This kind of claim butters up the consumer by some form of flattery.
     1. "We think a cigar smoker is someone special."
     2. "If what you do is right for you, no matter what others do, then RC Cola is right for you."
     3. "You pride yourself on your good home cooking...."
  5. **The rhetorical question**: This technique demands a response from the audience. A question is asked and the viewer or listener is supposed to answer in such a way as to affirm the product's goodness.
     1. "Plymouth--isn't that the kind of car America wants?"
     2. "Shouldn't your family be drinking Hawaiian Punch?"
     3. "What do you want most from coffee? That's what you get most from Hills."

(http://sunset.backbone.olemiss.edu/~egjbp/comp/ad-claims.html)

(Cook, G. 2001. *The discourse of advertising*. London: Routledge.

Hermerén, L. 1999. *English for Sale: A Study of the Language of Advertising*. Lund: Lund University Press.)

# 5. Analysing websites – Tools for analysis & practicum

Websites can be categorized, for example, in the following way:

1. Advocacy sites

Advocacy sites often belong to groups that strongly believe in and support a particular cause or issue. Therefore, information found at such web sites may be biased. The National Rifle Association (<https://home.nra.org/>) and Women Against Gun Control (<http://www.wagc.com/>) are examples of advocacy groups.

2. Business/Marketing sites

These are usually “home pages” of companies and they typically provide information about the company and its products and services. These also include commerce sites for purchasing goods. Amazon.com is one example of commerce sites.

3. Informational sites or institutional sites

These pages usually belong to educational institutions, and government organizations.

4. News sites

These are usually “home pages” of news organizations that provide current news coverage.

5. Personal sites

Such pages belong to individuals who want to promote themselves and their interests.

6. Search engine sites

These provide general information and are intended as a gateway or lookup for other sites. A pure example is Google, and the most widely known extended type is Yahoo!.

7. Weblog (or blog) sites

These are used to log online readings or to post online diaries; may include discussion forums.

8. Web portal sites

Sites that provide a starting point, a gateway, or portal, to other resources on the Internet or an intranet.

**A framework for analysing websites**

The following is part of a multimodal framework for analysing websites from both a medium specific and socio-cultural perspective by Pauwels (2011). It consists of six phases, four of which are introduced below.

1. Preservation of First Impressions and Reactions

* Categorization of ‘look and feel’ at a glance
* Recording of affective reactions

1. Inventory of Salient Features and Topics

* Inventory of present website features and attributes
* Inventory of main content categories and topics
* Categorize and quantify features and topics
* Perform ‘negative’ analysis: significantly absent topics and features

1. In-depth Analysis of Content and Formal Choices
   1. Intra-Modal Analysis (fixed/static and moving/dynamic elements)

* Verbal/written signifiers
* Typographic signifiers
* Visual representational signifiers
* Sonic signifiers
* Layout & design signifiers
  1. Analysis of Cross-Modal Interplay
* Image/written text relations and typography-written text relations
* Sound/image relations
* Overall design/linguistic, visual and auditory interplay
  1. In-depth ‘negative’ analysis

1. Contextual Analysis, Provenance and Inference

* Identification of sender(s) and sources
* Technological platforms and their constraints/implications
* Attribution of cultural hybridity

(Pauwels, L. (2012). A multimodal framework for analyzing websites as cultural expressions. *Journal of Computer-Mediated Communication, 17*(3), 247-265.)

**When analysing websites the following questions can be asked:**

Choose at least two websites that represent one of the 8 categories above; preferably one Finnish and one English site.

1. Make an instant assessment of the website:

a. What is the genre and the purpose(s) of the site?

b. Note down your affective reactions: what is intriguing, disagreeable, puzzling, etc.

2. What are the main present and absent features and topics of the website?

a. Consider the genre and purpose of the website.

b. Are the present or absent features culturally significant?

3. What information is presented and how?

a. Consider verbal, written, typographic, visual, and sonic signifiers as well as the design.

b. How do the structural features you identified relate to the purpose of the site?

4. Who are the assumed audience?

a. How does this become evident?

b. Is the audience defined directly or implicitly? How?

c. What is the role of the audience? What is expected from the audience? Receiver of information or participant or something else?

5. Who are the authorities of the website responsible for making choices?

6. Does the website carry culturally significant meaning? How does this become evident?

7. How would you use the site?

You will present your analysis to the whole group, so prepare to introduce the sites to the extent that is necessary to illustrate your findings. Remember that the questions above are only suggestions. You should focus on what is **relevant** in your case and on **what your findings** **mean**. For example, if you talk about colours, then what is significant about them? If there are moving images, why are they there, do you think they should be there etc. It is not about just listing things but **considering possible reasons and effects.**

# 6. Analysing images – Tools for analysis

This is a summary of the main points in the chapter by Len Unsworth, *Describing visual literacies* (2001). As you read the chapter, use the following list of key terms to support your understanding of each concept.

Images can be looked at from the viewpoint of **three main categories**:

1. representational meanings
2. interactive meanings
3. compositional meanings

**1. Representational meanings**

* trying to see what the image represents: in what ways does it present the reality of the world in image form?
* the **participants** can be humans, animals, objects, features of the landscape, or for example boxes or circles if it is a diagram image
* participants have **a function or a functional role** in the image: they can be
  + **Actors**,
  + **Goals**,
  + **Recipients,**
  + **Reactors,**
  + **Phenomena,**
  + **Sayers or Sensers**

depending on what they ‘do’ in the image

* ‘action line’ or **vector** means a line, often invisible, in the image that indicates the source and goal of the action – for example, it could be movement (a car moving on the road, car is = Actor, destination where the car is going = Goal)
* Actor + Goal in the same image = a **transactional image**
* if the vector ‘goes both ways’ (Actor and Goal change functions or are both things at the same time, like two people hugging or in a diagram, a line indicating movement back and forth) = the vector is **bi-directional**
* only the Actor but no Goal (for example, a cat jumping at something, like a mouse, but we can’t see the mouse in the image)

= a **non-transactional image**

* when the ‘action line’ (the vector) is a look from somebody’s (or something’s) eyes at something = **reaction,**
  + not ‘actor’ but **Reactor**,
  + not ‘goal’ but **Phenomenon**,
  + and if the look is directed at another living thing, we talk about **Recipient** - for example, a person (Reactor) looking at a mountain (Phenomenon) or two people looking at each other (both Reactors and Recipients, bi-directional reaction)
* if there are speech bubbles or thought clouds in the image and the vector points from them to the person or thing ’saying’ it = the **Sayer**
* the image can contain others things than participants – these are called the **setting**
* images that classify – organize participants into certain categories :
  + covert taxonomy – implicit category (the category is not shown in the image)
  + overt taxonomy – explicit category (the category is shown in the image)
* images that show part/whole relationships:
  + Carrier = participant reflecting the whole
  + Possessive Attributes = parts
  + structured analytical images = parts are labelled
  + unstructured analytical images = parts are not labelled
  + exhaustive analytical images = all the parts are included in the Carrier
  + inclusive analytical images = only shows some parts but not all of the Carrier
  + topographical accuracy = spatial relations accurately represented
  + topological accuracy = logical relations, not actual size or distance
  + concrete images
  + abstract images
* time lines
  + horizontal
  + vertical
* symbolic images
  + Symbolic Attribute = salient, unexpected, ‘out of place’ – symbolic meaning derives from outside the Carrier
  + Symbolic Suggestive image = symbolic meaning derives from within the Carrier

**2. Interactive meanings**

* human, human-like or animal participants who look straight at the viewer 🡪 visual **Demand**
* images define the implied reader (= give hints about what the viewer might be like) through the facial expressions and postures of the participants, i.e. seductive smiles = adult viewers
* when there are no human, human-like or animal participants who look straight at the viewer, there is no imaginary relationship between the participant and the viewer 🡪 visual **Offer**
* **social distance:** the social distance between the viewer and the participant(s) is shown in how close to the viewer the participant seems to be
  + **close-up**: the viewer can only see the participant’s face or the face and the head and shoulders = intimate, very personal
  + **medium distance:** the viewer sees the participant from the waist up = social but not very personal
  + **long-shot:** the viewer sees the participant’s whole body = strangers
  + **intermediate positions**: something between a close-up and a medium distance, or between a medium distance and a long-shot
* social distance also applies to buildings, landscapes and other non-human participants
* **attitude =** the image maker’s point of view
* the angle from which the image portrays the participants reflects the attitude
  + **frontal point of view 🡪** maximal involvement
  + **oblique angle 🡪** detachment
* **power:**

high angle, viewer looking down on the participants 🡪 the viewer has power;

eye level 🡪 equality between the viewer and the participant;

low angle, viewer looking up at the participant 🡪 the participant has power

* **realism:** realism: how ‘naturalistic’ is the image? 🡪 modality
  + colour
  + context
  + detail: delineation (lots of details, realistic) or schematization (e.g. a simplified drawing)?
* **objective images**: directly frontal or perpendicular top down angle
  + - cut-away images: show more than what we can see on the surface
    - cross-sections: showing more + perpendicular vertical angle or direct frontal angle
    - explosion: components of a participant shown as separated
* **coding orientation**: what counts as real
  + - naturalism
    - technological or scientific coding orientation
    - transitional images

**3. Compositional meanings**

* **Given and New**
  + left: more familiar (Given)
  + right: new information
* **Ideal and Real**
  + advertisements: top – promise, ideal effect, bottom – more concrete information
  + textbooks: top – more generalized, abstract conceptual information, bottom – specific, concrete observable information
* **centre – margin** layouts
  + central element = Centre, nucleus of information
  + surrounding elements = Margins, subordinate to or dependent on the Centre
  + Margins usually similar in terms of information value
* **triptych**: three distinct image elements in a row – can combine with the left and right (Given and New) distinction
* **framing**: disconnecting / connecting elements
  + strongly framed elements = completely disconnected and marked off
  + weakly framed elements = more integrated
  + strong framing 🡪 emphasis as a separate piece of information
* **salience**: what attracts the eye?
  + factors contributing to an element’s salience: relative size, colour, sharpness or contrast, foreground location, distinctive framing
  + human, human-like and animal elements often salient
  + salience can mark the reading path

(The summary has been compiled by Riikka Voipio)

**Written assignment: Analysing images**

1. Read the Chapter ‘Describing visual literacies’ from Unsworth, L. 2001. *Teaching multiliteracies across the curriculum*.
2. Pay attention to the division into three categories of meaning-making resources:
   1. Representational/ideational meanings
   2. Interactive/interpersonal meanings
   3. Compositional/textual meanings
3. Pick out three different kinds of images from magazines, newspapers, websites, or school textbooks (make sure that at least two of them include a human being(s)).
4. Analyse the meanings put forward in the images in terms of the three categories presented in the chapter (and above) and with the help of the examples in the chapter (and those presented in class). When relevant, pay also attention to the context of the image, that is, where it appears, what is next to it, etc.
5. Type your analysis and include the images you have analysed. The analysis has to be a continuous text, not just a list of ideas. You need to explain what you mean.
6. Length: 2–3 pages (about ½-1 page per image)

# 7. Analysing language textbooks – Practicum

**7.1 Representing culture in language textbooks**

It is often taken for granted that language and culture are inseparable and intertwined, but what this actually means in relation to foreign language education is a considerably more complex issue, especially when one considers the status of English as a global and international language. The language textbooks always seem to include topics that could be labelled as cultural topics. The cultural content of textbooks has, however, been criticised. It has been said that English textbooks concentrate solely on British or American culture, or more broadly on Anglo-American culture. Another point of criticism has been the stereotypical presentation of the target cultures, which do not reflect the multi-layered nature of cultures and which for their part enforce and maintain stereotypical and uncritical thinking.

(Lähdesmäki, S. 2004. Oppikirja tutkijan käsissä. *Englannin aika*. Helsinki.)

In this task, our purpose is to examine the cultural content of a textbook series (*TOP 7* & *9* by Blom et al., Otava). Each group will have one unit of the textbook to examine. The first one deals with Africa, the second one with the British Isles, and the third one with USA.

Your overall task is to find out how the textbook presents these cultures. The following questions will help you.

1. Examine the unit: How is the African/British/American culture presented in the texts of the unit?

* 1. Who represents the culture? Who are the people who are introduced in the texts?
  2. What places seem to represent the culture?
  3. What phenomena are attached to the culture?
  4. How do the pictures or other illustrations contribute to the overall presentation of the culture?

1. What is labelled specifically as culture?
2. How are you supposed to work on the texts?
   1. What kinds of exercises are attached to the texts?
   2. What are you supposed to learn through the exercises?

**7.2. Representing groups of people in language textbooks**

This task is similar to the one in section 5.1, but this time you are supposed to examine how different groups of people are represented in the texts and images.

Ilona Laakkonen (2007), for example, found in her study that masculinity was very prevalent in the textbooks she examined, which became evident in the great number of texts about boys and men and topics that could be seen as masculine. Genders were represented differently so that boys were active and sporty and girls thoughtful and girls were displayed in relation to beauty and clothes. The adults’ roles were limited: men occupied traditional men’s jobs and the most typical role for women was mother. On the other hand, grandmothers and girls had roles that shook the traditional women’s roles. Men were particularly prominent as historically and publicly important figures.

Can you see similar or different features in the textbook you choose to analyse?

\* \* \*

1. Choose a group of people (e.g. women/men, ethnic minorities, professionals)
2. The first thing you may want to pay attention to is the number of individuals representing this group appearing in the textbook. How many representatives of this group are you able to spot?

It is important to bear in mind, however, that numbers do not tell the whole story: you should also look at *how* the individuals are represented:

1. Examine *both* text and images. Consider the following questions:
   1. Do individuals representing the group appear in the text, in images, or both? Can you think of a possible reason for this?
   2. What do the texts suggest about the group of people/individuals representing it? Do the individuals speak for themselves, or does someone else speak on their behalf?
   3. What do the images suggest about the group of people/individuals representing it?
   4. Are familiar (gender, ethnic) stereotypes invoked in representing the group of people? (E.g. do women/men appear in traditional roles, traditional occupations?) How is this done?
2. Overall, what do you think about the representation of the group of people you examined in the textbook? Does it reinforce or challenge stereotypes?

Laakkonen, Ilona 2007. Breadwinners, sportsmen and conforming girls. Representations of gender in Finnish EFL textbooks. An unpublished Master’s Thesis, Department of Languages, University of Jyväskylä. Available online. [http://urn.fi/URN:NBN:fi:jyu-2008131016](https://jyx.jyu.fi/dspace/handle/123456789/18295)

**Why analyse textbook texts?**

Teach *critical awareness* of

* how different properties of texts (the core text, visual elements, activities etc.) all mediate (potentially stereotypical) meanings
  + - NB! not only through what is included, but also what is excluded
  + how, while fulfilling their primary purpose to teach language, textbook texts also represent culture in certain ways

*Practical implications* for you as future teachers

* How are language textbooks used in the classroom?
* Encouraging critical reading

***New Literacy Studies – an approach to studying literacy***

What has come to be termed the “New Literacy Studies" (NLS) (Gee, 1991; Street, 1996) represents a new tradition in considering the nature of literacy, focusing not so much on acquisition of skills, as in dominant approaches, but rather on *what it means to think of literacy as a social practice* (Street, 1985). This entails the recognition of multiple literacies, varying according to time and space, but also contested in relations of power. NLS, then, takes nothing for granted with respect to literacy and the social practices with which it becomes associated, problematizing what counts as literacy at any time and place and asking "whose literacies" are dominant and whose are marginalized or resistant. (Street, 2003.)

When we talk about new literacies, we mean

* Social literacies
* Situated literacies – i.e. using texts in context
  + for example, discussing textbook chapters and the images therein with students and how they co-construct meanings
* Multiple literacies
* Use of ethnographic methods in studying literacy
  + observing, interviewing, collecting and analysing different kinds of data

# 8. Analysing newspapers – Tools for analysis

1. Traditional categorization of types of newspapers:
   1. The broadsheet newspapers, e.g. The Daily Telegraph, The New York Times, (The Times, The Independent)
   2. The Berliner format, ‘midi’, (e.g. The Guardian)
   3. The middle-range tabloids, e.g. The Express, (The Daily Mail)
   4. The tabloids, e.g. The Sun, The Mirror, The Star, The Daily Mail, The Guardian, The Independent, The Times

**Before:**

Broadsheet as ‘the highbrow’, Quality press: valid and comprehensive coverage of the daily news, long articles and editorial comments, only few illustrations

Tabloids as representatives of Popular press: half the printed size of standard newspapers, dominated by sensational stories, catchy headlines, photographs, graphics, and other illustrations 🡪 ‘tabloid journalism’

**Today:**

Hardly any newspapers are ‘broadsheet’ 🡪 compact tabloids vs. red top tabloids

In addition, online news sites constitute an important environment for traditional newspapers and TV channels alike.

1. When reading and analysing newspapers and the news in them, you could (and should) ask the following questions about them:
   1. How does one make the distinction between quality press and popular press?
   2. What is the news that they contain like: is the news valid and reliable?
   3. Who owns the press?
   4. Are newspapers impartial?
   5. Do western democracies have a ‘free press’?

Consider the Reporters Without Borders’ Press Freedom Index 2016

(Available at <https://rsf.org/en/ranking>)

\* \* \* \*

1. When analysing newspapers, you can pay attention to the following characteristics:
   1. **Headlines**: format and its relation to purpose
      1. What kinds of words are used in headlines and how are they used?
         1. Word play

* Homonym:
* Polyseme:
  + - 1. Intertextuality (familiar words and expressions from other contexts, such as novels or poems)
* E.g.
  + - 1. Phonology (using reader’s awareness of sounds)
* E.g.

* + - 1. Loaded words (connotations to other words and contexts)
    1. What is omitted?

Determiners, auxiliaries and other grammatical words, which often creates ambiguity and problems for learners

* How do you interpret the following headline?

*Farmer Bill Dies in House*

* Other examples of ambiguous headlines:
  + 1. Headlines express attitudes and opinions and frame the story for the reader

Police shoot 11 dead in Salisbury riot (*The Guardian*)

Rioting blacks shot dead by police as ANC leaders meet (*The Times*)

Algerian rebels kill 12 in shell attack (*Independent*)

Children killed by extremists (*Telegraph*)

* 1. How the text creates its **audience** (somebody is always assumed to read the newspaper!) / implied reader
     1. Direct references to readers, treating readers as one homogenous group
     2. Creating a system of shared values
        1. Presupposed knowledge (presupposition) – information that is considered ‘common knowledge’, or at least ‘knowledge’ that the reader holds. E.g. the headline

*Why do Islamist terrorist groups like al-Qaeda and Hamas want to crush the West and destroy Israel?* (*Guardian,* Saturday Review, 8 December 2001; quoted in Richardson, J. E. 2007: 63)

presupposes that

1)

2) and that

* + - 1. Creating an emotional context
      2. The editor talking to the audience
  1. How different **groups** are represented in the articles
     1. lexical choices
        1. Naming people:
        2. Naming groups:
        3. Using attributes and qualities with names:
     2. syntactic choices (how people act or are affected, or have qualities or positions)
        1. Action verbs
           1. An agent or actor causes the action and something or someone is affected by the action (e.g. Police arrested the robbers)
           2. An agent only is involved (e.g. She went home)
        2. Relational verbs
           1. Attaches quality or attribute to something or someone (e.g. The PM is disloyal to his party)
           2. Indicate an equal state between two nouns (e.g. Mary is a teacher)
  2. Speech representation

1. Whose speech is represented? That is, whose words are considered to be valid, worth representing etc. and why?
2. How is speech represented? Are there direct or indirect representations? Does this make a difference?

To put it simply, direct representations of speech (purportedly) give the exact words used, occur in quotation marks, and often include a reporting verb (The Prime Minister said: ‘There will be tax reductions.’), whereas in indirect reporting there often is a reporting clause, but no quotation marks. Furthermore, indirect reports do not (necessarily) give the actual words used. (‘The Prime Minister stated that there will be tax reductions.’)

1. Which reporting verbs or context-dependent nouns are used? (e.g. say, claim, argue, allege; claim, statement, allegation, belief)

(Danuta Reah 1998. *The language of newspapers*. London: Routledge.

J. E. Richardson 2007. *Analysing newspapers*. *An approach from critical discourse analysis*. Houndmills: Palgrave.)

**ACTIVITIES**

1. Consider the following extract from a newspaper article (from the *Daily Star*, 3 March 1998). Published prior to the 1998 World Cup football games, the article discusses the fact that a great number of tickets for the World Cup had been bought by the French. The headline of the article was ‘Frogs need a good kicking’.

French history is littered with acts of blunder, greed and cowardice. The way they’ve grabbed the lion’s share of World Cup tickets is typical of their slimy continental ways. So good on EU bosses for threatening savage fines if they don’t hand some back. The EU musn’t back down. As we proved at Agincourt and Waterloo, a good kicking on their gallic derrieres is the only language the greedy frogs understand. (Quoted in Thomas & Wareing [eds.] 1999. *Language, society and power*, pp. 89-90.)

Questions:

Who is ‘we’ in this extract?

How are ‘we’ different from the French?

What kinds of strategies are used to construct differences between ‘us’ and ‘them’?

Who are the assumed readers of the text like – what kinds of values or beliefs are they assumed to hold?

2. The following extracts from two American news sources (*The New York Times* and *Fox News*) report on the so-called Hillary Clinton email scandal. In 2010, while Hillary Clinton was Secretary of State, she asked IT support to set up a private email server to protect her communications from potentially being released to the public as part of the Freedom of Information Act. Former Secretary of State Colin Powell had used the same kind of private email server, but during Clinton’s time, it was considered too vulnerable to hackers. She should have turned over all emails regarding official business before leaving in office in 2013, but did not do so until asked for them in 2014, when Congress was investigating a 2011 attack on Benghazi, Libya. Among the official emails turned over from her private server were 22 emails containing top-secret matters. There has been some evidence that Clinton’s private email server had been hacked into in 2012, suggesting that her private server did not have sufficient information security.

Examine the extracts to see how the two newspapers report on the situation. Your instructor will provide you with additional background information should you have difficulties understanding the texts.

*The New York Times* May 25, 2016

**Headline:** Hillary Clinton Is Criticized for Private Emails in State Dept. Review

**First sentences:** The State Department’s inspector general on Wednesday sharply criticized Hillary Clinton’s exclusive use of a private email server while she was secretary of state, saying that she had not sought permission to use it and would not have received it if she had.The report, delivered to members of Congress, undermined some of Mrs. Clinton’s previous statements defending her use of the server and handed her Republican critics, including the party’s presumptive nominee for president, Donald J. Trump, new fodder to attack her just as she closes in on the Democratic nomination.

**Eyewitness accounts:** The inspector general found that Mrs. Clinton “had an obligation to discuss using her personal email account to conduct official business” with department officials but that, contrary to her claims that the department “allowed” the arrangement, there was “no evidence” she had requested or received approval for it.

The report broadly criticized the State Department as well, saying that officials had been “slow to recognize and to manage effectively the legal requirements and cybersecurity risks” that emerged in the era of emails, particularly those of senior officials like Mrs. Clinton.

It said that “longstanding systemic weaknesses” in handling electronic records went “well beyond the tenure of any one secretary of state.”

By Steven Lee Myers and Eric Lichtblau

http://www.nytimes.com/2016/05/26/us/politics/state-department-hillary-clinton-emails.html

*Fox News* June 25, 2016

**Headline** Top IT official: Disabling security for Clinton server laid out 'welcome mat' for hackers

**First sentences:** A 2010 decision temporarily disabling State Department security features to accommodate Hillary Clinton’s private server effectively laid out a "welcome mat" for hackers and foreign intelligence services, a leading IT official who oversaw computer security at the Defense Intelligence Agency told Fox News. "You're putting not just the Clinton server at risk but the entire Department of State emails at risk," said Bob Gourley, former chief technology officer (CTO) for the DIA. "When you turn off your defensive mechanisms and you're connected to the Internet, you're almost laying out the welcome mat for anyone to intrude and attack and steal your secrets."

**Eyewitness accounts:** This week, the head of WikiLeaks Julian Assange told a British television network that he was in possession of Clinton emails that have not yet been released, indicating the system was compromised. In an interview with British Television Network ITV, Assange said he has Clinton emails that are not public, and there is "enough evidence" for criminal charges, including regarding the Clinton Foundation, though he claimed she was too protected by the Obama administration for an indictment to go forward. "There's very strong material, both in the emails and in relation to the Clinton Foundation," Assange said.

By Catherine Herridge and Pamela K. Browne

http://www.foxnews.com/politics/2016/06/25/top-it-official-disabling-security-for-clinton-server-laid-out-welcome-mat-for-hackers.html

QUESTIONS:

1. Compare the headlines. What stance do they each take on the incident? In what way does the language used reveal their attitude?
2. Compare the first sentences of each article. How do they frame the incident, that is, what perspective do they encourage the reader to adopt?
3. Compare the eyewitness accounts. Whose words are quoted? To what effect?
4. Why have these particular people been chosen? How do these accounts

contribute to the overall reporting in each article?

1. How would you say the articles differ from each other? Why?

***Linguistic Discourse/Text Analysis – an approach to studying texts***

The focus is mainly on structural properties of texts:

1. **Cohesion**

“Grammatical and lexical relationships which tie a text together” (Paltridge 2012: 242). 🡪 Unity created by links among the ***surface elements of texts***.

* Lexical cohesion
  + repetition (incl. inflected forms), synonym, antonym
* Reference (“grammatical cohesion”)
  + anaphoric reference, e.g. *Amy ate an apple. She thought it was delicious.*
  + cataphoric reference, e.g. *Everybody seems to have heard of that movie. The Hobbit is today’s hot topic.*
* Conjunction
  + Additive (*and*), comparative (*while, whereas*), temporal (*when*), consequential (*because, since, due to*)
* Substitution
* Ellipsis
  + e.g. *There are two bikes on the yard. The bigger has a basket, while the smaller does not.*

1. **Coherence**

“The ways a text makes sense to readers through the relevance and accessibility of its concepts, ideas and theories” (Paltridge 2012: 242).

🡪 We are able to make sense of texts even when there are ‘gaps’ in it or there are no apparent cohesive links!

**Activity**

Look at the following two texts and see how cohesion and coherence is created in them. The first text is an extract from the very beginning of a novel. The second text is an extract of an academic article.

**TEXT 1**

‘Your parents ruin the first half of your life,’ Cat’s mother told her when she was eleven years old, ‘and your children ruin the second half.’

It was said with the smallest of smiles, like one of those jokes that are not really a joke at all.

Cat was an exceptionally bright child, and she wanted to examine this proposition. How exactly has she ruined her mother’s life? But there was no time. Her mother was in a hurry to get out of there. The black cab was waiting.

One of Cat’s sisters was crying – maybe even both of them. But that wasn’t the concern of Cat’s mother. Because inside the waiting cab there was a man who loved her, and who no doubt made her feel good about herself, and who surely made her feel as though there was an un-ruined life out there for her somewhere, probably beyond the door of his rented flat in St John’s Wood.

The childish sobbing increased in volume as Cat’s mother picked up her suitcases and bags and headed for the door. Yes, thinking back on it, Cat was certain that both of her sisters were howling, although Cat herself was dry-eyed, and quite frozen with shock.

When the door slammed behind their mother, and only the trace of her perfume remained – Chanel No. 5, for their mother was a woman of predictable tastes, in scent as well as men – Cat was suddenly aware that she was the oldest person in the house.

Eleven years old and she was in charge.

(Tony Parsons: *The family way*)

**TEXT 2**

In the second stage of our analysis the focus was on an exploration of how each mode was used to make meaning with the others. This entailed further viewing and comparisons across the meaning functions in each mode, examining how one can read the meaning of one mode with co-occurring modes. To do this we focused on aspects of meaning in three main ways.

First we looked at the role of different semiotic objects in the classroom: what things were manipulated, pointed at, and how did the teachers’ and students’ interaction with them either bring them into existence, or momentarily transform them. Second, modes in relation to each other: through examining the co-occurring modes, and viewing modes across the lesson, we identified repetitions, reiterations and transformations of modes and elements. Through this comparison we were able to identify what Scheflen (1973) calls ‘customary acts’: acts that happen in a particular context at a particular time and have an established function. Third, the representational and communicational tension between modes, for example, what was spoken and what was performed through action. Why might action have been introduced at a particular point in a lesson? What did it enable the teacher or the student to do? Through this process of comparison and contrast we attempted to unpick the role of each mode in the communicative event seen holistically. Here, as elsewhere, modes interact in different ways. Specific modes are foregrounded at particular points. At times the teacher’s speech was independently coherent, at others its meaning was entirely intertwined with his action, to the extent that neither speech nor actions were coherent independently.

(Jewitt, C. & G. Kress 2003. *Multimodal literacy*. New York: Peter Lang Publishing.)

# 9. Course review

Two approaches to studying texts remain to be explicated.

***Content analysis***

* Quantifying (calculating and turning into numbers) different aspects of texts
  + e.g. word frequencies, identifying key words
* Predetermined categories
  + e.g. certain words (adjectives, adverbs, etc.) or sets of words (noun phrases, idiomatic expressions, etc.)
* Concerned more with WHAT is said than HOW something is said
  + summarizes and generalizes how meanings are created

***Critical discourse analysis (CDA)***

* Draws on linguistics and social theory
* Examines both talk and text
* How *language use shapes and is shaped* by social, cultural and situational context
  + i.e. reflexive relationship between language and context
* Focus on power relations in society
  + aim to change taken-for-granted practices by e.g. uncovering social injustices

Three-dimensional analysis

1. micro-analysis of texts: text level
   * vocabulary, semantic choices, metaphors, argumentation strategies
   * structure of sentences, clauses, phrases, text
   * grammatical choices (active/passive, etc.)
   * visual features of text
2. discoursal practices: practices of producing and consuming texts
   * How, when and by whom is the text produced?
   * How can the text be interpreted? How does context affect interpretation?
   * Is the text conventional or unconventional (style and genre)
3. sociocultural practices
   * Linking the text to its social, institutional, political, economic context
   * What wider sociocultural processes is the text a part of?
   * What are the wider social conditions of the text?
   * What are the likely effects of the text?

The following word list (adapted from Clark & Ivanič 1997) illustrates the kind of data one may have as a result of **content analysis**. The list is a collection of expressions referring to British and Iraqi soldiers. Originally, the list appeared in the *Guardian* (23 January, 1991), and all the expressions had been used in British newspapers during the Gulf War.

**Mad dogs and Englishmen**

**We have They have**

Army, Navy and Air Force A war machine

Press briefings Propaganda

**We They**

Take out Destroy

Suppress Destroy

Eliminate Kill

Neutralise or decapitate Kill

**We launch They launch**

First strikes Sneak missile attacks

Pre-emptively Without provocation

**Our men are… Their men are…**

Boys Troops

Lads Hordes

**Our boys are… Theirs are…**

Professional Brainwashed

Cautious Cowardly

Heroes Cornered

Young knights of the skies Bastards of Baghdad

Loyal Blindly obedient

Resolute Ruthless

Brave Fanatical

**Our boys are motivated by Their boys are motivated by**

An old fashioned sense of duty Fear of Saddam

**Our missiles are… Their missiles are…**

Like Luke Skywalker zapping Darth Vader Ageing duds (*rhymes with Scuds*)

**Our missiles cause… Their missiles cause…**

Collateral damage Civilian causalities

**We They**

Precision bomb Fire wildly at anything in the skies

**Activity**

CDA can benefit from methods of content analysis, and use a list such as the one provided above. Someone doing CDA might start their micro-analysis by collecting such a list of referring expressions (although critical discourse analysts are interested in a wider range of textual features). Were you to do CDA, you could use the referring expressions and other textual features to consider for instance the following questions:

* How are British and Iraqi soldiers represented?
* How is difference between ‘us’ and ‘them’ constructed through adjectives and noun phrases?
* How is this linked to the context in which the texts were produced? What is the larger social context – 1990s Britain, the Gulf War, or something else?
* What do the referring expressions tell you about the assumed audience, i.e. what kinds of beliefs, attitudes or values are the audience expected to have?

To recap, the course has introduced five, partly overlapping approaches to studying texts

* Genre analysis
* New literacy Studies
* Linguistic discourse/text analysis
* Content analysis
* Critical discourse analysis

It has done it in a way that has combined the different approaches when analysing the different texts.



# 10. Further reading

(Available in the university library, Varieng library (Agora) or through Ebrary)

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