Contents

How to use this book — 1

Part I:	Working your way into 'multimodality'	
	Usagrams and magespetistics of now does a workengering and smargery	
1	Introduction: the challenge of multimodality — 7	
1.1	First steps a multimodal turn? — 9	
1.2	The journey ahead —— 15	
1.3	What this chapter was about: the 'take-home message' —— 21	
2	Recognising multimodality: origins and inspirations —— 22	
2.1	The 'problem space' of multimodality as such —— 23	
2.2	Materiality and the senses: sound —— 26	
2.3	Materiality and the senses: vision and visuality —— 30	
2.4	Language — 38	
2.5	Systems that signify: semiotics — 51	
2.6	Society, culture and media — 64	
2.7	What this chapter was about: the 'take-home message' — 71	
3	Where is multimodality? Communicative situations and their media — 7	4
3.1	Stepping beyond the terminological jungle — 74	
3.2	Communicative situations —— 77	
3.3	Medium (and media) —— 101	
3.4	What this chapter was about: the 'take-home message' —— 110	
4	What is multimodality? Semiotic modes and a new 'textuality' — 112	
4.1	Semiotic mode —— 112	
4.2	Modes and media —— 123	
4.3	Genre, text, discourse and multimodality —— 128	
4.4	What this chapter was about: the 'take-home message' —— 135	
Part II	: Methods and analysis	
5	The scope and diversity of empirical research methods for	
	multimodality — 139	
5.1	What are methods? What methods are there? —— 139	
5.2	Getting data? —— 141	
E 2	Cornus based methods to multimodality — 152	

5.4	Eye-tracking methods for multimodality —— 159	
5.5	Computational methods in multimodality research — 162	
5.6	Summary and conclusions: selecting tools for the job — 166	
5.7	A word on good scientific practice: quoting multimodal artefacts —	—168
6	Are your results saying anything? Some basics — 169	
6.1	Why statistics?—and how does it work? —— 171	
6.2	What is normal? — 175	
6.3	Assessing differences — 178	
6.4	Assessing similarities — 184	
6.5	How much is enough? — 188	
6.6	Refinements and restrictions —— 190	
6.7	Inter-coder consistency and reliability —— 198	
6.8	What affects what? Looking for dependencies —— 204	
6.9	Summary: many types of tests and possibilities —— 209	
	Materially and the corese vision and visuality 30	
7	Multimodal navigator: how to plan your multimodal research —— 211	
7.1	Starting analysis — 211	
7.2	Undertaking multimodal investigations of phenomena —— 226	
7.3	The basic steps in multimodal analysis reviewed —— 229	2.7
7.4	Conclusions and lessons for effective multimodal research — 23	0
	Standard beyond the terminal reliable in inner a standard to the standard inner a standard to the standard to	
Part	III: Use cases	
Use c	ase area 1: temporal, unscripted —— 238	
8	Gesture and face-to-face interaction — 239	
8.1	Previous studies — 240	
8.2	Describing gesture and its functions — 243	
8.3	Conclusions — 248	
Library	What this chapter was about the take name nessage 2 1250 16	
Use c	rase area 2: temporal, scripted —— 250	
9	Performances and the performing arts — 251	
9.1	Performance and scripted behaviour —— 252	
9.2	Previous studies — 253	
9.3	Example analysis: theatre and its canvases —— 254	
9.4	Example analysis: Berlin Philharmonic concerts 'live' —— 258	
9.5	Conclusions — 260	
	Getting data? —— 141	

10	Layout space — 263 Dam Blood in anothering switch minimod
10.1	Perspectives from graphic design — 263 ms sibem is local.
10.2	Example analysis: school textbooks — 268 — Mammud
10.3	Example analysis: posters —— 273
10.4	Summary — 278
11	Diagrams and infographics —— 279
11.1	Aspects of the diagrammatic mode — 281
11.2	Example analysis: assembly instructions —— 286
11.3	Example analysis: information graphics — 289
11.4	Summary — 294 Baseem amon sales and chambel engage.
12	Comics and graphic novels —— 295
12.1	Comics: basic ingredients —— 297
12.2	An aside on the notion of 'narrative' — 314
12.3	Beyond narrative: comics as non-fiction and metacomics —— 315
12.4	Issues of literacy — 321
12.5	Moving onwards: empirical multimodal comics research —— 322
12.6	Summary —— 324
Use co	se area 4: spatial, dynamic —— 326
13	Film and the moving (audio-)visual image —— 327
13.1	The technical details of the virtual canvas of film —— 329
13.2	Multimodal film analysis: an example —— 332
13.3	Films and comics: adaptation and convergence —— 336
13.4	Summary —— 338
14	Audiovisual presentations — 340
14.1	Characterising the medium — 340
14.2	Exploring the canvases —— 342
14.3	Summary —— 343
Use co	se area 5: spatiotemporal, interactive —— 346
15	Webpages and dynamic visualisations —— 347
15.1	Challenges and difficulties: determining objects of analysis — 348
15.2	Example analysis: dynamic data visualisations —— 350
15.3	Summary —— 354
16	Social media —— 355
16.1	Previous studies —— 356

16.2	Communicative situations in social media —— 358	
16.3	Social media analyses and possible methods: Instagram — 362	
16.4	Summary — 365	
10.4	A word on soud scientific and the assisting also have been a sense of the sense of	
17	Computer and video games — 366	
17.1	Example analysis: turn-based strategy games — 367	
17.2	Example analysis: first-person, real-time games — 372	
17.3	Summary — 377 Samuels mode — 377 Samuels and the stage A	
	Example analysis: assembly instructions many by gniceseck	
18	Final words — 379 — aning signotte model: alaylana elquaxi	
18.1	Lessons learned: the take-home messages — 379	
18.2	Our goals in the book —— 381	
18.3	Be a multimodalist: have fun and explore! — 382	
Biblio	graphy — 383	
Index	411 411 And Annual Rose to plan your selling on still dora sueet 211	
	Previous studies 249 045 anolistinesero isualvolbuA	
	Performance and spagnal embiticationers almanyb bits segs queW	