

UNIVERSITY OF NEW ENGLAND

Viewer Engagement in Children's Animated Television Shows: a Systemic Functional Perspective

A Dissertation submitted by

Lindall Ann Watson

BA, DipEd Macquarie University

Graduate Diploma of Hearing Impairment University of Western Sydney

Master of Arts Newcastle University

For the award of Doctor of Philosophy

18th July, 2018

Certification of Dissertation

I certify that the ideas, experimental work, results, analyses, software and conclusions reported in this dissertation are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.



Signature of Candidate

18th July, 2018

Date

Author's Declaration

This is to certify that:

- I. this thesis comprises only my original work towards the Degree of Doctor of Philosophy
- II. due acknowledgement has been made in the text to all other material used.
- III. the thesis is less than 50,000 words in length, exclusive of tables, maps, bibliographies, appendices and footnotes.
- IV. no part of this work has been used for the award of another degree.
- V. this thesis meets the *University of New England's Human Research Ethics Committee (HREC) requirements for the conduct of research.*

Signature:



Name: Lindall Watson

Date: .18/07/2018

Abstract

The overall aim of this thesis is to investigate what makes children's animated television shows (CATS) so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows. The investigation is pursued from a semiotic perspective of engagement and value positions - theoretically and methodologically necessitating a bringing together of recent systemic functional linguistic (SFL) research into linguistic resources for conveying attitude, and systemic functional semiotic (SFS) research on the resources of images for constructing viewer/image interaction. By examining the interplay between the two semiotics, image and verbiage, in the way they afford interpersonal meaning in animated texts, this research aims to give insights into how CATS contribute to the cultural participation of young children (0-6 years) within a digital consumer context.

The research method involved four stages. The first stage consisted of a parent survey which yielded the wide range of young children's television (animated and non-animated) programs from which two episodes of CATS were selected: *Dora the Explorer* (DTE) and *Charlie and Lola* (C&L). Analysis of the narrative structure of each CATS, characterising the second stage revealed the difference between a quest challenge and a quest contest. The third stage, examined the dialogic discourse of each CATS to reveal two kinds of viewer roles: an active team member role and an active interpretative confidant role. The description of the distinctive nature of each viewer role was enabled through intermodal analysis. The analysis of the language and image resources in DTE revealed the engagement strategies that encourage inclusion through opportunities to rally together as a team and celebrate success, whereas, the analysis of the language and image resources in C&L revealed engagement strategies that invited interpretation of the familial banter between two siblings. The analysis of the fourth stage focused on the evaluative resources of language and image revealing how the discourse of each quest promotes prosocial values. The study found that the quest challenge (DTE) invests considerable work to share the values of social responsibility through the deployment of evaluative resources, while the quest contest (C&L) was found to use evaluative resources to manage the positive family values of congenial relations and mutual respect.

It is through the detailed investigation of the interactive relationships that this research produced an understanding of the structures that are crafted to promote socialisation and enculturation practices to young children, as well as the multimodal construction of interpersonal meaning in CATS. The implication of these findings may assist early childhood practitioners to recognise the beneficial contribution CATS can make as resources to a contemporary early childhood values curriculum.

Acknowledgments

My thanks go to the many people whose support and encouragement have contributed to this thesis. My sincere Appreciation goes to:

Professor Len Unsworth, my supervisor, for his unfailing encouragement, valued criticism and committed support and guidance.

Dr Eveline Chan, my associate supervisor, for her enthusiasm towards my endeavour, and her continued support and encouragement.

My special thanks go to:

Jan O'Reilly, my sister, for her belief in me and her ability to always make me laugh:

Nicholas, Kristen, Loren and Thomas, my amazing children, for being so patient and so loving:

Chris Dormer, my husband, for always encouraging me to keep going and travelling beside me along this rocky road.

Table of Contents

Certification of Dissertation	ii
Author’s Declaration	iii
Abstract	iv
Acknowledgments	vi
Table of Contents	vii
List of Tables	xi
List of Figures	xiv
Chapter One Introduction: Motivating Principles	1
1.0 Introduction to this thesis.....	1
1.1 Research motivation and rationale	3
1.2 Description of data	5
1.3 Research aims and specific objectives	8
1.4 Research questions.....	8
1.5 Overview of methodology	9
1.6 Guiding theoretical principles.....	10
1.6.1 The Systemic Functional Semiotics Model	10
1.7 Scope of the research	18
1.8 Significance of the research	19
1.9 Overview of this thesis.....	19
Chapter Two The Cultural and Analytical Contexts of this Study	22
2.0 Introduction.....	22
2.1 Understanding the contemporary early childhood context.....	22
2.1.1 Elements of contemporary play	24
2.1.2 Explicit learning of social issues.....	27
2.2 Constructing social interactive experiences	28
2.2.1 Digital design.....	29
2.2.2 Meaningful attachments.....	32
2.3 SFL approaches to multimodal discourse analysis	34
2.3.1 Multimodality and filmic discourse analysis	37
2.3.1.1 Segmentation of filmic discourse.....	38
2.3.1.1.1 SFL and the stratified conception of filmic meaning	38
2.3.1.1.2 SFL metafunctional modelling and cross modal relations.....	41
2.3.1.1.3 SFL and intermodal complementarity and instantiation.....	44
2.4 Summary of Chapter Two: survey of key foundations.....	49
Chapter Three Theoretical Foundations	50
3.0 Introduction.....	50
3.1 Genre theory.....	50
3.1.1 Story phases and engagement	53
3.2 Multimodal discourse semantics.....	57
3.2.1 Verbal interactional meanings concerned with Affiliation	62
3.2.1.1 NEGOTIATION	62
3.2.1.1.1 Metaphors of Mood	64
3.2.1.1.2 Metaphors of modulation.....	65
3.2.1.1.3 Interactive participants	67
3.2.1.1.4 Interactions in directive genres.....	67
3.2.1.2 Summary of resources of NEGOTIATION	69
3.2.2 Visual interactional meanings concerned with Affiliation.....	69
3.2.2.1 Visual focalisation	69
3.2.2.2 Social Distance and Proximity.....	72
3.2.2.3 Involvement and Orientation	73
3.2.2.4 Power	74

3.2.3 APPRAISAL system.....	74
3.2.3.1 Verbal evaluative meanings concerned with Feeling	74
3.2.3.1.1 ATTITUDE	76
3.2.3.1.2 GRADUATION.....	77
3.2.4 Visual evaluative meanings concerned with Feeling	78
3.2.4.1 Ambience	78
3.2.4.2 Affect	80
3.2.4.3 VISUAL GRADUATION	82
3.3 Summary of Chapter Three: the general framework.....	83
Chapter Four Research Design and Methodology.....	85
4.0 Introduction.....	85
4.1 Explaining the research design	85
4.1.1 The research approach	85
4.1.2 The focus of analysis	86
4.1.3 The research process	86
4.2 Segmentation of generic structure (Stage 2)	91
4.2.1 Setting up social purpose	92
4.2.2 Elements involved in setting up viewer interest	94
4.3 Interaction at the level of discourse semantics.....	94
4.3.1 Identifying speaker roles and the exchange commodity	95
4.3.2 Identifying proposals and propositions	100
4.3.3 Relating patterns of interaction to the construction of an interactive relationship	
103	
4.3.3.1 Identifying complementary interactive meaning systems across image and	
language	103
4.3.3.1.1 Verbal Affiliation	103
4.3.3.1.2 Visual Affiliation.....	105
4.4 Relating patterns of evaluation to the construction of values.....	109
4.4.1 Identifying complementary resources for Evaluation	110
4.4.1.1 Verbal Feeling.....	110
4.4.1.1.1 ATTITUDE Choices.....	110
4.4.1.1.1.1 Positive and negative loading.....	112
4.4.1.1.1.2 Invoked mode	112
4.4.1.1.2 GRADUATION choices.....	113
4.4.1.2 Visual Feeling	114
4.5 Summary of analytical framework.....	118
Chapter Five Analysis of Texts: Exploring CATS as Quest Tales	121
5.0 Introduction.....	121
5.1 Structuring a quest tale.....	121
5.1.1 DTE: <i>Save the day</i> : structuring the quest challenge.....	123
5.1.1.1 ORIENTATION α : Setting up familiarity.....	123
5.1.1.2 INITIATING COMPLICATION α : Setting up the main disrupting	
event/problem.....	124
5.1.1.3 INVOLVE α (Optional): setting up the call to action	126
5.1.1.4 RESOLUTION α : setting up repetitive disruption and action sequences ...	128
5.1.1.4.1 COMPLICATION β i-iv: setting up a disrupting event/problem.....	129
5.1.1.4.2 RESOLUTION β i-iv: setting up the call to action	131
5.1.1.5 FINAL RESOLUTION α : setting up closure.....	133
5.1.1.6 Structuring predictability in a quest challenge.....	135
5.1.2 C&L: I am not sleepy and I will not go to bed: structuring the quest contest.....	136
5.1.2.1 ORIENTATION α : setting up familiarity	136
5.1.2.2 INITIATING COMPLICATION α : setting up the central binary opposition	

5.1.2.3 RESOLUTION α : setting up repetitive contested issue and consensus sequences.....	138
5.1.2.3.1 Complication β i-iv: setting up the binary opposition	139
5.1.2.3.2 Resolution β i-iv: setting up consensus	140
5.1.2.4 FINAL RESOLUTION α : setting up the final consensus	142
5.1.2.5 Structuring predictability in a quest contest.....	143
5.2 Points of departure on a quest theme	144
Chapter Six Enacting Engagement through Active Participation: Sharing Prosocial Community Values	146
6.0 Introduction.....	146
6.1 Team building through collaborative action	146
6.1.1 Conditioning viewer interaction.....	147
6.1.1.1 Building friendship	148
6.1.1.2 Enabling participation through information and action exchanges	150
6.1.1.3 Elevating expectation through action exchanges	160
6.1.1.3.1 Building social obligation.....	161
6.1.1.3.2 Expecting team collaboration	162
6.1.1.3.3 Building a sense of urgency.....	163
6.1.1.4 Interactions of information and action exchanges to enable compliance ...	164
6.1.1.5 Information exchanges to justify compliance	170
6.1.1.6 Building Solidarity and Involvement.....	173
6.1.1.7 Mitigating power through the deployment of visual meaning systems	183
6.1.1.8 Summary of interactive resources.....	186
6.2 Sharing values of social responsibility.....	186
6.2.1 Establishing the motif of companionship.....	187
6.2.2 Establishing empathy	189
6.2.3 Establishing team values through information and action exchanges	192
6.2.4 Establishing an attitudinal motif of competence.....	195
6.2.5 Establishing attitudinal motifs in Information exchanges.....	197
6.2.6 Mitigating the motif of vulnerability	198
6.2.7 Prosodies of ethical Judgement.....	200
6.2.7.1 Accumulation of compassion.....	200
6.2.7.1.1 Radiating attitudinal motifs of vulnerability and risk	201
6.2.7.1.2 Radiating the motif of benevolence	204
6.2.7.2 Accumulating compassionate action.....	206
6.2.7.2.1 Establishing attitudinal motifs of reciprocity.....	206
6.2.7.2.2 Configurations of meta-relationships across stages.....	207
6.2.7.2.2.1 Radiating attitudinal motifs across RESOLUTION STAGES	208
6.2.7.2.2.2 Transforming attitudinal motifs through invoked Judgement.....	211
6.2.7.3 Accumulating contentment	214
6.2.7.3.1 Signalling success through shifts in Attitudinal motifs	214
6.2.7.3.2 Establishing an attitudinal motif through Inscribed values	217
6.2.8 Engendering prosocial community values	218
6.2.9 Characteristics of engagement within a pseudo-participatory relationship.....	219
Chapter Seven Enacting Engagement through Active Interpretation: Sharing Prosocial Family Values	221
7.0 Introduction.....	221
7.1 Constructing a confidant	221
7.1.1 Building active interpretation.....	222
7.1.1.1 Identifying familiarity through an information exchange.....	223
7.1.1.2 Building contention through action and information exchanges	226
7.1.1.3 Sustaining involvement with questions across the COMPLICATION STAGES.....	230
7.1.1.4 Building engagement within the RESOLUTION STAGES	234

7.1.1.4.1 Constructing an active interpreter role within a Resolution	238
7.1.1.5 Extending humour and fun through action and information exchanges	239
7.1.1.6 Facilitating reflection in the Final Resolution	243
7.1.1.7 Constructing a comical twist.....	247
7.1.1.8 Summary of interactive resources.....	249
7.2 Sharing prosocial family values.....	250
7.2.1 Family solidarity	250
7.2.1.1 Establishing the motif of capacity through Invoked and Inscribed values	251
7.2.2 Establishing an attitudinal motif of dependability	253
7.2.3 Prosodies of ethical Judgement.....	257
7.2.3.1 Accumulating empathy	258
7.2.3.1.1 Radiating attitudinal motifs across the Complication stage.....	258
7.2.3.1.2 Re-evaluating attitudinal motifs through intermodal relations	261
7.2.3.2 Accumulating dependability	262
7.2.3.2.1 Establishing attitudinal motifs of shrewdness and compliance	263
7.2.3.2.2 Configurations of meta-relationships across RESOLUTION STAGES	265
7.2.3.2.2.1 Radiating attitudinal motifs across stages	266
7.2.3.2.3 Transforming attitudinal motifs.....	269
7.2.3.2.4 Valuing integrity.....	272
7.2.3.2.4.1 Shifts in Attitudinal motifs across the Final Resolution.....	273
7.2.4 Privileging prosocial family values	275
7.2.5 Characteristics of engagement through active interpretation	276
Chapter Eight Conclusion.....	278
8.0 Introduction.....	278
8.1 Review of the research questions and the answers	278
8.1.1 The quest structure.....	279
8.1.1.1 The quest challenge	280
8.1.1.2 The quest contest	281
8.1.1.3 Sociocultural context	281
8.1.2 Active viewer roles for a quest challenge and a quest contest.....	282
8.1.2.1 The active team member role.....	283
8.1.2.2 The active interpretative confidant role	284
8.1.2.3 Sociocultural learning	287
8.1.3 Sanctioning prosocial values.....	288
8.2 Review of theoretical framework and limitations.....	289
8.3 Directions for further research	291
8.4 Implications for learning in contemporary early childhood contexts.....	292
8.5 Concluding comments	294
References.....	296
Appendices.....	307
Appendix 1: Parent Survey 2008	308
Appendix 2A: Quest structure analysis: <i>Dora the Explorer: Save the Day</i>	316
Appendix 2B: Quest structure analysis: Charlie and Lola: <i>I am not sleepy and I will not go to bed</i>	326
Appendix 3A: Introduction: Exchange Structure and Interactional Resources Analysis	332
Appendix 3A: Exchange Structure Analysis: DTE: <i>Save the Day</i>	336
Appendix 3B: Exchange Structure Analysis C & L: <i>I am not sleepy and I will go to bed</i>	364
Appendix 4A: Interaction of Appraisal resources and visual and verbal evaluation resources: DTE.....	377
Appendix 4B: Interaction of Appraisal resources and visual and verbal evaluation resources: C&L.....	399

List of Tables

Table 3.1	Common story phases and their functions (Martin & Rose, 2008, p. 82)	54
Table 3.2	Example of narrative phases (adapted from Martin & Rose, 2008, p. 84)	55
Table 3.3	Interpersonal discourse systems (adapted from Martin & Rose, 2007)	56
Table 3.4a	Complementary interpersonal meaning systems across image and language for Affiliation (adapted from Painter et al. 2013, p. 137)	58
Table 3.4b	Complementary interpersonal meaning systems across image and language for Feeling (adapted from Painter et al., 2013, p. 137)	59
Table 3.5	Three values of modality (Halliday, 1994, p. 358)	63
Table 3.6	Two types of command both at clause and text level (after Iedema, 2004, p. 122)	68
Table 3.7	Visual Social Distance (Kress & van Leeuwen, 2006, p. 124)	73
Table 3.8	Construal of positive affect	82
Table 3.9	Example realisations of VISUAL GRADUATION	83
Table 4.1	Favourite television shows classified according to format	88
Table 4.2	Research Process	91
Table 4.3	Identifying patterns of problems, reactions and solutions	94
Table 4.4	Speech functions and responses (Halliday & Matthiessen, 2004, p. 69)	95
Table 4.5	Example of an Action-oriented exchange	97
Table 4.6	Example of an Information-oriented exchange	98
Table 4.7	Example of a challenging move	99
Table 4.8	Example of Background information	100
Table 4.9	Metaphorical resources for classifying and coding proposals	101
Table 4.10	Linguistic resources for coding propositions	102
Table 4.11	Example of exchange analysis	102
Table 4.12	Verbal affect coding	111
Table 4.13	Coding for Judgement	111
Table 4.14	Coding for Appreciation	112
Table 4.15	Coded Invoked values	113
Table 4.16	Coding used for Verbal GRADUATION	114
Table 4.17	Confirming relations across RESOLUTION STAGES	118
Table 4.18	Summary of Analyses	119
Table 5.1	Establishing familiarity and informality	124
Table 5.2	Setting up the main disrupting event/problem	124
Table 5.3	Reaction-problem-reaction patterns within the INITIATING COMPLICATION α	125
Table 5.4	Amplifying the rally cry	126
Table 5.5	Building the argument for rallying together in the INVOLVE α stage	127
Table 5.6	Rallying Song	128
Table 5.7	COMPLICATION β i: Patterns of problems and reactions	130
Table 5.8	Signalling the RESOLUTION	131
Table 5.9	Dispersal of problems, solutions and reactions from the RESOLUTION β iii	133
Table 5.10	Mobilising team solidarity	134
Table 5.11	Reinforcing team membership	134

Table 5.12	Conferring belonging and connectedness	135
Table 5.13	Foreshadowing contention	137
Table 5.14	Problem-reaction-problem phases within the INITIATING COMPLICATION	138
Table 5.15	Pattern of reaction ^ problem phases within a Complication.....	140
Table 5.16	Series of reaction phases within a Resolution.....	141
Table 5.17	Problem ^ solution phases inviting viewer agreement.....	142
Table 5.18	Foreshadowing consensus.....	143
Table 5.19	Change in the opponent's comments	143
Table 6.1	Deploying K1 moves to build a friendly encounter.....	149
Question	Pseudo-response Affirmation [] = repeated information sequence	154
Table 6.14	Sharing opinions and experiences.....	167
Table 6.15	Implication of group compliance	168
Table 6.16	Enabling a response	169
Table 6.22	Celebratory song of solidarity.....	182
Table 6.23	Reflection	183
Table 6.26	Invoked character Judgements	187
Table 6.27	Accumulating Judgement values	188
Table 6.28	Foregrounding empathy	190
Table 6.29	Rallying benevolent action.....	193
Table 6.30	Modelling dependable characteristics.....	195
Table 6.31	Accumulating Invoked positive Judgement	196
Table 6.32	Construing fear and risk.....	197
Table 6.33	Amplifying vulnerability.....	199
Table 6.34	Promoting attitudinal motif of resilience	200
Table 6.35	Confirming relations across COMPLICATION STAGES.....	202
Table 6.36	Amplifying motifs of vulnerability and risk	203
Table 6.38	Promoting reciprocity—	207
Table 6.39	Building the motif of dependability.....	208
Table 6.40	Building the motif of risk.....	209
Table 6.41	Promoting codes of behaviour	210
Table 6.42	Amplifying codes of behaviour	211
Table 6.43	Transforming experience	212
Table 6.44	Visual and verbal relations promoting re-evaluation.....	213
Table 6.45	Re-evaluation of the polar bear.....	215
Table 6.46	Celebrating achievement.....	216
Table 6.47	Inscribed Appreciation and Affect values.....	217
Table 7.1a	Establishing a rapport.....	223
Table 7.1b	Establishing a rapport	224
Table 7.1c	Establishing a rapport.....	225
Table 7.1d	Establishing a rapport - Modal.....	226
Table 7.2	Signalling the clash of standpoints—Instructing	227
Table 7.3a	Aligning with both sides of the contention—High Force Modal.....	228
Table 7.3b	Aligning with both sides of the contention—High Force Modal	230
Table 7.4a	Building the diversion—Question.....	232
Table 7.4b	Building the diversion - Question.....	233
Table 7.4c	Building the diversion - Question	234
Table 7.5a	The down-playing of Charlie's authority	236
—Question	High Force Modal.....	236
Table 7.5b	The strategy of conciliation.....	237

Table 7.6 Eye gaze/movements across the unfolding Resolution.....	239
Table 7.7a Setting the fun-loving tone—High Force Modal Conciliation.....	241
Table 7.7b Provoking humour—Question High Force Modal.....	242
Table 7.7c Assisting viewer interpretation of humour in context.....	243
Table 7.8a Reasserting Charlie’s intention	244
Table 7.8b Securing viewer engagement	245
Table 7.9a Reinstating the viewer as a confidant.....	245
Table 7.9b Reinstating the viewer as a confidant	247
Table 7.10 A comical twist Instructing.....	249
Table 7.11 Building intimacy.....	251
Table 7.12 Construing empathy	253
Blue font - Invoked Judgement; Affect, Appreciation.....	253
Table 7.13 Promoting positive Judgements	254
Table 7.14 Confirming relations across COMPLICATION STAGES.....	259
Table 7.15 Amplifying Judgements	261
Table 7.16a Intermodal relations mitigating motif of mischievousness	262
Table 7.16b Intermodal relations mitigating motif of mischievousness.....	262
Table 7.17 Valuing mutual agreement.....	264
Table 7.18 Intermodal relations invoking motifs of shrewdness and compliance...265	265
Table 7.19 Contrastive relationships across the Resolution.....	267
Table 7.20 Intermodal relations amplifying meaning.....	269
Table 7.21 Transforming experience	270
Table 7.22 Intermodal relations guiding re-evaluation.....	272
Table 7.23 Re-evaluating Charlie and Lola	273
Table 7.24 Orienting positive feelings towards Charlie and Lola	275
Table 8.1 Commitment to viewer interactive positioning.....	285
Table 8.2 Emphasising interpretative role through visual meaning systems.....	286
Table 8.3 Summary of analyses	290

List of Figures

Figure 1.1 Inviting social engagement	2
Figure 1.2 Segmentation procedure for each text	10
Figure 1.3 Genre, Register and Language: the stratification of social context in relation to language (Adapted from Martin, 1992)	11
Figure 1.4 FOCALISATION: Visual options (Painter et al., 2013, p. 30).....	16
Figure 2.1 Strata of filmic meaning realisation towards abstraction (adapted from Tseng, 2013a, p. 591).....	39
Figure 2.2 Filmic identification system (Tseng, 2009, p. 97; Tseng & Bateman, 2010, p. 223)	40
Figure 2.3 Metafunctional model of emotion prosody (Feng & Qi, 2014, p. 353) ..	42
Figure 2.4 Clarification of protagonist’s engagement of viewer emotion (Feng & Qi, 2014, p. 356)	43
Figure 2.5 Example of visualising the development of emotion across a film narrative (Feng, 2012, p. 266).....	44
Figure 2.6 Depiction of Bezzara’s notion of visual desideration (Bezzara, 2012, p. 103)	45
Figure 2.7 Example of scaled segmentation of filmic text.....	47
Figure 3.1 Scope of Evaluation in narrative.....	53
Figure 3.2 Phases as pulses of expectancy (Martin & Rose, 2008, p. 85)	55
Figure 3.3 Example of coupling within a metafunction for a linguistic text (Painter et al., 2013, p. 144)	61
Figure 3.4 Topological representation of status and contact relationships (Humphrey, 2008, p. 84).....	68
Figure 3.5 Basic options in the system of FOCALISATION	70
Figure 3.6 Mediated focalisation from <i>Dora the Explorer: Save the Day</i> (07:21;07)	71
Figure 3.7 Observe mediated: inscribed: along with character from <i>Dora the Explorer: Save the Day</i>	72
Figure 3.8 FOCALISATION: visual options (Painter et al., 2013, p. 30)	72
Figure 3.9 Visual depiction of PROXIMITY	73
Figure 3.10 Visual depiction of POWER.....	74
Figure 3.11 APPRAISAL (Martin, 2004).....	75
Figure 3.12 Choices in AMBIENCE highlighting the core systems of VIBRANCY, WARMTH, FAMILIARITY (Painter et al., 2013, p. 36).....	79
Figure 3.13 System network of facial articulation (Tian, 2010, p. 105).....	81
Figure 4.1 Managing social purpose	93
Figure 4.2 Basic NEGOTIATION options in exchange (Martin & Rose, 2007, p. 95)	96
Figure 5.1 Structuring the social purpose across the typical stages of a quest tale..	122
Figure 5.2 Unfolding high action (black font - heroes, blue font - friend)	132
Figure 6.1 Team solidarity	182
Figure 6.2 Symbol of solidarity and inclusivity.....	183
Figure 6.3 Mitigating work of images	184
Figure 6.4 Upscaling positive affect	188
Figure 6.5 Intensifying positive affect	191
Figure 6.6 Depicting fear and vulnerability	191
Figure 6.7 Building empathy.....	192

Figure 6.8 Supporting positive inclinations towards benevolence	194
Figure 6.9 Encouraging a positive reaction.....	196
Figure 6.10 Alleviating tension.....	198
Figure 6.11 Complicating viewer reaction.....	198
Figure 6.12 Upscaling negative affect	199
Figure 6.13 ORIENTATION towards the values of dependability and trust	216
Figure 6.14 Promoting viewer reaction.....	217
Figure 6.15 Reinforcing companionship.....	217
Figure 6.16 Amplifying the sense of camaraderie	218
Figure 7.1 Contrasting Affect	252
Figure 7.2a Facial expression indicating Lola’s response to Charlie.....	255
Figure 7.2b Facial expression indicating Charlie’s response to Lola	256
Figure 7.3 GRADUATION: extent giving the facial expressions significance.....	257
Figure 7.4 GRADUATION: extent interacting with positive Affect.....	257
Figure 7.5 Orienting towards positive evaluation of Charlie.....	274

Chapter One

Introduction: Motivating Principles

1.0 Introduction to this thesis

Animation has been described as “the most enduring and significant moving image form in the contemporary era” (Wells, 1998, p. 5) as it is everywhere from mobile phones to mainstream cinema to multi-media installations. It holds a significant presence across children’s television time slots, providing entertainment through its visual playfulness in the depiction of narratives. Children’s animated television shows (CATS) orchestrate many sources of meaning to establish an active social relationship between young viewers and the depicted characters. This thesis goes beyond the binary debates concerning the advantages or disadvantages of television viewing and instead casts a discerning gaze towards children’s animated television shows as resources for learning more about the potential of CATS for influencing early childhood experiences. Young children form a unique audience - neither entirely passive receptors of media messages, nor worldly and discriminatory translators, young children are vulnerable in the media environment (Ryan, 2010). They bring less experience and real-world knowledge than adults to their mediated experiences, and thus may fail to understand or process a media message completely. They often have difficulty putting mediated messages into context (Strasburger & Wilson, 2002), but at the same time display an eagerness to learn that is not seen in adults (Dorr, 1986). Thus, children may be as open to media messages, as they are to other “teachers”, about the world. To understand how media messages are conveyed this study engages with the current research into multimodality by examining the relationship between verbiage and image in CATS for children. It focuses on the analysis of two examples of animated narratives, *Dora the Explorer* (Valdes, Pollack & Wong, 2006) and *Charlie and Lola* (Child & Taylor, 2005) and draws upon systemic functional models of language and image to investigate how these texts construct this solidarity in interactive relationships between viewers and the depicted characters. In this chapter I provide a brief overview of the major motivations for the study, focusing on their contribution to the rationale for the study and on the theoretical foundation they have brought to bear on addressing the research issues. I

also provide brief details of the methodology and an overview of subsequent chapters.

Broadly speaking this research concerns how social relationships are organised between the young viewers and the depicted characters and how that serves to initiate and sustain young viewers' engagement so that they participate in the challenging activities of knowledge building, whilst being guided towards cultural values.

Consider the depiction of the relationship that is being developed between the viewer and the image in the animated signature tune that precedes each episode of *Dora the Explorer*TM, as shown in Figure 1.1. This highly engaging animation sequence is achieved through the integration of semiotic choices in the images and the language, as well as sound/music.

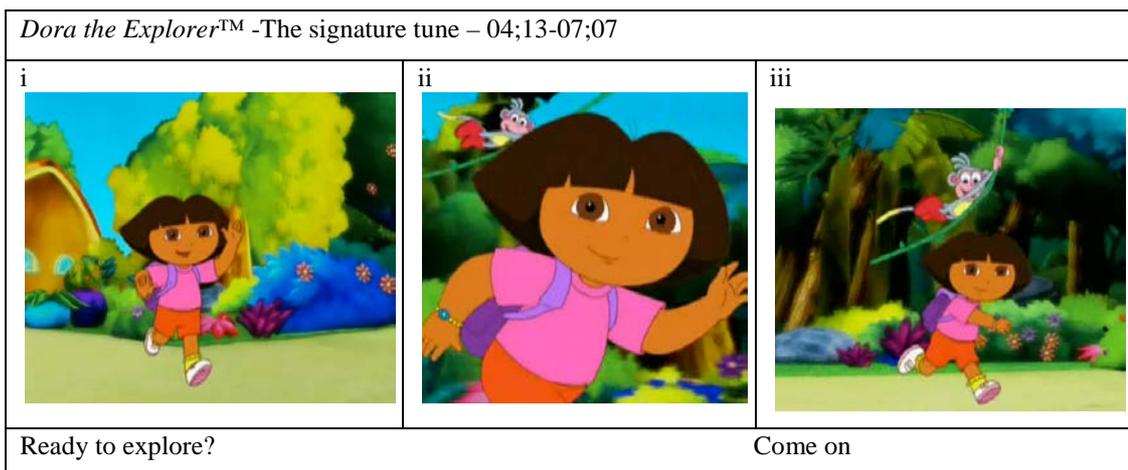


Figure 1.1 Inviting social engagement

Starting with image one, this could be that the direct contact with Dora positions the viewer with a sense of involvement that is intensified by shifting the representation of Dora at a distance (image i) to the more personal close-up (image ii) before the shifting back to Dora at a distance (image iii). This could be interpreted as inviting viewer acquaintance with this character. Furthermore, the vibrant colours and action occurring in the image (Dora running and waving and Boots, the monkey, swinging) generate an ambience of excitement and energy (Painter, 2008) that is infused with positive feeling. It could also be argued that viewers may bring to mind their other encounters with the depiction of this character – movie theatres, shopping

malls, clothing accessories and children's bedroom furnishings - intensifying the relationship with each encounter.

Moving on to looking at the verbiage it could also be argued that, while simple, the two proposals *Ready to explore* and *Come on* not only initiate an interaction but also offer viewers the option to participate. The potential engagement of the sequence certainly does not stop here, and a step further is to consider the meaning created through the synergy between image and verbiage. In this sequence, the depiction of the characters in the image positions the viewer to observe the characters' actions and in particular their emotions. These emotions could be construed as positive because of the upturned mouth. However, these emotions are not evident in the verbiage accompanying the image, where instead the viewer has the option to comply, or not, with the proposals. The complementarity of meanings construed in the image and the verbiage, work together to create a friendly and familiar interchange that provokes positive evaluations towards this social relationship. The combination of the positive upturned mouth, the shifting social distance and involvement in the image, together with the obligation of the request (in the verbiage), realises a viewer-character relationship that is both "interactive and personal" (Halliday & Matthiessen, 2004, p. 30). It could be argued that in order to pursue the goals of a quest, the creators and producers of the children's animated television shows orchestrate semiotic resources in image and verbiage relations to encourage a social partnership with popular characters. The skilful choices of semiotic resources in verbiage and image relations, that construct a depicted character-viewer relationship in selected episodes from *Dora the Explorer: Save the Day* and *Charlie and Lola: I am not sleepy and I will not go to bed*, are of interest here. In particular this investigation focuses on verbiage and image resources to determine how interactive and evaluative meanings, including value-orientations (Macken-Horarik, 2003), are constructed (see Section 1.1.1 for a description).

1.1 Research motivation and rationale

While acknowledging the integration of digital media within early childhood environments, this study is motivated by my interest in the driving forces that mediate young children's engagement and participation with diverse technologies. Within a broad digital consumerist context young children's popular cultural

interests can be considered a driving force that converges with patterns of consumption, digital technologies and digital media to support the emergence of participation in creative and communicative repertoires (Edwards, 2014). Exposure and experience across multiple media platforms, (for example YouTube™, Apps and online), not only encourages emotional connection and engagement with characters from popular culture (Mitchell & Reid-Walsh, 2002) but socialises young children into a wide range of new digital media conventions in the home, at preschool and in community-based settings (Mills, 2011). Increasingly, these socialisation practices reflect the adult world and position young children to undertake participatory and interactive roles (Calvert, 2015) that are embedded within social and cultural contexts. Within the social and cultural contexts culturally valued knowledge accumulates as social capital (Bourdieu, 1993) or “funds of knowledge” (González, Moll, & Amanti, 2006) that influence children’s language, play, relationships and behaviour (Marsh, 2005b). Given that CATS and associated technologies are elements of children’s everyday life experiences their significance should be acknowledged for how they affect children’s lives.

One such area of particular importance to this thesis is in how some CATS elicit active viewer responses (Moses, 2009; Roberts & Howard, 2005) and socially constructive behaviours (Calvert & Richards, 2014). Often these responses are initiated because of the social relationships young viewers have with on-screen characters (Richert, Robb, & Smith, 2011). Relationships between viewers and depicted characters can be described as emotionally tinged relationships with media characters that parallel real social relationships. The development and maintenance of this relationship is similar in many ways to the development and maintenance of face-to-face friendships (Bond & Calvert, 2014). Essentially it is highly likely that the time spent together with media characters, particularly through the experience of narrativised adventures, can lead to familiarity and liking which ultimately leads to a relationship and attachment forming important, meaningful components of young viewers’ social worlds (Marsh, 2010). Research on children’s media experiences and studies examining children’s relationship development with media characters suggest that interaction, where media characters are created to address the viewer, maximise the possibility of forming interactive relationships. For instance, in the animated television show *Dora the Explorer*, the main character periodically speaks

directly to the viewer, pauses for anticipated responses from the viewer, and responds in a manner that may foster interaction (Lauricella, Gola, & Calvert, 2011). It could be argued then that interaction and interactive relationship may also be mutually causal, in that interactive relationships enhance interaction (Bond & Calvert, 2014). But perhaps there is more to the development of interactive relationship than just persistent exposure and interaction with the media characters. As CATS can be viewed as a delivery mechanism for prosocial cultural messages designed to engage young viewers, it is necessary to be able to give a fuller account of the way they construct interpersonal meanings.

Therefore, describing and analysing the visual and verbal components of interaction is not only fundamental to understanding how interactive relationships are constructed (Brunick, Putnam, McGarry, Richards, & Calvert, 2016), but also to acknowledging the aspects of the social orientation that engages viewers in an interpersonal relationship with the depicted characters cueing viewer interactive and evaluative responses (Nussenbaum & Amso, 2016). This study attends to this challenge by adopting a social semiotic approach to the multimodal discourse analysis. This approach has been demonstrated, (as reviewed in Chapter Two), as providing the necessary theoretical foundation for systematic accounts of meaning-making in multimodal texts such as film and picture books (Bezzara, 2011; Feng, 2012; Painter, Martin, & Unsworth, 2013; Tseng, 2013b).

1.2 Description of data

The primary data set for this inquiry comprises selected episodes from *Dora the Explorer* and *Charlie and Lola* which were chosen for their prominent broadcasting on daily television, as well as the longevity of their popularity since their inception. The selected texts are notable components of young children's "cultural field" (Bourdieu, 1993). It is these types of valued cultural objects that offer an entry point into understanding influences in early childhood learning and development. These examples of animated narrative are important because they are linked to popular culture interests, often provoking an emotional connection with a wide range of materials, text and artefacts, enabling various communicative (Marsh, 2005b) and social practices (Pahl, 2002, 2005). Furthermore, these two examples were selected because of the richness and complexity of interpersonal meaning in them. Both

examples model how social interactions are facilitated, communicated and negotiated. At the same time, they illustrate the evaluative responses of the characters in relation to the process of interpersonal interaction. The animated narratives are briefly introduced below.

Dora the Explorer (2000)

Overview

The worldwide phenomenon of Nickelodeon's *Dora the Explorer* was created by Chris Gifford, Valerie Walsh Valdes and Eric Weiner and directed by George S. Chialtas, Henry Lenardin-Madden, Sherie Pollack, Arnie Wong and Gary Conrad. The Peabody Award-winning show is seen in 74 countries, encouraging young children to expand their vocabularies in not one, but two languages (Fresno-Calleja, 2015). What makes this program unique is that its star is both a seven-year-old girl, and a girl of Latino heritage. Three networks in the United States (Nickelodeon, Noggin, and CBS) air the program weekly, capturing an audience of over 25 million people each month (Fresno-Calleja, 2015). The artefacts, (books, DVDs), consumables, (anything from lunch boxes to bed linen), and the live performances featuring larger than life character replicas, ensure the narrativised Dora is ubiquitous.

A typical *Dora the Explorer* episode invites the viewer to participate in a quest-like mission which requires accomplishing certain challenges through pseudo-interactive activities to achieve an overall goal (for example, saving Boots). The viewer is positioned to either accept or reject the request for participation.

Episode summary of *Save the Day: Dora and Diego to the rescue (2006)*

The main characters of this episode involve Dora, Diego, Boots, the Map and Backpack, who keep company with the minor characters, the whale, the gorillas, the baby animals and the polar bear.

Story-line: Dora and Diego are cousins who want to spend the day looking for animals in the forest. Boots, their friend, disrupts this plan when he flies away with his kite. Dora and Diego commit to saving Boots but this is further complicated by a number of challenges that are explained by the Map; crossing the ocean, through the

tall grass and reaching Polar Bear Mountain. Each challenge introduces “friends” in need who, once helped by Dora and Diego, assist in the accomplishment of the challenge. Finally, it is Boot’s turn to be saved from the polar bear. All ends well with normality being restored.

Charlie and Lola (2000)

Overview

The Kate Greenaway Medal Winner (2000) Lauren Child created *Charlie and Lola* in 2000. Tiger Aspect productions have adapted the books of the same title into a cartoon series. Using a collage style of animation the director Kitty Taylor accurately captured the style of the original books. The cartoons are also notable for their use of children's voices, rather than adult voice actors, a technique pioneered by the Peanuts television specials. Although their main audience is children three to seven years old, the books and shows are popular with adults for their humorous storylines. Since 2005 over 80 episodes have been produced and distributed world-wide. Currently a film is in development.

A typical *Charlie and Lola* episode keeps the viewer as an observer who acts as a sounding board for Charlie’s exasperations as he attempts to problem solve his sister’s issues. It is similar in structure to *Dora the Explorer* as there is a major goal to be achieved (i.e., getting Lola off to bed) but there are several challenges along the way that make this a difficult task.

Episode summary of *I am not sleepy and I will not go to bed* (DVD Vol 2, 2005)

The main characters are Charlie and Lola who involve the minor characters; gorillas, whales, a lion and dancing dogs in their imaginary schemes.

Story Line: Charlie is the elder brother of Lola who takes this responsibility seriously and endeavours to assist Lola in her everyday life experiences. Charlie has to get Lola ready for bed, but Lola complicates this routine by insisting she is not tired. Charlie works through each excuse, (tigers and pink milk, a lion and the toothbrush, whales in the bath and dancing dogs) by acquiescing (to an extent) to Lola’s fantasies and thereby working methodically through the bedtime routine. Eventually Lola succumbs to her tiredness and Charlie is successful in his mission.

The research aims and questions that directed each step of this study are presented in Sections 1.1.3 and 1.1.4. This is followed by an overview of the methodology in Section 1.1.5 and a summary of the theoretical foundations that underpin their implementation in Section 1.2.

1.3 Research aims and specific objectives

As DTE and C&L have experienced outstanding success in attracting audiences as well as generating sales of related merchandise, the general aim of this research is to investigate what makes these CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows.

This general aim of the research is operationalised by the following specific objectives. First, through a linguistic approach that:

1. draws on existing descriptions of the story genre to describe the unfolding selected episodes of each CATS
2. identifies speech function and exchange commodity of each dialogic move to describe viewer roles

and, second, through a multimodal perspective that :

3. identifies patterns of interaction across dialogic moves to describe the construction of an interactive relationship.
4. identifies patterns of evaluation across dialogic moves to describe the construction of values.

1.4 Research questions

The aims of this research and the specific objectives in the previous section are probed by the following research questions. These research questions are concerned with the construction of interactive relationships that optimise the interest and active participation of young viewers, as well as the foregrounding of cultural values that are portrayed through the characters and their pursuit of the quests.

1. In what ways are the stages and phases of children's animated television shows structured to orient viewer interest in the action of the CATS?
2. What kinds of viewer roles are constructed through the dialogic structure of a CATS episode?
3. What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?
4. What value positions are constructed through the evaluative resources of language and image across a CATS episode?

1.5 Overview of methodology

As already noted this study adopts a social semiotic approach to this multimodal discourse analysis, though for this to occur the selected episodes introduced above need to be segmented into analytical units allowing for meanings to be analysed within and across animated sequences. This involved two main steps. The first step allowed the generic elements of each quest to be compared with existing descriptions of the narrative story genre, including an ORIENTATION (presenting the everyday), COMPLICATION (presenting the disruption) and RESOLUTION (presenting a series of quest sequences). Then further segmentation of each stage into dialogic moves enabled a closer examination of how interactive messages are organised into speaker roles and the exchange commodity (see Chapter Four, Section 4.4.1 for further explanation). With these smaller units identified, a multimodal approach was adopted to investigate the visual and verbal interactive components (examining the interactional resources of each dialogic move) (see Chapter Four, Section 4.4 for further explanation) and visual and verbal evaluative components (examining the evaluative choices made across each dialogic move) (see Chapter Four, Section 4.5 for further explanation). Figure 1.2 illustrates the segmentation procedure. This particular way of segmenting the selected texts used the video editing tools of iMovie (Apple INC, 1999) (for the segmentation and presentation of clips) and Camtasia Studio (Techsmith, 2002) (for precise timing and effective "shot" display), to identify the specific units of analysis, that is, the unique boundaries of each stage of each dialogic move and each interactive and evaluative component.

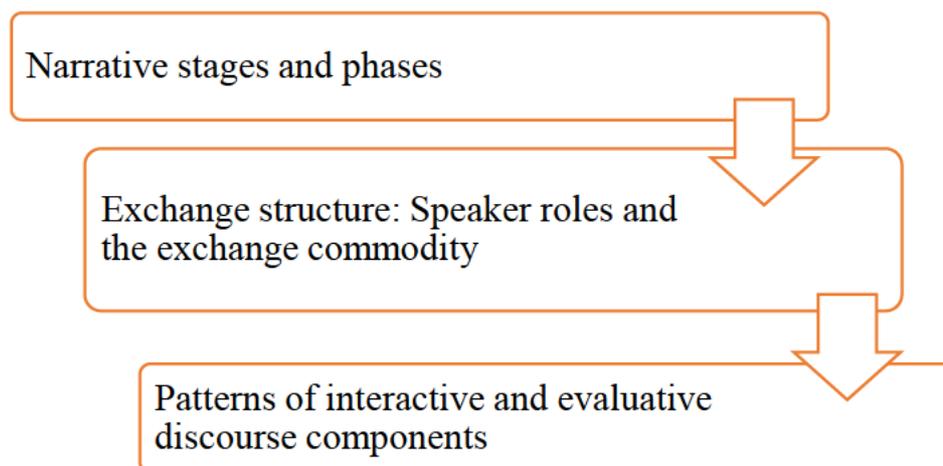


Figure 1.2 Segmentation procedure for each text

1.6 Guiding theoretical principles

1.6.1 The Systemic Functional Semiotics Model

The semiotic theory underpinning the multimodal discourse analysis (MDA) of this study is Systemic Functional Linguistics (SFL) and the extrapolation from this theory by Kress and Van Leeuwen (2006) to a grammar of visual design. For the purposes of this study further extension of the underlying systemic functional theory to animated moving image is necessary. In order to discuss how this model is relevant for the exploration of animated narratives, it is first necessary to outline key parameters of the model, as well as potential adaptations for describing the meaning-making resources of animated images. Further relevant concepts will be explained in Chapter Three.

In SFL, language is a social semiotic (Halliday, 1985; Halliday & Matthiessen, 2004; Martin, 1992). The word *semiotic* conveys three principles. The first principle is that SFL models language as being socially situated and the relationship between language and its social context can be described in terms of realisation. Thus, it can be said that language realises (or construes) social context. Equally, social context is construed by language (Martin, 1997, p.4). This is because, as Halliday claims, “language is what it is because of what it has to do” (Halliday, 1973, p. 34). Following Martin (1992), social context can be stratified in terms of register and genre (as in Figure 1.3).

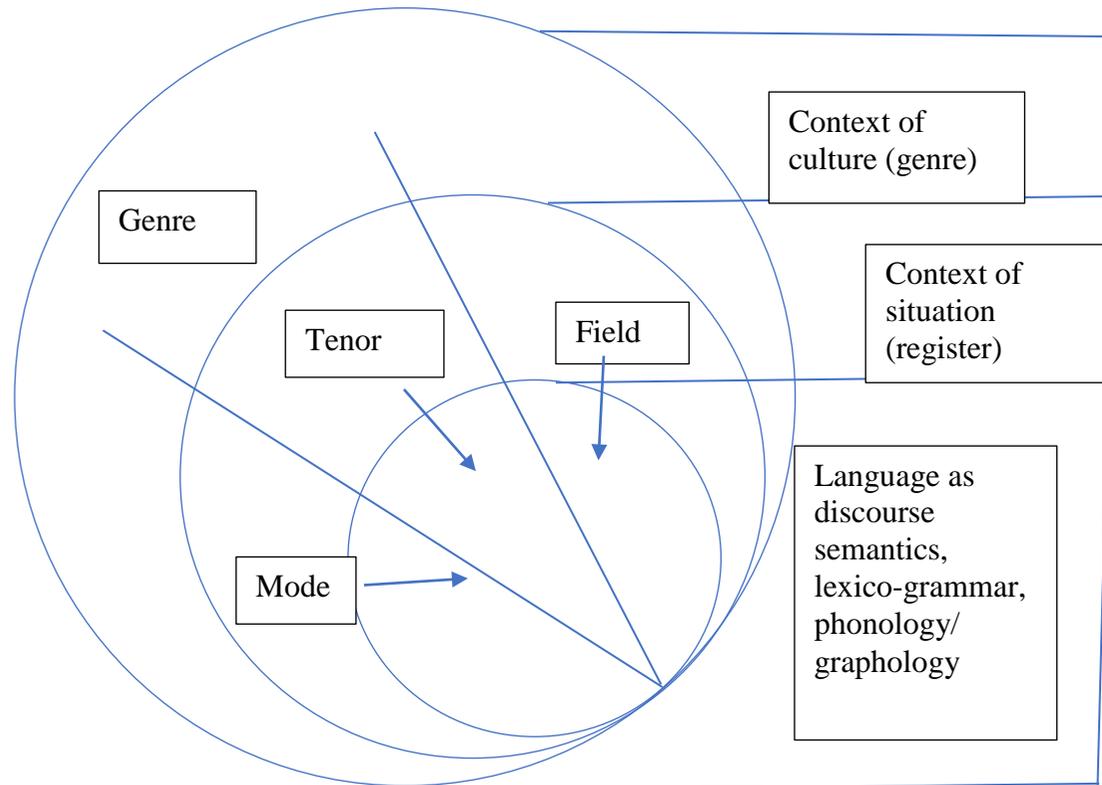


Figure 1.3 Genre, Register and Language: the stratification of social context in relation to language (Adapted from Martin, 1992)

The concept of register is used to refer to the configuration of three situational variables termed *field*, *mode*, and *tenor* which work together to achieve a text's goals where goals are defined in terms of systems of social processes at the level of genre (Martin, 1992, p. 503). Field of discourse refers to the nature and type of social activities in which a piece of language occurs. Field is expressed through the ideational metafunction. Work on the field variable concentrates on exploring the differences between contexts ranging from "everyday/commonsense" to "technical, specialised" (Macken-Horarik, 1996, p. 239). Tenor of discourse refers to the social relationships among participants: for instance, between the depicted character and the viewer in this thesis. Tenor is expressed through the interpersonal metafunction. Mode of discourse is concerned with the way the text is organised including the channel of communication, spoken, written or visual, that is related to the textual metafunction (Eggins & Slade, 1997, p. 51).

In SFL, genre represents systems of social processes that constitute a culture (Hood, 2013, p. 3). From such a perspective, systems of genres are realised in configurations of register variables that are realised in patterns of choices in language (and other semiotic systems). Genre as an abstracted context is realised in texts. But the relationship of language to context is a bi-directional one as the patterning of language choices in texts also functions to construe different registers and genres. That is, "configurations of meanings enact the social practices of a given culture" (Martin & Rose, 2008, p.6).

In addition, genre in SFL offers the potential to build system networks of genres, systems that identify the ways in which genres are the same and the ways they differ from one another. Martin and Rose (2008) propose the concept of families of genres to broaden the perspective to mapping culture as a system of genres. Within the story family "there are basically five types of stories: recount, anecdote, exemplum, observation and narrative" (Martin & Rose, 2008, pp. 49–98). Story genres collectively are genres that "reconstruct real or imagined events and evaluate them in terms which enact bonds of solidarity among participating interlocutors" (Martin & Rose, 2008, p. 97). However, the ways in which events are told and evaluated differentiates one kind of story from another, in the process, shifting the basis for

solidarity. The selected episodes from *Dora the Explorer* and *Charlie and Lola* examined in this thesis can be described as examples of narratives:

specifically, for the generic pattern that resolves a complication. Evaluation of narrative complications can vary between affect, Judgement of people, or Appreciation of things and events. The evaluation is often deployed to suspend the action, increasing the narrative tension, and so intensifying the release when tension resolved. (Martin & Rose, 2008, pp. 51 - 52)

The second principle is that language is a resource for meaning-making. As language has evolved to serve the function of meaning it constructs three kinds of meanings simultaneously, because every text fulfils a threefold purpose (Halliday, 1994). First, a text must be about something; it must represent the material and mental world. Second, at the same time it must enable communicative interaction with others: what is represented must be able to be asserted, queried, commanded, hedged, denied, and imbued with feeling and so on. Third, it must make sense in being relevant to the previous utterances or to a shared situation. These three fundamental purposes, or “metafunctions” (Halliday & Matthiessen, 2004), create three kinds of meaning that are co-present in every instance of text. Ideational meaning refers to the representation of the content or subject matter of what is expressed, while interpersonal meaning encompasses the roles and relationships between speaker and hearer or writer and reader/viewer, together with attitudes and stances incorporated into the text; finally, the textual aspect of meaning refers to the means by which a piece of text is organised so as to be coherent in relation to co-text and context, through devices for linking, referring, foregrounding and backgrounding. In the adaptations of SFL to the visual modality within MDA, the three metafunctions have been recognised by scholars working in this area - but sometimes renamed in slightly different ways. For example, O’Toole (1994) identifies the Representational, Modal and Compositional to describe the semiotic of architecture that correspond to the ideational, interpersonal and textual in language. It is important to note that in order to foreground metafunctional continuity across various modalities of communication, this thesis maintains the terms developed by Halliday (1978) for verbal language (ideational, interpersonal and textual).

As interactional meanings are an essential focus for the investigation of the construction of interactive relationships it is important to consider that they cannot be easily expressed as configurations of discrete elements (Halliday, 1979). The more distributed or prosodic nature of interpersonal meaning can be shown through discourse semantic systems for modelling interactional meanings (e.g., Iedema, 2004, Iedema, Feez & White 1995). Coffin (2000, p. 62) argues that an analysis at the level of discourse semantics can capture semantic domains or motifs such as time, cause or evaluative meanings, which may be realised through different structure forms and in fact, may “permeate the grammar” (Martin, 1992, p. 16). Iedema’s application of the system of NEGOTIATION (Martin & Rose, 2007) in administrative workplace contexts has developed understandings of how relationships of power and solidarity are enacted within directive genres (Iedema, 1997). The animated narratives of this thesis are examples of a directive genre in that their main purpose is to position the viewers to assent to the depicted characters’ motivations, opinions and feelings. These ideas will also be taken up in the thesis in relation to semiotic systems of both language and image as they serve to construct an interactive relationship with young viewers (see Chapter Three, Section 3.3.1.1 for further elaboration).

Halliday’s (1994) model of the interpersonal metafunction of language has been elaborated to systematically describe resources associated with explicitly or implicitly evaluative language. The resulting discourse semantic system of Appraisal (Martin & White, 2005) has been deployed to investigate evaluative meanings in a range of academic contexts (Hood, 2006; Lee, 2006), and adolescent online political discourse (Humphrey, 2008). The development of Appraisal has been particularly useful to the analysis of narratives (Macken-Horarik, 2003), picture books (Painter et al., 2013; Tian, 2010) and film (Feng, 2012), providing useful understandings when studying animated narratives, as it allows for an exploration of the semiotic systems of both language and image that construct the ethical values important to the maintenance of interactive relationships (see Chapter Three Section 3.4.1.1 for further elaboration).

Third, the meaning potential of language is described in SFL in terms of interrelating sets of options, with each set of options organised as a system. Using

the formalism of the system network as illustrated in Figure 1.4, possible meanings are shown as options available at different levels of “delicacy”. That is, the selection of an option at the entry level of the system (on the left) leads to further, more delicate sub-options (towards the right).

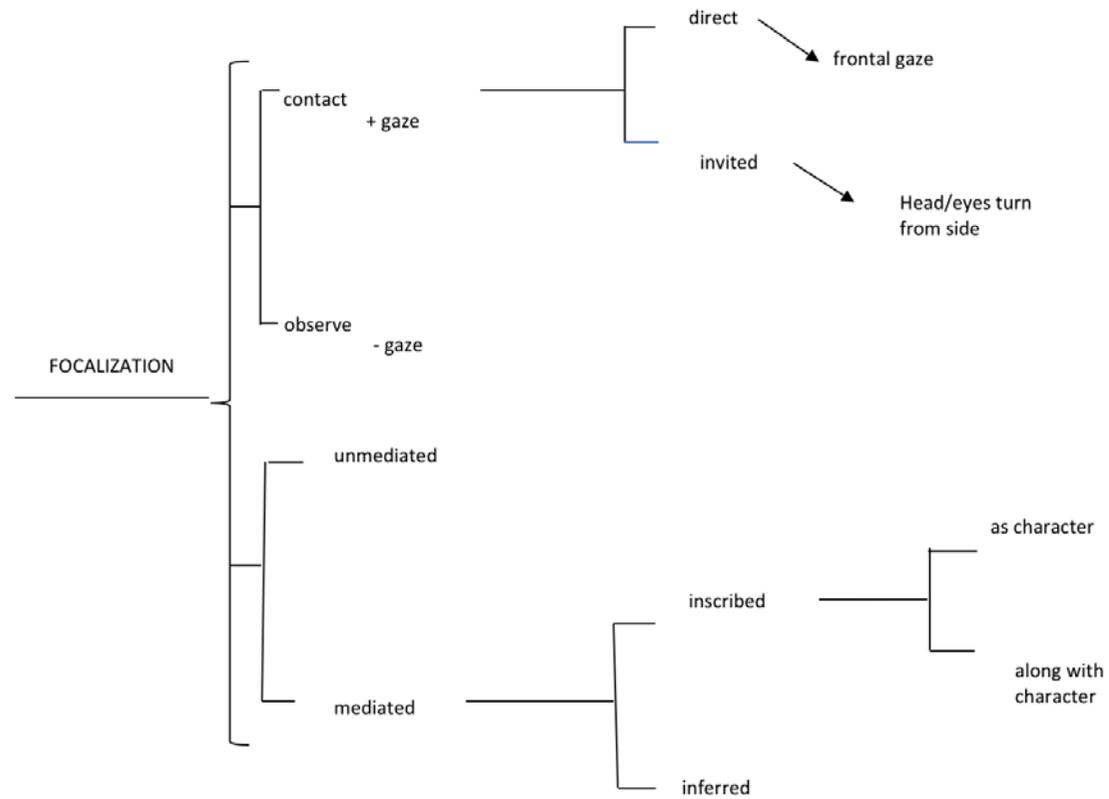


Figure 1.4 FOCALISATION: Visual options (Painter et al., 2013, p. 30)

For example, Figure 1.4 representing the visual options for FOCALISATION uses a square bracket to indicate the systems that are in play with choices to be made between either “contact” or “observe” and “mediated” or “unmediated”. The choice of “contact” leads to a further choice of “direct” or “invited”. This kind of description of image makes clear the relationship between systems of meaning (paradigms) and the visual structures (syntagms) that are the output of choices from available systems. That is, a choice from a visual system (e.g., FOCALISATION) may have a specific structural realisation, such as the presence of a visual element (e.g., + gaze out to viewer by depicted character) or the sequential ordering of visual elements (e.g., gazing character faces viewer front on). The SFL approach to language or other modality of communication description thus maintains a dual focus on the meaning potential of the semiotic (the set of possible options and their realisations in some form of expression) and the pathway through the systems taken by any particular instance or text. In the description of the potential, it attends both to the options for meaning and how these are realised in form; in the description of the text, it attends to the particular meaning choices instantiated in the text with an awareness of the other possibilities available (Painter et al., 2013, p. 9).

The system refers to the options available or the “meaning potential behind each act or instance of meaning” (Halliday, 1973, p. 55). Therefore, every human language is seen as a vast “meaning potential” from which users choose when they engage in language behaviour. At the same time, the model views language in use as text, with every text seen as an instance of the meaning potential available to users. These two perspectives of language – as underlying potential and as actualised instance of text – are argued to be complementary views of the same phenomenon. The instantiation relation between them is likened to that between climate and weather: the former, the seemingly more stable general underlying patterns and the latter, the ever-changing daily, local conditions (Halliday & Matthiessen, 1999, p. 328; 2004, pp. 26-29). What distinguishes SFL from other semiotic and social semiotic models is the attention it gives to both these perspectives. It is equally concerned with building up descriptions of the meaning potential of a language, and with closely analysing individual textual instances. This thesis applies this form of description because the mapping of choices available within the language and image

systems makes meaningful the actual selections made within particular texts (instantiations).

To assist with an interpretation from a social-semiotic perspective of the selected episodes from *Dora the Explorer* and *Charlie and Lola*, this thesis investigates the ways in which the complementary meaning systems, image and verbiage, are brought into a relationship to construct interpersonal meanings. The SFL dimension of instantiation (Halliday & Matthiessen, 2004, p. 27) has been drawn upon to compare the contribution of systems of meaning across image and language. Martin (2008b) refers to the co-instantiation of meaning from different semiotic modes within the one text. He adds to this the notion of “commitment” of meaning to describe how meanings from different semiotic modalities are distributed in text. He points out that different kinds and “amounts” of meanings may be instantiated by each of the semiotic systems in play in the text (and it may also be the case that particular semiotic systems afford particular kinds of meaning more readily) (Martin, 2008b). (Refer to Section 1 of this chapter where an example is presented of how two semiotic modes may “commit” kinds of meanings differently). To facilitate this comparison across the verbiage and image of picture books, Painter et al. - (2013) have developed a complementary framework to look in more detail at the interpersonal contributions made by each semiotic, individually and in concert. This approach offers a perspective to the current research on how the visual and image interpersonal meaning systems are combined in animated narratives, to contribute to the construction of an interactive relationship between the depicted characters and the viewers as reviewed in Section 3.3.

1.7 Scope of the research

There are still significant theoretical and methodological challenges posed by multimodal analysis - managing the quantity of data, transcribing and presenting the analyses, selecting an appropriate unit for analysis and mapping intersemiotic meaning relations, are but a few. The potential to generate an overwhelmingly large quantity of data necessarily limits the scope of the analysis. As a result, the primary focus in this thesis will be on the interpersonal metafunction.

1.8 Significance of the research

It is hoped that the research will lead to useful outcomes, which are relevant to early childhood learning. These include:

1. an insight into the role CATS play in promoting socialisation and enculturation practices to young children
2. an understanding of the image and verbiage meaning systems that work together to enact interpersonal relationships
3. a framework for the analysis of animated texts that could inform approaches to teaching emergent cultural values in early childhood settings

1.9 Overview of this thesis

In the context of early childhood experiences driving a form of direct cultural participation for young children (0 - 8 years of age) with the potential for realising multiple ways of participating in digital and non-digital interactive activities, there is a need for evaluation of what mechanisms are at play to socialise young children to undertake participatory and interactive roles. CATS as a site for development offers an interesting way of thinking about the emergence of an interactive relationship that fosters emotional connection and engagement with popular culture characters, due to the nature of the cultural reality these types of children's shows may be offering young children. The perspectives offered by social semiotic theorists within the SFL tradition provide the theoretical and methodological tools to make a systematic description of, and reflection on, individual CATS as they work to enact an interactive relationship between the viewers and the depicted characters. Therefore, this study focuses on the linguistic resources to describe the stages and phases of the unfolding quest. This is followed by identification of the dialogic moves to enable a multimodal approach to the description of the interactive and evaluative resources serving to construct a pseudo interpersonal relationship between the viewer and the depicted characters. This thesis is divided into seven further chapters.

Chapter Two contextualises the research by reviewing the research literature related to the educational and cultural theoretical considerations concerned with young children's participation and learning within multimodal digital environments. This is

a relevant basis from which to review the research concerned with concepts of multimodality within social semiotics. Approaches to multimodal discourse analysis, in particular approaches to filmic discourse analysis, are reviewed to justify the analytical framework adopted in this study.

Chapter Three establishes the theoretical foundations underpinning this research. The chapter begins with an account of the linguistic approach to the study of narrative (Martin & Rose, 2008) which will offer a principled approach to the segmentation of the CATS into stages and phases. Then the discourse semantic systems of NEGOTIATION (Martin & Rose, 2007) and Appraisal (Martin & White, 2005) will be discussed as each framework respectively offers a principled approach to the investigation of the social relationships in interactions and the expression of feelings and attitudes and Judgements. This section also reviews an approach to intermodality (Painter et al., 2013) involving the relations between visual and verbal interactional meaning systems (Affiliation) and the relation between the visual and verbal evaluative meaning systems (Feeling).

Chapter Four presents the analytical methods based on the social semiotic theory reviewed in Chapter Three. From an interpersonal perspective the chapter introduces, describes and exemplifies the framework for studying meaning-making as a dynamic social process. This includes the use of video software (iMovie (Apple INC, 1999) and Camtasia studio (Techsmith, 2008) to segment the selected episodes from DTE and C&L, from a linguistic perspective, into a tiered structure of stages, phases and speaker roles. and the exchange commodity to establish the interactive structure of each CATS. Furthermore, this chapter sets out the framework for the Multimodal Discourse Analysis that focuses on the construal of an interactive relationship and orients viewers towards positive community values. This includes the method for identifying interactive and evaluative patterns that comprise each dialogic move.

Chapter Five begins the close analysis of each selected episodes of the CATS and considers how each text is structured to manage the development of an interactive relationship. Specifically this chapter focuses on the patterns of linguistic features characteristic of a narrative, which are structured to promote viewer interest.

Chapter Six provides an analysis of the selected episode from DTE: *Save the Day* at the level of discourse semantics. First, the focus is on the speech function and exchange structure analysis of dialogic moves across each stage of each selected episode of the CATS structuring viewer roles that provide a basis for multimodal discourse analysis. Second, the focus is on the interpersonal resources of language and image that construct an interactive relationship between the viewer and the depicted characters. Third, the focus is on the evaluative resources of language and image that align young viewers towards cultural norms, values and beliefs fundamental to social responsibility.

Chapter Seven provides an analysis of the selected episode from C&L: *I am not sleepy and I will not go to bed* at the level of discourse semantics. First, the focus is on the speech function and exchange structure analysis of dialogic moves across each stage of the selected episode of the CATS structuring viewers roles that provide a basis for multimodal discourse analysis. Second, the focus is on the interpersonal resources of language and image that construct an interactive relationship between the viewer and the characters. Third, the focus is on the evaluative resources of language and image that align young viewers towards cultural norms, values and beliefs fundamental to the dynamics of family relations.

Chapter Eight is the concluding chapter, reviewing the research questions and the answers presented in this thesis. This is followed by a review of the theoretical framework, suggesting some limitations of this work. The chapter concludes presenting directions for further research and discusses the learning implications of this thesis to contemporary early childhood learning contexts.

Chapter Two

The Cultural and Analytical Contexts of this Study

2.0 Introduction

Chapter One laid the foundations for the research by referring to the role of socialisation or enculturation practices that can result from engaging emotionally with popular media characters and from direct marketing to children via digital media and digital technologies. It also pointed to the need for research into how the image and verbiage systems of meaning-making work together to enact these interpersonal relationships. The review in this chapter will extend this discussion by situating the study within its broader cultural context in order to provide a basis for a review of the research into multimodality and intersemiosis. As pointed out in Chapter One the literature related to this study is informed by an early childhood perspective of learning and socio-cultural understanding.

The purpose of this review is to discuss the relevance of the use of animated narratives and popular culture within early childhood. In Section 2.1 the discussion will relate to research concerning the contemporary technological/multimedia context providing opportunities for young children to learn to understand the world, particularly in relation to social issues. In Section 2.2 the discussion will relate to the construction of social interactive experiences within contemporary childhood contexts. Section 2.3 reviews research from SFL approaches to multimodal discourse analysis to justify the analytical framework used to investigate the intermodal construction of interpersonal meanings in animated children's shows.

2.1 Understanding the contemporary early childhood context

In recent years much of relevant research concerning young children's experiences within the contemporary digital context has been founded on the sociocultural conceptualisations of learning, whereby mental processes are viewed as social in origin and mediated through interaction using symbolic representations such as language and cultural artefacts that have evolved over time (Vygotsky, 1978; Wertsch, 2007). Early childhood-based research within a sociocultural theoretical

framework has been motivated by a need to examine the ways in which the integration of childhood consumption with digital technologies and the embedding of young children within a child-centred world focused on popular cultural images and leisure technologies, have impacted upon early childhood engagement with learning practices (Cross, 2010; Marsh, 2005b; Mitchell & Reid-Walsh, 2002; Parry, 2014). In broad terms, this endeavour necessitated a shift from simplistic assumptions regarding the qualitatively different experiences children have with technologies between the home and early learning contexts (e.g., Blackwell, Lauricella, Wartella, 2014; Nuttall, Edwards, Lee, Mantilla, & Wood, 2013; Ohara, 2011; Plowman, 2015), to a broader understanding of how the elements of each setting, such as recurring activities, the time spent using technologies and the role of the adult in each setting, influence the children's access to, and use of, technologies (Arnott, 2016; Edwards, Henderson, Gronn, Scott, & Mirkhil, 2017). Debates comparing the use of technologies within the home, versus technologies used in early learning settings, divert attention away from understanding the entire nature of technological engagement across and within each setting (Aubrey & Dahl, 2014; Plowman 2015).

In response to these debates, Edwards et al. (2017) argue that knowledge of why particular technologies are chosen and used, or how that choice is mediated by the different socio-ecological settings, enables understanding of how engagement in the interactions, experiences and social expectations vary across settings. This study exemplifies a socio-ecological approach to how the setting, including the elements of place, role, activity and time, impact young children's technological engagement. Findings from the information collected, about the range of technologies used by focus children (aged between 3 - 6 years old) during a one-week period, from parents and educators, suggest that within each setting, the technologies used are influenced by a complex pattern of understanding about the purpose of the activity, time, place and role. Further, the choice of technology was influenced by the parents' and educators' beliefs and values about the technology, child development, the home, the centre and their own roles. The key point of interest here is the engagement with television programmes across both the home and the early learning centre which provided activities that were chosen because they were "calming" and suitable for the pursuit of "recreation and leisure" (Edwards et al., 2017, p. 9). While specifics

about young children's engagement with technologies were beyond the scope of their work, the researchers reported several instances where parents valued the messages that came from television programmes as they "became communal points of reference" between the children and their parents (Edwards et al., 2017, p. 9). This finding supports previous research that acknowledges the immense power and attraction of television to influence the formation of cultural messages and/or reflect the values of society through story telling (Medrano, Aierbe, & Orejudo, 2010).

While somewhat paradoxical, materialistic and prosocial values both exist in contemporary society and are enacted through digital-consumerist contexts (Buckingham, 2011). This is particularly relevant to early childhood learning and development as favourite television characters are packaged within bundles of meaning - making experiences that traverse technologies, media and associated products across family and early childhood environments (Marsh, Brooks, Hughes, Ritchie, & Roberts, 2005; Pahl & Rowsell, 2006). The blurred transmission of materialistic and prosocial values through often narrativised content promoted through digital technologies, digital media and consumer-based products can be better understood through investigations into the emergence of contemporary play.

2.1.1 Elements of contemporary play

Recent early childhood research is concerned with the concept of contemporary forms of play that have emerged from a unique historical context where the boundaries, between childhood advertising, marketing, the consumption of childhood-oriented "popular culture" products and digital media, have become indistinct (Edgar & Edgar, 2008). The shift to positioning children as socially agentic contributors justifies the marketing of consumer items associated with popular culture directly to children. While initially a cause for debate about "dichotomisation of children as either 'victims' of marketisation/consumption, or children as empowered 'meaning makers' operating with deliberate intent within the consumer context" (Edwards, 2014, p. 222), this marketised rendering of the sociological agentic child has resulted in researchers more thoroughly engaged in the complexity of this contemporary context (Edwards, 2014).

In such a dynamic environment, it raises questions about how pre-existing cultural knowledge and /or experience, gained through the viewing of a television program, affords different characteristics of contemporary play. One study which exemplifies the role of pre-existing knowledge in contemporary play is that of Nuttall et al., (2013). The researchers were interested in how young children (3 - 6 years-old) engaged directly with the knowledge gained through the viewing of children's television shows, for example *Peppa Pig* and *Thomas the Tank Engine*, in contemporary play-based experiences (Nuttall et al., 2013). These experiences included traditional toys for play (unbranded e.g. traditional train set), through to the use of trademarked (consumer/branded e.g. Thomas the Tank Engine) toys for play, to experiences on digital devices (apps based on digitally mediated and trademarked characters, e.g., Thomas the Tank Engine movie for iPhone or iPad). Engagement was characterised into two broad categories: 1) actions supporting children's direct engagement with the artefacts; and 2) behaviours associated with the children's use of the artefacts. The "direct engagement" category included a range of characteristics that enabled the children's interaction with the artefacts in ways that seemed to support meaning making, such as reasoning, narrative, imagination and the expression of pre-existing knowledge. The second category included characteristics that were oriented towards the expression of behaviours made possible because of the opportunity to use the artefact, such as humour and effect (emotion). The approach usefully demonstrated that pre-existing information relating to television shows was particularly useful when interacting with consumer artefacts because they "carried a history of meaning and prior experience that Jacob was able to discuss and then act on to inform his imaginative play" (Nuttall et al, 2013, p. 59). This type of play is clearly an expression of a cultural context and demonstrates the richness and variety that pre-existing knowledge of particular television shows add to the contemporary play experience.

Another influential work in understanding the ways in which play supports children's learning and development as a basis for cultural interpretation is Edwards (2014). With a similar view towards contemporary play as involving experiences that are neither entirely digital or non-digital Edwards is concerned with beginning points for gaining the pre-existing knowledge that drives further engagement with culturally themed product and/or experiences. Using the children's television show,

Peppa Pig Edwards categorised themed digital media, digital technologies and products which were placed along the continuum beginning with the most to least “digital” (clothing, celebration accessories). Most digital were defined as Internet-enabled technologies and media and least digital as products associated with *Peppa Pig* as a media-enabled character. To ascertain potential contemporary play possibilities each category was populated with content that was then investigated for how it fed into or converged with experiences and/or products from another category. This showed that particular narratives in the *Peppa Pig* episodes fed into or converged with experiences and/or products in other categories right across the continuum. For example, the episode in which *Peppa* and *George* splashed and jumped in muddy puddles during a rainy day appeared in some form or another in 10 out of the 11 identified categories. This thematic convergence demonstrated how selected messages pertinent to each narrative (i.e., muddy puddles) can be smeared across digital to non-digital experiences.

The point of difference from the previous research is that Edwards found it difficult to know where to start thinking about the possibilities afforded through the episode about Muddy Puddles. This was because there was no particular starting point for the possibilities which may be said to represent contemporary play. Starting with the televised narrative as was presumed in the work by Nuttall et al. (2013), was challenged on two points: 1. the episodes could be consumed in multiple forms, either on television, on YouTube or via a DVD, so how and when a child might actually see them was variable; and, 2. not seeing an episode would not preclude a child from engaging any of the other possibilities first, or from necessarily understanding the nature of the possibilities, since they all focused in some way on *Peppa Pig* jumping in a puddle, or the child engaging in an already known activity (such as eating a cake, wearing shoes, tapping an iPhone or playing a board game). Edwards suggests that contemporary play potentially represents a process of direct participation in the cultural context focused on a series of personally realised opportunities experienced across the continuum through the convergence between digital media, digital technologies and a range of products (Edwards, 2014). Investigating contemporary play from this perspective offers insights into cultural connection and meaning making, as well as an understanding of how direct cultural

participation across a diverse range of textual experiences can nurture the accumulation of knowledge and the promotion of cultural values.

2.1.2 Explicit learning of social issues

Providing opportunities for young children to question culture and values has been the subject of recent early childhood research (Bentley, 2012; Boutte, 2008, 2012; Boutte, Lopez-Robertson, & Costello, 2011). While the content of cultural pedagogy is a contested issue (Boutte et al., 2011), a particularly pronounced assertion is that discussions about equity issues and social fairness are too advanced and complex for “innocent” children to understand. Some researchers believe that it is better to wait until children are in school to discuss such issues (Boutte et al., 2011), the underlying assumption being that early childhood contexts are neutral spaces, absent from social injustice overtones and actions. To the contrary, research clearly demonstrates that young children are neither naïve nor oblivious and that social injustices are important aspects of their social worlds. In fact, the research shows that children quickly learn about multiculturalism, diversity and social justice and the related issues through their lived experiences within the larger society (Earick, 2008; Van Ausdale & Feagin, 2001). Putting a cultural curriculum into practice is not easy; it is far easier to say that we believe in multiculturalism, diversity and social justice than actually finding and implementing their meaning in the lives of our young students. The demanding nature of this process, gives rise “to advancing an education that is rooted in social justice requiring a movement towards critical awareness” (Schoorman, 2011). However, the literature does indicate some promising practices and ways of thinking emerging in this field within early childhood environments (Lewis, James, Hancock, & Hill-Jackson, 2008).

In a description of multicultural practice in early childhood, Bentley (2012) argues for a pedagogical approach that uses evolving conversations to create a meaningful contribution, “reflective of the children’s voices and conceptions of social justice and equality” (Bentley, 2012, p. 196). The researcher imposed clear parameters to guide the sharing of knowledge. First, personal meaning and connection to the topic of conversation, which have been shown to be the essential components of engaging in and sustaining a discussion about an issue with young children (Boutte, 2008; Hyland, 2010). Hyland (2010, p. 83), explains that “using

children's personal and cultural knowledge as part of the curriculum is essential to developing a culturally relevant pedagogy". By finding a meaningful frame of reference for discussion Bentley reported that the young children were engaged in the "lively, collective development of their own meanings and theories around social fairness" (Bentley, 2012, p. 196). Evidence showed that the children constructed unique ways of knowing, based on the ways they perceived fairness in their lives, involving events like the structure of a play date to the divisions of a cookie. The second parameter proposed was for the teacher to establish a safe space "for children to share multiple perspectives and discuss issues of justice and fairness" (Bentley, 2012, p. 200). This relied on the teacher honouring and valuing the words of children, as well as embracing the children's individual connections to the ideas. The third parameter involved enabling each child to be an expert responsible for deriving their own concepts around issues of social justice (Souto-Manning & Mitchell, 2010). Souto-Manning and Mitchell (2010) refer to this approach as requiring the teacher to undertake a humble stance in which they acknowledge his/her own limits instead of offering up right answers (p. 277). The significant role of the teacher is to be a guide, to listen, to question, to challenge, and to enable children to work through the complexity of the issues.

Several relevant issues for this thesis emerge from this research. These include the power of dialogue in the construction of theories and meanings relevant to a culture: the value of personal stories in making connections with broad social issues: and the importance of a meaningful frame of reference to engage young children in the activity.

2.2 Constructing social interactive experiences

With televised narratives remaining a significant contributor to young children's cultural participation, research from media studies provides insights into the qualities of children's television shows that shape social interaction (i.e., responding to media characters).

One of the leading innovations in children's television history was the introduction of a "seemingly responsive social partner on screen" who first looked at viewers, asked a question, and paused as if waiting for an answer (Troseth, Russo, &

Strouse, 2016 p. 56). In this way, Troseth et al., (2016), argue, the main character Steve from *Blue's Clues* (Nickelodeon, 1996 - 2006) used the natural turn-taking of interactive communication to prompt socially contingent responses from young viewers (Troseth et al., 2016). Furthermore, as Crawley, Anderson, Wilder, Williams and Santomero (1999) indicated, children became more responsive to the TV character after watching repeatedly, and that repeated viewings led to more learning of the episode content (Crawley, Anderson, Wilder, Williams, & Santomero, 1999). While social contingency can establish the expectation of a learning relationship, Strouse, O'Doherty and Troseth (2013) suggest the possibility that apparent social interaction (through the appearance of a character who makes eye contact with the viewer) that includes features of active mediation (similar to parent scaffolding), even without contingency, may also assist children's learning from a videoed storybook reading (Strouse et al., 2013). In support of this perspective, Linebarger and Walker (2005, p. 639) found in their study that elements in shows like *Blue's Clues*, and *Dora the Explorer* – such as the onscreen character speaking directly to the child, inviting active participation, labelling objects and providing opportunities for the child to respond – were “positively related” to spoken language and vocabulary development with infants and toddlers from six to thirty months (Linebarger & Walker, 2005).

The notion of social interaction, which is either based on contingency or not, is particularly relevant to an exploration of CATS as it supports the position that particular features, including the presence of a familiar media character, encourages a responsive action towards the screen content. This perspective has encouraged researchers to direct attention to the design features of digital artefacts that promote social interaction.

2.2.1 Digital design

Through media study research on influencing behaviour, much can be learned about the close association between cultural participation and engagement that is generated through the convergence of media, technologies and products (Ferrier, 2014). Theorists agree that the affordances of technological devices, in particular the design of the digital tools with built-in interactivity, are leveraged to promote varied communicative and learning opportunities to young children. Of particular

importance in this section is the research into unique qualities of digital artefacts that prompt physical interactive responses to show engagement.

The positioning of an interactive participant is a concern of researchers interested in how App design mediates participation and engagement. For instance, Palmér (2015) provides evidence of the variation in the types of interaction and communication that emerged from the socially organised activities between teachers and young children, which involved various mathematical Apps on tablet computers (Palmér, 2015). Using Bernstein's (2000) notions of classification (which refers to the boundaries of activities, weak or strong) and framing (which refers to the form of activities, weak or strong) Palmér analysed and divided each of the Apps into four categories: weak framing and strong classification (interactive applications with applications containing strictly mathematics), weak framing and weak classification (interactive application containing integrated mathematics), strong framing and weak classification (non-interactive applications containing integrated mathematics) and strong framing and strong classification (non-interactive with applications containing strictly mathematics). Palmér observed that Apps with different classifications and framings influenced the character of the dialogues that occurred between the teachers and the children, and the discursive focus of teachers.

Palmér concludes that to increase children's participation and to promote free dialogue in the socially organised activities and to increase the possibility of mathematics becoming a part of the dialogue, the Apps will need to afford weak framing and strong classification. That is, using these types of applications prompted participants to take the initiative in the dialogues, which were free and mostly focused on mathematics. In these interactions, the App teachers were prompted to use open questions, and the children were more likely to participate in the activities; for example, choosing how many fingers to place on the tablet computer, set prices, counted money and talked about inexpensive and expensive products. This perspective on participation is useful because of the association between the App design and the promotion of an interactive response by teachers and children.

Of further interest to researchers is how the user's attachment to a brand influences their engagement and participation. Calder & Malthouse (2005) have shown that consumers derive a concept of brand from their experiences, and the idea

of brand defines how they will experience the product. It was also suggested that marketers manage and control a set of activities that influence a consumer's participation and that engagement grows out of experiencing the Apps in a certain way. In fact, these researchers found that engaging experiences begin when the sensual components (i.e., visual, auditory, and interactive) of the participant's experiences are present in the engagement process (Calder & Malthouse, 2005). In addition, engagement experiences have been characterised as providing high interest, unique challenges, entertainment and information (Hutton & Rodnick, 2009). These aesthetic experiences are intrinsically motivating and attention gaining (O'Brien & Toms, 2008) and are of particular interest to this study because they provide characteristics that could inform an interpretation of structural components of engagement.

The intuitive affordances of touch-screen tablets (e.g., iPads™) have been the focus of emerging research interest (Neumann & Neumann, 2015) particularly in relation to the cultural learning experiences associated with the pedagogical design of computer applications used in early learning contexts (Flewitt, Messer, & Kucirkova, 2014; Highfield & Goodwin, 2013; Palmér, 2015; Troseth et al., 2016). These perspectives are valuable in analysing how the design of the application shapes its functionality and purpose thus affording new uses and practices. Prevailing themes of this literature have viewed iPads™ and the applications as facilitating interactive spaces where children can practise skills that will support emerging digital literacy skills such as recognition of digital signs (Kucirkova, Sheehy, & Messer, 2015) or opportunities for language and communication, collaborative problem solving, negotiating meanings and sharing experiences (Neumann & Neumann, 2015). Flewitt et al. (2014) suggest that application design can also afford "rich opportunities to work creatively across modes and media and diversified communicative possibilities by offering pictures and icons alongside or instead of words" (Flewitt et al., 2014, p. 14). Of particular use to this study is the design of contemporary artefacts (digital devices including portable screen technologies), that have the potential of mediating communication practices and promoting interaction that are fundamental to learning and engaging with cultural values (Flewitt et al., 2014, p. 3).

Although this research reveals that the design of the artefact can motivate user participation, including proactive and reactive participation, it does not account for how the users are compelled to undertake specific interactive roles for particular purposes. Viewer positioning is a concern of this thesis because compulsion to engage as a participator with the motifs and cultural themes forms a significant contribution to participation in, and engagement with, the possibilities afforded through the convergence of media, technologies and products.

2.2.2 Meaningful attachments

Media characters are ubiquitous in children's lives and are a driving force behind young children's cultural participation. Characters such as Dora the Explorer and Charlie and Lola are not only present across multiple media environments (including television, video games, You Tube and App), they also transcend media altogether, appearing as toys, on clothing, and as marketers of products (Calvert & Richards, 2014; Marsh, 2005a). For example, Dora has been enlisted in high profile public service campaigns, such as the US census in 2010 (Woodard, 2010). Given these characters' omnipresence in children's worlds and integration into the various aspects of their experiences, it is unsurprising that children develop social relationships with these characters, treating them as lifelike and trusted friends (Bond & Calvert, 2014). More specifically, these interactive relationships involve a one-sided, emotionally tinged relationship with a media character that lasts over time (Calvert, Richards, & Kent, 2014). In other words, these relationships are ongoing affective bonds with media characters accounting for children's compulsion to explore and participate with extended textual possibilities.

These socialising techniques, in which characters engage viewers in pseudo-conversations, are useful in animated television programs like *Dora the Explorer* and *Charlie and Lola* to build models of social interaction through continued interactions and /or experiences (Bond & Calvert, 2014). Meaningful relationships are becoming more relevant in contemporary contexts as technology affording contingent responses to a child's swipe, voice or body action enable interaction with new kinds of social partners. As Brunick et al. (2016) predict, intelligent media characters could provide children with technology-based, hands-on, and interactive stimulation at home or in the classroom. For example, they suggest that the intelligent character

could pace the lessons to each student's current ability, understanding, and learning style or provide feedback when needed (Brunick et al., 2016). However, while agreeing with this perspective Lauricella, Gola and Calvert (2011) found that when a media character is socially meaningful to toddlers, as in the case of Elmo from Sesame Street (PBS, 1969 - present) the learning of a cognitive lesson is more successful than when a character is not meaningful. What is interesting here is the assumption that when a toddler is watching a demonstration performed by an unfamiliar media character, their working memory may be directed to processing the novel face of the character at the expense of learning the task (Lauricella et al., 2011). Therefore, the repeated exposure to media characters that involves social contingency, along with pleasure through entertainment and enjoyment, can build meaningful relationships that assist learning. This increasingly prevalent aspect of twenty-first century experiences (Bond & Calvert, 2014) requires an understanding of how semiotic resources enable these meaningful interactions that are culturally valued.

In sum, the perspectives offered by researchers interested in early childhood learning contribute to interpreting how each of the dimensions - consumption, digital technology and participation, converge to create new uses for literacy and the evolution of new practices that perpetuate new ways and roles for young children to participate in the contemporary digitalised-consumerist context. In particular, they provide evidence that children's media is rooted in relationships particularly with onscreen characters that may contribute positively to their learning development and cultural understanding (Moore, 2011).

While such perspectives indicate the importance of interactive relationships in mediating young children's participation with media characters across multiple platforms, little is known about these types of relationships and how they are constructed to actively engage young children with technologies in the contemporary context. Examining how young viewers are positioned to take on interactive roles in children's animated television shows will enable some of the complexity of interaction and participation to be interpreted, which may lead to a deeper understanding of the mediated nature of the world seen on screen. Further, this deeper understanding offers the potential for illuminating pedagogical and

curriculum discussions in the early childhood field. For example, what capacity do these perspectives offer for informing pedagogical practice in a way that connects children's experiences of their cultural worlds to the educative process?

2.3 SFL approaches to multimodal discourse analysis

An important decision in multimodal analysis and transcription is selecting the appropriate unit for analysis. One way is to segment the text into the levels or units of analysis as some form of hierarchy, moving from smallest unit/lowest level to largest unit/highest level. Examples of this approach are Iedema's six levels of telefilm analysis, organised along the lines of a rank scale: Frame, Shot, Scene, Sequence, Generic Stage and Work as a Whole (Iedema, 2001, p89). In animated texts, it is clear that segmentation is complicated by trying to capture all the language and image components. Therefore, to minimise the complexity of interaction and participation requires an analytical approach that can come to grips with the way children's animated television shows make interpersonal meaning through both image and language. Recent descriptions of picture books contained within Martin (2008b), Painter et al. (2013) and Tian (2010), concerning the complexity of image-language relations drawing on SFL theory (see Section 1.2.1), have allowed for more covert interpersonal meanings to be made visible and provide a way to examine how interpersonal relationships are constructed bi-modally. The language and visual meaning system operating in multimodal texts has proved to be very effective for analysing interpersonal meaning and promises to provide a valuable foundation for exploring the CATS in the present study. Of particular relevance is the description by Painter et al. 2013 of visual and verbal semiotics in order to understand how a bimodal text makes different types of meaning through both image and language. Painter et al. (2013) have organised into a complementary framework, particular meaning systems for both image (Kress & van Leeuwen, 2006; Painter et al., 2013) and language (Halliday & Matthiessen, 2004; Martin & Rose, 2007) that have been developed for analysing the interpersonal, ideational and textual metafunctions individually. As this approach draws on existing meaning systems from SF Multimodal Discourse Analysis theory, this section reviews research that draws from this perspective.

Halliday (1977) regards a culture as having many semiotic systems, both verbal and non-verbal. He writes:

A culture is a meaning potential of many modes: it comprises many semiotic systems, ranging from kinship systems and modes of community exchange through dance and music, modes of adornment and display, architecture and other art forms, imaginative literature, mythology and folklore. These are the symbolic resources with which people discover, recreate and exchange meanings. (p. 47)

Building on this notion since the 1990s, more and more SFL-based multimodal work has been conducted as an analytic practice seeking to test whether the application of SFL functional principles can be used for the analysis of semiotic systems other than language and whether the functional principles can be also used to examine interactions between different semiotic systems. Broadly speaking three related areas of research of SFL based multimodal discourse analysis (SFL-MDA) have resulted.

The first focuses on developing methods for analysing the semiotic resources organisational principles and meaning making resources available within certain non-verbal semiotic systems. The evolution of the systemic functional multimodal research commenced with the publication of two significant studies: *The language of displayed art* (O'Toole, 1994) and *Reading images: The grammar of visual design* (Kress & van Leeuwen, 2006). O'Toole (1994) explored various aspects of SFL theory with a focus on the concept of rank and metafunction (following Halliday, 1994). O'Toole offered detailed metafunctional descriptions of visual semiotics in displayed art, e.g., Renaissance painting, sculpture and architecture. Inspired by Halliday's systemic functional descriptions of language, Kress and van Leeuwen developed a detailed account of the "functional grammar" of the visual semiotics. Their work focused on the paradigmatic structure of visual semiosis, providing a powerful alternative to the syntagmatic-centred description in structuralist tradition (Barthes, 1977; Kress & van Leeuwen, 2006).

The second type of research uses the analytical methods developed within each non-verbal semiotic to investigate just how the interactions of different semiotic

modes take place; namely, how meaning is made through more than one mode. Generally, the common assumption of SFL-MDA is that communication is anchored in communications of distinct semiotic modes and semiosis is always multimodal (Kress & van Leeuwen, 2001). One of the first works to be published was Royce's (1998) study of intersemiotic complementarity in the *Economist* magazine, in which he examined the synergetic relations between image and language on page-based multimodal texts. Royce continued the early theoretical pursuit of MDA research in exploring the potentiality of SFL theory in multimodal description, with a shift of focus from the grammatically oriented, to discourse-oriented, tools (Halliday & Hasan, 1976). Royce's (1998, 2002) attempt to offer an "integrated" framework for intersemiotic relations has been echoed in a number of studies that also use the text-forming resources of language to explain intermodality. For example, logico-semantics (Martinec & Salway, 2005) rhetorical structure theory and conjunctive relations (Bateman, 2008), information structure (Kress & van Leeuwen, 2006) and relational transitivity (Unsworth & Cleirigh, 2009) have all been used to theorise the linking of verbal and visual components within a multimodal text. However, in a recent development within multimodality, Painter et al., (2013) focus instead on the SFL dimension of instantiation to describe intramodal texturing. This dimension is the relation between the potential for meaning that inheres in the system of language (and/or another semiotic) and the specific, actual text which incorporates limited choices and realisations from the overall systems (Halliday & Matthiessen, 2004, p. 27). See Section 2.3.1.1.3 for a description of how this approach is helpful to filmic analysis.

The third type of multimodal research seeks to develop multimodal transcription methods to describe the patterns of meaning that arise from the content of sequences and shots. Through this exploration SFL theory was able to engage with a wider research audience, for instance, transcription in action (Norris, 2004), in film (Thibault, 2000) and in a variety of communicative channels (Baldry & Thibault, 2006). This approach was not adopted for this research because it could not account for how the relations between language and image across the unfolding text contribute to the overall interpersonal meaning.

The primary aim of this review is to examine research from the field of multimodal discourse analysis orientations that has been concerned with the second type of research area outlined above; that is, intermodal semiotics and their contribution to the complex meaning-making process. This approach has particular relevance for the reasoning about multimodality and intersemiosis in filmic texts. Section 2.3.1 will explore how Systemic Function Semiotic theory has been used to describe filmic discourse analysis in order to offer perspectives that will contribute to an analytical framework for examining the construction of interpersonal meaning in children's animated television shows.

2.3.1 Multimodality and filmic discourse analysis

Genre theorists such as Altman (1984, 1999) and Neale (1990, 2000) have elucidated the need to approach genre in a multi-dimensional fashion. The notion that genres are, in effect, socially constructed has motivated these theorists to combine many strengths in multiple dimensions across film, as text and social context, to investigate what kind of patterns this construction process entails (Altman, 1984, 1999; Neale, 1990, 2000). In Neale's words:

[genre is] a multi-dimensional phenomenon and ... its dimensions centrally include systems of expectation, categories, labels and names, discourses, texts, corpus of texts, and the conventions that govern them all... What seems clear is that all these dimensions need to be taken into account. What also seems clear is that they need to be distinguished one from another. (Neale, 2000, p. 25)

Concern for the application of linguistics constructs to film has come from researchers who have conceptualised frameworks that have distinct, yet inter-relating strata, encompassing lower levels of textual formation realising more abstract, higher-level descriptions. This theorisation is seen as particularly significant in the development of linguistic approaches to discourse analysis, such as approaches drawing on systemic functional linguistics (Halliday & Matthiessen, 2004; Martin, 1992). Significant advances in the systemic functional theory that interpreted language as "a network of systems or interrelated sets of options for making meaning" (Halliday, 1994, p. 16), provided researchers with a new perspective in

drawing the analogy between language and film (Bateman & Schmidt, 2012; Feng, 2012; Tseng, 2013a). That is, meaning-making mechanisms operational in film resemble the linguistic mechanisms at the level of discourse, rather than the compositional semantics within sentences. Therefore, the interpretation of filmic meaning is a discourse interpretation and not a property of some filmic “grammar” working in terms of compositional semantics and a syntax (Bateman & Schmidt, 2012, p. 80). This position redefined the semiotic approach to film and has enabled significant development in film semiotics. In this section, I shall briefly review segmentation approaches to filmic discourse analysis that use linguistic-based theorisation to effectively develop an analytical approach to filmic descriptions in terms of the stratified analysis of meanings in film and intermodal relations.

2.3.1.1 Segmentation of filmic discourse

The Systemic Functional Semiotic approach focuses on the semiotic construction of filmic meaning, which aims to “reclaim a place for an appropriate semiotics adequate for the task of analysing film and able to do full justice to the range of forms and meanings at issue (Bateman & Schmidt, 2011, p. 24). The Systemic Functional theory is elucidated in Chapter Three. In this section, I shall review approaches to film that justify using the functional socio-semiotic theory developed by Halliday (1978, 1994) to systematically segment a text for analysis. The significance of these approaches to this study will be indicated throughout this discussion.

2.3.1.1.1 SFL and the stratified conception of filmic meaning

Tseng and Bateman (2010, 2012) are concerned with the textual semantics and cohesion of film and so draw upon the three fundamental principles of systemic functional semiotics (SFS) to investigate the textual logic of understanding a film’s narrative (Tseng & Bateman, 2010, 2012). Distinguishing SFS from other linguistic theories (e.g., structural semiotic theories) necessitates the characterisation of the fundamental principles of the prioritized paradigmatic relations (viewing language as systems, of which meaning is created through making and combining choices from the systems), the stratified conceptualisation of language (a three level coding system consisting of discourse semantics, lexicogrammar and phonology/graphology and the relation between them is that of realisation) (Halliday, 1978, p. 183), and the

organisation of the semantic system (at the level of discourse) into three metafunctional components (textual, ideational and interpersonal) (Halliday & Matthiessen, 2004). As has been noted in section 1.1.3.1, the present study also relies on these fundamental principles which are explained in detail in Chapter Three.

Following this model Tseng (2013a) proposes a stratified conceptualisation of how filmic meanings are realised (see Figure 2.1). Her basic assumption is that filmic meaning, as is the case with linguistic meaning, can be seen as constructed through a complex process of realisation across strata: namely, concrete filmic devices at the bottom-level are deployed to realise discourse strategies; different kinds of discourse strategies are in turn manipulated to realise a certain genre; and finally, film genres then realise abstract social and ideological meanings. As within the linguistic context, Tseng (2013b) views “realisation” as the semiotic relationship that holds between strata often characterised as a relationship of co-patterning and also related to the concept of metaredundancy - that is, patterns at a more abstract level of description (higher stratum, such as genre) regularly occur with patterns at less abstract levels of description (lower strata, such as filmic devices and structural sequences) (Tseng, 2013b). The details of this relationship are considered important because, while varying across distinct text types (genres) and across the unfolding of an individual text they provide precisely the kind of flexibility that is required for a suitable treatment of film (Tseng, 2013a; Tseng & Bateman, 2010, 2012).

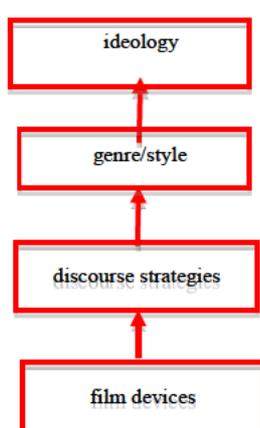


Figure 2.1 Strata of filmic meaning realisation towards abstraction (adapted from Tseng, 2013a, p. 591)

Tseng and Bateman (2010) acknowledge the importance of a stratified conceptualisation of how filmic meanings are realised when drawing on Tseng’s

(2009) filmic identification system (see Figure 2.2) to focus on how and why filmic interpretations are guided by the discourse semantic across an unfolding narrative (Tseng & Bateman, 2010). They argue that discourse is the bridge between the observations of the filmic cues in technical devices and structure on the one hand, and filmic interpretation on the other.

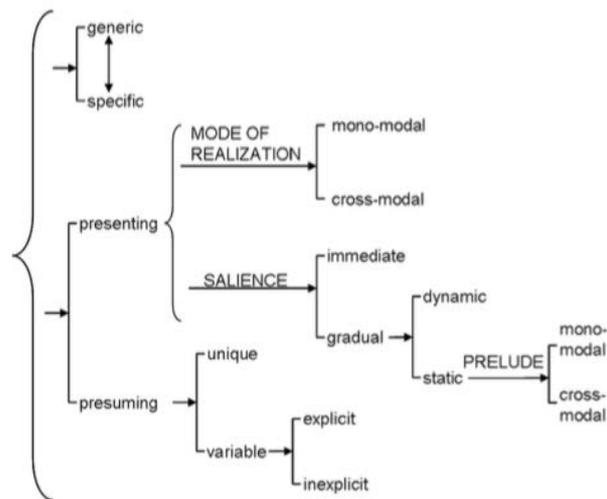


Figure 2.2 Filmic identification system (Tseng, 2009, p. 97; Tseng & Bateman, 2010, p. 223)

This system involves complex paradigmatic systems describing the functional choices that are available to filmmakers for presenting and retrieving character identities throughout a film and a method for interrelating the elements of character, objects and settings through types of cohesive chains, from a syntagmatic perspective. Tseng’s (2009) concern is with the “identification” of the character: that is, the identity tracking of people and things (cf. Martin, 1992). Tseng (2009) investigates the theoretical ties that are used to systematically cluster together distinct actions into film events based on Halliday and Hasan’s (1976) identity chain and action chain for describing verbal texture. These cohesive chains essentially rely on a classification of the ways in which textual elements can depend upon previously presented elements in the discourse of a text in order to construct chains of textually related elements. As with the current study, Tseng (2009) relies on systems to capture and analyse functional choices across the stratum of discourse semantics.

Building on this technique Tseng and Bateman (2010) address one specific film (Darren Aronfsk’s *The Fountain*, 2006) to demonstrate how meanings can be tracked

through time as they develop, and how meaning-in-context is constructed semiotically across the discourse. In one particular extract the researchers identify five prominent narrative elements of character, object and setting. Each of the participants in a cohesive chain make up of a sequence of cohesive relations of the kind used to classify a character's appearance and this shows their contribution to the unfolding text. Other narrative elements that may potentially have been relevant simply fall away because they don't participate in chains. Focusing on the construction of identity chains allows the analysis to be self-selecting, in that a strong position is taken on just what is being constructed textually (mono-modally and cross-modally) to be significant for the discourse, and what is not (Tseng & Bateman, 2010). Tseng and Bateman (2010) found that at the level of discourse semantics the sequence of cohesive relations contributing to the unfolding narrative performed a crucial function that enabled "image elements to emerge rather than trying in advance to define what elements an image may contain and which not" (Tseng & Bateman, 2010, p. 225). Thus, it appears that the close defining of the narrative discourse in relation to the textual metafunction of film constrained the visual interpretation. This observation is of interest to the current study in that it offers a rationale for using a linguistic approach to reason about the essential narrative elements that are relevant to the unfolding discourse in a filmic text. Adopting a semiotic approach to analyse filmic meanings will enable examination of how interpersonal meanings are managed across the unfolding narrative elements. This process will be featured in Chapter Five.

2.3.1.1.2 SFL metafunctional modelling and cross modal relations

By complementing Tseng and Bateman's (2010, 2012) focus on textual meaning, Feng (2012) and Feng and Qi's (2014) investigation of the semiotic discursive representation of Appraisal meaning in film is another supportive indication of the efficacy of deploying the fundamental principles of social semiotic theory to analyse the selected children's animated television shows of this research. Their reason for doing so is that the social semiotic approach offers film analysis "an appropriate level of abstraction" (Bateman & Schmidt, 2012, p. 32), that is discourse semantics and above, providing a reliable analysis of the connection between the textual details of film, character emotion and viewer engagement (Feng, 2012; Feng & Qi, 2014). Feng (2012) and Feng and Qi (2014) deploy a semiotic analysis of how emotions are

represented in film narrative. They draw upon Martin and Rose (2008) to examine the stages and phases of the narrative structure to elucidate a metafunctional approach to the construal of character reactions/emotions that is based on goal fulfilment and disruption. By modelling patterns of character reactions/emotions in terms of how phases are ideationally construed, interpersonally enacted and textually organised, is a particularly useful method when concerned with emotion prosody. These researchers offer Emotion Prosody (interpersonal meaning) as being determined by goal disruption and goal fulfilment (ideational meaning) and this is examined in the units of both stages and phases (textual meaning). The model is illustrated in Figure 2.3.

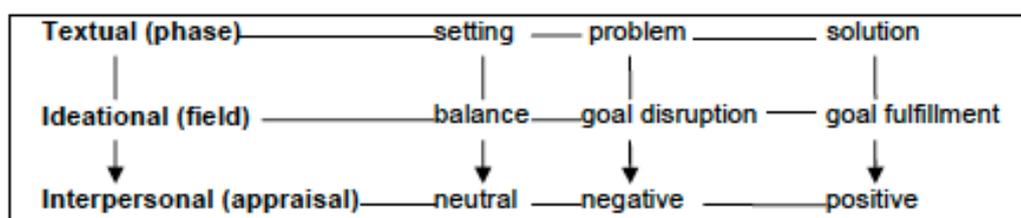


Figure 2.3 Metafunctional model of emotion prosody (Feng & Qi, 2014, p. 353)

To explain how three mechanisms of character-based viewer engagement, allegiance, empathy and expectancy are discursively constructed across the stages and the phases of a film Feng and Qi (2014) use the metafunctional model in SFL. This model involves the collaboration of ideational, interpersonal and textual metafunctional aspects of film discourse. In terms of the textual aspect, the focus is the macrostructure of the narrative (stages and phases) which enables the ideational and interpersonal meanings. The ideational meaning concerns particular fields, the specific activities and purposes within the discourse, while disruption of the field manipulates interpersonal meaning. Feng and Qi propose that allegiance is normally constructed at the ORIENTATION STAGE or the setting phase of a film because the viewer's emotional investment at this stage is fundamental to viewer interest. However, empathy is also regarded as significant from the beginning of the film to the end because once viewers ally with the protagonist, they feel with him/her and the prosody of the protagonist's emotion invokes congruent emotions in the viewer. To further their work the researchers, draw on the metafunctional model to propose that empathetic emotions are invoked by the ideational events (goal fulfilment/goal disruption) that cause the emotion, and by the character's interpersonal

enactment/expression of the emotion. This is a key point of interest for this study as it relates to the cross-modal relations that construct empathetic engagement.

Feng and Qi provide cross modal evidence to describe the prosodic construction of the viewers' emotional reactions towards the protagonist's emotion throughout the discursive phases and stages. In this model the researchers claim that expectancy is being construed by the uncertainty of goal fulfilment. It is the alternation between empathy (both positive and negative) and expectancy that recurs throughout a narrative. Figure 2.4 clarifies Feng and Qi's model explaining the relation between ideational event (goal fulfilment and disruption), discourse structure and viewer engagement. It is through this model that the cross-modal resources were explored.

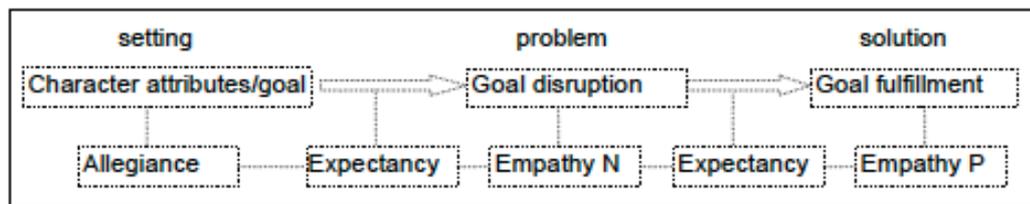


Figure 2.4 Clarification of protagonist's engagement of viewer emotion (Feng & Qi, 2014, p. 356)

To measure the simultaneous verbal and non-verbal (e.g., reflexive responses such as surprise or excitement responses from viewing a spectacle) representation of character emotion the researchers employed mathematical scales as a coding technique to avoid subjective Judgement of the degree/intensity of the Appraisal meanings. For instance, three scales were distinguished: positive, neutral and negative, coded -1, 0, 1 respectively. Of interest here is the way that trends of escalating emotion are tracked (through accumulating positive or negative coding), and the way viewer engagement is explicitly mapped onto the discursive patterns of meaning across the timed unfolding of each stage of the film narrative. In Figure 2.5 the coding and the pattern of emotional change is exemplified (Feng, 2012).

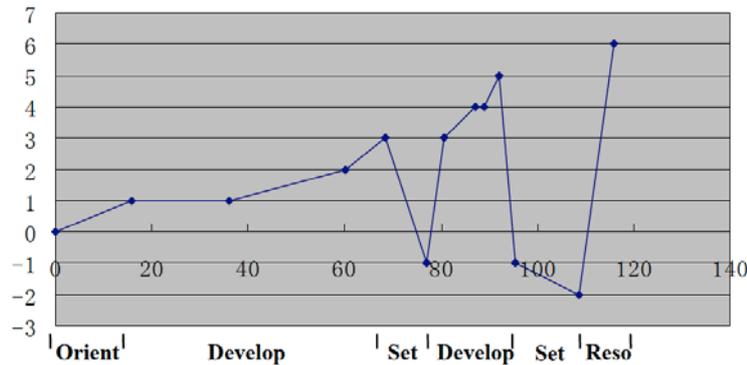


Figure 2.5 Example of visualising the development of emotion across a film narrative (Feng, 2012, p. 266)

This metafunctional model, in particular the cross-modal construction of the emotion prosody, significantly informs the theorisation of evaluative meanings in this thesis. Complementary to Feng and Qi’s metafunctional model, frameworks are proposed in Chapter Four to investigate how selected animated children’s shows construe visual and verbal interactive and evaluative meanings.

2.3.1.1.3 SFL and intermodal complementarity and instantiation

While the aforementioned studies have demonstrated the applicability of the text-forming resources of language drawn from SFL theories to the study of film, this section will explore an alternative SFL approach that treats intermodality as different in kind from intramodal texturing (Painter et al., 2013) and captures this difference by focusing instead on the SFL dimension of instantiation¹ (Bezzera, 2012).

From the film *Sex in the City* (Star, 1998-2004) Bezzera (2012) investigates, the Intro (which bridges the events in the TV series and the events that are shown in the film) and the Outro (which offers a resolution to the problems that arose in the film narrative and closes the story with a sort of lesson). He is concerned with finding patterns of intermodal meanings that shape representations towards gender in particular women. Different from Tseng and Bateman (2010, 2012) and Feng and Qi (2014), Bezzera (2012) uses an ideational lens to provide a framework for the analysis of the complementary meaning systems across image and verbiage of a

¹ Instantiation is described by Painter, Martin and Unsworth (2013) as the relation between potential meaning that inheres in the system of language (and/or another semiotic) and the specific, actual text which incorporates limited choices and realisations from the overall system/s (Painter, Martin & Unsworth, 2013, p. 134)

filmic text. For this to be an effective investigation he proposes several considerations.

Bezzara proposes that the complementary ideational analytical framework developed by Painter and Martin (2011) to investigate the interplay between the semiotic systems in examples of bimodal stories needs to be adapted and extended to accommodate the meaning potential of film. Therefore, he reshapes their broad areas of Process and Character Relations by including additional meaning systems that attend to the dynamic aspect of film. For example, he regards “desideration” as part of the area Process. He argues that instead of expecting to find the construal of desideration by means of the verbal mental process realising “sensing: desideration” in the clause, the representation of desideration in the image is achieved by creating a configuration of elements that include a protracted gaze and an object of the gaze (usually a passive participant) (Bezzara, 2012, p. 32). Figure 2.6 depicts Bezzara’s notion of the construal of desideration as a process (an event) that is made up of: a) the man walking past the women; b) the women gazing at the man for a prolonged time (protracted gaze); and c) the women’s movement turning back to keep looking at the man.

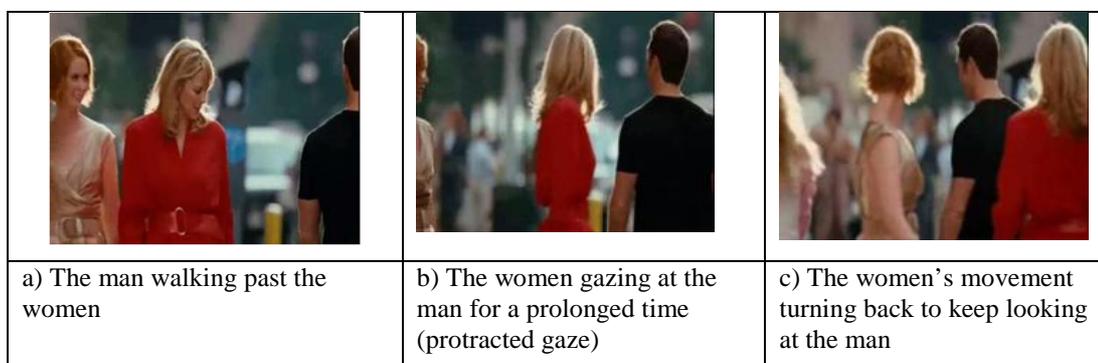


Figure 2.6 Depiction of Bezzara’s notion of visual desideration (Bezzara, 2012, p. 103)

This researcher argues that it is the prolonged gaze that differentiates the construal of desideration from the construal of emotion. That is, for the construal for both emotion and desideration, gaze (and the object of the gaze, even if implied) and the facial expression, are two elements that work together simultaneously. However, Bezzara proposes that it is the time spent gazing (realised through the duration and/or transitions of shots), along with positive facial expression (upturned mouth), that accentuates the construction of desideration. What is of interest to this study is

the utility of the complementary ideational analytical framework to meet the analytical needs of a filmic text, while the dynamic movement of the images can be shown to increase/or accentuate the meaning potential, as this example of the construal of desideration demonstrates.

Bezzara (2012) contributes to the further understanding of the SFL dimension of Instantiation (Martin, 2008a, 2008c) by carrying out analysis based on two related concepts of commitment and coupling. He explores the relations between different modalities (verbal and visual) by describing how much of the meaning potential of each modality is actually mobilised in the text (commitment) and then by discussing to what extent the meanings committed couple, creating either “convergence” or “divergence” (coupling). He follows Martin’s (2010) suggestion that coupling and commitment “are crucial concepts in multimodal discourse analysis, where synergies between modalities of communication are concerned” (Bezzara, 2012, p 26). By segmenting the filmic Intro and Outro into scaled segments Bezzara is able to draw comparisons among the parts and subparts of the film that make up the data in terms of the commitment each system contributes to the meanings being construed as far as their specific sub-potentials are concerned. As Figure 2.7 illustrates the scaled segments appropriated from Baldry and Thibault (2006) commenced with the concept of macro-phase (equivalent to a generic stage), that was then divided into phases, then sub phases, shots, and the smallest segment of all, the visual transitivity frame. This segmentation was important to understanding the visual and verbal construal of gender representations by enabling a close analysis of each frame. Organising measurable units for analysis is an important consideration for theorising the generic structure of the selected episodes of *Dora the Explorer* and *Charlie and Lola*. Bezzara’s research demonstrated that segmentation of a film from bigger to smaller parts allows for the intricacies of the visual and verbal resources to be identified and analysed.



Figure 2.7 Example of scaled segmentation of filmic text

Bezarra (2012) offers an Appreciation of how gender is represented in a filmic text through intermodal complementarity that compares the coupled meanings across the Intro and the Outro of the film. Across his investigation he observed that the intermodal meanings, especially converging ones, have been found to couple inter-system as well as intra-system. In other words, not only do processes couple with processes, or circumstances with circumstances, but it is also the case that meanings construed by process types have coupled with, for instance, participant attribution, or character description, in turn, has coupled with circumstantiation. Bezarra identified instances of coupling that emphasised the pivotal moments in the lives of the four main female characters. As an example, verbal language only commits processes of “doing, happening, and behaving” which couple concurrently with the processes of “action” committed by the dynamic image. For the character Charlotte, the processes of action committed by the dynamic image place her in a rather domestic sphere, since the depictions are mostly about getting married, being home, eating in bed, and doing some other family-related things such as going to the park with her daughter and husband. There is no instance of her professional life. Even though the verbiage does not commit exactly the same meaning Bezzara suggests that the verbiage and

the visual are circumscribed in the same sphere, that of the home and romantic relationships as Charlotte says she has been dating since she was fifteen, with one goal, to find love.

In addition, this researcher presents an interesting observation in regard to the benefit that divergent meanings offer to the progression of the narrative. When the semiotic load is shared between both the visual and verbal, resources can be described as more-rich offering a broader understanding of the meaning. For example, the divergent meaning that occurs in the Intro construes a link between time past and time present to bridge the gap between the main character's past experiences (from the TV series), and the present life where she is now considered to be a fashion connoisseur. This happens because verbal language in this particular instance construes only past time (a time that happens over years when the character was "getting the knack for labels"), whereas the image commits only present time (depicting the character walking to her closet, putting a shoe box away amongst boxes of designer shoes). Bezzara's interpretation of intermodal complementarity shows its potential for similar analysis to be undertaken in this study, particularly how divergent meaning can expand the narrative potential providing links across a series of episodes (Bezzara, 2012).

In sum, Section 2.3.1.1 has described three examples of how filmic texts have been systematically segmented for analysis. This involved descriptions about a stratified conceptualisation of how filmic meanings are structured to reason about the essential of the narrative elements of a film (Tseng, 2013a, 2013b; Tseng & Bateman, 2010, 2012), how the stratified semiotic model is used to investigate the multimodal construction and discursive patterns of Character Emotion, Character Judgement and Character Attribute (Feng, 2012; Feng & Qi, 2014) and how the SFL dimension of instantiation can facilitate an investigation of intermodal relations (Bezzara, 2012). It is apparent that these researchers have demonstrated the value of the functional socio-semiotic theory to systematically segment complex filmic narratives for analysis. The work undertaken in this study will inform the application of social semiotic approach in the investigation of children's animated television shows.

2.4 Summary of Chapter Two: survey of key foundations

Perspectives on the key factors influencing young children's learning with transforming technologies offered by educational and cultural researchers provide a valuable contextual frame for examining potential interaction and participation possibilities of children's animated television shows. These perspectives outline the converging aspects of the contemporary digital context within which the selected CATS are firmly situated. Research findings that the engagement with media characters provide young children with the connected thematic knowledge necessary to traverse the continuum of digital to non-digital communication platforms, supports the concern of this research to explore the semiotic resources associated with this engagement. While the usefulness of SFL theories to such an endeavour is acknowledged by socially oriented filmic theorists, the above review of the semiotic construction of filmic meaning indicates that multimodal theories can also offer a valuable contribution to an investigation of how interpersonal meaning is represented with multimodal resources in CATS. Therefore, these theories serve as foundations for understanding what makes CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows.

Chapter Three

Theoretical Foundations

3.0 Introduction

The purpose of this chapter is to establish the theoretical framework for the investigation of what makes the selected episodes from *Dora the Explorer* and *Charlie and Lola* so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows.

Chapter One introduced the guiding theoretical principles for this study and the role of Systemic Functional Linguistics (SFL) as the theoretical foundation for the emerging research field of Multimodal Discourse Analysis. To frame the research aims and questions an overview of the methodology was explained to highlight the use of a linguistic approach to explain the segmentation of the selected episodes from *Dora the Explorer* and *Charlie and Lola* into stages, phases and speaker roles, as well as a multimodal approach to the segmentation of each phase into smaller visual and verbal interactive and evaluative components. The literature review in Chapter Two situated the thesis in its broad practical and theoretical contexts through a discussion of an approach to early literacy learning as well as the concept of multimodality and its application in the analysis of film and picture books. This present chapter will extend the bases established in Chapter One by reviewing key tenets in SFL theory that are of relevance to the reasoning about the segmentation of the selected episodes of *Dora the Explorer* and *Charlie and Lola* into stages and phases, speaker roles and the exchange commodity, as well as the portrayal of values (Section 3.2), and about intermodal complementarities that construe interactive and evaluative meanings (Section 3.3).

3.1 Genre theory

The purpose of this section is to provide a review of the SFL genre approach that forms the bases for a principled segmentation of each episode from *Dora the Explorer* and *Charlie and Lola*.

Narrative is an important resource for passing on knowledge, experiences and values in various societies and therefore has a “special instructiveness” (Macken-Horarik, 2003) and has a significant impact on our lives. It is no surprise then that narrative analysis has been applied extensively in psychology, sociology and related fields, such as Bruner’s (1986) interest in the role of stories in shaping cultural identities, along with feminist, psychotherapeutic and other interpretations. For example, the linguist Roland Barthes suggests that:

narratives are able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances, narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinemas, comics, news items, conversation... narrative is present in every age, in every place, in every society, ... Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself. (Barthes, 1977, p. 79)

The narrative analysis undertaken in this thesis emphasises the two aspects of structure and evaluation.

Since the 1980s SF theorists have analysed the structure of a text according to its genre. Genres have been characterised as hypermedia (narrative) (Stenglin & Djonov, 2010), academic writing (student essays) (Lee, 2006) spoken narratives (conversation and gossip) (Eggins, 2004b) and children’s writing (Rothery, 1990). The common definition of genre is that it is a:

staged, goal-oriented social processes. Staged because it usually takes more than one step to reach our goals; goal oriented because we feel frustrated if we don’t accomplish the final steps...social because writers shape their texts for readers of particular kinds. (Martin & Rose, 2008, p. 6)

The genre approach to narrative description is based on the SFL concept of narrative as belonging to “the family of story genres”, together with the genres of recount, exemplum, anecdote and observation, which all share the social purpose of sharing experiences and attitudes of all kinds (Martin & Plum, 1997; Rothery, 1994;

Rothery & Stenglin, 1997). In fact, SFL work on story genres builds on the pioneering work of Labov and Waletzky (1967) and Hasan (1996) by adding to their rich theoretical descriptions and finer distinctions that are based on the analysis of the lexico-grammatical and semantic features of different types of stories. Martin & Rose (2008) extend the six “narrative stages” identified by Labov & Waletzky (1967) and argue that narrative achieves its social purpose by unfolding through the following series of stages (where those stages in bold differentiate the type of story from other story genres and those stages in brackets are optional):

(Abstract) ^ ORIENTATION ^ **Complication / Evaluation** ^ (Temporary Resolution) ^ **Resolution** ^ (Coda)

While the Abstract offers a preview of the story, the ORIENTATION introduces the characters and setting in the process of establishing a customary sequence of events. The Complication disrupts the “usuality” of these events by presenting a problem for one or more of the characters. The Evaluation is typically interspersed with the Complication and serves to construe the problem as significant, as well as build up suspense by sharing the narrator’s and/or characters’ interpersonal reactions to the unfolding events. Throughout, a narrative evaluation has a dual function; it builds suspense and plays a crucial role in pointing the reader to the key themes or messages of the narrative (Martin & Rose, 2008). In a Temporary Resolution the crisis is averted but not resolved. Finally, in the Resolution, usuality is restored when the problem is resolved as a consequence of successful action/s undertaken by one or more of the characters. As an optional stage the Coda points out the lesson/s learnt from the narrative.

In the model of Labov and Waletzky (1967), Evaluation is considered as a discrete stage. Developing their insight that Evaluation influences other stages of the narrative, Martin and Rose (2008, p. 68) propose that Evaluation scopes both backwards, evaluating the preceding events as Complication, and forward, expecting the following events to be a Resolution, as is illustrated in Figure 3.1 (see also Martin, 1992). This notion of prosody of Evaluation being interspersed (see also Lemke, 1998 for Attitude scoping), could be used to track the potential of animated texts to promote “ethical values”.

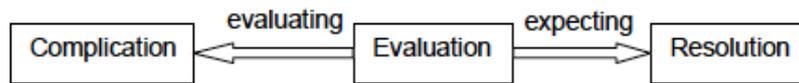


Figure 3.1 Scope of Evaluation in narrative

Rothery (1990) referred to narratives with ethical messages embedded in them as “thematic narratives” (Macken-Horarik, 2003; Rothery, 1990). As Rothery & Stenglin (1997) comment:

The evaluation in thematic narrative foregrounds an inner conflict on the part of the main participant between moral /ethical issues. The evaluation thus plays a crucial role in “delivering” the message of thematic narrative. It is a message about an ethical struggle. In this sense, thematic narratives could well be called “psychological or psycho-drama”. (p. 260)

Apart from studying the prosody of Evaluation, Martin and Rose (2008) also examine Evaluation from the perspective of story phases, in which Evaluation is explicitly related to the structure of narrative and viewer engagement. From this perspective they deal with “evaluation” as a prosody and its different linguistic realisations across the story phases. Their work will be reviewed in Section 3.2.1.

3.1.1 Story phases and engagement

In this section, a model of the dynamic configuring of evaluative meanings in the unfolding of narrative discourse is introduced. The spread of evaluation across the narrative discourse is also termed evaluation prosody, which is crucial in the effective management of a character’s attitudes (Martin & Rose, 2008). In this regard the framework of Martin and Rose (2008) that examines patterns of evaluation, to evoke emotional responses in relation to story phases, is a significant methodological approach for meaningfully segmenting texts. This approach enables the coding for appraisal values to be more systematic (Macken-Horarik, 2003).

From a segmental perspective, phases consist of one or more messages and one or more phases constitute a generic stage. While the stages of a genre are relatively stable components of its organisation that we can recognise in some form in text after text of the genre, phases within each stage are much more variable, and may be

unique to the particular text (Martin & Rose, 2008). Martin and Rose (2008, p. 82) argue that each phase type performs a certain function to engage the reader as the story unfolds: by constructing its field of activities, people, things and places, by evoking emotional responses, or by linking it to common experiences and interpretations of life. The main phase types and their functions are summarised in Table 3.1.

Table 3.1 Common story phases and their functions (Martin & Rose, 2008, p. 82)

Phase types	Engagement functions
setting	presenting context
description	evoking context (sensual imagery)
events	succeeding events
effect	material outcome
reaction	behavioural/attitudinal outcome
problem	counter-expectant creating tension
solution	counter-expectant releasing tension
comment	intruding narrator's comments
reflection	intruding participants thoughts

The key principle that organises these narrative phases is expectancy, and the narrative is carried forward by swings in expectancy from phase to phase (Martin and Rose, 2008, p. 85). The narrator engages the reader by manipulating the expectancy, that is, by fulfilling or disrupting it, through a series of phases in each stage. A short text in Table 3.2 is adapted from Martin and Rose (2008) to illustrate the point.

Table 3.2 Example of narrative phases (adapted from Martin & Rose, 2008, p. 84)

Orientation	setting	Once upon a time, the king of Hastinapura, called Shantenu, went to the river side to hunt. While hunting, he saw a very beautiful woman.
	reaction	Having seen that woman, he fell in love. It was her he wishes to make a wife.
	problem	But she said “I will become your woman, but you may never ask me any questions”.
	solution	He then married her, and to him a child was born.
Complication	problem	However, the child she threw into the river.
	reaction	He asked why?
	solution	She said “I am going to leave you because you asked me questions”.
Evaluation		Shantenu the king was very sad in the palace.
Resolution	problem	One day he caught the sight of a small boy. But he didn’t know it was his son.
	solution	His wife arrived and said “that is your son and you may take him to the palace”.

In the ORIENTATION STAGE the way in which the phases serve as pulses of expectancy is illustrated in Figure 3.2. The setting creates an expectancy of the reaction, which is followed by a counter-expectancy of problem, which in turn expects solution.

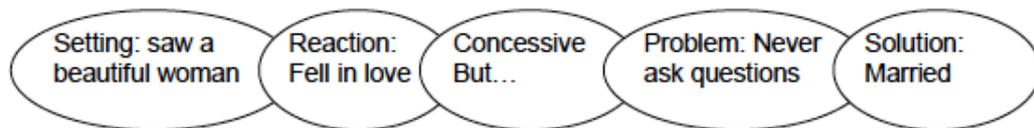


Figure 3.2 Phases as pulses of expectancy (Martin & Rose, 2008, p. 85)

This chain of events invites the readers to engage with the king’s predicament and empathise with his very sad reaction. The narrative then engages the reader in the expectation (and the desire for) a Resolution that is strung out in the Resolution stage by the problem of not recognising his son, making the final solution a satisfying release (Martin & Rose, 2008). As pointed out in the discussion above, the construal of evaluative meanings is regarded as significant in the understanding of narratives. An important development with regard to evaluative meaning in narratives has been Martin’s (1997, 2001) ongoing exploration of the possibilities for modelling the prosodic realisation of evaluative meanings; that is “patterns of realisation whereby meanings sprawl across a text, establishing a mood” (Martin, 1997, p. 26).

A significant step taken is the recognition by a number of theorists that interpersonal meaning systems can be refined by separating interaction from evaluation to more effectively analyse the grammar and the social activity (Martin, 1992; Martin & Rose, 2007). From this research has emerged an expansion of the discourse systems, related to the interpersonal metafunction, to include the systems of Involvement (see Eggins and Slade, 1997, for early work in this area), NEGOTIATION (Humphrey, 2008; Iedema, 2004; Lee, 2006) and Appraisal (Eggins & Slade, 1997; Hood, 2006; Macken-Horarik, 2003; Martin & White, 2005; Stenglin, 2004). These systems are glossed over by Martin & Rose (2007) and exemplified in Table 3.3.

Table 3.3 Interpersonal discourse systems (adapted from Martin & Rose, 2007)

Discourse systems	Key resources	Metafunction
NEGOTIATION	Relationship of systems of exchange (e.g., speech acts)	Interpersonal
Involvement	Swearing, technicality, anti-languages	
Appraisal	Evaluative language (subsystems of Attitude, GRADUATION, Engagement)	

Interpersonal systems of NEGOTIATION (interacting in dialogue) and Appraisal (negotiating attitude) are particularly important for understanding the ways animated narratives enact social relations across the unfolding text. Both NEGOTIATION and Appraisal provide meaning systems for analysing how both “acting” and supporting “reacting” aspects of interpersonal meaning are realised prosodically across texts (Humphrey, 2008, p. 97). In fact, acting or interactional aspects include speech roles in conversation, as well as requests or proposals, which can be analysed through the systems of Mood at the level of grammar and NEGOTIATION (Section 3.3.1.) at the level of discourse (Martin, 1992). Reacting aspects include evaluatively loaded propositions which can be most effectively analysed through the discourse system of Appraisal (Section 3.3.2) (Martin & Rose, 2007). Moreover, Martin and Rose (2007) argue that the interaction of both these systems and their interaction with discourse systems related to other metafunctions need to be considered in analysing interactions. Consequently, in this current research, the analysis of the children’s animated television shows follows and elaborates that of Martin and Rose (2008) in three respects:

1. It adopts the concepts of story phases and their linguistic realisations and functions
2. It considers evaluation and interaction as prosody
3. It applies their work to animated texts incorporating the NEGOTIATION and Appraisal frameworks.

3.2 Multimodal discourse semantics

In Chapter One of their book not only do Painter, Martin and Unsworth align themselves to the social semiotics as developed by Halliday (2013, p. 2), they also incorporate the social dimension into their consideration of the visual modality and how it relates to verbal meaning. Thus, they recognise the “value of picture books as significant educational and socialising texts” (Painter et al., 2013, p. 3). This analytical approach is particularly relevant for the animated texts in this study because it will assist in the theorising of the engagement potential and enable a description of the semiotic construction of social relations that portray positive cultural messages.

In terms of Halliday’s “metafunctional hypothesis”, Painter et al. use all three metafunctions to analyse the visual images of picture books (2013, Chapters Two to Four). As the metafunctions are such a useful resource for describing visual meaning (Painter, 2007, 2008; Painter et al., 2013), it is not surprising that the metafunctions also constitute their entry point for describing verbal and visual semiotics in order to understand how a bimodal text makes different types of meaning through both image and language (2013, Chapter Five). To enable this meaning making, Painter et al., propose a complementary framework to organise the meaning systems for both image (Kress & van Leeuwen, 2006; Painter et al., 2013) (see Section 3.3.2 and 3.3.4 for description) and language (Halliday & Matthiessen, 2004; Martin & Rose, 2007) (Sections 3.3.1 and 3.3.3 for a description) that have been developed for analysing each of the metafunctions. These complementary meaning systems have been organised into broad areas relevant for the consideration of any narrative (see Tables 3.4a and 3.4b for explication).

Table 3.4a Complementary interpersonal meaning systems across image and language for Affiliation (adapted from Painter et al. 2013, p. 137)

Affiliation	Visual meaning potential	Visual realisations	Verbal meaning potential	Verbal realisations
	Visual focalisation	direction of gaze of character; reader's gaze aligned or not with character's	Verbal focalisation	internal: mental clauses (sensing) external: verbal clauses (saying)
	*Pathos	drawing style: minimalist, generic, naturalistic	*Characterisation	evaluative language
	Power	vertical angle of viewing (high, mid or low) by viewer; by depicted characters in relation to another	Power	imbalance: onus on 'you' to act equal: Inclusive command
	Social distance/proximity	shot size proximity/touch of depicted participants	Social distance	proliferation or contraction of meaning
	Involvement/orientation	horizontal angle of viewer; horizontal angle of character to other depiction; +/-mutuality of character gaze	Solidarity	proliferation of instructing proposals high force modals questions affirmations

Table 3.4b Complementary interpersonal meaning systems across image and language for Feeling (adapted from Painter et al.,2013, p. 137)

Feeling	Visual meaning potential	Visual realisations	Verbal meaning potential	Verbal realisations
	Ambience	colour choices in relation to vibrancy, warmth and familiarity	Tone Attitude	Elaboration of circumstantiation in service of ‘tone’ evaluative language
	Visual affect	emotion depicted in facial expressions and bodily stance	Verbal affect	inscribed/invoked: positive/negative relational, mental, behavioural processes and lexis expressing emotion
	Judgement (no system, but meaning may be invoked in reader)		Attitude	inscribed/invoked: <ul style="list-style-type: none"> • provoked • flagged • afforded
	GRADUATION: force	“exaggerated” size angle, proportion of frame filled etc; repetition of elements	GRADUATION: force	intensification, quantification, repetition

With a focus on the discourse semantic level such a framework facilitates an understanding of how a bimodal text makes use of either or both semiotics depending on whether sharing the semantic load, amplifying a common meaning or some more complex counterpointing is being managed. To capture the relations between the two picture book semiotics, Painter et al. (2013) found that the SFL dimension of instantiation was particularly useful. Instantiation is the relation between potential meaning that inheres in the system of language (and/or another semiotic) and the specific, actual text which incorporates limited choices and realisations from the overall system/s (Painter et al., 2013, p. 134).

Painter et al. (2013) advocate that the language system and the visual system are two separate meaning-making systems having different affordances for meaning representations. They argue that the linguistic and visual meaning-making systems influence each other through their commitment of meaning and coupling between modalities. The concept of “commitment” which concerns the commitment to certain types of meaning instantiated in one instance or another of a text (Martin, 2010, p. 20), has been shown to be useful in facilitating a comparison between the sets of visual and verbal complementary meaning systems instantiated in a text (Bezzara, 2011; Painter et al., 2013; Tian, 2010). Commitment is best demonstrated in the linguistic mode through the descriptions of noun groups; for example, the words “a

cat” have a low commitment to meaning while the words “a mischievous ginger cat” have a higher commitment to meaning (Painter & Martin, 2011; Painter et al., 2013). Commitment can be represented in the visual mode through a drawn black lined comic outline of a cat having low visual commitment and a real-life photograph of a cat having high visual commitment (Painter & Martin, 2011; Painter et al., 2013).

Coupling can be described as the binding of meaning at any point across strata, metafunctions, ranks, simultaneous systems and across modalities (Martin, 2008c; Painter & Martin, 2011; Painter et al., 2013). Couplings of meaning can be either convergent or divergent, depending on whether or not they are in opposition to one another. For example, intramodally one might find a consistent coupling of linguistic choices from two interpersonal systems such as GRADUATION, force (for example, intensifying) and attitude, affect/negative, evidenced by group structures such as very sad, highly distressed, angrier and angrier (see Figure 3.3). Across metafunctions an example would be the consistent coupling with the interpersonal affect with a particular character (as for Amanda in the text shown in Figure 3.3). In a bimodal text a hypothetical example of coupling might be a consistent co-patterning of particular ambience choices in the visual, such as vibrant, warm and light, with complementary choices of positive attitude in the verbal (Painter et al., 2013). The notion of coupling has proven to be a useful resource for analysing how consistent co-patterning of realisations, from two or more systems, position young readers to respond to thematically relevant meaning patterns made highly salient through intermodal couplings and to actively negotiate the commitment gap to gain meaning not available from the “face value” of either words or pictures.

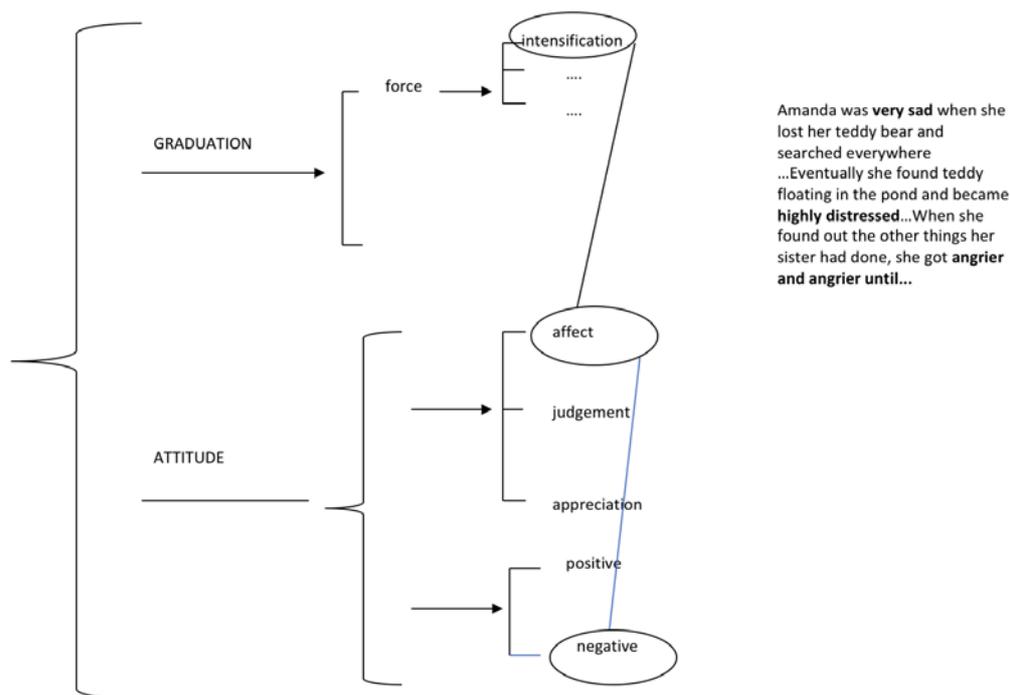


Figure 3.3 Example of coupling within a metafunction for a linguistic text (Painter et al., 2013, p. 144)

These insights into intermodal coupling are thus very significant in building particular effects, such as including the viewer through the use of inclusive pronouns (us, we) while providing a long shot that depicts character movement across the screen highlighting the interactive relationship with the reader. Thus, this provides an interesting area to pursue in relation to whether or not intermodal coupling is a useful theoretical construct for the exploration of an interactive relationship between the depicted characters of animated narratives and their viewers.

Another distinguishing feature of Painter, Martin and Unsworth's analytical framework is that it provides a different perspective of intermodal texturing and opens up possibilities for further investigation of different types of multimodality. One area that is particularly relevant for filmic texts would involve exploring how movement and pace in filmic texts affect the deployment of the interpersonal systems named in the framework. An example would be the system of FOCALISATION, particularly in the filmic sequence of shot-reverse-shot. This sequence ties together three frames and includes a reactor-phenomenon-reactor (Kress & van Leeuwen, 2006, p. 261) or focaliser-focalised-focaliser (O'Brien,

2012) and is a powerful manipulator of viewer stance. For instance, if the reactor looks down, the phenomenon has to be shot from above, and if the reactor looks at a moving phenomenon, the angle of his or her head and the direction of his or her gaze should have changed in the third shot, to match the distance travelled by the phenomenon during the second shot. In contrast, when the viewer is looking at the phenomenon “through the eyes of the reactor” a particularly strong “subjective”, “first-person” feel is suggested. Also, when the reactor and the phenomenon are in the same image over the shoulder view positions, the viewer is closely alongside the character to see part of the character’s body and what the character sees. The effect of this is less emotionally involving and could be used as a tempering device. The pace and repetition of these sequences could also be important when quickly building empathy and alignment.

The focus of the Section 3.2 is on the distinctive ways that the interpersonal meaning potential of both language and image has been described as systems of meaning choices with identifiable realisations that populate the framework proposed by Painter et al. (2013). Sections 3.2.1 and 3.2.2 describe verbal and visual interactional meaning systems that are concerned with Affiliation. Sections 3.2.3 and 3.2.4 describe the verbal and visual evaluative meaning systems that are concerned with Feeling.

3.2.1 Verbal interactional meanings concerned with Affiliation

3.2.1.1 NEGOTIATION

The discourse semantic system of NEGOTIATION refers to “mood-based resources for exchanging goods and services” (Martin, 1997, p. 20). Fundamental to this theory are Halliday’s descriptions of Mood and modality within the clause and interpersonal metaphor beyond the clause (Eggins, 2004b; Halliday, 1985; Halliday & Matthiessen, 2004). Halliday proposed four fundamental speech functions that are implicated in the exchange of goods and services and information: offers, statements, commands and questions. Speech functions can be classified into two semantic functions of a clause which are realised in the grammar by the Mood of the clause;

A proposition: a statement or question involving the exchange of information

A proposal: an offer or command involving the exchange of goods and services

Given the goals of the animated texts is to enact interaction with viewers, it is proposals, and particularly “commands” (i.e., demands or requests for action), which are of particular interest to this thesis. The typical way that commands are realised in the grammar is through the Imperative Mood. For example:

Give me that teapot!

However, Halliday also recognised non-typical ways of expressing commands which involve interactions with the system of modality. This system construes “the region of uncertainty that lies between ‘yes’ and ‘no’” (Halliday & Matthiessen, 2004, p. 147). For commands, intermediate possibilities involve degrees of obligation, referred to as modulation. Modulation can be realised within the clause by a modal verb (e.g., should, must), a passive verb (you’re supposed to know that) or an adjective (e.g., It’s necessary to ...). Systemic linguists recognise a number of other dimensions that lead to variants of modulation. These include type, orientation and value. Alongside four main types of modality (probability, usuality, obligation and inclination), another main dimension for expression of modality is based on the distinction between subjective and objective orientation. Within this ORIENTATION the explicit and implicit variants are further divided. If narrowed to the meaning of “probability” and “obligation”, metaphors of modality allow explicitly subjective and objective realisations. To state explicitly that, for instance, the probability is subjective, or alternatively, to claim explicitly that the probability is objective, the speakers construe the proposition as a projection and encode the subjectivity (I think) or the objectivity (it is likely), in a projected clause. Modality is also expressed through value within the four types of the variables. The high, medium and low values within these parameters of modality are indicated in Table 3.5.

Table 3.5 Three values of modality (Halliday, 1994, p. 358)

Value	Probability	Usuality	Obligation	Inclination
High	certain	always	Required (must, need, ought to, has to, is to)	Determined
Median	probable	usually	Supposed (should, will, would, shall)	Keen
Low	possible	sometimes	Allowed (can, could, may, might)	Willing

Variants of Mood and modulation lead to interpersonal metaphor, which pushes the realisation of obligation “beyond the clause” to the level of discourse semantics. Metaphorical realisations of proposals can be usefully viewed as metaphors of Mood, which involve metaphorising the speech function, and metaphors of modulation, which involve metaphorising the obligation of the command (Iedema, 2004, p. 155).

3.2.1.1.1 Metaphors of Mood

Metaphors of Mood are realisations of Mood configurations other than those with which they are typically matched. Resources available for realising proposals metaphorically include:

- a) A clause nexus of projection. For example:
 - i. I (we) encourage you – to (**declarative**)
 - ii. May I (we) advise you – to (**interrogative**)

By naming the speech function (i.e. ask, advise), the “commander” is able to make explicit the orientation of the proposal and to vary the type and value (i.e., I suggest, I order) (Iedema 2004, p.155). Importantly, projection also allows for a shifting of the source of the command to an authority other than the writer or speaker, through active or passive constructions. For example:

- i. Section 15(2) of the Act requires // leases to be stamped within thirty days of execution,..(**active**).
 - ii. Staff are encouraged // to attend...(**passive**)
- b) Modulated indicative clauses. For example:
 - i. Perhaps you should tell me about your current project (**declarative**)
 - ii. Oh can you get some napkins (**interrogative**)

Modulated indicative clauses also allow for variations in meaning and value and also allow for responsibility for the requested action to be left implicit through, for example, use of generalised pronouns and non-interactant subjects who are not the ones responsible for carrying out the command as in example ii below:

- i. You cannot drink on the job
- ii. Children under 12 months must use a suitable, approved child restraint

These modulated clauses represent “a blurring of the boundary between proposals directed to the addressee and propositions about how the world ought to be” (Halliday & Matthiessen, 2004, p. 633). The use of metaphor for such blurring is particularly relevant to this thesis as it allows for considerations of tenor relationships where less direct and confrontational demands need to be made, maintaining engagement and a friendlier interaction.

3.2.1.1.2 Metaphors of modulation

Like metaphors of Mood, metaphors of modulation represent “realignment in the realisational relationship between semantics and grammar” (Halliday & Matthiessen 2004, p. 614), through metaphorising the modulation or “mustness” of the command (Iedema 2004, p. 166). Because modulation is only grammatically possible in indicative clauses, metaphors of modulation are only possible where a metaphor of mood has already been made. As will be seen below, there is considerable overlap between these types of metaphor. Iedema (2004) proposes a number of ways in which metaphors of modulation can be achieved in both declaratives and interrogatives when a metaphor of mood has already been made.

a) Declaratives

In declaratives, metaphorical realisations may be explicit subjective, which involves shifting the modulation from modal verbs such as must to mental processes such as “wish” and “want” and separating the requested action to a projected clause. For example:

I want // John to go

In addition, introducing two subjects into the proposal can share responsibility for the action. In the example above, “I” is called the “Source” of the command and has ultimate responsibility for its happening, while “John” is the “nus” and has immediate responsibility. Such a construction represents a blurring with metaphors of mood because the speech function is also named (that is, want).

b) Interrogatives

Metaphorical command is indirectly realised as a range of alternatives through a question or a statement. The following example is a metaphorical form of “please help me” which places the onus on you to help me:

- i. Can you help me?

Metaphorical commands involve “more grammatical work”. “Grammatical work is a means to tempering or interpersonalising the command” (Iedema, 2004, p. 151).

c) Implied commands

In addition to these realisations of commands, described as “motivated and principled extensions of the congruent system” (Halliday & Matthiessen, 2004, p. 634), a range of strategies to realise commands without linguistic properties of “mustness” are also recognised within “the general phenomenon of metaphor” (Halliday & Matthiessen, 2004, p. 634). Lee (2006) provides criteria for identifying what she terms, “declarative hints” (p. 128), which include explicit negative or positive evaluative language. For example:

- i. It’s hot here (Open the door!)
- ii. The Western intellectual tradition may exploit land too much (Stop exploiting the land!)

In summary, both Mood metaphors and metaphors of modulation result in an expansion of the potential for interpersonal meaning. Metaphors of Mood enable the commander to vary both the source and the level of explicitness of the proposals by projecting them as reported. Because modality metaphors dislocate the “mustness” of the proposal from the requested action they allow the commandee the choice of responding to the obligation or the requested action. According to Iedema et al. (1995, p. 116), the blending of metaphors further “broadens the number of options available to proposers and makes the demands harder to argue against” This is particularly true when these interpersonal metaphors are combined with experiential metaphors that obscure actions and agency. The range of possibilities which are thus “opened up” by interpersonal metaphors allow speakers and writers to adapt the directness and urgency of the command to construe different tenor relationships as demanded by the situation. Resources realising different power relationships will

need to be used in the context of this study, particularly considering the lack of “real” power the depicted characters have in an interactive relationship that gives the viewer the option of compliance.

3.2.1.1.3 Interactive participants

In addition to considerations of the requested action and obligation, theorists concerned with interactional meanings (Iedema, 2004; Thompson, 1997) also recognise that different realisations of addresser and potential addressees affect relationships of power and solidarity. Iedema associates addressers, realised as 1st person pronouns, as being “more open to challenge and negotiation” (and therefore less authoritative than those realised as 3rd person pronouns or institutional identities or in those backgrounded or elided through passive voice or nominalisation. Similarly, backgrounded addressee roles are associated with greater institutional control because of their more generalised and universal reach. However, Iedema acknowledges that more direct forms of address (for example, You) are also associated with “commanding down” in relationships of familiarity or solidarity. Butt, Lukin, and Matthiessen (2004, p. 282) support this view and argue that assigning modal responsibility through use of both “we” and “you” enacts solidarity because “other members of the immediate audience – and all those of us who access the text from a safe distance become, in effect, eaves-droppers”.

3.2.1.1.4 Interactions in directive genres

Using Halliday’s (1994) discussion of metaphors of modulation and metaphors of mood, and also the homology between clause and text, Iedema (1995, 1997, 2004) describes the discourse of control in relation to the interpersonal contexts of power/status and solidarity of contact and familiarity. He stresses that members of particular groups must deploy linguistic resources in controlling others. At the level of grammar, these resources are referred to as commands. At the level of genre, these resources are referred to as directives. Directives can be defined as comprising at least one command (Iedema, 2004).

Iedema (1995, 2004) is concerned with two main dimensions that guide his consideration of commands and directives. The first dimension is concerned with a group’s positioning that affects the way mustness or modulation is realised. The

second dimension is concerned with familiarity that affects the way the ideational dimension of the command is realised. Iedema (1995, p. 122) refers to the two principles as “status-contact configuration” (see Table 3.6 and Figure 3.4).

Table 3.6 Two types of command both at clause and text level (after Iedema, 2004, p. 122)

Interpersonal Context	Commanding ‘down’ (+status)	Commanding ‘up’(-status)
Text	Directness (Foregrounding command)	Indirectness (Backgrounding command)
Clause	Directness Get the teapot	Indirectness [If you want a cup of tea, then you need to] get the teapot

With regard to the first dimension, the generic structure of directives may reveal the writer’s positioning, depending on how soon or late the command appears in the document. That is, there are two basic types of command, depending on how much the command is “backgrounded” or “foregrounded”. The essence of command, its mustness, can be delayed until later in the clause or it can be placed up front. This foregrounding and backgrounding of command occurs at the text level as well.

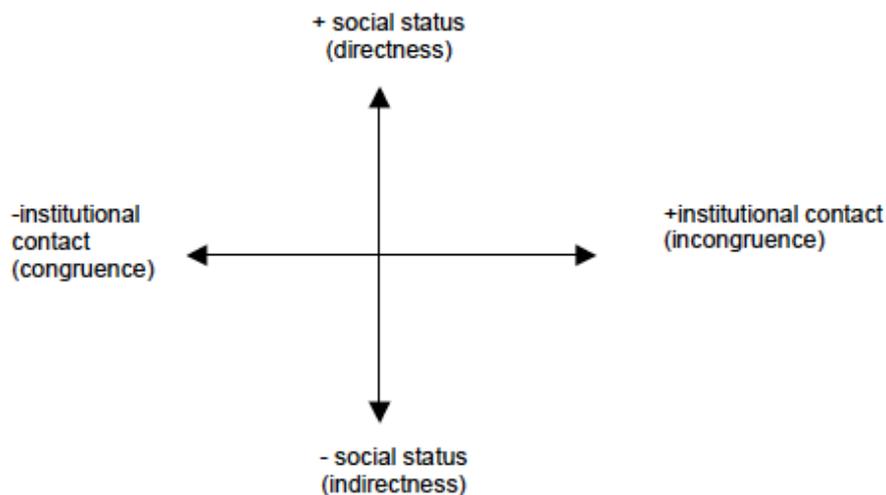


Figure 3.4 Topological representation of status and contact relationships (Humphrey, 2008, p. 84)

Iedema (1995, 2004) further argues that the way commands are realised relates to social status. High status people tend to command “down” using direct/congruent commands such as imperatives, while low status people tend to command “up”,

using more indirect/incongruent commands (see Figure 3.4). The relationship exists in the contextual aspect of interpersonal positioning within the organisation, the shape of writing, and text, clause structure.

The second important dimension used for understanding the domain of compliance² is the degree of implicitness in interaction, which relates to “contact”. Contact refers to the degree of institutional knowledge interactants have of each other or of others. This knowledge is established on the basis of a particular frequency of institutional interaction – i.e., the extent to which they share knowledge of the practices and routines of the organisation.

A strength of Iedema’s model in relation to this thesis is that it allows for “degrees” of power and status to be considered as a result of the patterned interplay between image and verbiage. The enactment of the interpersonal relationship between the young viewer and the depicted character in animated texts will require the deployment of visual and verbal resources to be construed to adapt to the directness and urgency of the command.

3.2.1.2 Summary of resources of NEGOTIATION

The resources developed by SFL theorists reviewed above offer a valuable contribution for making visible the verbal meaning systems used to interact in dialogue which shapes the interaction between depicted characters and the viewers. Because the animated texts in this study rely on the interactive relationship that pivots on giving viewers the option of whether or not to comply, it can be predicted that a repertoire of verbal interactional resources will be needed to achieve their goals.

3.2.2 Visual interactional meanings concerned with Affiliation

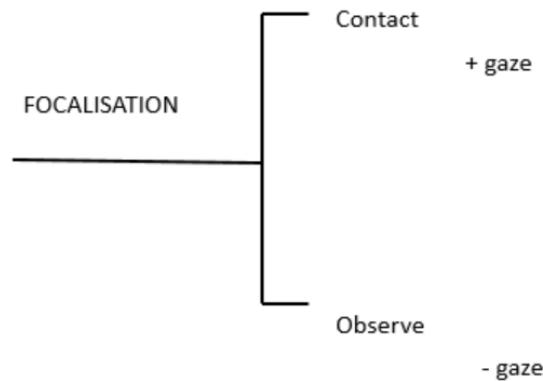
3.2.2.1 Visual focalisation

Painter et al. (2013) have reinterpreted Kress and van Leeuwen’s CONTACT by extending the meaning options to include more delicacy to present the system of FOCALISATION. Focalisation is an important concept in literary narrative. As Painter

² Iedema (1994) identifies texts that effect compliance, referring to them as directives.

notes, “in narrative theory, the question of whose eyes we are seeing through has long been recognised as a crucial aspect of the construction of point of viewer and is referred to as focalisation” Painter (2007, p. 44).

The concept of “whose eyes we are seeing through” is used to extend the Kress and van Leeuwens (2006) options of “demand” and “offer”, referring to them as “contact” (+eye contact) and “observe” (-eye contact) respectively (Painter et al., 2013, p. 19). Figure 3.5 shows the basic options in the system of FOCALISATION.



Contact (+gaze) <i>Dora the Explorer</i> – 7:14;10	Observe (-gaze) <i>Dora the Explorer</i> - 17:09;09
	

Figure 3.5 Basic options in the system of FOCALISATION

The focalising choice of contact is further extended to account for both a character directly gazing at the viewer, or looking at the viewer from a turned head, inviting involvement. The choice of contact is therefore more delicately classified as either “direct” or “invited”. Further extensions include the positioning of the viewer to see with the character’s eyes when the image depicts just the part of the body that can be seen by the focalising character (usually the hands or feet out in front of the unseen body), as in Figure 3.6 from *Dora the Explorer: Save the Day*. In such an example, the viewer stands temporarily in the shoes of the character to see the story

world through their eyes and a choice of “mediated” rather than “unmediated” has been encoded into the image.



Figure 3.6 Mediated focalisation from *Dora the Explorer: Save the Day* (07:21;07)

Painter et al. (2013) extend the mediated choice to a more delicate level with a choice between “inscribed” and “inferred”. Mediated focalisation may be inscribed in the image through the depiction of body parts or shadows or it may be inferred from a reaction to the contact image and/or the particular horizontal and vertical angles deployed across a sequence of two pictures. This feature is termed “as character” in the system (as in Figure 3.7). Moreover, it is possible for the viewer to share the character’s vantage point by being positioned to see over the shoulder of the character – the viewer is positioned to see as the character does while also seeing the character from behind, thus having a dual vantage point. This feature is termed as “along with character”. With this mediated focalisation the viewer is not positioned to be the depicted character but maintains a perspective from outside the story world. At the same time the viewer is aligned to see with the character’s eyes as well as his/her own. This inscribed mediated focalisation [mediated: along with character] is only available in a single image where the viewer has the character in view and is positioned behind, either directly or slightly to one side (as in Figure 3.7). In this way this option cues the viewer into feelings of empathy with closer identification where horizontal angle is shared (Painter et al., 2013).



Figure 3.7 Observe mediated: inscribed: along with character from *Dora the Explorer: Save the Day*

The visual options for FOCALISATION are summarised in Figure 3.8.

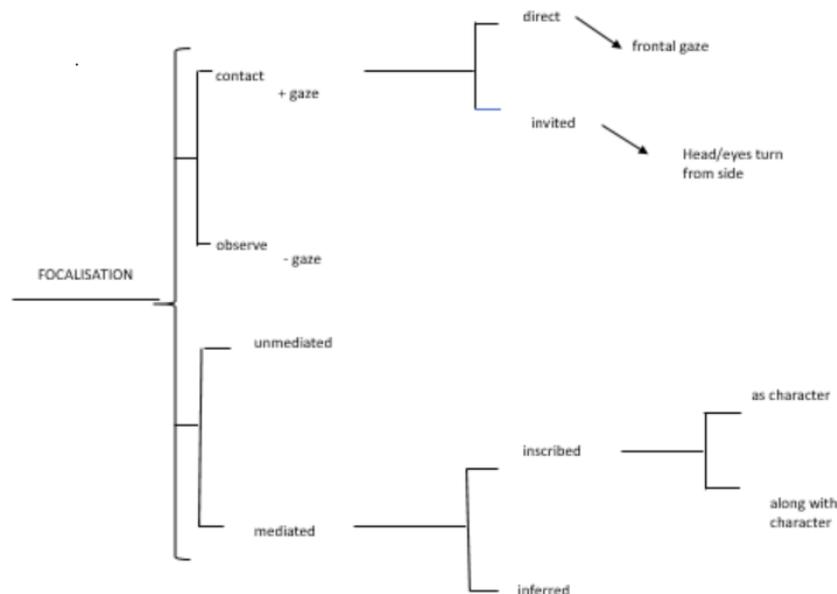


Figure 3.8 FOCALISATION: visual options (Painter et al., 2013, p. 30)

3.2.2.2 Social Distance and Proximity

Kress and van Leeuwen’s system of SOCIAL DISTANCE between viewer and depicted character is realised by the shot size – in other words by the presentation of character in “close-up”, as against “mid-shot” or “long shot” (Kress & van Leeuwen, 2006, p.124). Where only the head and shoulders of the characters are viewed, a sense of intimacy between viewer and character is created, whereas a more distant “long shot” presentation of the character has the opposite effect, as is illustrated in Table 3.7.

Table 3.7 Visual Social Distance (Kress & van Leeuwen, 2006, p. 124)

Close-up = close “intimate” distance	mid shot = medium close	Long shot = far, “public” distance
		

Furthermore, Painter et al., (2013, p. 16) propose the parallel system of PROXIMITY to account for the social relationships between the characters. Thus, in relation to SOCIAL DISTANCE the parallel system of PROXIMITY is proposed to refer to the closeness or otherwise of the characters to each other. A close proximity of characters infers a close or intimate relationship exists as is illustrated in Figure 3.9.

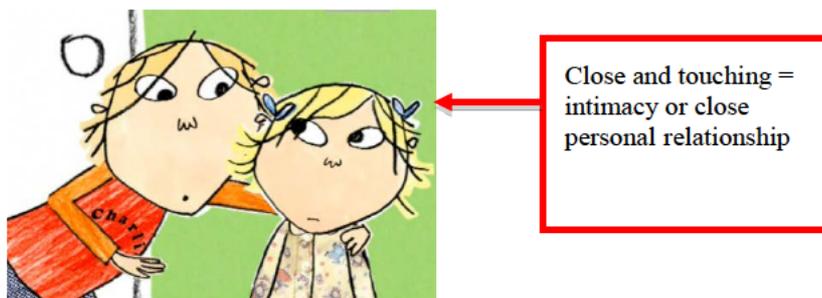


Figure 3.9 Visual depiction of PROXIMITY

3.2.2.3 Involvement and Orientation

Kress and van Leeuwen’s system of INVOLVEMENT is achieved through the horizontal angle. That is, when characters (and settings) are presented facing the viewer front on, there is a maximum sense of involvement with them as part of the viewer’s own world, whereas if the characters are depicted at an oblique angle, the viewer is positioned to be more detached from them (Kress & van Leeuwen, 2006, p. 133). For the systems of INVOLVEMENT, the parallel system of ORIENTATION is proposed to take into account the bodily orientations of the depicted characters to each other. Characters may face each other directly in the depiction, be placed side by side or angled away from each other (Painter et al., 2013, p. 17).

3.2.2.4 Power

According to Kress and van Leeuwen (2006), POWER is realised through the vertical angle in that what the viewer looks up to has power and authority, while what the viewer looks down on appears weak or vulnerable (Kress & van Leeuwen, 2006, p. 140). Similarly, the vertical angle realises the power relation between the characters and again depends on which character is looking up and down (as in Figure 3.10).



Figure 3.10 Visual depiction of POWER

3.2.3 APPRAISAL system

3.2.3.1 Verbal evaluative meanings concerned with Feeling

The APPRAISAL system has been developed to complement the NEGOTIATION system of discourse semantics. The resources of Appraisal have allowed for what Bakhtin (1935/1981) has called the “internal dialogism” of text – both spoken and written, to be accounted for in texts. This includes what Martin (2000, p. 144) calls “the semantics of evaluation – how the interlocutors are feeling, the Judgements they make, and the value they place on the various phenomena of their experience”. These meanings may not be overtly expressed but have, according to Bakhtin (1935/1981, p. 279), “such enormous power to shape style”. Of particular interest to this study is the concern of Appraisal with the intensification of evaluative meanings to influence the viewer’s alignment to social values embedded into the narrative of the animated texts.

APPRAISAL is defined as “an approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual personas and to manage interpersonal positioning and relationships” (Martin & White, 2005). In developing the framework of Appraisal, a group of functional linguists in Sydney

extended SFL research (Halliday, 1985; Lemke, 1998) and “began work on developing a comprehensive framework for analyzing evaluation in discourse” (Martin, 2004, p. 171). The initial concern of this framework was the language of evaluation in narrative genres (Martin & Plum, 1997) and has been extended as new areas have been examined: for example; academic writing (Hood, 2006; Lee, 2006), adolescent literacies for critical and civic engagement (Humphrey, 2008), political and emancipatory discourses (Martin & Rose, 2007) and casual conversation (Eggins & Slade, 1997). The most recent broad representation of the model is presented in Figure 3.11.

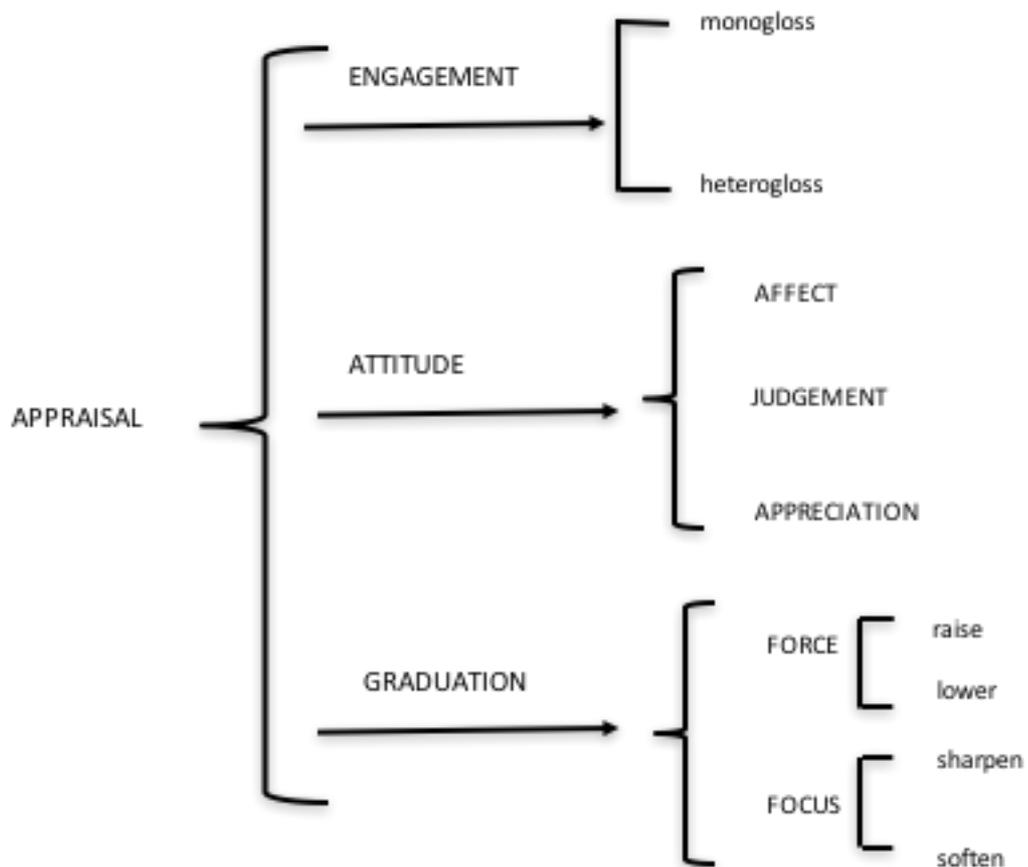


Figure 3.11 APPRAISAL (Martin, 2004)

The framework is modelled as three systems of choices for realising interpersonal meaning, and more specifically positive or negative evaluation – ENGAGEMENT, ATTITUDE, and GRADUATION, the last two being relevant to this thesis.

3.2.3.1.1 ATTITUDE

The system of ATTITUDE consists of three sub-systems of meanings concerned with emotions (affect), assessments of people's behaviour (judgment) and assessments of things, including people's appearance (Appreciation). Martin and White (2005, p. 53) argue that feelings are at the heart of evaluation and refer to judgment and Appreciation as "institutionalised feeling". Institutionalised feelings, realised through the valuation category of Appreciation have been found to be particularly valued in academic persuasive texts (Lee, 2006). Affect values tend to cluster within picture books which align viewers to a narrative theme (Tian, 2010). In the personal domain (Egins & Slade, 1997; Page, 2003), however, Affect values have been associated with social functions such as building empathy (Page, 2003).

Values of ATTITUDE have been further characterised according to a number of criteria. These include, whether they are:

- positive or negative
- graded as more or less intense
- realised as "surge of emotion" (e.g., the captain wept) or as an internal state (the captain felt sad)
- directed at a specific trigger (e.g., she likes him) or as a mood (e.g., she is happy)
- intended, i.e., realised (e.g., I like it) or unintended, i.e., provisional (e.g., I'd like it)
- asserted as a proposition which is at issue or treated as a given, i.e., assumed

Attitude values can be realised as both explicit (inscribed) and implied (invoked). Invoked values may be achieved by describing ideational meanings (e.g., behaviours and events) in such a way as to evoke a particular response or by using figurative language (e.g., lexical metaphor). This evoked ATTITUDE is, according to Macken-Horarik (2003, p. 299), a very important method by which "a text insinuates itself into reader's attitudes". Both invoked and inscribed ATTITUDE values have been found to be associated with evoking strong emotion in picture books (Painter et al.,

2013; Tian, 2010. Direct expressions of feeling have been associated with the function of entertaining (for example, Martin & Rose, 2003, p. 55).

The recognition that values of ATTITUDE “accumulate significance on the basis of the company they keep and the relations they contract with other wordings in the text” Macken-Horarik (2003, p. 299), offers a way of distinguishing ATTITUDE. In this way Appraisal draws on work by Lemke (1998) who recognised the propagation of values across texts through interactions of both evaluative and structural elements (Lemke, 1998, p. 50). Macken-Horarik (2003, p. 303) argues that it is largely through the “rhythmic interaction” of experiential and interpersonal meanings developed through these prosodic structures that texts, “stitch” the audience to the point of view of the writer.

3.2.3.1.2 GRADUATION

The grading of meanings is represented in Appraisal theory as the realm of GRADUATION, presenting options for scaling meanings as either FORCE or FOCUS which involves amplifying meanings through quantification and intensification. Both Force and Focus can be realised as isolating or infusing and can be either upscaled or down-scaled. From a linguistic perspective Hood (2006) has expanded the system network of GRADUATION to more fully account for the grading of non-attitudinal as well as attitudinal meanings in academic research papers. She argues that grading experiential meanings is important in constructing degrees of solidarity between “in-group” and “out-group” alignment (Hood, 2004, p. 232). Values of GRADUATION have been found to interact with ATTITUDE values to assist students in the academic domain “to meet the dual expectations of the register, that is, that their writing be both persuasive and ‘objective’” (Hood, 2006, p. 231). Hood found, for example, that the resources of GRADUATION such as quantification could be used to grade experiential meanings within research articles to give a subjective and personal “slant” to the objective.

It is the interplay of ATTITUDE and GRADUATION that is of concern to this thesis, particularly in generating and maintaining prosodies of value that create suspense and provoke alignment to shared values occurring in the animated narratives.

3.2.4 Visual evaluative meanings concerned with Feeling

3.2.4.1 Ambience

To account for the depiction of settings and the use of colour to create a mood, Painter et al., provide a reinterpretation of Kress and van Leeuwen's system of MODALITY with the system of AMBIENCE. Painter et al. (2013) draw an analogy with the semiotics of three-dimensional space and the role of such things as colour, lighting, texture and music to create a particular emotional atmosphere (see Stenglin (2004) for an account of ambience in exhibition spaces) (Painter et al., 2013, p. 35).

The system of AMBIENCE contains three simultaneous systems: VIBRANCY, WARMTH and FAMILIARITY (see Figure 3.12). The system of VIBRANCY deals with "degree of colour saturation" (Painter et al., 2013, p. 37). It contains two features: vibrant (realised by high saturation) and muted (realised by lower saturation). The system of WARMTH deals with the choices made in colour hues in relation to the potential emotional effect that can be achieved. It contains two features warm (realised by colour hues such as red, orange and yellow) and cool (realised by colour hues such as blue, green and aqua). The system of FAMILIARITY relates to "colour differentiation that is, the range of different colour hues used within the image" (Painter et.al., 2013, p. 38). It also contains two features, familiar and removed. On these two features Painter et al.,(2013) writes, "The basic principle here is that the more different colours are present in the image, the greater the sense of the familiar, since we usually experience the world day to day in all its variety of colour" (Painter et al., 2013 p. 38).

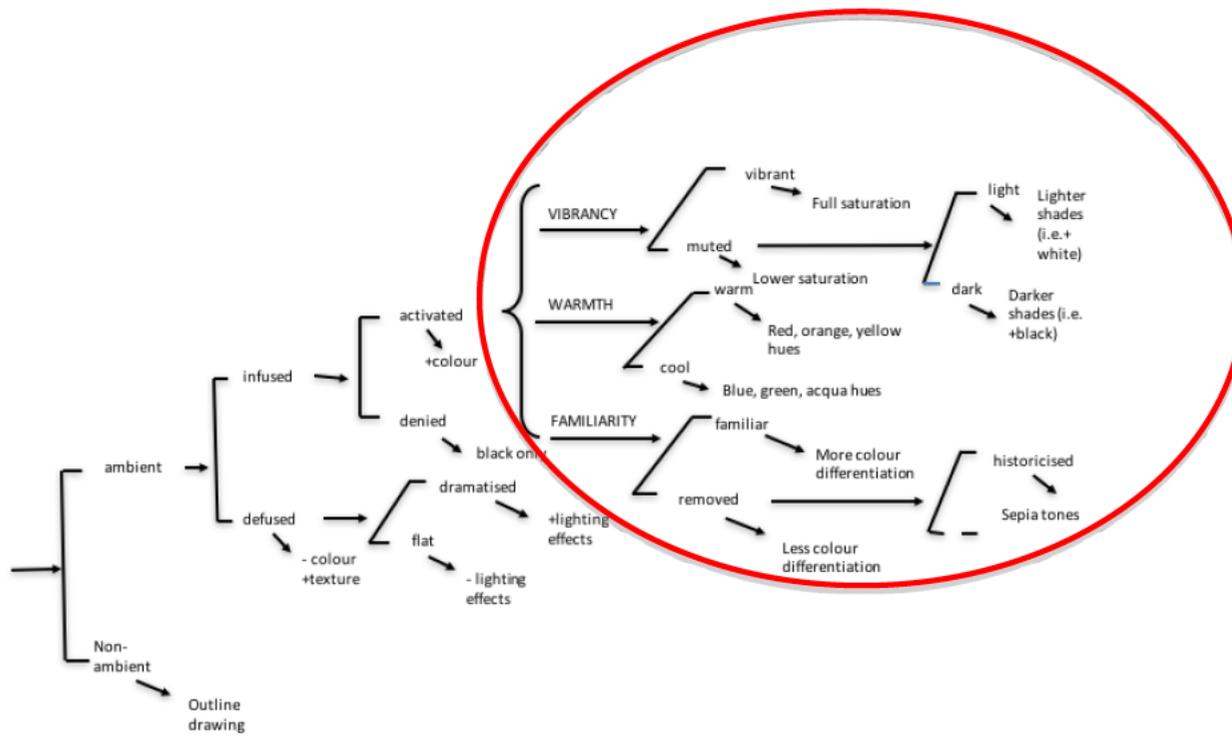


Figure 3.12 Choices in AMBIENCE highlighting the core systems of VIBRANCY, WARMTH, FAMILIARITY (Painter et al., 2013, p. 36)

3.2.4.2 Affect

Tian (2010) acknowledges that facial feature orientations are pivotal indicators of the expression of affect and changes in emotions and provides a system network for facial articulation. This system network of facial articulation comprises the four simultaneous systems of head orientation, eyebrows position, eyes and mouth and is represented below in Figure 3.13.

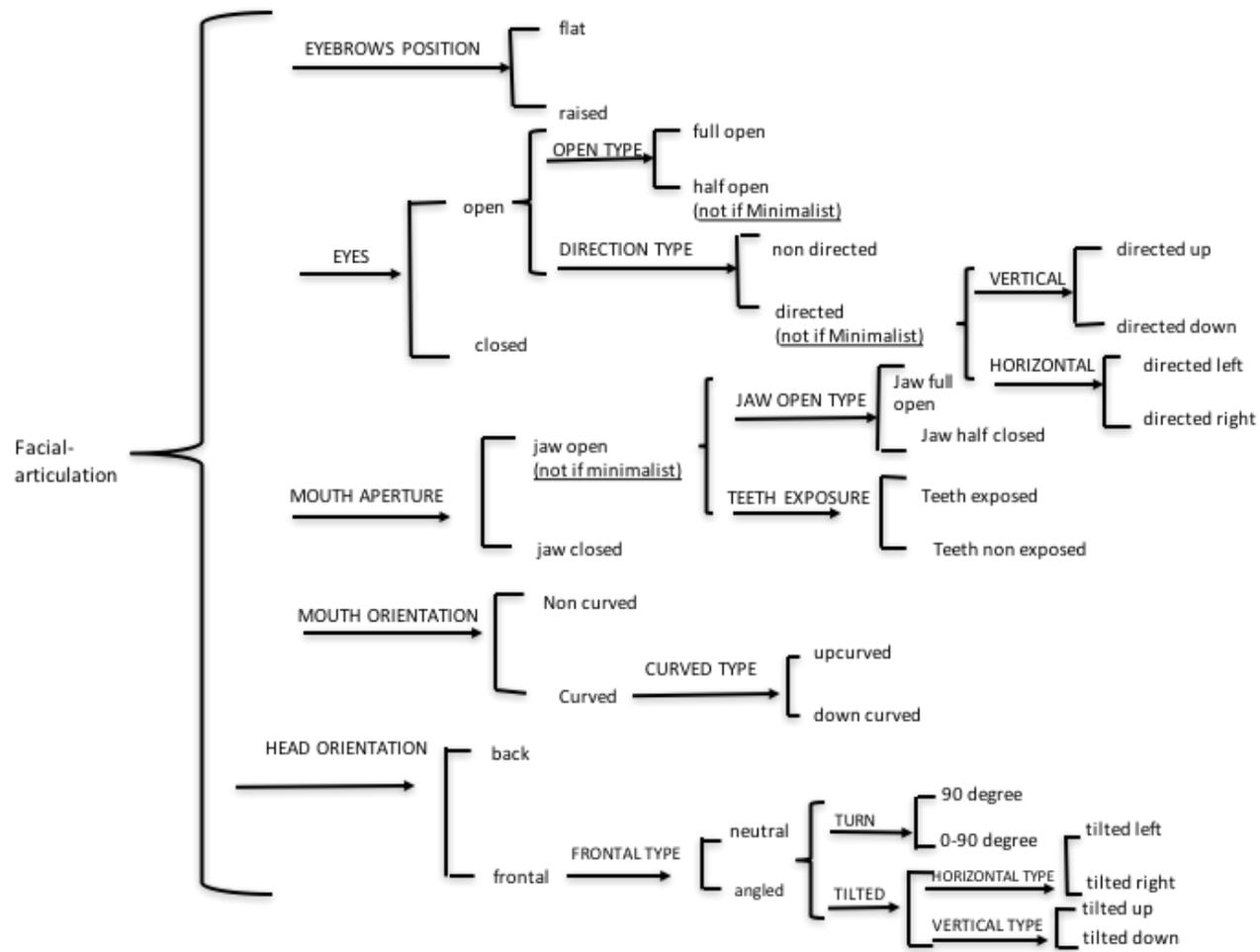


Figure 3.13 System network of facial articulation (Tian, 2010, p. 105)

Tian uses the resources of the three imagic registers (Tian, 2010 p. 70) to examine the function of registerial dynamics in representing faces in the creation of the three different types of character: anthropomorphic (zoomorphic), animal and human characters (Tian, 2010 p. 108). She then argues that the three types of facial affect – negative, neutral and positive – can be construed through the representation of facial feature orientations. In so doing Tian focuses on the expressiveness of lines and the meaning potentials of the orientations of lines to describe in detail the meaning potential of head and facial feature orientations (Tian, 2010 p. 117).

The systematic description of facial Affect is useful to the analysis of the faces and facial expressions in relation to animated texts. For example, variations to the construal of positive affect are illustrated in Table 3.8.

Table 3.8 Construal of positive affect

<i>Dora the Explorer</i>		
		Jaw closed Up-curved
		Jaw full open Up-Curved Tongue visible/not visible Facing front
		Jaw full open Up-Curved Tongue visible/not visible Facing right

3.2.4.3 VISUAL GRADUATION

Recent work by Economou (2008) on evaluative meaning of news photographs has built on Martin and White's (2005) description of GRADUATION (see Section 3.3.3.1.1) to propose corresponding systems of VISUAL GRADUATION. Of particular importance to picture book analysis is the subsystem of FORCE: quantification as it

provides a way of increasing the attitudinal impact of visual elements (Painter et al., 2013). Quantification choices can play an important role in ensuring an attitudinal response in the reader, often working together with other interpersonal choices by upscaling or downscaling the force features (see Table 3.9 for exemplification). It is also possible for upscaled quantification to provoke an attitudinal response even when the ideational content is relatively neutral. Yet to be explored systematically in relation to picture books illustrations, the small set of quantification choices from VISUAL GRADUATION has proven to be readily applicable to this context (Painter et al., 2013) and may well be suitable for the analysis of animated images.

Table 3.9 Example realisations of VISUAL GRADUATION

Force feature	Upscaled	Downscaled
Quantification:number	High number of same item	Low number of same item
Quantification:mass/amount	Large scale relative to other comparable elements	Small scale relative to other comparable elements
Quantification:extent	Ideational item takes up large amount of available space	Ideational item takes up small amount of available space

3.3 Summary of Chapter Three: the general framework

The main purpose of this chapter has been to establish the social-semiotic theoretical foundations for the investigation of what makes the selected CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows. In order to do so the fundamental principles of SFL theory, relevant to segmenting an animated text and for undertaking a comprehensive semiotic study of interpersonal meaning, were introduced.

First, perspectives from genre theory were reviewed to show how narratives are structured to achieve a social purpose in which Evaluation was explicitly related to the structure of the narrative and viewer engagement (Martin & Rose, 2008). In the discussion, the components of a narrative (stages and phases) are described according to their function as a story unfolds. Drawing on these structural principles for a narrative, this study proposes that each CATS be investigated as to how it is structured to manage the fulfilment of their social purpose and the engagement of the viewer.

Second, perspectives on interacting in dialogue (including speaker roles) developed within the NEGOTIATION system, were introduced. It is proposed that each stage of a CATS episode be segmented into speaker roles and the exchange commodity to understand what discourse semantic resources are used to construct a pseudo-interactive partnership across the unfolding dialogic moves.

Third, the building of an interactive relationship between the viewer and the depicted characters and the construction value positions are a major consideration in this study. Significant to this analysis are the perspectives on the visual and verbal interpersonal (interactive and evaluative) meanings systems and Painter et al., (2013) model of intermodal complementarity, which offers a perspective on intermodal texturing. This is a particularly useful model for this study because it opens up possibilities for investigating different types of multimodality and provides a systematic approach to the mapping of complementary visual and verbal interpersonal meaning systems across instances of an animated text.

The analytical framework and methodological processes of collecting, selecting and analysing texts will be discussed in Chapter Four.

Chapter Four

Research Design and Methodology

4.0 Introduction

This chapter proposes an analytical framework and research design for this study which is concerned with the construction of interactive relationships that optimise the interest and active participation of young viewers, as well as the foregrounding of cultural values that are portrayed through the characters and their pursuit of the quests. In Section 4.2, I elaborate on the research design described in Chapter One, outlining the methods used for a principled selection and analysis of text. Section 4.2 outlines the linguistic framework for understanding the generic structure of the selected episodes of *Dora the Explorer*TM and *Charlie and Lola*TM. In Sections 4.3 and 4.4 I provide details of the discourse analytical framework developed from the theories introduced in Chapter Three. Systemic Functional Linguistics (SFL), including theories of genre (Martin & Rose, 2008) and discourse semantics (Martin & Rose, 2007; Martin & White, 2005) and multimodal discourse analysis (Painter et al., 2013) are drawn upon to investigate the intermodal shaping of interpersonal meanings in the CATS narratives in this study.

4.1 Explaining the research design

In this section the components of the research design will be presented through the research approach (Section 4.1.1), the qualitative analysis (Section 4.1.2) and the research process (Section 4.1.3).

4.1.1 The research approach

As outlined in Chapter One, the study deploys a multimodal discourse analysis to investigate visual and verbal semiotic choices, which are designed to construct interactive relationships between young viewers and depicted characters in animated texts for children. This research is underpinned by the systemic functional theoretical framework that provides a reliable analysis of the connection between the textual details of animated film, character emotion and viewer engagement through semiotic resources other than language, there being vital for the exploration of multimodal

texts such as CATS (Feng, 2012; Feng & Qi, 2014). This study sets out the framework to enable the multimodal discourse analysis which focuses on the construal of an interpersonal relationship and orients viewers toward positive community values. This includes the method for identifying interactive and evaluative patterns that comprise each dialogic move.

4.1.2 The focus of analysis

The research is designed as an in-depth qualitative study of televised animated texts for children. It was envisaged that limiting the texts under investigation to two episodes would enable insights into the interpersonal meaning-making potential of each text which are not available through quantitative studies of large corpora. As Hood (2004, p. 15) observes, “an advantage of a detailed study of the discourse semantics of individual texts is that it enables the exploration of multiple aspects of meaning that are realised dynamically across a web of inter-related inner-modal and inter-modal choices” (Hood, 2004). The full analyses of texts are displayed in Appendices 2, 3 and 4.

4.1.3 The research process

The analysis consists of four main stages, the first informing the selection of texts analysed in Stages 2, 3 and 4. Each stage necessarily employs different but complementary analytical techniques that will now be outlined. This outline will then be followed in Section 4.2, 4.3 and 4.4 with more detailed descriptions of each stage of the research process.

Stage 1

Step 1: Search and classification of children’s television programs

The contemporary textual landscape of preschool children in NSW was explored through a parent survey in 2008, which will be explained in a brief overview below (see Appendix 1 for survey questions and results).

The aim of the parent survey was to explore the use by preschool children (aged from birth to six), of popular culture, media and new technologies in the home. It was conducted in order to contribute to knowledge and understanding about the contemporary preschool children’s communication/textual landscapes (Carrington,

2005; Marsh, 2005b; Pahl & Rowsell, 2006). An online survey was selected as a data collection method to establish a grounded broad-based perspective of the diverse social and cultural practices from which further investigation could be developed.

To encourage wide participation of respondents across NSW, questionnaires were distributed through the preschool kindergartens and other childcare settings listed on www.careforkids.com.au. This web site detailed a comprehensive on-line child care directory and referral service across NSW and the ACT. Each listing was regionally based and included the necessary contact information. To encourage the dissemination of the on-line questionnaire to willing parent participants 1,000 child care centres were contacted. The questionnaire was accessed through a nominated website where the responses were stored for future viewing and collation. While this may have biased the representation from some sections of the community, the online nature of the questionnaire had the advantage of easy set up and therefore had the potential to encourage substantial numbers to participate. A hard copy of the survey was made available on request.

Of the 65 respondents to the survey 55 were mothers, five were caregivers, and five were fathers, representing an array of socio-economic and urban/rural areas³ across NSW. All the participants were asked to report on their eldest child, of whom 47 were male and 18 were female with ages distributed across 0-72 months.

Broadly, this survey gave insights into the extent to which young children participate according to their distinct preferences in the contemporary digital-consumerist context. According to their parents, many of the young children demonstrated devoted attention to one particular popular culture icon which was associated with an emergent multimodal repertoire. It was shown that this devotion encouraged pathways of engagement that invited lingering, revisiting, reworking and re-enjoying the story world in different ways (Mackey, 2007).

³ Socio-economic status was assigned according to the postcode of the participants. Using the findings from *The dropping off the edge report: mapping the distribution of disadvantage in Australia* (Vinson 2007) postcodes were subdivided into 20 equal parts. The 5% of postcode areas that were most disadvantaged were designated 1st quintile, those occupying positions between 5% and 10% are labeled 2nd quintile, and so on up to the 5% at the other end of the spectrum (20th quintile).

Of particular interest to this study were the parent responses to the question What are your children’s most favourite TV programs?, which gave evidence of the wide range of programs selected for viewing by young children (2-5 years old) at that time. While there were some differences between gender choices there were sixteen shows that were popular to both girls and boys. These shows were then classified according to format. The results of the classification are shown in Table 4.1.

Table 4.1 Favourite television shows classified according to format

Animated Children’s Television Shows	Non-Animated Children’s Television Shows
Bob the Builder	Play school
Dora the Explorer	Sesame Street
Go Diego Go	Wiggles
Wow Wow Wubbzy	In the Night Garden
Shaun the Sheep	Hi Five
Charlie and Lola	Lazy Town
	Elmo’s World
	The Upside-Down Show
	Fairies
	Bindi the Jungle girl

Having categorised the shows as animated and non-animated, I was able to focus on those shows which offered “a site for development [that] is understood as comprising a situation in which children participate in and experience social and cultural activities that give rise to learning and development” (Edwards, 2014, p. 2). Each of the animated shows offered this potential through story telling which promoted the creation of successful media characters, such as *Dora the Explorer* and *Charlie and Lola*. These media characters have been the focus of meaningful relationships across the socially and culturally constituted artefacts of the digital-consumerist context.⁴ While each animated show is a stalwart of the early childhood scene and shares the goal of shaping new ways and roles for young children to participate in the digital-consumerist context, it was decided to select only two shows for examination due to the complexity and amount of the data (linguistic and moving image) that would be generated for multimodal analysis. *Dora the Explorer* (DTE) and *Charlie and Lola* (C&L) were selected, as the episodes from each of

⁴ The Daily Mail reported in 2010 that the Dora brand was estimated to be worth \$11 billion with DVDs, books, board games, dolls, stage shows among the merchandise available to fans world-wide (Reporter, 2010).

these series approach viewer involvement differently. DTE involves viewer participation while C&L does not, therefore, providing contrasting data on the construction of interactive relationships.

Step 2: Selection from corpus texts for analysis

As both DTE and C&L maintain a presence across multiple digital platforms and formats, involve a high level of commercialisation of the characters and impact the cultural experiences of early childhood, the final selection for this study of two episodes, one from the DTE series and one from the C&L series (described in Section 1.1.2), involved additional selection criteria. To aid comparison between the analyses of each CATS, considerations taken into account in choosing these episodes were that they included in the narrative:

- characters that could be described as heroes and characters that could be described as friends-in-need/opponents
- the achievement of a goal through the unfolding of a narrative
- a series of challenges

The DVDs of the series of *Dora the Explorer: Save the Day* and *Charlie and Lola: Volume II* were examined to find two suitable episodes that would provide interesting comparison in terms of the construction of an interactive relationship with young viewers. After several observations the two episodes DTE: *Dora and Diego to the rescue* and C&L: *I am not sleepy and I will not go to bed* were selected as the texts for analysis for they best suited the narrative considerations listed above.

Stage 2

Step 1: Segmentation of generic structure

The main purpose of this stage was to segment each selected episode according to its generic structure, entailing the identification of the narrative stages and determining how each stage was organised. The rationale for this analysis will be described in Section 4.2.

Stage 3

Step 1: Identifying speaker roles and the exchange commodity

As a basis for the detailed multimodal discourse analysis in Step 2, the structure of each dialogic move was investigated to identify the speaker roles and the exchange commodity. The rationale for this analysis will be described in Section 4.3.

Step 2: Relating patterns of interaction to the construction of an interpersonal relationship

This step consisted of the in-depth analysis of complementary interpersonal meaning systems across image and language that construct an interpersonal relationship. The methodological detail of this will be described in Section 4.3.1

Stage 4

Relating patterns of evaluation to the construction of values

Using the analytical units identified in Stage 3 step 1 this step consisted of the in-depth analysis of complementary interpersonal meaning systems across image and language that construct community-oriented values. The methodological detail of this will be described in Section 4.4.2.

Table 4.2 briefly outlines the research processes which are elaborated upon in the sections to follow, showing the stages of the research, the main activities undertaken, and the methodology used for each stage.

Table 4.2 Research Process

Stage	Main activity	Methodology
Stage 1	<i>Survey, classification of children’s television shows</i> Step 1. Classification of children television shows for pre-schoolers Step 2. Selection of texts	Parent survey
Stage 2	<i>Detailed analysis of generic structure</i> Step 1 Segment generic narrative structure	Genre analysis
Stage 3	<i>Detailed analysis of interaction</i> Step 1 Identifying speaker roles and the exchange commodity Step 2 Relating patterns of interaction to the construction of an interpersonal relationship	Speech function and exchange structure analysis Intermodal analysis: Image and Verbiage interaction resources
Stage 4	<i>Detailed analysis of ATTITUDE</i> Step 1 Relating patterns of evaluative meanings to values	Intermodal analysis: Image and Verbiage evaluation resources

Sections 4.2, 4.3 and 4.4 will offer detailed descriptions of each stage of the research process.

4.2 Segmentation of generic structure (Stage 2)

As argued in Chapter Three, describing the CATS texts (in terms of a narrative) is an important first step in interpreting their social purposes from a structural perspective and in investigating how the texts realise viewer participation. Martin and Rose were followed in proposing genre as “a recurrent configuration of meaning (which)... enact[s] the social practices of a given culture” (Martin & Rose, 2008, p. 9) and referred to the stories told in this thesis as quest tales, as a particular form of narrative. This functional variety of narrative reflects the way the story is structured to unfold and maintain viewer interest and engagement. First, this approach involves considerations of genre structuring to include the identification of stages and phases which are implicated in achieving the purposes of the genre (Martin, 1992). Second, this approach also involves the consideration of how each of these elements unfolds dynamically to arouse viewer interest which is fundamental to the formation of interactive relationships. Segmenting the CATS in this way provides the first step towards exploring how CATS are constructed to optimise the interest and active participation of young viewers, the focus of Chapters Six and Seven.

4.2.1 Setting up social purpose

As described in Chapter Three, narrative, as the most entertaining of the story genres (Rothery, 1994), achieves its social purpose by unfolding through the following series of stages. As described in Chapter Three, the selected CATS episodes are narratives that are part of the story family because they work to resolve a problem (Martin, 1992; Martin & Rose, 2008). As examples of adventure narratives, the selected CATS episodes from DTE and C&L can be segmented into major event sequences in the stages of ORIENTATION α ^ INITIATING COMPLICATION α ^ [INVOLVE α] ^ RESOLUTION α (including CHALLENGE SEQUENCES β i-iv)

The symbol α indicates the main stages with β indicating the series of CHALLENGE SEQUENCES that make up the RESOLUTION α and the brackets [] indicating optional stages.

The structuring of the CATS episodes around an adventure that involves a hero's quest is reflected in the narrative stages of each episode and responds to the research question:

In what ways are the stages and phases of children's animated television shows structured to orient viewer interest in the action of the CATS?

The ORIENTATION α stage describes a normal everyday activity (the unremarkable) and introduces the hero/s. This stage can also attribute qualities to the hero that are appraised positively. The INITIATING COMPLICATION α stage is the first complication identified which involves a disrupting event that sets up the binary opposition (Hourihan, 2004) between the hero on the one hand and the opponent/or friend-in-need on the other.⁵ The opponent/or friend-in-need poses a threat/challenge that needs to be overcome thus setting the hero on his/her quest. The evaluation is typically interspersed within the INITIATING COMPLICATION α and serves to construe the problem as significant as well as build up suspense by sharing the depicted characters' interpersonal reactions to the unfolding events. These reactions also have the potential to point the viewer towards ethical values. If this potential is taken up, the evaluation has a dual function; it builds suspense and plays

⁵ Hourihan (2004) presents an extended discussion on the hero and binary oppositions.

a crucial role in pointing the viewer to the key themes or messages of the quest. The RESOLUTION α stage is identified as involving a series of challenges that are steadily overcome working towards the triumph, the hero achieving the goal. Each RESOLUTION α is formed by mini-narratives that involve a complication and resolution sequence and also serve to achieve a quest challenge. Only when a challenge is achieved can the quest progress (see Appendices 2A and 2B). For the purposes of this study each of these sequences are referred to as Quest Sequences. Figure 4.1 represents the two tiers (α and β) of each narrative-quest tale where the mini-narratives that comprise the RESOLUTION α and the arrows represent the staged progression towards the fulfilment of the quest goal RESOLUTION α .

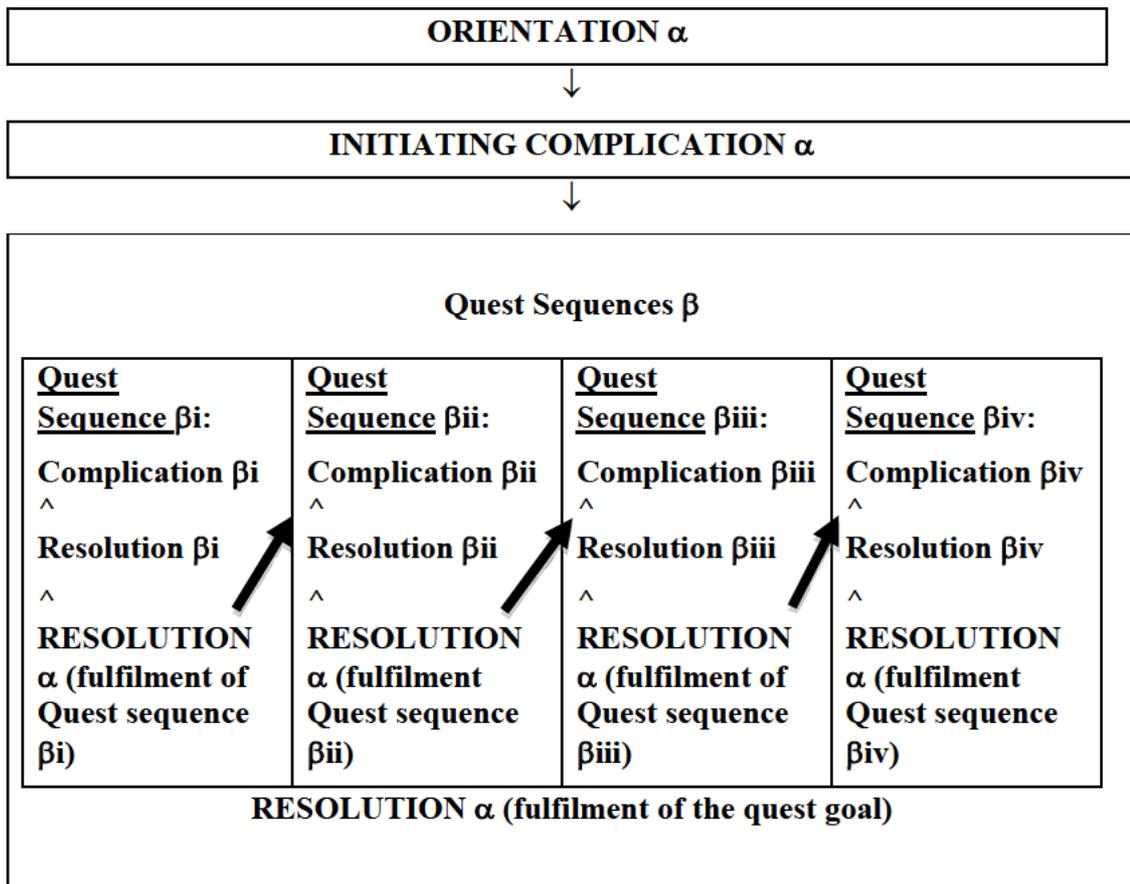


Figure 4.1 Managing social purpose

The unique unfolding of each stage of each quest involves elements that are organised to build and release tension. This is the focus of section 4.2.2.

4.2.2 Elements involved in setting up viewer interest

Following Martin and Rose (2008), it is recognised that the management of the rise and fall of tension through the unfolding dialogic moves establishes viewer interest across the stages of the quest. Based on their model, patterns of problems, reactions and solutions are captured in this study through the notion of dialogic move. In patterns involving a problem, the positive expectancy is disrupted by indicating an impending threat to a character or highlighting disagreement between characters. In patterns involving a solution, a result has been achieved thus justifying character actions or building solidarity. In patterns involving a reaction, attitudinal responses guide viewer emotion through the sharing of negative or positive emotion. This is outlined in Table 4.3.

Table 4.3 Identifying patterns of problems, reactions and solutions

Dialogic moves	Distinguishing characteristics	Possible interpersonal focus
problem	disrupting positive expectancy	indicating an impending threat to a character or highlighting disagreement between characters
reaction	guiding viewer emotion	sharing of negative or positive emotion
solution	achieving a result/goal	justifying character actions or building solidarity

This approach to genre analysis has particular value here because its account of the generic structures of different types of story facilitates an understanding of the underlying messages and particular significance of stories. This understanding enables the selected episodes of *Dora the Explorer* and *Charlie and Lola* to be characterised as quest tales because the progression towards the RESOLUTION involves a series of quest sequences. The setting up of viewer interest is considered in relation to the CATS episodes DTE: *Save the day* and C&L: *I am not sleepy and I will not go to bed* in Chapter Five

4.3 Interaction at the level of discourse semantics

While the management of interest at the level of genre of each CATS determines the broad role of viewer orientation, the interactive nature of each stage can be explored at the level of discourse semantics. It is anticipated that by distinguishing whether

goods and services or information are being negotiated the discourse analysis will deal with the research question:

What kinds of viewer roles are constructed through the dialogic structure of a CATS episode?

4.3.1 Identifying speaker roles and the exchange commodity

Similar to Eggins and Slade (1997), each dialogic move in a CATS is recognised because the moves are closely related to the turn-taking organisation of conversation. As such the dialogic moves are designed to initiate exchanges with the expectation: i) that the characters will complete their move: ii) that the addressee (characters and/or the viewer) will respond; iii) that the addressee (characters and/or the viewer) will hear what is being said; and iv) that they will negotiate accepting both the nub of the argument and the terms of the argument. While this is the expectation the interactional resources will be required to adapt to the possibility that compliance may not always be agreed to (Humphrey, 2008).

The interactional resources of the NEGOTIATION system are drawn upon to account for the exchange of information, such as speaker roles and the exchange commodity, as well as how moves are organised in relation to one another. The NEGOTIATION system offers a basic structure of exchange that includes Initiation, Response and Follow-up (Martin & Rose, 2007). Halliday and Matthiessen (2004) propose the choices of speech functions and responses in interaction, as illustrated in Table 4.4.

Table 4.4 Speech functions and responses (Halliday & Matthiessen, 2004, p. 69)

Type of exchange	Initiation	Expected response	Alternative response
Give goods and services	Offer	Acceptance	Rejection
Demand goods and services	Command	Compliance	Refusal
Give information	Statement	Acknowledgement	Contradiction
Demand information	Question	Answer	Disclaimer

The NEGOTIATION system distinguishes between speaker roles (give and demand), and the exchanged commodity (goods and services or information). These choices are then realised by different speech functions in Initiation and Response.

Martin and Rose (2007) provide basic move options in the exchange structure. Their model is reproduced as Figure 4.2.

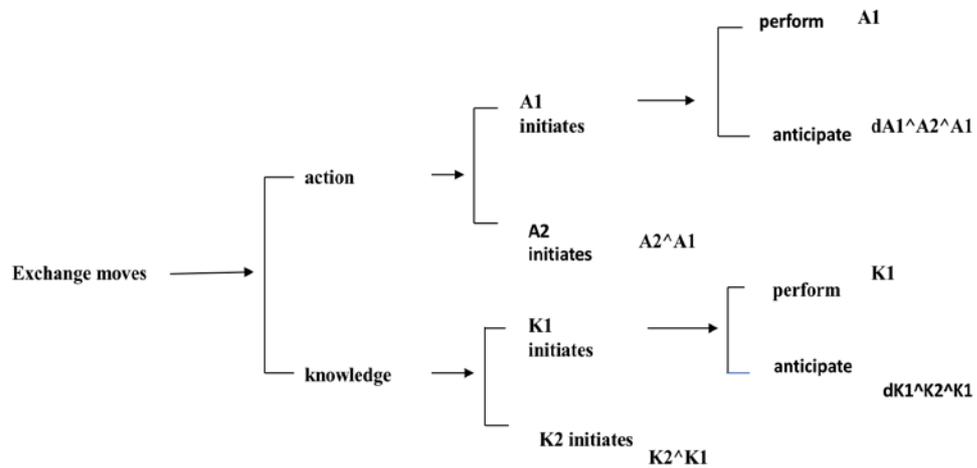
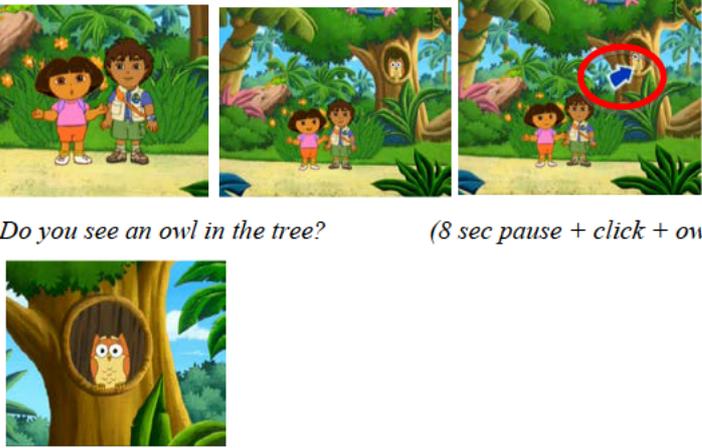


Figure 4.2 Basic NEGOTIATION options in exchange (Martin & Rose, 2007, p. 95)

There are two general types of exchanges of knowledge or action similar to the Halliday and Matthiessen (2004) distinction between information and goods and services. In an action exchange, one person performs an action which may have been demanded by another. The person performing the action is known as the primary actor or A1, the person demanding the action is a secondary actor or A2 (after Martin, 1992; Martin & Rose, 2007). Action exchanges are consummated by the A1 performance. The structural potential of action-oriented exchanges can be summed up as $((dA1)^{A2})^{A1} \wedge (A2f \wedge (A2f))$ (parentheses indicate optional moves, “d” indicates a delayed action and “f” indicates a follow-up move). As A1 is the core role in an action exchange, the minimal action exchange can consist of just an A1 action without an A2 demand. An A2 role is realised by commands, questions and/or statements. Its demanding function in the exchange expects unequal relations between the demand and compliance (Martin & Rose, 2007), as is demonstrated in Table 4.5 below. In this example the viewer is positioned to comply with the command A2 move played by the depicted character. The modelled action comes in the A1 move, completing the action exchange.

Table 4.6 Example of an Information-oriented exchange

Type of exchange	Dialogic moves	
1:03:03 1:40:02 Information exchange (1)	dK2 ^ K1 ^K2	 <p data-bbox="564 510 1380 544"><i>Do you see an owl in the tree?</i> (8 sec pause + click + owl sound).</p> <p data-bbox="564 757 707 792"><i>You found it.</i></p>

In a knowledge exchange K1 is the core role, with the minimal knowledge exchange consisting of just a K1 role, without a K2 demand.

In addition, K1/A1 may also “anticipate” the nuclear move by delaying the information/goods and services, as in “Guess who won the game” (delaying information (e.g., dK1)) and “Would you like some coffee” (delaying action (e.g., dA1)). Follow-up moves may or may not be present with A1 moves followed up with thanks, or K1 moves followed up with a comment. These can be labelled as follow-ups (A1f/A2f; K1f/K2f). Moves may also be tracked to clarify understanding as well as challenged. These can be labelled as tracking (tr), response to tracking (trr), challenge (ch) and response to challenge (rch) (Martin & Rose, 2007). This is demonstrated in Table 4.7 to clue the viewer into a contentious issue between the depicted characters. In this example the A2 move is challenged indicating that one of the depicted characters is unwilling to comply with the command.

Table 4.7 Example of a challenging move

Type of exchange		Dialogic moves
Action exchange 2:08;08- 2:16;17	A2	 <p>1.</p> <p><i>Lola mum said it's time for bed now.</i></p>
	ch	  <p>2.</p> <p>3.</p> <p><i>No I am not sleepy and I will not go to bed</i></p>

The exchange structure analysis is further informed by the inclusion of the visual depiction. I have adopted Iedema's (1995), Eggin's (2004a) and Martin's (2002) stage descriptions to identify the types of support elements for information exchanges and action exchanges in terms of preparing the viewer expectation for requested action. Visual or verbal interactive resources can be regarded as either background or legitimation information. Iedema (1995) uses background as the beginning of the stage before the action. Background information prepares or enables the viewer to carry out the action. Legitimation information occurs after the action and relates to reasons, conditions and purposes of the action. For example, in Table 4.8 the visual resources of zooming into the long shot in Image 1 can be regarded as background information that enables the implication of viewer pseudo compliance.

Table 4.8 Example of Background information

INITIATING COMPLICATION (1:50;06-2:38;18)			
Type of exchange	Verbal	Visual	
1:50;20 1:57;16 Action exchange			Zooming in- building anticipation
	<i>Look what I have.</i>		Zooming out- enabling viewer pseudo compliance
	A2 ^ AI	<i>Visual compliance</i> 	

Each stage of a CATS contributes to the social orientation of the quest by portraying sequences that switch between information-oriented exchanges and action-oriented exchanges. It is anticipated that the segmentation of each stage into information-oriented exchanges and action-oriented exchanges will demonstrate how interactive roles are played out across each stage and provide a basis for the exploration of viewer positioning through the identification of proposals and propositions. See section 4.3.2. This step is particularly useful when relating patterns of interaction to the construction of an interactive relationship because it enables the analysis of the semiotic resources complicit in the construction of an interactive relationship as is explained in Section 4.3.3.

4.3.2 Identifying proposals and propositions

Once each stage/phase of the CATS has been divided into information-oriented exchanges and action-oriented exchanges, the mood system outlined by Halliday and reviewed in Chapter Three can be used to analyse each move in the exchange according to speech function (see Table 4.5) and sequence in the exchange.

To enable identification and classification the term proposal is considered as synonymous with a request or demand for goods and services (i.e., action) (Halliday & Matthiessen 2004, p.111). Drawing on Halliday (1994), Iedema (2004) and Lee (2006), direct proposals are identified by their realisation through imperatives; indirect proposals by their realisation through interpersonal metaphor. Interpersonal metaphors can be further distinguished as metaphors of mood and metaphors of modulation. Table 4.9 provides a gloss of the linguistic resources (used to classify and code the proposals) and examples of their deployment in the CATS texts. Recognising different types of proposals highlights viewer positioning, for example requesting action from the viewer (*you have to say backpack*), or agreement with a depicted character's actions and/or opinions (*And then what do you think Lola says?*).

Table 4.9 Metaphorical resources for classifying and coding proposals

Realisation	Classification/coding	Examples
Non-metaphor	Imperative <ul style="list-style-type: none"> • instructing proposal (including inclusive, negative proposals) 	<i>Say map,</i> <i>Let's go</i> <i>Don't worry Boots.</i>
Mood metaphor	Modal declarative <ul style="list-style-type: none"> • obligation • need • probability • conditional "if" form • inclination • interrogative 	<i>We've got to help the whale</i> <i>I need you to get me down please</i> <i>And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand</i> <i>But if there's no bedtime there can be no bedtime drink.</i> <i>I know that we can do it</i> <i>Now will you please hop into bed</i>

Similarly, linguistic resources are used to classify and code propositions because they are significant in determining the facts of the matter. As can be seen from Table 4.10, the classification of propositions involves statements (including statements made in a response) and questions.

Table 4.10 Linguistic resources for coding propositions

Information/coding	Propositions	Example
Statement	Declarative or Negative Declarative	<i>I'm stuck in that net and can't swim.</i>
Statement (as a response)	Affirmation	Declarative Appraisal Elliptical Declarative
	Answer	Elliptical Declarative
	Compliance	Elliptical Declarative
Question	Interrogative	<i>Do you want to look for animals with us?</i>

Table 4.11 shows how the exchange structure analysis is set out. From left to right, the first column identifies the type of exchange structure and the unfolding moves, the second column divides the text into dialogic moves. The dialogic moves are also coded for propositions and proposals.

Table 4.11 Example of exchange analysis

Declarative Question Affirmation Compliance Answer Imperative [] -indicates repeated

Type of exchange	Dialogic moves (Linguistic)	
	Hero	Opponents Boots
ORIENTATION 41;28-1:50;06		
41;28-1:40;02 Information exchange	K1^ [dK1^ K2^ K1]	<i>Olla soin Dora. And I'm Diego. We're cousins, Primos.</i> <i>And today we are looking for animals in the forest.</i> <i>Do you want to look for animals with us? (3 sec pause) Great. Do you see an owl in the tree? (8 sec pause + click + owl sound). You found it.</i> <i>Do you see a lizard on a rock? (7sec pause + click) There it is.</i> <i>Do you see a monkey near the bushes? (3 sec pause).</i> <i>Yeah that's Boots the Monkey.</i>
1:40;02-1:50;20 Action exchange	A2^ A1^ A1f	<i>Say Hi Boots.</i> <i>Hi Boots.</i> <i>Hi. Hi Dora Hi Diego.</i>

The identification of action and information exchanges and the more discrete identification of proposals and propositions within them provide an analytical

parameter for investigating the verbal and moving image resources committed to construct an interactive relationship between the depicted characters and the viewers. This is the concern of Section 4.3.3.

4.3.3 Relating patterns of interaction to the construction of an interactive relationship

As will be shown in Chapter Six and Seven, to clearly explicate semiotic resources complicit in the construction of an interactive relationship, it is necessary to have a clear concept of how the visual and verbal interactive resources are deployed within each discourse move. The Affiliation framework outlined in Section 4.3.3.1.1 responds to the research question:

What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?

The Affiliation framework draws on perspectives concerned with interactional resources (e.g., Halliday and Matthiessen, 2004, Humphrey, 2008 and Lee, 2006 for verbal perspectives, and Painter et al., 2013, for visual perspectives).

4.3.3.1 Identifying complementary interactive meaning systems across image and language

The following visual descriptions, (FOCALISATION (F), POWER (P), SOCIAL DISTANCE (SD)/PROXIMITY (Pro), INVOLVEMENT (I)/ORIENTATION (O)) and verbal elements (POWER (P), SOCIAL DISTANCE (SD) and SOLIDARITY (S), form the analytical criteria for the visual meaning systems that are used for the analysis of interactive meanings in images. The visual and verbal meaning systems have been adapted from the Affiliation framework of complementary meaning systems (Painter et al., 2013, p. 137) and the unfolding of the individual texts influences their deployment (see Sections 3.2.1 and 3.2.2).

4.3.3.1.1 Verbal Affiliation

As theorised in Section 3.2.1 the verbal interactional resources represented are deployed to contribute to the construction of an interactive relationship between the viewer and the depicted characters.

Verbal Social Distance (see section 3.2.1.1.3)

Contracting social distance through pronouns is important for constructing participant or confidant roles:

Meaning	Realisation/coding (underlined)	Examples from DTE
Contracting Social distance	Personal Pronouns “ <u>I</u> ” Inclusive first person plural pronoun “ <u>We</u> ” Direct address second person pronoun “ <u>You</u> ”	<u>We</u> ’ve got to save Boots. <u>You</u> have to say, Map.
	Elliptical proposal	<u>Louder</u> <u>Look, the sharks</u>
	Naming	That’s our friend <u>Boots</u>

Verbal Power (see Section 3.2.1.1.2)

Places immediate responsibility onto “you” or “us” to act:

Meaning	Realisation/coding (bold font)	Examples from DTE
Imbalance	Onus on “ you ” to act	Do you want to look for animals with us?
Equal	Inclusive command	Let’s go

Solidarity (see Section 3.2.1.1)

Concerns the degree of “mustness” and obligation to cooperate or agree that is particularly relevant in the formation of camaraderie for team membership:

	Realisation/coding (highlighted)	Examples from DTE
Cooperation and /or agreement	Proliferation of: Instructing proposals High force modals Questions Affirmations Compliances Answers	<u>Tell Dora and Diego next we go to the tall grass</u> <u>We’ve got to help the whale</u> <u>Will you help the baby animals find their mummies?</u> <u>The Map. Right.</u> An assumed viewer response to an instructing proposal <u>Say Hi Boots....</u> Pause <u>Hi Boots.</u> An assumed viewer response to a question <u>Who’s the guy you need to know when you’ve got a place to go?</u> <u>What’s my name?</u> <u>The Map.</u>

4.3.3.1.2 Visual Affiliation

As theorised in Section 3.2.2 the visual interactive resources described below concern the contribution made by the images towards the interactive relationship between the depicted characters and the viewer.

Visual focalisation (Painter et al., 2013) (see Section 3.2.2.1)

The viewer can be positioned to assume different viewing personas - either that of an outside observer or alternatively of a viewer participating fleetingly in the world through a relationship with, or identification as, one of the characters (Painter et al., 2013, p. 18).

Realised by direction of gaze of character; readers gaze aligned or not with character's.		Examples	
Contact (+gaze)	Direct (frontal gaze)	unmediated	
	Invited (head/eyes turned from side)	unmediated	
Observe (- gaze)		mediated	 as character
		mediated	 along with character

Visual Social Distance (Kress & van Leeuwen, 2006) (see Section 3.2.2.2)

The shot size determines the social distance between the depicted character/s and the viewer (Kress & van Leeuwen, 2006, p. 124).

Realised by 'shot' size	Examples
Close-up shot: intimate/personal	
Mid shot: medium close	
Long shot: "far" public distance	
Very Long shot: very far, public' distance, less about character more about the surroundings	
Remote shot: unfamiliar, distant	

Visual Proximity (Painter et al., 2013) (see Section 3.2.2.2)

Proximity accounts for the social relationships between the characters:

Realised by proximity of characters	Examples
Far	
Separated, but close	
Touching	

Visual Involvement (Kress & van Leeuwen, 2006) (Section 3.2.2.3)

When characters (and settings) are presented facing the viewer front on, there is a maximum sense of involvement with them as part of the viewer's own world, whereas if the characters are depicted at an oblique angle, the viewer is positioned to be more detached from them (Kress & van Leeuwen, 2006, p. 133).

Realised by horizontal angle	Examples
Face-on-Involvement	
Oblique angle-detachment	

Visual ORIENTATION (Painter et al., 2013) (see Section 3.2.2.3)

Takes into account the bodily orientations of the depicted characters to each other. (Painter et al., 2013, p. 17).

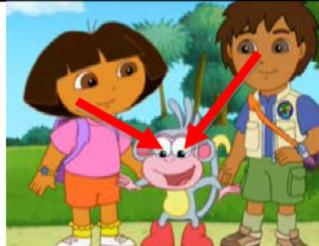
Realised by ORIENTATION of characters	Examples
Face-to-face	
Side-by-side	
Front-to-back	

Visual Power (Kress & van Leeuwen, 2006) (see Section 3.2.2.4)

Power is realised through the vertical angle and whether the viewer looks up or down onto the depiction (Kress & van Leeuwen, 2006, p. 140).

Realised by vertical action	Examples
High angle – viewer power (along with participant)	
Low angle – viewer vulnerability	 <p data-bbox="890 1711 1102 1794"> <i>Albere's always in such a hurry to be let off his lead. He wags realign up to this lovely dog and sniffed its bum (he always does this). Of course, the other dog didn't mind, but its owner was really angry, the silly one.</i> </p>

Extending to power relations between characters

Who looks up to or down on whom?	Examples
Boots looking down on the baby animals from a position of power-implying their need for rescuing is greater than Boot's need	
Power imbalance between characters-Dora and Diego are taller than Boots, looking down on him	

As I argued in Chapter Three, the Appraisal Framework (Hood, 2006; Macken-Horarik, 2003; Martin & White, 2005) offers systems and interpretative frameworks to examine interpersonal resources deployed across the CATS in this study, beyond the interactional dimension, to include how interlocutors are feeling, the Judgements they make, and the values they place on the various phenomena of their experience (Martin, 2000, p. 144). As will be shown in Chapters Six and Seven, each quest tale in this study deploys a broad range of evaluative resources across each dialogic move which allow them to build solidarity with young viewers and to align these viewers around shared values. Section 4.4 concerns the relating patterns of evaluation to the construction of values.

4.4 Relating patterns of evaluation to the construction of values

As will be shown in Chapter Seven the Affect framework outlined in Section 4.5.2.1 responds to the research question:

What value positions are constructed through the evaluative resources of language and image across a CATS episode?

The Affect framework draws on perspectives concerned with evaluative resources (e.g., Martin & White, 2005, for verbal perspectives, and Painter et al., 2013, for visual perspectives).

4.4.1 Identifying complementary resources for Evaluation

The following descriptions form the analytical criteria for the visual and verbal meaning systems that belong to the broad area of Feeling. These also have been adapted from the framework of complementary interpersonal meaning systems introduced in Section 3.3.4. The commitment of meaning from VISUAL AMBIENCE is important to note because the commitment of the high saturation of differentiated colour across both of the selected CATS of concern, serves to create an upbeat emotional mood (Stenglin, 2004). As this commitment of meaning remains the same throughout each of the selected CATS it is not to be included in the analysis, but a description of VISUAL AMBIENCE appears below (see Section 4.5.2.1.2).

4.4.1.1 Verbal Feeling

Coding choices relating to the system of ATTITUDE are outlined here according to relevant criteria presented in Section 3.2.3.

4.4.1.1.1 ATTITUDE Choices

Verbal Affect: “Do we feel happy or sad, confident or anxious, interested or bored?” (Martin & White, 2005, pp. 42-43).

Verbal Affect is divided into three major sets of emotion: un/happiness, in/security and dis/satisfaction. Martin & White (2005, p. 49) state that the un/happiness variable covers emotions concerned with “affairs of the heart” - sadness, hate, happiness and love; the in/security variable covers emotions concerned with ecosocial well-being – anxiety, fear, confidence and trust; and the dis/satisfaction variable covers emotions concerned with telos (the pursuit of goals – ennui, displeasure, curiosity, respect. The coding for verbal affect is illustrated in Table 4.12.

Table 4.12 Verbal affect coding

Type	Realisation	Coding	Example
Affect <ul style="list-style-type: none"> • Un/Happiness • In/Security • Dis/Satisfaction 	+ve AFF = positive Affect -ve AFF = negative Affect	Inscribed Invoked	Lola likes to stay up late +ve AFF: Hap Dora, Diego help. -ve AFF: InSec

Verbal Judgement: “Judgement deals with attitudes towards behaviour, which we admire or criticise, praise or condemn” (Martin & White, 2005, pp. 42-43).

Verbal Judgement sub-categories are normality (“how special?”), capacity (“how capable?”), tenacity (“how dependable?”), veracity (“how honest”) and propriety (“how far beyond reproach?”). See Table 4.13 for coding and coding examples.

Table 4.13 Coding for Judgement

Type	Realisation	Coding	Example
Judgement <ul style="list-style-type: none"> • Normality • Capacity • Tenacity • Propriety 	INScribed INVoked: <ul style="list-style-type: none"> • provoked • flagged • afforded 	Inscribed Invoked	C'mon let's get to it I know that we can do it -ve J:capacity INS ... mum and dad ask me to help to get Lola off to bed +ve J:capacity INV

Verbal Appreciation: “Appreciation involves evaluations of semiotic and natural phenomena, according to the ways in which they are valued or not in a given field” (Martin & White, 2005, pp. 42-43).

The three sub-categories of Appreciation are reaction (“did it grab me?” / “did I like it?”), composition (“did it hang together?”/“was it hard to follow?”) and valuation (“as it worthwhile?”). See Table 4.14 for coding and coding examples.

Table 4.14 Coding for Appreciation

Type	Realisation	Coding	Example
Appreciation <ul style="list-style-type: none"> • reaction: did I like it? • composition: did it hang together? • valuation: is it worthwhile? 	+ve APP = positive Appreciation -ve APP = negative Appreciation	Inscribed	<i>This is a hard job cause</i> -ve APP: reac INS <i>Once you have your idea, it's simple to go out there and get into motion</i> +ve APP: Com INS <i>Dora, Diego I see singing gorillas</i> +ve APP:val INS

4.4.1.1.1 Positive and negative loading

In examining attitudes, it is important to code feelings, Judgements and Appreciations in terms of whether they are positive or negative. In this study negative values include those that are formed through negation (e.g., not happy), or through the meaning of the term (e.g., sad). Also, two basic modes of ATTITUDE are recognised. Inscribed (INS) values are those that are explicitly encoded in the lexis. All inscribed ATTITUDE instances are distinguished through coloured highlighting (see in the Appendices 4A and 4B and in Chapter Six), as shown in the following example:

<i>I love my kite. I love my kite. I love my kite.</i>	+ve AFF: Hap INS
--	-------------------------

4.4.1.1.2 Invoked mode

Invoked (INV) values are those which are not overtly stated within the text but rely on implication and on inferences drawn by the reader/listener to activate evaluative responses (Martin & White, 2005). A range of contextual and linguistic mechanisms or “triggers” that activate positive or negative attitude facilitates coding of invoked values. Invoked values are coded in coloured font as detailed in Table 4.15. This is illustrated in the following example where the trigger (sharks) invokes the negative affect –ve AFF: Insecurity INV and Judgement –ve J: Propriety INV resulting in the disapproval of the sharks.

Table 4.15 Coded Invoked values

Dialogic move		Key Attitude motif
Hero (Dora)	<i>And look sharks.</i>	Disapproval of the sharks -ve J: Propriety INV -ve AFF:Insecurity INV

4.4.1.1.2 GRADUATION choices

The systems of GRADUATION also offer an important set of resources for guiding viewer alignment and solidarity in the quest tales in this study. GRADUATION allows for values of ATTITUDE as well as for non-attitudinal or experiential meanings to be scaled or amplified according to two dimensions: Force and Focus. For a full list of the coding of verbal GRADUATION see Table 4.16.

Force

Where Force is used to amplify attitudinal values, it has the effect of aligning the viewer by construing the character as “maximally committed to the value position being advanced” (Martin & White, 2005, p. 172). However, where it is used to add intensity or quantity to experiential meanings, it has the effect of “flagging” values of ATTITUDE, alerting the viewers the feelings at risk, as in the following example. The choices of Force: intensification (***big*** *wind* and ***tall*** *grass*) repetition (***far far***, ***going to blow him***) and extent (***across the ocean, all the way***), illustrated below, signal the negative appraisal of the *big wind* upscaling a sense of urgency by creating fear of the wind’s potential.

Dialogic move	Key Attitude motif	GRADUATION
Hero Support/Map <i>Oh Oh the big wind is blowing Boots far far away. It’s going to blow him across the ocean. It’s going to blow him through the tall grass. And it is going to blow him all the way to polar bear mountain.</i>	Fear of the wind -ve AFF INS	Force: intensification repetition and extent

Focus

Though not as common as Force, Focus is used strategically across texts in the study to sharpen or soften the boundaries of categories. Of particular significance are choices of specificity, which according to Humphrey may provide a sense of

immediacy suggesting that this text is addressed to a present audience giving it a positive value of relevance (Humphrey, 2008, p. 262).

And today we are looking for animals in the forest (DTE: ORIENTATION).

Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed (C&L: ORIENTATION).

As is evident in these examples, specifying events in terms of time and place adds precision, and positions the viewer to interpret the events as significant. This effect is particularly notable when focus choices are positioned as marked theme of clauses as they appear in the quests in this study.

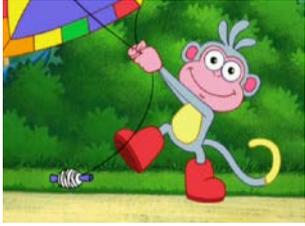
Table 4.16 Coding used for Verbal GRADUATION

Type	Coding	Example
GRADUATION Force: <ul style="list-style-type: none"> • Quantification (Amount and Extent) Repetition = REP <ul style="list-style-type: none"> • Intensification = Intense Focus: <ul style="list-style-type: none"> • Sharpen 	<u>bold underline</u>	Well you do look a bit grubby Lola. (Force: amount) Look singing gorillas. Dora, Diego I see singing gorillas. (Force: REP) I think I made this kite too big and too strong (Force: Intense) <u>And today</u> we are looking for animals in the forest. (Focus: sharpen)

4.4.1.2 Visual Feeling

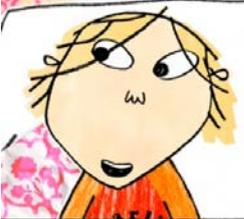
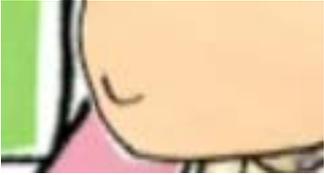
Visual Activated Ambience (Painter, 2008; Painter et al., 2013)

The significance of colour lies in its emotional effect on the viewer. Ambience is the visual meaning system for creating a mood or atmosphere. (Only those choices relevant to this thesis will be included in this description.)

Realised by the use of colour providing a mood or atmosphere		Examples
Type	Coding	
VIBRANCY How loud and bright is the colour?	Muted Vibrant	<i>Charlie and Lola:</i>  [(Slightly Muted: warm: familiar)] <i>Dora the Explorer:</i>  [Vibrant:warm: familiar]
WARMTH Which colour?	Warm-red, orange, yellow hues	
FAMILIARITY How many different colours?	Familiar-more colour differentiation	

Visual Affect

This meaning system concerns the facial expressions that express feelings and emotions (Tian, 2010. (Only those choices relevant to this thesis will be included in this description.)

Realised by the mouth and eyes that can interact to amplify the facial expression. For example, down-curved mouth and eyes closed amplifies the negative affect.		Example from <i>Charlie and Lola</i>	
MOUTH APERTURE JAW OPEN -jaw full open or half open and -teeth exposed or teeth non-exposed OR JAW CLOSEDs	Jaw half open Upper teeth exposed		
	Jaw closed		
MOUTH ORIENTATION CURVED -up curved or down curved OR NON-CURVED	Curved	Up-curved (positive)	
		Down-curved (negative)	
EYES OPEN -full open or half open and DIRECTION -directed up or down and left or right OR CLOSED	Full open Directed right		
	Closed		

Visual GRADUATION (Economou, 2009; Painter et al., 2013)

This is a corresponding system to the linguistic resources used to describe “upscaling” or “downscaling” evaluative meanings. Of importance in this study are the quantification choices that increase the attitudinal impact of the visual elements. (Only those choices relevant to this thesis will be included in this description.)

Realisation: examples from <i>Dora the Explorer</i>	
Force feature	Upscaled
quantification: number	<p>High number of same item</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>
quantification: extent	<p>Ideational item takes up large amount of available space</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>

4.4.2 Meta-relations

Important for the maintenance of alignment and solidarity across the exchange structure is how language resources for construing emotion and ethics are deployed in particular ways to co-create high order meaning complexes, or meta-relations, which position viewers to adopt particular attitudes towards characters in the course of the unfolding quest (Macken-Horarik, 2003, p. 286). It is the semantic relationship between dialogic moves that is called meta-relations, with the prefix “meta”-indexing the higher order significance of these relations. There are a determinate number of relationships that a dialogic move can enter into with other dialogic moves. The creation of specific value orientations depends on a combination of dialogic moves which confirm one another, or which oppose one another elsewhere in the text. There is a harmony of appraisal choices across the dialogic moves which confirm the viewer’s impression of their value (Macken-Horarik, 2003, p. 304).

Table 4.17 below illustrates a meta-relationship between the attitudinal motif of tenacity, built within Resolution β I, which is confirmed by similar selections of positive Judgement within Resolution β iii.

Table 4.17 Confirming relations across RESOLUTION STAGES

Resolution β i (3:13;01-4:20;04)	
<u>So</u> then I had an idea and I said... But if there's no bedtime there can be no bedtime drink. And its pink milk tonight milk	+ve j: Ten IN
Lola really likes (Force: Intense) pink milk	+ve J: Ten INV +ve APP: reac INS
Are you sure you don't want to go to bed?	+ve J: Ten INV -ve AFF:desire INS
But Charlie <u>if I have pink milk the tigers will</u> want some too	-ve J:Cap INV +ve AFF:desire INS
<u>Tigers, What tigers?</u> (Force:Repetition)	+ve J: Ten INV
The tigers at the table Charlie. They are waiting for their bedtime drink. Tigers get very (Force: Intense) cross if they have to wait. Ready, steady, go.	-ve J:Cap INV -ve AFF INS
So I make Lola and three (Force:quant) tigers pink milk	+ve J: ver INV
Resolution β iii (7:36;27-7:48;21)	
<i>Maybe, you would have to help me shoo a few down the plug hole</i>	-ve J: Cap INV -ve J: Cap INS
<i>shoo shoo. So I help shoo some whales down the plug hole.</i>	+ve J: Ten INV
<i>So Lola jumps into the bath</i>	+ve J: Ten INV +ve J: Cap INV

4.5 Summary of analytical framework

In this chapter I have presented the analytical framework applied in this study to conduct a multimodal discourse analysis to investigate how the semiotic resources deployed by selected animated narratives achieve an interactive relationship between young viewers and depicted characters. Theoretical resources offered by Systemic Functional Linguistics have been drawn on to develop an analytical framework for the research process. First, the generic structural analysis of selected episodes of *Dora the Explorer* and *Charlie and Lola* allows for a systematic identification of the particular nature of the narrative by determining how this genre was staged and how each stage was organised. Second, at the level of discourse semantics, the speech function and exchange structure analysis of dialogic moves across each stage of each selected episode of CATS allows for the investigation of the speaker roles and the exchange commodity to provide a basis for multimodal discourse analysis. Third, an

intermodal analysis allows for an in-depth analysis of complementary interpersonal meaning systems across image and language that construct an interactive relationship (see Chapter Six, Section 6.1 for discussion in relation to DTE, and see Chapter Seven, Section 7.1 for discussion in relation to C&L). Finally, an intermodal analysis allows for an in-depth analysis of complementary interpersonal meaning systems across image and language that construct ATTITUDE (see Chapter Six, Section 6.2 for discussion in relation to DTE, and see Chapter Seven, Section 7.2 for discussion in relation to C&L). Analyses carried out are previewed in Table 4.18 and arranged according to the research question relating to each area of analysis and the location of analyses in the Appendices. Screen shots from the animations to highlight the exchange structure have been included to provide a reference point for the description of the intermodal analysis in Appendix 3(Aii and Bii).

Table 4.18 Summary of Analyses

Research question	Analysis	Location of analysis
1. In what ways are the stages and phases of children’s animated television shows structured to orient viewer interest in the action of the CATS?	Analysis of generic structures	DTE: Appendix 2A C&L: Appendix 2B
2. What kind of viewer roles are constructed through the dialogic structure of a CATS episode?	Speech function and exchange structure analysis	DTE: Appendix 3A C&L: Appendix 3B
3. What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?	Intermodal analysis: Image and Verbiage	DTE: Appendix 3A C&L: Appendix 3B
4. What value positions are constructed through the evaluative resources of language and image across a CATS episode?	Intermodal analysis: Image and Verbiage	DTE: Appendix 4A C&L: Appendix 4B

The next three chapters will present an analysis of the selected episodes of *Dora the Explorer* and *Charlie and Lola*, investigating what make CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in the shows. To this end Chapter Five will address the research question 1 to offer an analysis of how the linguistic resources of generic staging are structured to orient viewer interest towards a social purpose. Chapters Six (focusing on DTE) and Seven (focusing on C&L) will address the research question 2 to offer an analysis of how the exchange structure and speech functions establish interactive moves and go on to address research questions 3 and 4 to offer an intermodal

analysis of how interactive relationships are constructed between viewers and characters across the exchange structure, while foregrounding cultural values and beliefs.

Chapter Five

Analysis of Texts: Exploring CATS as Quest Tales

5.0 Introduction

The aim of this chapter is to offer an analysis of how narratives are structured in stages to orient viewer interest towards a social purpose, a quest tale, across each of the selected episodes of *Dora the Explorer: Save the Day* and *Charlie and Lola: I and not sleepy and I will not go to bed*. The following research question guided the analysis:

In what ways are the stages and phases of children's animated television shows structured to orient viewer interest in the action of the CATS?

While a detailed analysis of the interactive features and evaluative features at the level of discourse semantics will be undertaken in Chapters Six and Seven respectively, in this chapter I will introduce how engaging viewer interest is addressed through genre. See Appendices 2A and 2B for a full analysis of the stages for DTE and C&L.

5.1 Structuring a quest tale

The quest tales are characterised as narrative because of their temporal organisation and the focus on a specific sequence of events involving the characters' lives as heroes and friends-in-need/opponents (Martin & Rose, 2008). As introduced in Section 4.2.1 the typical stages of the quests, including the optional stages can be represented as:

ORIENTATION α ^ INITIATING COMPLICATION α ^ [INVOLVE α] ^
RESOLUTION α (including CHALLENGE SEQUENCES β i-iv)

As previously stated the symbol α indicates the main stages with β indicating the series of CHALLENGE SEQUENCES that make up the RESOLUTION α and the brackets [] indicating optional stages.

Each of the quests typically achieves their social purpose through the unfolding of each stage. The **ORIENTATION α** provides a sketch of the story, orientating the viewer towards familiarity with the main characters of the quest, indicating where and when the action is taking place, establishing the friendly atmosphere, foreshadowing the action that follows, and causing the viewer to want to become involved in the story. The **INITIATING COMPLICATION α** introduces a series of events during which there is a significant problem, involving a friend-in-need/opponent, for the hero/s to resolve. Typical of the quests, the **RESOLUTION α** is protracted as a series of problems and reactions (associated with the complication) and series of problems and solutions (associated with the resolution) working towards the restoration of normalcy. The structure of each quest is modelled in Figure 5.1 to represent the unfolding contribution of each stage towards achievement of the social purpose. The black arrows indicate the flow of the quest tale.

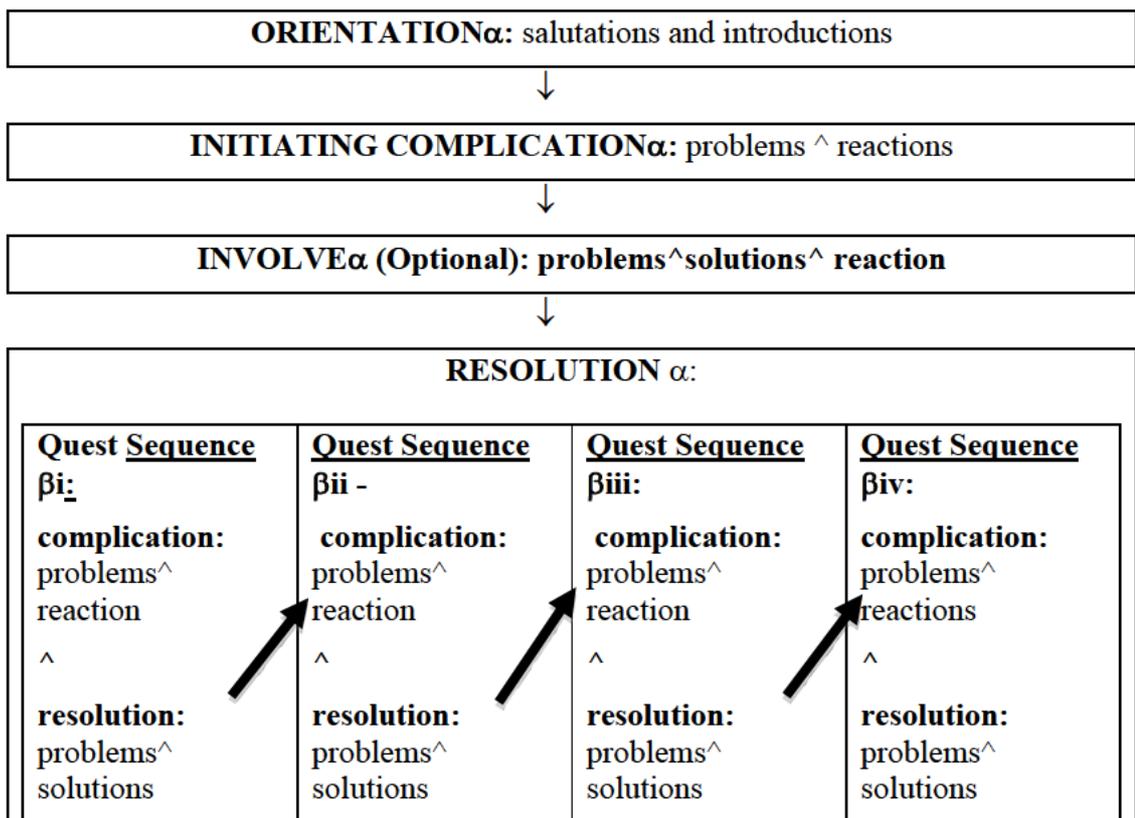


Figure 5.1 Structuring the social purpose across the typical stages of a quest tale

It will be argued that while the temporally sequenced structural features of the CATS (stages) unfold to realise a social purpose, there is considerable variation as to how this is achieved across the two CATS. Therefore, each CATS is considered

separately to demonstrate this variation. DTE: *Save the day* will be examined in Section 5.1.1 and C&L: *I am not sleepy and I will not go to bed* will be examined in Section 5.1.2.

5.1.1 DTE: *Save the day*: structuring the quest challenge

This episode of DTE follows the stages and phases illustrated in Figure 5.1, including the optional stage INVOLVE α , to achieve the social purpose of the quest. This quest challenge structure, particularly with inclusion of the INVOLVE α stage, emphasises the solicitation of viewer attention while serving to entertain and instruct the viewer about the cultural value of collaboration. In common with temporally organised narratives, this quest places pressure on the interactional resources that orient the viewer towards the specific interpersonal perspective relevant to each stage. This section will describe the structural features of each stage of DTE that sustains the orientation of viewer interest while foregrounding the social purpose of this CATS.

5.1.1.1 ORIENTATION α : Setting up familiarity

The ORIENTATION α stage can be seen from an interpersonal perspective as establishing the familiarity of the characters in terms of their relationship and friendly demeanour. The beginning of the quest is signalled by familiar greetings *Olla soin Dora. And I'm Diego* and elaborates the characters' relationship *We're cousins, Primos*. This overt bid for friendship, that extends to the introduction of Boots, *Hi Boots Hi. Hi Dora Hi Diego*, is significant to establishing a personal interaction with the characters, while providing the necessary foundation for acceptance of an interactive relationship. The bolded red font and underlined segments, illustrated in Table 5.1, highlight the significance of setting up an immediate contact with a potential viewer.

Table 5.1 Establishing familiarity and informality

DTE: Save the Day	Function
ORIENTATIONα 41;28-1:50;06	
<p><u>Olla soin Dora. And I'm Diego. We're cousins, Primos.</u></p> <p><i>And today we are looking for animals in the forest.</i></p> <p><i>Do you want to look for animals with us?</i></p> <p><i>Great.</i></p> <p><i>Do you see an owl in the tree?</i></p> <p><i>You found it.</i></p> <p><i>Do you see a lizard on a rock? There it is.</i></p> <p><i>Do you see a monkey near the bushes?</i></p> <p><i>Yeah that's Boots the Monkey.</i></p> <p><i>Say Hi Boots.</i></p> <p><u>Hi Boots. Hi. Hi Dora Hi Diego.</u></p>	<p>Setting up the familiarity of characters/setting</p> <p>signalled by:</p> <p>Introductions and salutations</p> <p><u>(Bolded red font and underlined)</u></p>

The INITIATING COMPLICATION α as explained in Section 5.1.1.2 disrupts this context of friendliness.

5.1.1.2 INITIATING COMPLICATION α : Setting up the main disrupting event/problem

The INITIATING COMPLICATION α stage that experientially provides the disruption involving the kite that is *too big and too strong* is signalled by an instructing proposal, *Look what I have*, as is illustrated in Table 5.2.

Table 5.2 Setting up the main disrupting event/problem

DTE: Save the Day	Function
1:50;06-2:44;10 INITIATING COMPLICATIONα	
<p><u>Look what I have.</u> <i>A giant kite. I made it myself.</i></p> <p><i>Wow! That's a really big kite Boots.</i></p> <p><i>Yeah, It's the biggest kite I've ever seen.</i></p> <p><i>I love my kite. I love my kite. I love my kite.</i></p> <p><i>C'mon, let's see if it can fly.</i></p> <p><i>Look, it's flying.</i></p> <p><i>Wooooo. Oops I think I made this kite too big and too strong.</i></p> <p><i>Dora, Diego help.</i></p>	<p>Setting up the main disrupting event/problem-sets the quest in motion</p> <p>signalled by:</p> <p>An instructing proposal (Blue highlight) and problem (grey highlight) involving friend-in-need (DTE)</p>

As part of the friendship group, Boots is now recontextualised as the friend-in-need of the quest. Within the INITIATING COMPLICATION α it is the problem-reaction patterns that build up tension in a story (Martin & Rose, 2008). Boots initially is proud of the kite, but since it is too big, he soon needs to be saved as he loses control and it sweeps him away. This pattern provides the evidence, in the form of the reasons for Boots' changed perceptions towards the kite, to support the binary of the heroes and the friend who needs saving. This pattern of mounting tension works to involve the viewer in the physical and emotional journey of Boots providing an opportunity for alignment with the friend-in-need. This interaction is illustrated in Table 5.3 where the reaction-problem-reaction patterns are distinguished in bold font.

Table 5.3 Reaction-problem-reaction patterns within the INITIATING COMPLICATION α

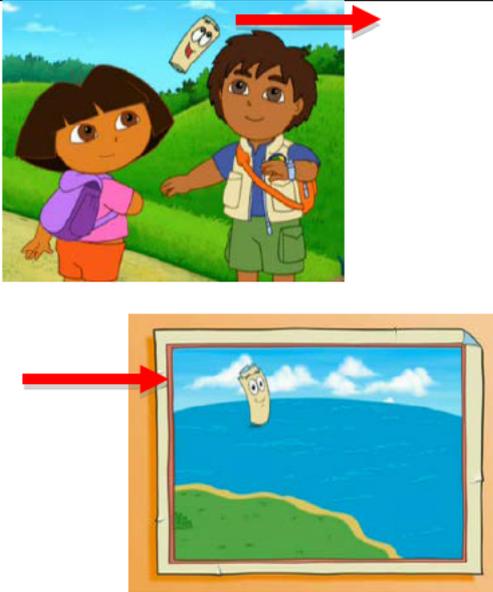
INITIATING COMPLICATIONα		
Mounting tension	Heroes	Boots
re-orientation		<i>Look what I have, a giant kite. I made it myself.</i>
reaction	<i>Wow! That's a really big kite Boots. Yeah, It's the biggest kite I've ever seen.</i>	
		<i>I love my kite. I love my kite. I love my kite. C'mon, let's see if it can fly. Look it's flying.</i>
problem		<i>Wooooo. Oops I think I made this kite too big and too strong.</i>
reaction		<i>Dora, Diego help.</i>

The possibility for empathy towards Boots orients the viewer towards engaging with the rally call that is featured in the optional INVOLVE α stage (Section 5.2.1.3). This stage links the two tiers of the quest tale (α and β) and signals the shift from a typical narrative structure to a quest structure that foregrounds expectation for concerted action.

5.1.1.3 INVOLVE α (Optional): setting up the call to action

The shift to the INVOLVE α stage is signalled by an instructing proposal, Don't worry Boots, We'll get you down, foregrounding the heroes social role of exhorting viewers to participate, We've got to save Boots. However, to achieve the rallying goal, the INVOLVE α stage is structured to give the viewer clarity around the direction of the quest. As is illustrated in Table 5.4, this is realised by viewer attention being reoriented from the story world to the Map's frame, where the Map is introduced as an expert clearly communicating the significant milestones of Boot's journey. From an interpersonal perspective this information is very important for building a relationship of solidarity with the viewer. Introducing the Map as an expert provides authority and the objectivity to amplify the rallying cry.

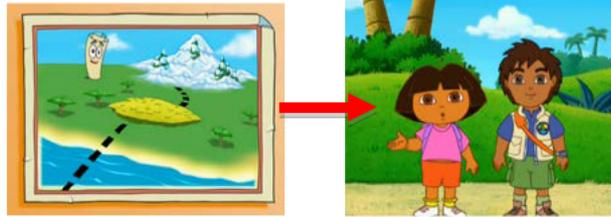
Table 5.4 Amplifying the rally cry

ReORIENTATION of viewer attention to the Map's frame	Map is introduced as an expert
	<p><i>Who's the guy you need to know when you've got a place to go? What's my name? The Map. Say it again. The Map. Who can help you say, hey I've figured out the way? What's my name? The Map. Say it again. The Map. I'm the Map. I'm the Map. He's the Map. He's the Map. I'm the Map.</i></p> <p><i>Dora and Deigo need to find Boots.</i></p> <p><i>Do you see Boots?</i></p> <p><i>Here I am.</i></p> <p><i>Oh Oh the big wind is blowing Boots far far away. It's going to blow him across the ocean. It's going to blow him through the tall grass. And he is going to blow him all the way to polar bear mountain.</i></p>

Other elements of the INVOLVE α structure also play a role in legitimising the call to action. The unfolding dialogue shifts viewer interest by arousing tension through signalling potential “problems” and “reactions” associated with Boots’ fate and by releasing tension through offering possible collaborative “solutions”. Through increasing and releasing tension, the viewer is positioned emotionally to agree with the actions of the Map and the heroes and accept the invitation to

participate in the solution. This positioning is crucial to building the argument for rallying together because it validates Boots as a friend-in-need, reinforces the heroes' capacity to find a solution and connects the viewers to the details of the quest's agenda. This problem-solution-reaction pattern is illustrated in Table 5.5.

Table 5.5 Building the argument for rallying together in the INVOLVE α stage

INVOLVE α	
Phases	Dialogic moves
problem	<i>Yikes. That's where polar bears live.</i>
solution	<i>We've got to save Boots.</i>
solution	<i>So remember, ocean, grass, polar bear mountain. Say it with me. Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i> <i>So you tell Dora and Diego first we go to the ocean.</i>
reorientation	Visual shift back to Dora and Diego in the context of their story world 
solution	<i>Where do we go first? (3 sec pause) The Ocean. Thanks.</i> <i>So first we need to find the ocean. Do you see the ocean? (3 sec pause) yeah there's the Ocean and there's Boots</i>
reaction	<i>Dora, Diego you've got to get me down please</i>

As is illustrated in Table 5.6, the rallying cry is also realised prosodically across the INVOLVE α stage through the repetition of *We've got to save Boots*. This prosody amplifies the request for action from the viewer and culminates in the rallying song that is signalled by the high force modal, *C'mon, we've got to save Boots. Let's go*, marking the end of the INVOLVE α stage.

Table 5.6 Rallying Song

Rallying Song
<i>C'mon, we've got to save Boots. Let's go</i>
<i>Say it with us Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain. Come on dominos everybody let's go. C'mon let's get to it I know that we can do it.</i>
<i>Where are we going? To go save Boots. Where are we going? To go save Boots. To go save Boots.</i>

However, it is important to note that the prosodic value of this song is realised again following the completion of the Resolution β_i where the heroes rally the team to prepare for the second Challenge sequence of the quest.

In summary, the above analysis of the three stages is as follows:

ORIENTATION α ^INITIATING COMPLICATION α ^INVOLVE α , shows the gradual progression towards the social purpose of the quest. The setting up of a predictable structure that foregrounds an overt focus on soliciting attention positions the viewers to interpret these three stages as enlisting them as a participant. The INVOLVE α stage prosodically works to further develop the familiarity of the viewer with the collaborative demands of the heroes and thus scaffolds the development of rallying around a cause. This positioning is crucial to the maintenance of viewer interest across the subsequent RESOLUTION α : CHALLENGE SEQUENCES (β_{i-iv}) (Section 5.1.1.4).

5.1.1.4 RESOLUTION α : setting up repetitive disruption and action sequences

The RESOLUTION α stage unfolds through a series of CHALLENGE SEQUENCES (β_{i-iv}) that consist of mini-narratives (Complication ^ Resolution) forming the second tier of this narrative structure (see Figure 5.1). The mini-narratives function to reinforce viewer interest through the repetitive shifts from setting up a disrupting event/problem that involves additional friends-in-need, to setting up the call to action that responds to the problems. This positioning through the relentless rousing and releasing of tension across the CHALLENGE SEQUENCES is crucial in building the justification for the viewer to remain interested because it validates his/her involvement and rewards his/her participation. The focus on setting up a disrupting event/problem across each Complication β_{i-iv} is

the concern of Section 5.1.1.4.1, while the focus on setting up the call to action across each Resolution β -iv is the concern of Section 5.1.1.4.2.

5.1.1.4.1 COMPLICATION β -iv: setting up a disrupting event/problem

The COMPLICATION β of each CHALLENGE SEQUENCE unfolds experientially to contextualise the steps of each challenge according to the quest milestones established in the INVOLVE α stage (*So remember, ocean, grass, polar-bear mountain*), and instate an additional friend-in-need. Like the INITIATING COMPLICATION α , each COMPLICATION β sets up a disruption brought in by others who are then transformed into friends-in-need. This functions interpersonally to invite the viewer to experience and empathise with the predicament of each new friend-in-need.

Typically, each COMPLICATION β is signalled by a reorientation that triggers problem ^ reaction patterns that are repeated with problems getting worse and reactions creating urgency that accentuates the tension. These patterns which foreground the characters' perspective are illustrated in Table 5.7 from the COMPLICATION of the CHALLENGE SEQUENCE β i. In this example the experiential meanings are foregrounded by Boots who takes on an informer role to identify the whale and its predicament, *I'm flying over the ocean. Hey I see a whale*, and then a promoter role to assign obligation to the heroes, *Dora, Diego Help the whale, Help the whale*. The whale's predicament is reinforced through the problem ^ reaction patterns which position the viewer to approve of the heroes' authority to act.

Table 5.7 COMPLICATION β i: Patterns of problems and reactions

Blue font – the whale, black font – the heroes, red font - Boots

Phases	Heroes	Boots	Whale
re-orientation		<i>I'm flying over the ocean.</i> <i>(whale sound) Hey I see a whale</i>	
problem		<i>Oh no the whale's caught in a net.</i>	
“reaction”		<i>Dora, Diego Help the whale, Help the whale.</i>	
problem	<i>Look the whale. She's stuck in that net.</i>		
“reaction”			<i>Help. Help. I'm stuck in that net and can't swim.</i>
problem	<i>And look sharks.</i>		
“reaction”			<i>Sharks!</i>
“reaction”	<i>We've got to help the whale.</i>		

The predictable organisation of each COMPLICATION (β i-iv) foregrounds a consistent concern towards those in need denoting cultural value and significance (Tian, 2010). As Rothery and Stenglin (1997) observe:

Dealing with the crisis is the crux of narrative so that “usuality” is restored in the activity sequence of the field. It is a powerful genre for inducting members of the culture into valued ways of behaving, specifically facing up to “problems”, no matter how difficult or personally threatening, and attempting to overcome them, so that stability is restored and maintained in the activity sequences of the various fields that constitute the culture. (p. 233)

The significance of this quest tale lies in the expectation that the heroes will take appropriate action towards resolving each of the disruptions, while maximising viewer alignment towards the friend-in-need by convincing him/her of the cultural worthiness of the heroes' actions.

5.1.1.4.2 RESOLUTION β i-iv: setting up the call to action

Each RESOLUTION β of the quest involves the heroes taking action to restore the friend-in-need to a position of safety. The significant benefits of this assistance to the heroes' own journey reinforces the cultural value of positive community relations and the value of giving in order to receive. Interpersonally, the RESOLUTION β stages function to maximise concern over the friend-in-need to enlist viewer loyalty to the rallying cause. Consequently, each RESOLUTION β stage is signalled by a request for action or information in relation to attending to the problem faced by the friend-in-need as illustrated in Table 5.8.

Table 5.8 Signalling the RESOLUTION

Stage	Attending to the problem
RESOLUTION β i	<i>Hurry you've got to untie all 12 knots in the net.</i>
RESOLUTION β ii	<i>Will you help us catch baby gorilla?</i>
RESOLUTION β iii	<i>Will you help the baby animals find their mummies?</i>
RESOLUTION β iv	<i>There's Boots and there's a polar bear under the tree. We need something to get us to the tree quick. We could turn my rescue pack into a rocket sled. Great idea.</i>

The RESOLUTION β stage moves through in quick succession a sequence of problem and solution patterns that set up the expectation of viewer interest. Typically, the heroes directly promote requests for participation in the RESOLUTION STAGES positioning viewers towards the collaborative "solutions" for their "friends" predicaments, while the problem patterns deal with the obstacles that the heroes face along their journey. These patterns of rising and falling tension typically combine to form mini-challenges thereby positioning the viewer emotionally to align with the action of the heroes. Once the new friend-in-need's predicament, established in the previous COMPLICATION β stage, has been resolved, a series of mini challenges involving problems and solutions function to progress the quest. The rapid rise and fall of tension of this narrative structure keeps the RESOLUTION β stage progressing while building viewer interest through the expectation of compliance towards collaborative participation. The viewer is thereby repeatedly positioned to align with the actions promoted by the heroes and to agree with the invitation to join the collaborative partnership to save their friends. This

high action is illustrated in Figure 5.2 using an extract from RESOLUTION β iii. Within the pattern of problem ^ solution, this example shows how viewer interest is maintained through the problem, *A giant wall and it's blocking our way*, the solution, *I can help*, and another problem *Here comes the lion*, to ensure that the expectation to participate, *Let's all push with the elephant. Put your hands out in front of you and push, push, push. Empujan, empujan, empujan*, elicits compliance.

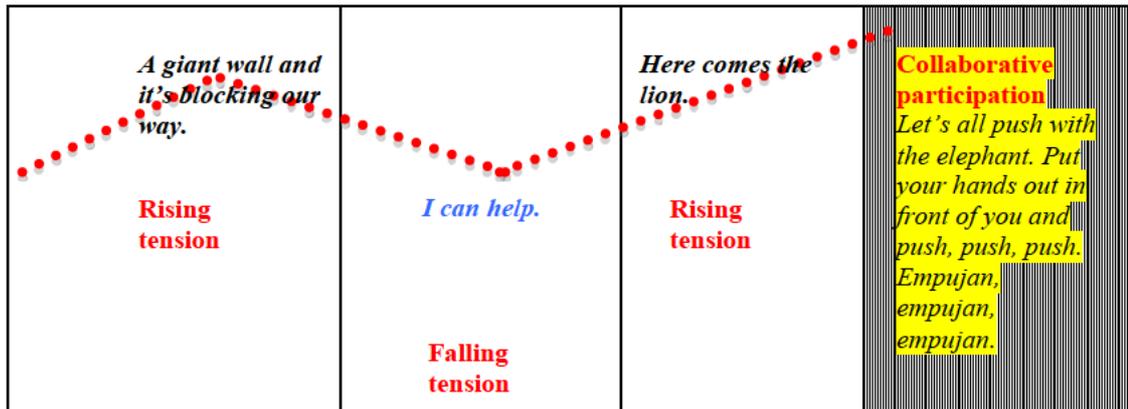


Figure 5.2 Unfolding high action (black font - heroes, blue font - friend)

Also, important in involving the viewers are the interpersonally loaded reactions that suspend the flow of the quest challenges to intrude the feelings or comments of the characters (Martin & Rose 2008, p. 83). As illustrated in Table 5.9 the pattern of interaction between the dialogic moves involving problems, solutions and reactions throughout the RESOLUTION β stages, work to involve the viewers in both the physical and emotional journey of the participants, thus promoting sustained interest across the quest. Section 6.2 will examine how the resources of Appraisal are used to engage and position viewers across these dialogic moves.

Table 5.9 Dispersal of problems, solutions and reactions from the RESOLUTION β_{iii}

Dialogic move/phases	Heroes	Friend
problem	<i>A giant wall and it's blocking our way.</i>	
“reaction”		<i>I can help.</i>
problem	<i>Here comes the lion.</i>	
solution	<i>Let's all push with the elephant. Put your hands out in front of you and push, push, push. Empujan, empujan, empujan.</i>	
“reaction”	<i>Great pushing.</i>	
solution	<i>We got away.</i>	

5.1.1.5 FINAL RESOLUTION α : setting up closure

The FINAL RESOLUTION α stage functions in a similar way to that of the RESOLUTIONS β_{i-iv} presented in the previous section. This time the problem towards which the viewer is being positioned relates to the INITIATING COMPLICATION α . However, this stage has two interpersonal functions, to position viewer interest towards the team's solidarity built across the second tier of the narrative, the CHALLENGE SEQUENCES (β_{i-iv}), and to position viewer interest towards the benefits of this solidarity. This stage serves as an important closure and a relief from the persistent purpose of the quest, to save Boots, which is used to positively endorse the collective response of the team. Therefore, the FINAL RESOLUTION α stage can be interpreted as intensifying viewer satisfaction towards the achievement of the quest and their role as a member of the team.

The viewer is invited to empathise with Boots' encounter with the polar bear through the unfolding dialogic points of view that identify problems and solutions and through the more direct expressions of feelings and attitudes (reactions) to mobilise as a team member to save their friend Boots. The important function here is to release the tension by bringing both the physical and emotional journey of Boots to a happy solution positioning the viewer to agree with the team's action. This is illustrated in Table 5.10.

Table 5.10 Mobilising team solidarity

Dialogic move/phases	Heroes	Friend
problem		<i>Oh Oh! Here comes the polar bear.</i>
“reaction”		<i>Hurry Dora Hurry Diego.</i>
solution	<i>We’re coming Boots. We’ll get you down.</i>	
problem		<i>Oh no the polar bear is getting higher and higher</i>
solution	<i>We have to tell Boots to jump onto the rocket sled. Jump Boots. (3 sec pause) Louder (3 sec pause) Jump Boots.</i>	

The dialogic moves that involve reactions reinforce the value of team membership towards achieving the purpose of the quest. By drawing attention to the intensified emotions associated with Boots and the Polar bear the viewer is positioned to value his/her contribution, harnessing continued interest. This is illustrated in Table 5.11.

Table 5.11 Reinforcing team membership

Dialogic moves/phases	Boots	Polar Bear
“reaction”	<i>You saved me, you saved me</i>	
“reaction”		<i>Hey, I just wanted to help you get your kite down from the tree. I’m really a very friendly polar bear.</i>
		<i>Oh, he’s a friendly polar bear.</i>
“reaction”	<i>Thanks Polar bear.</i>	
“reaction”		<i>Come back and visit soon.</i>
“reaction”	<i>I knew you would come and get me.</i>	

Also, dialogic moves that involve reflection acknowledge viewer interest and connect the viewer to the positive outcome by asking for opinions and sharing experiences. This confers a degree of belonging and connectedness, which invites positive feelings about the quest, the heroes and the friends-in-need. This is illustrated in Table 5.12 through the dialogic moves from the RESOLUTION α .

Table 5.12 Conferring belonging and connectedness

Dialogic moves/phases	Heroes
“reflection”	<p><i>Yeah we did it.</i></p> <p><i>We did it We did it We did it (Spanish word) Yeah. We did it. We crossed the ocean and through the tall grass. We did it, we did it. , we did it, we did it. Hooray. Gorillas had to swing through the trees real fast, we did it, we did it, we did it, we did it. Hit the polar bear mountain on his kite. Then you saved me and everything is alright. Yeah, woooo, hooray, we did it.</i></p>
“reflection”	<p><i>We had such an exciting trip today. What was your favourite part of the trip? (6 sec pause) I liked that too. My favourite part was rescuing Boots. Me Too. Me three.</i></p>
“reaction”	<p><i>We couldn't have done it without you. Thanks for helping, gracias.</i></p>

5.1.1.6 Structuring predictability in a quest challenge

The analysis of the quest genre deployed by DTE: *Save the Day* provides evidence that interpersonal considerations have a prominent role in structuring and managing the solicitation of viewer attention across this quest challenge. The unfolding dialogue reveals the events, setting up a tension between the heroes' actions (those that can help) and the friend-in-need's predicament (those that are helped), inviting viewer alignment towards the goals of the quest. The quest challenge structure shapes the dialogue into a predictable narrative pattern that realises the goals of each stage of the quest while building new levels of character affinity. The shifts in viewer positioning are signalled by disruption in the COMPLICATION STAGES and action in the RESOLUTION STAGES, yet it is the INVOLVE α stage that foregrounds the extent of viewer alignment and participation. At the same time the patterns of problems, solutions and reactions occurring across the quest orient the viewer towards aligning with team's goal and acting collaboratively. The celebratory notion included in the FINAL RESOLUTION α orients the viewer towards validating their interest and interpreting the success of achieving the quest goal as partly due to their sustained action as a team member. Discourse semantics resources used to negotiate viewer participation and the obligation to act in predictable narrative structure will be further explored in Chapter Six.

5.1.2 C&L: I am not sleepy and I will not go to bed: structuring the quest contest

Similar to the episode of DTE explored in Section 5.1.1, the temporally organised stages and phases occurring across each stage of C&L: *I am not sleepy and I will not go to bed*, places pressure on the interactional resources that orient the viewer towards the specific interpersonal perspective relevant to each stage. This Section will describe the structural features of each stage of this episode of C&L that manage the orientation of viewer interest, while foregrounding the social purpose of the quest context and the cultural value of family duty.

5.1.2.1 ORIENTATION α : setting up familiarity

Like DTE: *Save the Day* this **ORIENTATION α** stage presents an everyday glimpse into this family's life which foregrounds the identity of the hero and his opponent and includes a description of their familial relationship, *I have this little sister Lola*. Familiarity of the characters is set up through the dialogic interchange of Charlie and his sister, Lola. Charlie attributes himself with an authority over his *little sister Lola* by declaring his responsibility *to help to get Lola off to bed*. This foreshadows the potential for disruption as the shrewd hero presents why his task is going to be difficult in contrast to the seemingly naïve opponent talking at a tangent, oblivious to Charlie's concern. As is illustrated in Table 5.13 contention is presented through the binary opposition.

Table 5.13 Foreshadowing contention

C&L: I am not sleepy and I will not go to bed	Function
<p>ORIENTATIONα 1:00;28-2:08;15</p> <p><i>I have this little sister Lola, she is small and very funny</i></p> <p><i>Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed. This is a hard job cause...</i></p> <p><i>Shall I show you that again Charlie?</i></p> <p><i>Lola likes to stay up wriggling, bouncing, colouring in, scribbling, sticking and most of all chattering....</i></p> <p><i>And then when I have drawn all my animals we can go to the beach. And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand</i></p>	<p>Positioning towards</p> <p><u>Familiarity of characters/setting</u></p> <p>signalled by:</p> <p><u>Introductions</u></p> <p>Seeking information - questions (highlight-yellow)</p> <p>Giving information - declaratives</p>

By establishing the binary-opposition the ORIENTATION sets up the expectation that a clash of standpoints is likely, thus foreshadowing the events of the INITIATING COMPLICATION.

5.1.2.2 INITIATING COMPLICATION α : setting up the central binary opposition

The INITIATING COMPLICATION α stage is signalled by the instructing proposal *it's time for bed now*, which leads to a clash of standpoints. It is the patterns of phases used across this stage that explicitly demarcate the hero from the opponent and invite the viewer to eventually affiliate with both characters' perspectives of the events. As is typically found within Complications it is the patterns of problem ^ reaction that are significant to the building of tension and alignment (Martin & Rose, 2008). This patterning provides the evidence that Lola's oppositional stance will be countered by Charlie's conciliatory approach to finding a solution. The "problem" phases present the accumulating oppositional standpoint of Lola as she resists the assertion that she is tired. The "reaction" phases are interspersed to intrude the comments of Charlie. This patterning works to engage the viewer in both sides of the contest while building an expectation that further contested issues will follow until

consensus is reached. This pattern of oppositional standpoints is illustrated in Table 5.14 where the problem-reaction-problem phases are distinguished in bold font.

Table 5.14 Problem-reaction-problem phases within the INITIATING COMPLICATION

Black font – hero: red font – opponent

C&L: I am not sleepy and I will not go to bed			Function
INITIATING COMPLICATION α			2:08;15-3:13;01
Phase	Hero	Opponent	Setting up the binary opposition
re-orientation	Lola mum said it's time for bed now.		-sets the contest in motion signalled by: Instructing proposal (Blue highlight), “problems” from an opponent which can be evaluated negatively (grey highlight) and reactions that intrude personal comments which can be evaluated positively.
problem		<i>I am not sleepy and I will not go to bed</i>	
reaction	<i>So then I say... But Lola all the birds have gone to sleep. And then Lola says,</i>		
problem		<i>Yes but I am not a bird Charlie.</i>	
reaction	<i>But you must be slightly sleepy Lola. Hmmm</i>		
problem		<i>I not slightly sleepy at 6 o'clock, 7 o'clock, or 8 o'clock. I am still wide awake a 9, not at all tired at 10 or 11 and I will still be awake at midnight.</i>	
reaction	<i>Surely you will be tired by midnight. Everyone in the world is tired by midnight Lola.</i>		
problem		<i>Not me I will probably still be perky at midnight and a half.</i>	
reaction	<i>Lola says she never gets tired.</i>		

5.1.2.3 RESOLUTION α : setting up repetitive contested issue and consensus sequences

As previously discussed in Section 5.2.1.4, the QUEST CHALLENGE stages (see Figure 5.1) were shown to consist of mini-narratives (β i-iv) that have been included in this episode of C&L to set up a series of arguments that involve reaching consensus of the contested issues that relate to steps towards bedtime. From an interpersonal perspective, the relentless rousing and releasing of tension across each Argument Sequence functions to promote sustained viewer attention to each

character's position as the quest contest unfolds. Each Argument Sequence consists of two interactive elements, setting up the binary opposition (Complication) and setting up consensus (Resolution).

5.1.2.3.1 Complication β i-iv: setting up the binary opposition

The Complication of each Argument Sequence stage unfolds experientially to contextualise the steps of a predictable bedtime routine (bed time drink, teeth cleaning, having a bath and putting on pyjamas) and to present an obstacle that needs to be attended to by the hero. Interpersonally, it is through the opposing dialogic positions that the viewer is invited to experience the formulation of the disruption.

Typically, within each Complication, the problem phases serve to build and sustain tension by explicitly explaining the matter at hand that needs to be attended to in order for the quest to progress. For example, Argument Sequence β ii presents the second step in the bedtime routine, *After bedtime drink you know what's next... time to brush our teeth*. Here, the problem is signalled with the use of "But", to offer a contrast to the information being presented. It is Lola's standpoint, *But I can't brush my teeth Charlie because somebody has eaten my toothbrush*, that contests this step in the routine. A problem phase typically draws attention away from Lola's reluctance to go to bed by involving an imaginary sequence that requires resolution. For example, again from ARGUMENT SEQUENCE β ii, Lola's declaration that *I think it's that lion. I saw him brushing his teeth with my toothbrush. And now he is gobbling it all up*, clearly establishes her predicament. This clear enunciation of the problem promotes viewer interest with the hero's responsibility to act. The reaction phase can be seen to clarify the opponent's standpoint. For example, in the Argument Sequence β ii the hero reacts to Lola's standpoint by posing the question, *Who would eat your toothbrush Lola*, which foregrounds the conciliatory role of the hero. This pattern of reaction ^ problem phases from the Complication β ii is illustrated in Table 5.15 where the problem-reaction-problem phases are distinguished in bold font.

Table 5.15 Pattern of reaction ^ problem phases within a Complication

Black font – hero, red font – opponent

Complication βii 4:21;29-5:27;14		
Phase	Hero	Opponent
re-orientation	<i>After bedtime drink you know what's next ... time to brush our teeth</i>	
problem		<i>But I can't brush my teeth Charlie because somebody has eaten my toothbrush.</i>
reaction	<i>Who would eat your toothbrush Lola?</i>	
problem		<i>I think it's that lion. I saw him brushing his teeth with my toothbrush. And now he is gobbling it all up.</i>

The balancing of attention between the opposing standpoints within the Complication sustains the tension and reinforces the binary opposition established in the INITIATING COMPLICATION. This is significant in sustaining viewer engagement, as the cause of the disruption is clarified and unravelled.

5.1.2.3.2 Resolution βi-iv: setting up consensus

The Resolution of each Argument Sequence stage deals experientially with the significant events/obstacles involved with the hero's mission of assisting his opponent eventually to bed. This requires Charlie working methodically through the imaginary predicament presented in the complication. Interpersonally, these stages consist of phases that reinforce the two opposing standpoints to engage the viewer with the unfolding repartee between Charlie and Lola that is essential to setting up consensus. A consequential statement *So then I had an idea*, a reasonable counter claim *But, this is your toothbrush here* or a high force modal *Maybe you would have to help me shoo a few down the plug hol,*⁶ can signal the Resolutionβ stage and highlight its conciliatory function. The analysis has shown that each Resolutionβ stage moves through a series of interpersonally loaded reaction phases that serves to intrude the hero's comments. This maintains the tension built across the Complication and engages the viewer while inviting him/her to experience the development and clarification of the imaginary predicament. The series of reaction phases are significant as they are used to introduce a reality' around the imaginary predicament that enables the contested issue to move towards resolution. This can be

⁶ It is important to note here the use of the moderating low modal adjunct "maybe".

demonstrated with an example from the Resolution β i. As is illustrated in Table 5.16 the series of reaction phases promote Judgement of the hero as he seeks to clarify Lola’s thinking and shape her behaviour towards compliance.

Table 5.16 Series of reaction phases within a Resolution

Phase	Hero
reaction	<i>So then I had an idea... and I said ...But if there’s no bedtime there can be no bedtime drink. And its pink milk tonight</i>
reaction	<i>Lola really likes pink milk.</i>
reaction	<i>Are you sure you don’t want to go to bed?</i>
reaction	<i>Tigers, what tigers?</i>

Of importance to viewer engagement is the sequence of problem and solution phases, which maintain, and release tension built across the reaction phases. These sequences attend to the subject of the imaginary predicament in order to reach a point of consensus. Typically, the problem phases deal with the embellished predicament created by the presence of the imaginary animal, while the solution phases foreground the expectation of viewer agreement with the conciliatory action of the hero that result in the opponent’s compliance with the aspect of the bedtime routine. The reaching of consensus is typically signalled by a visual representation of the opponent carrying out the requested action. This can be illustrated in Table 5.17 by drawing on the example from the Resolution from Argument Sequence β i. The problem phase maintains the tension created by the tigers *waiting for their bed-time drink*, which is released with Charlie’s concession to Lola’s imaginary configuration and reinforced by the visual depiction of Lola and the tigers drinking the pink milk. Lola’s depicted compliance with this aspect of the bedtime routine enables the progression to the next step of the bedtime routine, cleaning teeth.

Table 5.17 Problem ^ solution phases inviting viewer agreement

Black font – hero; red font – opponent

Phase	Hero	Opponent
problem		<i>The tigers at the table Charlie. They are waiting for their bedtime drink. Tigers get very cross if they have to wait. Ready, steady, go.</i>
solution	<i>So, I make Lola and three tigers pink milk</i>	
solution	Visual depiction of the solution -Lola and the tigers drinking the pink milk 	

5.1.2.4 FINAL RESOLUTION α : setting up the final consensus

The FINAL RESOLUTION α stage functions in a similar way to that of the Resolutions presented in the Argument Sequences. This time the problem being attended to relates to the clash of standpoints presented in the INITIATING COMPLICATION α in relation to *it's time for bed now*. However, the function of this stage is to engage the viewer with the setting up of the progression towards consensus, where Charlie's quest goal has been reached and Lola's actions switches from defiance to co-operation. Therefore, the FINAL RESOLUTION α can be understood to intensify viewer pleasure towards this sibling relationship, as the contentious interaction is harmoniously reconciled.

Engagement with Charlie's actions through the unfolding problem and solution phases and through the reaction phases releases tension by bringing the opposing standpoints to a consensus in solution phases. Consensus is signalled when Lola finally offers to cooperate, *Yes, yes Charlie. I'm hopping, I'm hopping, I'm hopping, hopping*, which is simultaneously depicted by Lola making her way to bed. Furthermore, the problem phases are presented from opposing standpoints and focus attention back to the quest goal, getting Lola to bed. With one exception where Charlie presents an imaginary hippopotamus as a diversion, reflecting the light hearted nature of this repartee. The 'reaction' phases are significant here as they serve to intrude the character's comments to engage the viewer while foreshadowing

consensus as is illustrated in Table 5.18. The use of the direct address *And you know what... I can't believe my eyes*, signals the imminent success of Charlie's conciliatory approach to getting Lola ready for bed *Lola's gone all sleepy* while contributing to the release of tension.

Table 5.18 Foreshadowing consensus

Phase	Hero
reaction	<i>And then I had a really good idea... Lola I've given three tigers their bedtime drink, and now they're sleepily snoozing. And I've watched a lion gobble my toothbrush. And now he is sizzing on the bath mat. And I have shooed whales down the plug hole and they're all woozy and woozing. And Lola even the dancing dogs are pooped after the pyjama party. And you know what... I can't believe my eyes. Lola's gone all sleepy.</i>

Reaction phases are also important in drawing viewer attention towards the change in the opponent's comments on the unfolding scene as is illustrated in Table 5.19. This phase foreshadows Lola's wily nature engaging the viewer right to the last moments with the humour of the quest.

Table 5.19 Change in the opponent's comments

Phase	Opponent
reaction	<i>Don't be silly Charlie I wouldn't let a hippopotamus get into my bed. But I think there's one in yours.</i>

5.1.2.5 Structuring predictability in a quest contest

It is evident from the analysis that the setting up and management of the stages and phases interpersonally solicit viewer engagement and interest with the unfolding contest across C&L: *I am not sleepy and I will not go to bed*. The structuring of the contest sets up an argument that generates the tension between the characters and reveals a hero's conciliatory approach towards a contrary opponent. The unfolding argument shapes the dialogue into the predicable format of a narrative pattern that realises the goals of each stage of the story. Engagement with the flow of the argument is managed through the relentless movement between the building of tension through the deployment of problems ^ reactions sequences within the COMPLICATION STAGES, and the releasing of tension through the problem ^ solution sequences within the RESOLUTION STAGES. Furthermore, often the solution is signalled by a visual depiction of Lola and the imaginary animals

complying with aspects of the bedtime routine, which engages the viewer with the humour and light-hearted tone of the contest.

The FINAL RESOLUTION α is set up to manage the cooperative agreement necessary for Charlie to realise the quest goal which serves to orient the viewer towards contentment and satisfaction that harmony has been restored. The strategies at the level of genre that engage the viewer with the structure of the argument and with a level of familiarity with both sides of the contention, interact with strategies at the level of discourse which will be explored further in Chapter Seven.

5.2 Points of departure on a quest theme

In conclusion therefore, it has been established that the management of viewer interest towards the mission across a quest tale is maintained through the deployment of stages and phases. Despite this similarity there are significant points of difference between the two CATS in this study.

The INITIATING COMPLICATION α sets the two quests apart by structuring the problems ^ reactions phases according to the quest goal; fulfilment of the quest challenge (DTE) or reaching consensus in the quest contest (C&L). The hero's goal is established here which predicts how the remainder of the quest is structured to unfold. The episode from DTE engages the viewer through the rapid rise and fall of tension through a series of CHALLENGE SEQUENCES that involve disruption and action, as well as, the rallying mantras which promote solidarity with the team. Whilst the quest structure from the episode of C&L manages viewer engagement through a series of Argument Sequences that utilise contention and consensus to promote affinity towards the opposing dialogic interchanges.

The intent of this structuring in both CATS episodes is to gradually open the potential for alignment into shared communities of values and experiences that either obligates a collective response towards the heroes' actions, as in the episode from DTE, or foregrounds the expectancy of viewer alignment by putting forward positive consequences (in the solution phases) of each character's actions, as in the episode from C&L. This predictable story structure that engenders familiarity and assurance enables the discrete investigation of the interactive and evaluative resources for construing viewer-character relationships. This investigation is the focus of Chapter

Six in relation to the DTE episode, and Chapter Seven in relation to the C&L episode.

Chapter Six

Enacting Engagement through Active Participation: Sharing Prosocial Community Values

6.0 Introduction

Engagement with this episode of DTE: *Save the Day* is reliant on the assumption that young viewers have cultural literacy experience around ideas of play, participation and collaboration. These shared understandings underpin the deployment of the interpersonal resources to involve the viewer in the story/quest world. While the quest structure orientates viewer interest around the goals of the quest as discussed in Chapter Five, the obligation to act as a participant along with the heroes relies on the interpersonal resources to position the viewer to enact a participatory social role. Section 6.1 will examine the interactive relations within and across the stages of the quest that serve to create and maintain viewer inclusion in the dialogue with the characters, and in taking action as part of the succession of events. Section 6.2 will analyse the interactions of Appraisal resources to show how they are used to align young viewers towards cultural norms, values and beliefs fundamental to social responsibility. Although resources from these systems will be discussed separately, the effects of the interactions of the resources from both systems will also be discussed where relevant.

6.1 Team building through collaborative action

The analysis discussed in this section explores the patterns of interaction that construct the distinctive nature of each type of exchange as each stage of the quest unfolds. The unfolding dialogic moves across the stages of this Children's Animated Television Show (CATS) were analysed from a discourse semantic perspective to establish what viewer roles were being played out throughout the sequence of interactive moves. The exchange structure and speech functions were analysed following Martin and Rose (2007, pp. 227-251) addressing the research question:

What kind of viewer roles are constructed through the dialogic structure of a CATS episode?

The full analysis can be found in Appendix 3A (DTE).

The visual and verbal meaning-making systems pertaining to each information and action exchange were then analysed using the analytical frameworks of Painter, Martin and Unsworth, (2013), and Halliday and Matthiessen, (2004), to address the research question:

What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?

The full analysis can be found in Appendix 3A (DTE).

6.1.1 Conditioning viewer interaction

Across the discourse of the DTE: *Save the Day* episode, henceforth DTE, interactive relations are dialogically enacted as character/character and character/pseudo viewer exchanges. As described in Section 4.4.1 two types of exchange were identified in this episode, information-oriented exchanges and action-oriented exchanges that distinguish the interactive roles played out across each stage, providing a means to describe the participation strategy of this quest. With exchanges being influenced by their initiating move they are classified according to whether information is given or solicited, or whether action is proposed or influenced (Martin, 1992). Therefore, across the quest discourse, the major functions of information exchanges are to manage the giving and receiving of information to enable participation and prompt obligation, while the major functions of action exchanges are to manage the collaborative action and the building of solidarity. From an interpersonal perspective, the configuration of information-oriented exchanges and action-oriented exchanges, together with their intermodal composition (visual and verbal meaning systems), gradually contributes to the negotiation of an interactive relationship that shapes viewer participation as a team member. Therefore, it is the dialogic discourse across the ORIENTATION α , INITIATING COMPLICATION α and the INVOLVE α stages of the quest that marshals the resources for negotiating the interactive protocols. Once established, these familiar interactive protocols that function to build the social value of the viewer, are drawn upon to condition the viewer towards action across the RESOLUTION α stage.

6.1.1.1 Building friendship

A significant element that is foundational to the interactive relationship is recognition of the characters and the construction of pseudo-friendship between them. The ORIENTATION α assumes viewer recognition of “a shared, unspoken, implicit understanding of certain relevant features of the context” (Bernstein, 1971, p. 14) which simulates the perception of a familiar everyday encounter (Forrest & Kearns, 2002). As such, constructing friendliness can be distinguished by a familiarising encounter (e.g., *Hi Boots, Hi, Hi Dora, Hi Diego*) that is made culturally relevant through the deployment of information and/or action exchanges.

In this episode the selection of a greeting is followed by an information exchange where a K1 move initiates connection with the viewer to build familiarity by drawing attention to pertinent aspects of the character’s context. For example, Table 6.1 illustrates the information exchange that introduces the heroes to the viewers in the ORIENTATION α . Here we see the depiction of this familiar encounter where full viewer involvement is expected by the sustained direct eye contact and frontal angle of the main characters (see Table 6.1, Images 1, 2, 3 & 6.). The viewer is positioned as a recipient of the greeting, *Olla soin Dora. And I’m Diego*, and is expected to recognise the social relevance of the subsequent K1 move that offers personal information about the characters from their primary knower position, *We’re cousins, Primos*. Depicted in Table 6.1, Images 4 and 5, the shift in proximity and touching of the characters as well as their mutual eye gaze implies the close relationship between Dora and Diego. The shift back to direct eye contact and frontal horizontal stance in Table 6.1, Image 6, directly addresses the viewer with an interesting proposition that anticipates the ongoing exchange, *And today we are going to look for animals in the forest*.

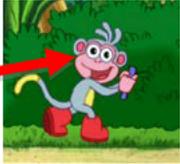
Table 6.1 Deploying K1 moves to build a friendly encounter

Type of exchange		Hero
41;28-1;03;03 Information exchange	Greeting	<p>1.  2. </p> <p><i>Olla soin Dora</i></p>
	K1	<p>3. </p> <p><i>And I'm Diego</i></p>
	K1	<p>4.  5. </p> <p><i>We're cousins, Primos.</i></p>
	K1	<p>6. </p> <p><i>And today we are looking for animals in the forest.</i></p>

Action exchanges are also found in this episode to solicit compliance towards a familiar encounter in which the viewer is expected to act according to the instructing proposal. Table 6.2 illustrates how this action exchange unfolds to instruct the viewer to greet Boots along with the expectation of his/her compliance. In this example the viewer is positioned as part of the group, ready to comply with the demand of the instructing proposal (A2 move), Say Hi Boots (compliance indicated by the 3-second pause and the A1 move). To reinforce compliance with this demand we see that the direct address coincides with the visual focalisation choices (contact: direct) to maintain viewer connection with the heroes. Further, the explicit shift in eye gaze of Dora and Diego towards Boots confirms his identity. The social relevance of Boots is emphasised with the zooming in as he addresses the viewer with the informal salutation, Hi (see Table 6.2, Image 3). This salutation legitimises

the viewer's compliant response and confirms the viewer's presence and his/her role as a participant of the group (see Table 6.2, Image 4)

Table 6.2 Action moves building a friendly encounter — Instructing, Compliance

Type of exchange		Hero	Boots
Action exchange (1) 1:40;02-1-51.06	A2^	1.  Say Hi Boots. 3 second pause	<div style="border: 2px solid red; padding: 5px;"> Directly addressing the viewer to support compliance </div>
	A1	2.  Hi Boots.	
	Greeting	<div style="border: 2px solid red; padding: 5px;"> Visual focalisation choice: contact: invite to the viewer to legitimise compliance </div>	3.  <i>Hi</i>
			4.  <i>Hi Dora Hi Diego.</i>

Importantly, the deployment of the familiar encounter through either the information or action exchange explicitly signals to the viewer the expectation of their inclusion in the group. The giving of information and the demanding of action, model a social etiquette that imbues the encounter with a sense of agreement, fundamental to the building of an interactive relationship.

6.1.1.2 Enabling participation through information and action exchanges

With the expected participation of the viewer being central to the progression of this quest there is pressure on the interpersonal resources to build predictable and dependable exchange structures that reassure and give confidence to potential viewers. The construal of participation is enacted across all stages except the INITIATING COMPLICATION α and Complications β i- β iv, through the deployment of a series of information moves that simulates a game format where the

characters ask questions and adjudicate assumed answers to actively solicit viewer agreement.

Predominantly, the explicit soliciting of viewer agreement is realised through an information sequence composed of a polar question, a pseudo-response and an affirmation. The pseudo-response was found to be an additional network option for a K1 response within the exchange structure. It was identified and then highlighted in blue as shown in Appendix 3A. The realisation of an pseudo-response appears across the quest and can be constructed in different ways as will be explained in the following discussion.

An pseudo-response is realised through a pause (typically 3 seconds) that freezes visual and verbal resources to imply the characters attention to the response. Following the pause a cursor is often used to represent viewer participation with the clicking of the correct answer. As is evident in Table 6.3 the repeated deployment of the information sequence $dK2 \wedge K1 \wedge K2$ signals viewer participation and confirms the viewer's role of fulfilling the agreement to play along with characters (evidenced by the blue arrow, see Table 6.4, Images 11, 14 & 18). Hence, the quest genre and the pseudo social relationship expect relations between question ($dK2$), pseudo-response ($K1$) and affirmation ($K2$). This is evidenced in this episode by the foregrounding of the interpersonal work of viewer involvement and connection, which emphasises the onus on the viewer to participate (through the polar questions), the persistent deployment of direct eye contact and the frontal horizontal stance of the characters across each sequence. Therefore, the interplay between the visual and verbal resources functions to solicit viewer agreement to participate.

Table 6.3 Explicit soliciting of viewer agreement — Question, Pseudo - response, Affirmation

Type of exchange	Dialogic moves
1:03;03 1:40;02 Information exchange (1)	<p>dK 2 ^ K1 ^ K2</p> <p>9.  10.  11. </p> <p><i>Do you see an owl in the tree?</i> (8 sec pause + click + owl sound).</p> <p>12.  <i>You found it.</i></p>
	<p>dK 2 ^ K1 ^ K2</p> <p>13.  14.  15. </p> <p><i>Do you see a lizard on a rock?</i> 7sec pause + click <i>There it is.</i></p>
	<p>dK 2 ^ K1 ^ K2</p> <p>16.  17.  18. </p> <p><i>Do you see a monkey near the bushes?</i> 3 sec pause</p> <p>19.  <i>Yeah that's Boots the Monkey.</i></p>

The effects of repeated pseudo responses (circled arrows in Table 6.3) and assumed answers (highlighted in Table 6.3), may be interpreted as initiating mutual agreement through “seeing what I see” and building a shared visual experience to encourage participation. This assumption, of being part of the group, is reinforced by the recurring deployment of visual proximity of the characters from close, to close and touching, as well as the side-by-side orientation depicting the close interpersonal relationship of Dora and Diego. The use of this close physical depiction of the

characters, in conjunction with the deployment of the inclusive pronoun “we” becomes the symbol of unity as it receives recurrent nurturing across the quest.

This explicit sequence could be viewed as building a trusting relationship because the assumed viewer response is always recognised and acknowledged through positive feedback. For example, Table 6.4 shows how this strategy is deployed in Resolution βiii to foreground team agreement towards helping the baby animals find their mummies. The slight zooming out onto the mid-shot (Table 6.4, Image 1) maintains the contracted social distance that resonates with verbal social distance (with the use of the personal pronoun “you”). The visual focalisation choice directly engages the viewer with the shift to the information exchange. Analysis has shown that in the sequence of the dK2 question, K1 pseudo viewer response, and K2 affirmation can be expected in this quest genre as a way to build obligation by bringing the viewer and the characters into a direct relationship. The first sequence of dK2^K1^K2 expects “you” to comply (in the 3 second pause) and acknowledges (*Great*) agreement with the bid for information; *Will you help the baby animals find their mummies*. In this example the format of the exchange appears to give agency to the viewer and implies that an acceptance is a positively valued social responsibility.

Table 6.4 Constructing viewer agency — Question, Pseudo-response, Affirmation

Type of exchange	Dialogic moves	
Information exchange 15:48;11-15:53;25	dK2	 <div style="border: 2px solid red; padding: 5px; margin: 5px 0;">Contact: direct signalling the information exchange</div>
	^K1	<p>1. <i>Will you help the baby animals find their mummies?</i></p> <p>(3 sec pause) Assumed answer</p>
	^K2	<p>4. <i>Great!</i></p> 

Table 6.5 draws on an extract from Resolution βiii to illustrate how the repetitive patterning of these dK2^K1^K2 sequences build an interactive prosody which amplifies the successful participation of the viewer in helping the four baby animals.

For example, each sequence places the onus, of helping the baby animals, onto the viewer (represented by second person pronoun “you”) with the pseudo-response being represented by an animated arrow (circled in Image 6) and a click, and the success of the interaction being affirmed (e.g., There’s she is), coinciding with the depiction of the close and touching proximity of the baby animal and its mother (Image 8). Despite the personalising work of the verbal resources, the visual involvement/orientation choices and the visual social distance choices function to inhibit involvement of the viewer with the baby animals. Therefore, the viewer is kept at a very far public distance and detached from the animals, even while they are presumed to be closely involved in helping the baby animals.

Table 6.5 Building interactive prosody —

Question **Pseudo-response** **Affirmation** [] = repeated information sequence

Exchange		Resolution βiii
15:53:25 - 17:01:18 Information exchange	[dK2 ^ K1 ^ K2]	<div style="display: flex; flex-direction: column; align-items: center;"> <div style="display: flex; align-items: center; margin-bottom: 10px;"> 5.  </div> <div style="margin-bottom: 10px;"> <p><i>Do you see my mummy?</i> (3 sec pause)</p> </div> <div style="display: flex; align-items: center; margin-bottom: 10px;"> 6.  </div> <div style="margin-bottom: 10px;"> <p><i>Click</i> Pseudo-response</p> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="display: flex; align-items: center; margin-right: 20px;"> 7.  </div> <div style="display: flex; align-items: center;"> 8.  <div style="border: 2px solid red; padding: 5px; margin-left: 10px; text-align: center;"> <p>Close and touching proximity signalling the end of the sequence</p> </div> </div> </div> <div style="margin-top: 10px;"> <p><i>There she is.</i></p> </div> </div>

With the same participatory intent, it was found that viewer agreement could also be solicited through a modelled strategy that forms a mantra to be memorised and recited. The mantra is realised through the repeated sequence of a polar question (dK2) followed by the modelled answer (K1). The analysis of this episode has located two instances where this strategy is particularly important in securing viewer

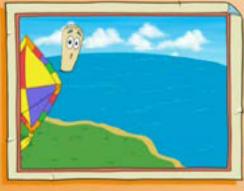
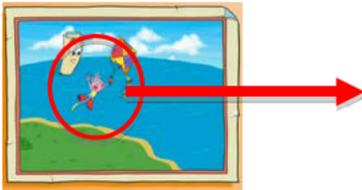
agreement, towards the end of the INVOLVE α and towards the end of Resolution β i. Table 6.6 illustrates the modelled pedagogic conditioning of the viewer to participate that occurs towards the end of the INVOLVE α stage. The function of the information exchange serves to prepare the team to accept the purpose of the quest through the repetition of dK2^K1, Where are we going? To go save Boots. This question and modelled answer sequence functions to position the “we” (including the viewer) as the primary knowers, who participate in answering the “wh” questions, demonstrating their presumed agreement with the action. All this coincides with the choices of the contact images that directly address the viewer, along with the zooming out to the long shot and zooming in to the mid shot and shifts in involvement to relentlessly reinforce the invitation to be a part of the team. Typically, for instance, attachment is maximised by the choice of contact: direct in the images which co-patterns with the characters depicted by a mid-shot with a frontal angle (For example, see Table 6.6, images 3 & 6). However, the emphasis of character action (running across the screen) is achieved through the choice of contact: direct in the images which co-patterns with the characters depicted by a long shot with a slightly detached stance (For example, see Table 6.6, images 1 & 2).

Table 6.6 Modelled participation — Question Pseudo-response [] = repetition

Type of exchange	Dialogic Moves	
5:50;12 – 6:17;10 Information exchange	[dK2 ^ K1]	<div style="display: flex; flex-direction: column; align-items: center;"> <div style="display: flex; justify-content: space-around; width: 100%;"> <div style="text-align: center;">  <p>1.</p> </div> <div style="text-align: center;">  <p>2.</p> </div> <div style="text-align: center;">  <p>3.</p> </div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 5px;"> <div style="background-color: yellow; padding: 2px;">Where are we going?</div> <div style="background-color: blue; color: white; padding: 2px;">To go save Boots</div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 10px;"> <div style="text-align: center;">  <p>4.</p> </div> <div style="text-align: center;">  <p>5.</p> </div> <div style="text-align: center;">  <p>6.</p> </div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 5px;"> <div style="background-color: yellow; padding: 2px;">Where are we going?</div> <div style="background-color: blue; color: white; padding: 2px;">To go save Boots.</div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 10px;"> <div style="text-align: center;">  <p>7.</p> </div> <div style="text-align: center;">  <p>8.</p> </div> <div style="text-align: center;">  <p>9.</p> </div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 5px;"> <div style="background-color: yellow; padding: 2px;">Where are we going?</div> <div style="background-color: blue; color: white; padding: 2px;">To go save Boots.</div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 10px;"> <div style="text-align: center;">  <p>10.</p> </div> <div style="text-align: center;">  <p>11.</p> </div> <div style="text-align: center;">  <p>12.</p> </div> <div style="text-align: center;">  <p>13.</p> </div> </div> <div style="display: flex; justify-content: space-around; width: 100%; margin-top: 5px;"> <div style="background-color: yellow; padding: 2px;">Where are we going?</div> <div style="background-color: blue; color: white; padding: 2px;">To go save Boots</div> </div> </div>

A further strategy shown to solicit active participation from the viewer to answer a question is when the visual image explicitly scaffolds the desired response to a polar question. Often the verbal response is given by the heroes after several seconds to reinforce or confirm the pseudo response given by the viewer. For example, Table 6.7 illustrates the extract from the INVOLVE α stage to demonstrate this strategy. The map plays the primary knower position that instigates the exchange, *Do you see Boots*. However, before the question is finished Boots appears in the top left side of the screen offering an ineluctable prompt to encourage a positive response which is identified as a visual K2 move. Boots plays the intruding follow-up move (K2f), *Here I am*, directly affirming viewer acknowledgement. This move coincides with the focalisation choice of contact direct and horizontal stance to involve the viewer from a remote social distance.

Table 6.7 Scaffolding an assumed response — Question Pseudo-response

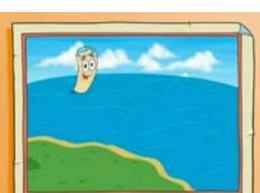
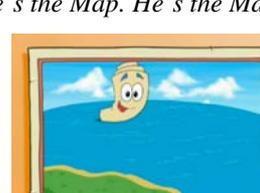
Type of exchange	Dialogic Moves
3:34:03-4:02:05 Information exchange	<div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">dK1^</div> <div style="display: flex; gap: 10px;">   </div> </div> <p style="margin-left: 40px;">1. 2.</p> <div style="background-color: yellow; padding: 2px; margin: 5px 0;"> <i>Do you see Boots?</i> </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">^K2</div>  </div> <p style="margin-left: 40px;">3.</p> <div style="background-color: blue; color: white; padding: 2px; margin: 5px 0;">Pseudo-response</div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">^</div>   </div> <p style="margin-left: 40px;">4. 5.</p> <p style="margin-left: 40px;"><i>Here I am</i></p>

Furthermore, analysis has shown that active participation is also promoted through the interplay of the information exchanges simulating the game format and the action exchanges, expecting compliance to construct viewer recognition of the Map's authority and the Backpack resourcefulness. Within the action exchanges of this interplay it was found that another network option existed for the exchange structure. In such instances compliance was modelled by the characters and was identified by highlighting the compliance in purple as is shown in Appendix 3A. As shown in Table 6.8 this shift in setting to the Map's signature frame signals the construction of the viewer recognition of the Map and its position of authority. The interaction between the Map and the viewer is made explicit through the deployment of personal pronouns (I, you, him, he) and the use of vocatives (Dora, Diego, Boots, The Map). This is reinforced with the slight shifts in the Map's movement, which serve to progressively contract social distance (see Table 6.8, Images 3 - 7) while adding emphasis to the Map's information.

This very directive and repetitive format intensifies the interactive relationship between the Map and the viewer. The Map plays a dK1 move to get the viewers to

<p>3;15;18- 3;18;02</p> <p>action exchange</p>	<p>A2^</p> <p>A1</p>	<p>3. </p> <p><i>Say it again</i></p> <p>4. </p> <p><i>The Map</i></p>
--	----------------------	--

<p>3;18;02- 3;22;25</p> <p>Information exchange</p>	<p>dK1</p> <p>^K2</p>	<p>5. </p> <p><i>Who can help you say hey I've figured out the way? What's my name?</i></p> <p>6. </p> <p><i>The Map</i></p>
---	-----------------------	--

<p>3:22;25-3:24;29</p> <p>action exchange</p>	<p>A2^</p> <p>A1</p> <p>^A1f</p>	<p>7. </p> <p><i>Say it again</i></p> <p>8. </p> <p><i>The Map</i></p> <p>9. </p> <p><i>I'm the Map. I'm the Map.</i></p> <p>10. </p> <p><i>He's the Map. He's the Map.</i></p> <p>11. </p> <p><i>I'm the Map.</i></p>
---	----------------------------------	--

6.1.1.3 Elevating expectation through action exchanges

The importance of elevating the expectation of compliance in this episode is evident in the deployment of action exchanges. This section demonstrates how the deployment of action moves is used prosodically across the quest to keep viewer focus on the main goal, the action of saving Boots, while construing a viewing audience that is satisfied with the goals and the actions of the team.

6.1.1.3.1 Building social obligation

Action exchanges are evidence of modelling participatory citizenship because they are oriented towards “features of social organisation such as networks, norms and trust that facilitate coordination and cooperation for mutual benefit” (Putnam, 1993, p. 35). Table 6.9 illustrates a sequence of high force modal declaratives (e.g., have got to), which suggest that the heroes are assuming an unequal relationship of power with their viewers. However, closer analysis of the proposals indicate that it is the dimension of interpersonal alignment and not power which is most at risk here. Relationships involving collaboration are an important element of this quest tale and justify the foregrounding of high force modals to enable mutual obligation and the sharing of common values, relating to social responsibility. From this perspective, the preference for high force modals can be interpreted as personalising the A2 moves, giving authority to express the obligation of the situation to aligned participants who are then expected to comply. The heightening of obligation is also managed through the deployment of visual resources, orienting the viewer towards an empathetic stance towards the friend-in-need. This is enabled through the inferred character focalisation choice illustrated in Table 6.9 using the transition between Images 1 and 2. This image sequence first deploys a contact: direct image (Image 1), then a depiction of what the character, making eye contact with us, is looking at (Image 2), giving the viewer a sense of what Boots is experiencing. This deliberate scaffolding of attention along with the shift between the zooming out to reveal Boots’ situation and zooming in to show Boots’ perspective through the high angle depiction, is designed to focus viewers on the ideational understanding required for elevating expectation of compliance. Furthermore, the sequence of Images 4-6 maximises viewer involvement in this shared obligation towards social responsibility through the characters’ horizontal presentation and the direct address of the viewers.

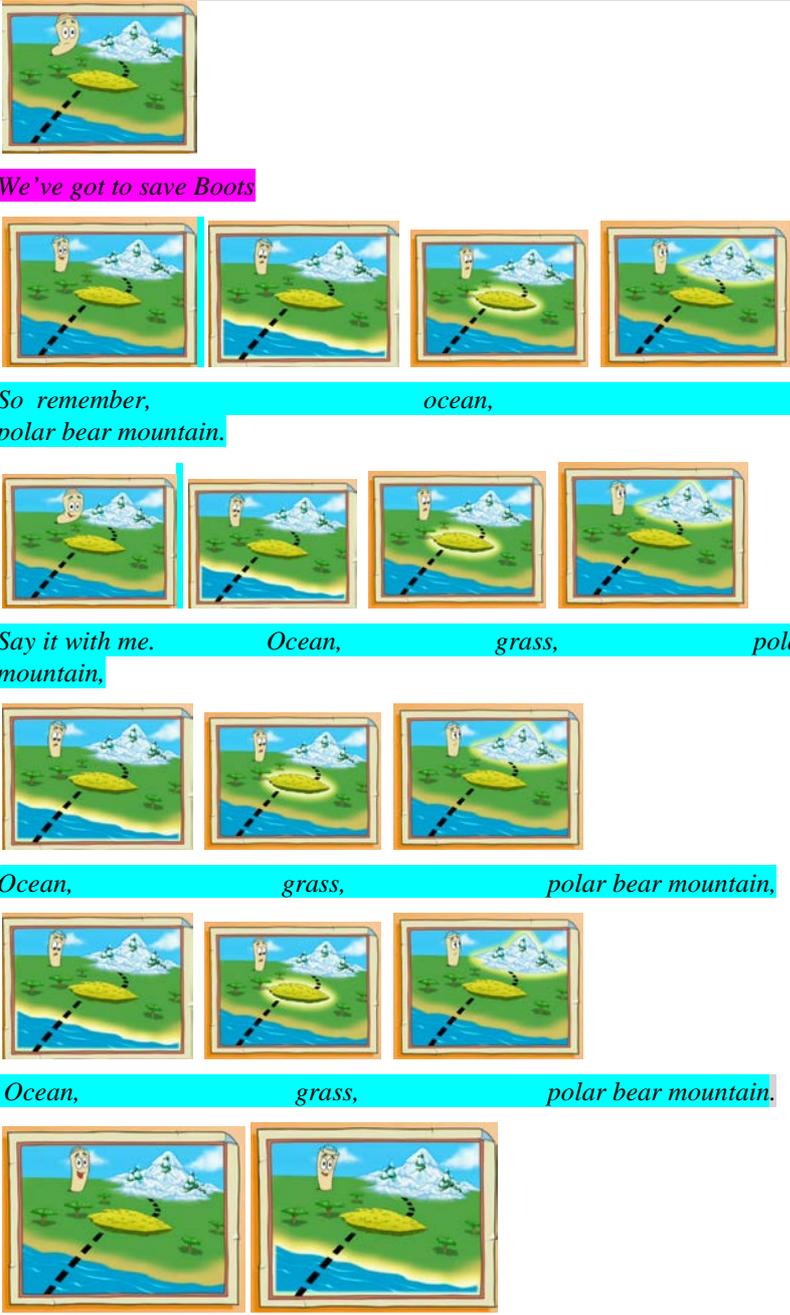
Table 6.9 Building social responsibility — High force modal Instructing

Action exchange	Dialogic Moves	Dialogic Moves		
<p>2:38;18-2:47;28</p> <p>Action Exchange</p>	<p>A2</p>	<p>1. </p>	<p>2. </p>	<p>3. </p>
		<p style="text-align: center;"><i>Don't worry Boots</i> <i>We'll get you down.</i></p>		
		<p>4. </p>	<p>5. </p>	<p>6. </p>
		<p><i>We've got to save Boots. Yeah. We've got to figure out where he is going</i></p>		

6.1.1.3.2 Expecting team collaboration

The following instance illustrated in Table 6.10 takes advantage of the urgency to save Boots to build an expectation that viewer compliance with, *We've got to save Boots*, is assured. While this exchange appears not to be complete, the use of the inclusive “we” and the personal pronoun [you] across the high force modal, *We've got to save Boots*, and the instructing proposals with the repetitive mantra, *So remember, ocean, grass, polar bear mountain. Say it with me. Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain. So you tell Dora and Diego first we go to the ocean*, serve to build an expectation that there will be agreement with an A1 move. Here we see the very long shot supporting the identification of the important landmark milestones, while maintaining the weak engagement with the Map. This repetitive sequence of the milestones, both visually and verbally is a powerful pedagogical tool which sets up the expectation that the viewer will be equipped through the development of key vocabulary to contribute as a team participant.

Table 6.10 Expecting team collaboration — High force modal Instructing,

Action exchange		Dialogic Moves
<p>4:02;05-4:40;23</p> <p>Action exchange</p>	<p>A2</p>	 <p><i>We've got to save Boots</i></p> <p><i>So remember, polar bear mountain, ocean, grass,</i></p> <p><i>Say it with me. Ocean, grass, polar bear mountain,</i></p> <p><i>Ocean, grass, polar bear mountain,</i></p> <p><i>Ocean, grass, polar bear mountain.</i></p> <p><i>So you tell Dora and Diego first we go to the ocean.</i></p>

6.1.1.3.3 Building a sense of urgency

The example illustrated in Table 6.11 foregrounds the urgency of Boots's need by using an action exchange to interrupt the progression of Complication βii to remind viewers of the larger purpose of the quest and emphasise the expectation of compliance. The analysis has shown that the involvement and intimacy of the

depicted relationship between the viewer and the Boots is intensified through the frequency of close-up and frontal-angle views. This depiction is shown in Images 1 and 2 of Table 6.11 which coincides with the use of the personal pronouns “I” and “me” to contract the social distance between the viewer and Boots reinforcing the obligation to comply with the high force modal, *I need you to get me down please*, of the A2 move.

Table 6.11 Building Urgency — High Force Modal

Action exchanges	Dialogic Moves
<p>12:59;26-13:04;25</p> <p>Action exchange</p>	<p>A2</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>1.</p> </div> <div style="text-align: center;">  <p>2.</p> </div> </div> <p style="text-align: center; background-color: #FF00FF; color: white; padding: 5px;"><i>Woooo I need you to get me down please.</i></p>

6.1.1.4 Interactions of information and action exchanges to enable compliance

The interplay of information and action exchanges is also used as a very important persuasive device in terms of highlighting the obligation of the viewer towards the social responsibility of participating with the team. Through this interplay clarity is given as to why compliance is being sought by the heroes to secure viewer engagement. The analysis showed that there are several instances where the information exchange provides justification to the viewer for the action needed and tempers the more direct instructing proposal that follows in the action exchange. This strategy is most commonly deployed in COMPLICATION STAGES of the quest. One particular example occurs through the unfolding of the INITIATING COMPLICATION α (1:50;06-2:44;10) where there are two rounds of information ^ action exchanges that serve to solicit viewer compliance. Here we see that the function of the information exchanges is to prepare the viewer to identify a change of focus and the development of the problem. This pertinent information can be interpreted as a reason for complying with the instructing proposals deployed through action exchanges that work to secure viewer obligation.

This process commences with the visual K1 move which prepares for the action exchange with the shift in social distance from the very long shot (Table 6.12, Image 1) to the long shot of Boots to support viewer identification of the kite as it is being retrieved from the bushes (see Table 6.12, Images 2 & 3). This decreasing of the social distance implies the viewer’s participatory role as a member of the group joining in to observe the change of focus, the kite.

Table 6.12 Enabling role of information exchange —K1 - visual move

Type of exchange		Dialogic moves
1:50;20- 1:52;19 Information exchange	K1	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>1.</p>  </div> <div style="text-align: center;"> <p>2.</p>  </div> <div style="text-align: center;"> <p>3.</p>  </div> </div>

The zooming out from the scene in which the viewer is an involved observer, reinforces the perception of the group as the A2 move is played, demanding that the group take action to, *Look what I have*. Images 1, 2 and 3 shown in Table 6.13 keep the viewer as an interested observer, which is encouraged by the orientation of the characters and the eye gaze, as well as reducing social distance with the use of the personal pronoun “I”. While keeping the viewer as an observer of the scene the camera movement is enlisted to imply that the instructing command has been complied with (visual **A1** move) as the kite becomes a salient part of the scene.

Table 6.13 Constructing a compliant response — Instructing, A1-visual move

Type of exchange	Dialogic moves	
1:52;19- 1:57;16 Action exchange	A2 ^ A1	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>1.</p> </div> <div style="text-align: center;">  <p>2.</p> </div> </div> <p style="text-align: center;"><i>Look what I have.</i></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>3.</p> </div> <div style="border: 2px solid red; padding: 5px; width: 200px;"> <p>The long shot, along with the ORIENTATION of the characters and eye gaze gives the impression of compliance (A1move)</p> </div> </div>

Similarly, the second round of information ^ action sequences of the INITIATING COMPLICATION α was shown to prepare the viewer to identify the positive attributes of the kite by vicariously experiencing Boots' personal achievement (see Table 6.14). The sharing of personal opinions and experiences are noted elements important to the building of rapport (Bruney, 2012). Therefore, the series of reinitiating K1 moves here, illustrated in Table 6.14, builds a shared experience around the kite's attributes, A giant kite. I made it myself. Wow! That's a really big kite Boots. Yeah, It's the biggest kite I've ever seen, as well as, affirming Boots' evaluation with the repetition of I love my kite. I love my kite. I love my kite.

Table 6.14 Sharing opinions and experiences

Type of exchange	Dialogic moves	
1:57;16-2.09;25 Information exchange (3)	K1^	 <p data-bbox="571 521 890 555"><i>A giant kite. I made it myself.</i></p>
	K1^	 <p data-bbox="571 779 1401 813"><i>Wow! That's a really big kite Boots. Yeah, It's the biggest kite I've ever seen.</i></p>
	K1	 <p data-bbox="571 1055 1034 1088"><i>I love my kite. I love my kite. I love my kite.</i></p>

With no direct address to the viewer either visually or verbally, the interpersonal work is realised through the repeated use of the personal pronoun “I” and “my”, the vocative (Boots) which contracts the social distance between the characters and the viewer. The viewer is kept as an interested participant by the horizontal stance of the characters and is directed by the characters’ eye gaze to maintain focus on the kite. It was evident that the function of this series of initiating moves is to promote rapport through the sharing of opinions and experiences to mitigate the instructing proposal of the action exchange presented in Table 6.15.

As is set out in Table 6.15 this enabling work allows the action moves (A2^A1) to expect viewer compliance. The first set of action moves are signalled by the shift in visual social distance choices from the very long shot of the scene to the long shot of Boots. The contracting social distance (transition from Image 1 to Image 2) and emphasis on maintaining the direct contact with the viewer (Image 2) reinforce the rapport with Boots while lessening the effect of the direct instruction to the group (indicated by the plural first person pronoun “us”), *C'mon, let's see if it can fly.*

Table 6.16 Enabling a response

Instructing, A1 – visual move

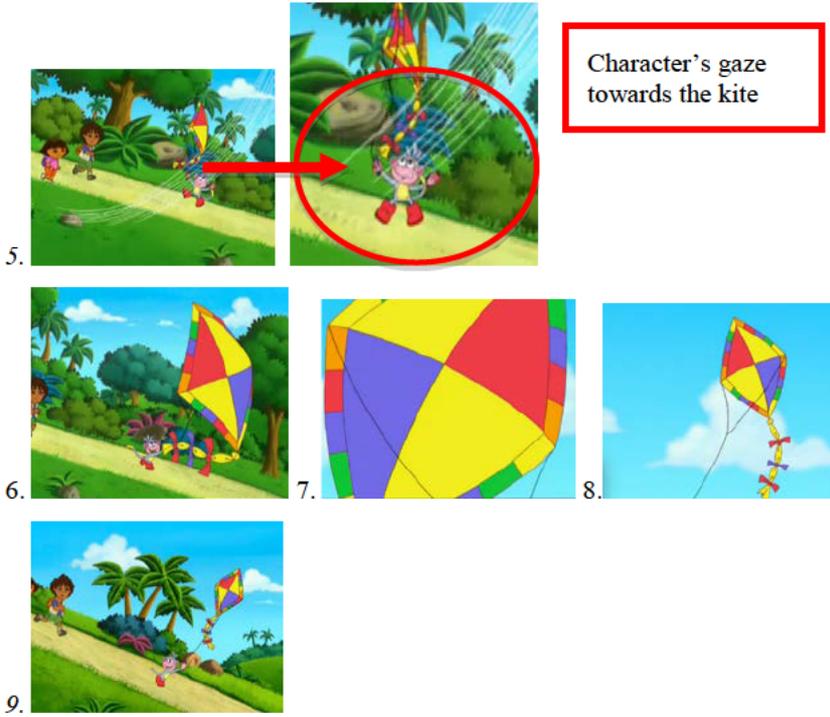
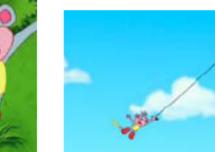
Type of exchange	Dialogic moves	
2.15;08- 2:23;16 Action exchange	A2^ A1	 <p>5. <i>Look it's flying</i></p> <p>6. <i>Visual compliance</i></p> <p>7.</p> <p>8.</p> <p>9.</p> <p>Character's gaze towards the kite</p>

Table 6.17 shows the strategies that are deployed across the final set of action moves of the INITIATING COMPLICATION α to orient the viewer towards the identification of the problem and an empathetic stance. This involves a follow-up move (A2f), which interrupts the activity of kite flying with a comment and visual focalisation choices that position the viewer towards interaction.

The repetitive use of the personal pronoun “I” in the follow-up move, *Wooooo, Oops I think I made this kite too big and too strong*, reduces the social distance between the viewer and Boots and indicates an unexpected disruption. Images 1, 2 and 3 show the focalisation choices that mediate viewer observation along with the heroes’ perspective of the unfolding predicament, that is, the zooming in to the red Boot leaving the ground and the zooming out revealing Boots flying away. As is circled in Image 4 the viewer is brought into the scene as an interactant by the direct eye contact with Boots.

The playing of the instructing proposal (A2 move) *Dora, Diego Help*, coincides with the use of visual focalisation choices to orient the viewer towards an empathetic stance. This orientation is managed through the shift from mediating viewer observation, inferring the heroes' perspective (heroes' presence indicated by arrow in Table 6.17, Image 5), to mediating viewer observation along with Boots' perspective (Table 6.17, Image 6) and finally to positioning the viewer as an outsider observing Boots floating away (Table 6.17, Image 7). This action exchange signals to the viewer that further action is required and that a compliant response remains expected.

Table 6.17 Challenging expectation — Instructing

Type of exchange	Dialogic moves
2.23;16-2:38;18 Action exchange	   
A2f	<p><i>Wooooo</i> <i>Oops <u>I</u> think <u>I</u> made this</i></p> <p><i>kite too big and too strong.</i></p>
^	  
A2	<p>Dora, Diego <i>help.</i></p>

6.1.1.5 Information exchanges to justify compliance

Typically, information exchanges are considered to be strategically deployed throughout the RESOLUTION STAGES to justify the team's compliant response. This strategy is powerfully engaging because it provides success markers at specific intervals, drawing attention to the positive outcome of the compliant participation, thus promoting reassurance. This is illustrated in Table 6.18 drawing on an example from Resolution βiii. Analysis shows that the A2 move is played as a congenial request for assistance, *Let's all push with the elephant*, which is then followed with instructions for participation that expect compliance, *Put your hands out in front of you and push, push, push. Empujan, empujan, empujan*. This coincides with the

social distance choices that are deployed to firstly depict the scene from an impersonal positioning to indicate the problem facing the team (Table 6.18 Image 1), and then by zooming in to the mid-shot of the heroes to signal participation. The direct eye contact and the frontal horizontal stance confirm the direct instruction to the viewer (Table 6.18, Image 2). The visual A1 move indicates the efforts of the team by the mid-shot of the elephant as the wall begins to crumble, and then zooming out to an impersonal social distance to show the positive effect of the team effort. The zooming in to the mid-shot depicted in (Table 6.18, Image 6) and the implied subject [you] of the affirmation, *Great pushing*, illustrates the contracting social distance of the visual and verbal resources. The personalised attention coincides with the visual focalisation (contact: direct) and the frontal horizontal stance, which function together to acknowledge viewer participation in the resolution of this problem. The subsequent information exchange vindicates the compliant participation by deploying a visual K1 move that shows the result of the action, the crumbling wall, from an impersonal social distance. This information is reinforced by the shift to the long shot that directly addresses the viewer through the focalisation choice, contact: invite, and the frontal horizontal stance of the K1 move, *We got away*. The implication of the use of the inclusive “we” is that the viewer can also experience the relief and success of the collaborative action.

Table 6.18 Promoting success of collaborative action —

Instruct Affirmation A1 - Visual action move: **K1** -Visual information move

Type of exchange	Dialogic moves	
<p>17:19;21-17:43;04</p> <p>Action exchange</p>	<p>A2</p> <p>^ A2</p> <p>^A1</p> <p>^A2f</p>	<p>1. </p> <p><i>Let's all push with the elephant.</i></p> <p>2.  3. </p> <p><i>Put your hands out in front of you and push, push, push Empujan, empujan, empujan.</i></p> <p>4.  5. </p> <p>6. </p> <p><i>Great pushing.</i></p>
<p>17:43;04</p> <p>17:44;11</p> <p>Information exchange</p>	<p>K1</p> <p>^</p> <p>K1</p>	<p>7. </p> <p>8. </p> <p><i>We got away.</i></p>

6.1.1.6 Building Solidarity and Involvement

Across the quest it was found that explicit attention is drawn to the promotion of solidarity through the proliferation of polar questions, instructing proposals and high force models, as well as the persistent use of the inclusive pronouns “we”, “us” and “our”. However, the building of solidarity also involves the deliberate choices of rallying elements throughout the unfolding quest that provide opportunities for unity and or agreement over common interests. According to Lipovsky (2008, p 3), when shared values are involved in collaboratively constructed actions a sense of solidarity is created. Throughout the quest solidarity is built through rallying viewer interest around the shared value of helping friends-in-need, in four main ways.

First, the repetition of the high force modal *We've got to save Boots*, is established in the INVOLVE α stage to encourage viewer alignment with the team's goal. As is shown in Table 6.19 the intruding A2 move places responsibility onto the heroes to comply with the command, *Dora, Diego you've got to get me down please*. This move interacts with the resources of Appraisal, invoking -ve Affect: insecurity (bolded and underlined in Table 6.19) to add urgency and emotion to the request. Responding to this emotional interjection the heroes play a series of A2 moves to encourage compliance of the viewer to join together to help a friend-in-need. While viewer compliance is assumed across this exchange there are two instances where viewer compliance is suggested by shifts in focalisation to observe: mediated along with the characters (Table 6.19, Image 4, and the sequence of Images 9-11). The motif of joining together is emphasised across the final three A2 moves, *Say it with us, Come on dominos everybody let's go, C'mon let's get to it I know that we can do it*, reinforces the focalisation choice of contact: invite and the close proximity of the heroes to summon the viewer's solidarity (Table 6.19, Images 6-12).

Table 6.19 Rallying the team —

Question Instruct High force modal A1 - visual move

Type of exchange		Dialogic moves
5:03;15-5:50;12 action exchange	A2^A2 ^	1.  2. 
	A2 ^ A1 ^ A2 ^	<p data-bbox="580 528 1401 591"><i>Dora, Diego you've got to get me down please C'mon we've got to save Boots.</i></p> 3.  4. 
	A2 ^ A1	<p data-bbox="580 797 671 831"><i>Let's go</i></p> 5. 
		<p data-bbox="628 1043 783 1077"><i>Say it with us</i></p> 6.  7.  8. 
	A2	<p data-bbox="580 1290 1374 1317"><i>[Ocean, grass, polar bear mountain],</i></p> 9.  10.  11. 
		<p data-bbox="580 1536 986 1563"><i>Come on dominos everybody let's go.</i></p> 12.  <p data-bbox="580 1765 1066 1792"><i>C'mon let's get to it I know that we can do it.</i></p>

Making use of the high force modal, *We've got to save Boots*, to demand a concrete action from the viewer amplifies the obligation or “mustness” of the team to carry out one action, to save Boots. The repetition of this proposal marks the

relationship of high solidarity in which the heroes are free to frequently express the urgency of Boots' predicament to the aligned team members. From this perspective, the proposal can be interpreted as a rallying signal that sustains viewer alignment with the team's purpose, powerfully building solidarity.

In addition, the rally cry is echoed in the mantra, *Where are we going? To go save Boots*, (see Table 6.6 above) and is consistently justified through playing A2 moves that are realised through high force modals or instructing proposals. Typically, the A2 moves coincide with the direct address of the viewer through visual focalisation choices and frontal horizontal stance to orient the viewer towards empathy for Boots.

Second, as solidarity is demonstrated through actions that rely on mutual agreement, and even trust, the series of CHALLENGE SEQUENCES (β i-iv) offer opportunities for the team to bind together over shared pursuits. These pursuits are signalled in the Complication through the deployment of high force modals, presuming to mobilise the team towards compliance in order to restore the friend-in-need to normalcy. Using the example from the CHALLENGE SEQUENCE β ii Table 6.21 illustrates the team's solidarity that is drawn upon in response to the directing proposal, *We've got to catch baby gorilla*. The sustained contact with the viewers along with the frontal horizontal stance and the close proximity of the heroes (Table 6.20, Images 1-8) encourage a sense of inclusivity and belonging, while the delayed K2 move, *Will you help us catch baby gorilla*, suggests viewer agency in agreeing to participate. The assumed positive answer is affirmed, reinforcing the value of being part of the team and mitigating the authority of the instructing proposals, *Put your hands out in front of you and catch baby gorilla. Catch him. Catch him. Catch him*. The viewer is addressed directly through the second person pronoun "you" which contracts the space for negotiating the responsibility for carrying out the requested action necessary to catch the baby gorilla. The positive result, *We caught him*, serves to legitimise the request for collaboration, that is further reinforced by the positive Appraisal of the Affirmation *Good* (+ve Appreciation: valuation) *gorilla catching* (+ Judgement: capacity). *Thank you*(+ve Appreciation: valuation) *for saving me* (+ve Judgement: capacity). *Thank you*(+ve Appreciation: valuation) *for saving baby gorilla*. (+ve Judgement: capacity, +ve

Judgement:propriety). The sharing of mutually respected values displayed through the offering of the affirmations suggests the solidarity of the team.

Table 6.20 Aligning the team to save the baby gorilla —

Question, Instructing, High Force Modal Affirmation, Pseudo-response

Directing action	Type of exchange	Obligated response
<p><i>We've got to catch baby gorilla.</i></p>	<p>information exchange 13:30;01-13:35;02</p>	<p>dK2[^]</p> <p>1. </p> <p><i>Will you help us catch baby gorilla?</i></p> <p>2.  3. </p> <p>K1</p> <p>[^] K2 Pseudo-response <i>Great.</i></p>
	<p>13:35;02-13:53;12</p> <p>Action exchange</p>	<p>A2[^]</p> <p>4. </p> <p><i>Put your hands out in front of you and catch baby gorilla.</i></p> <p>5. </p> <p><i>Catch him, catch him, catch him.</i></p> <p>A2f</p> <p>6. </p> <p><i>We caught him Good gorilla catching.</i></p> <p>7.  8. </p> <p><i>Thank you for saving me. Thank you for saving baby gorilla.</i></p>

Third, the value of the mutual benefit arises from the notions of social responsibility and obligation. It is through the actions of compliance that each friend-in-need is either saved or helped in some way by the team. This positions the viewer to value communicating with others who appear to have different cultural perspectives. However, what is interesting here is that the friend-in-need opens up the possibility of a new consensual relationship that is based on reciprocity and repays the team's generosity by becoming a new confederate, helping the team successfully achieve each milestone. By broadening the range of shared values, reciprocity strengthens the solidarity of the team. Using the example from the Resolution from the CHALLENGE SEQUENCE βii, Table 6.21 illustrates the switch from friend-in-need to a confederate of the team. By attending to the high force modal, *We've got to save Boots*, the team is obligated to agree with, *To get through the trees we have to sing with the singing gorillas*. This presumed solidarity is essential in moving the Resolution towards the achievement of the quest milestone - getting through the trees. The instructing proposals and high force modals function to draw attention to the obligation of saving Boots and thus promote high solidarity through the proliferation of the pronouns "we" and "us". The polar questions, *A monkey? A monkey?*, signal the entry of the gorillas as confederates of the team which is legitimised by the information deployed to clarify Boots' position, *We saw a monkey fly over the trees, trees, trees. Yelling get me down from here please, please please. That's our friend Boots*, as well as to inform the team of how to proceed, *To get through the trees we'll swing, swing, swing*. The visual symbols of solidarity of the extended team are encircled in Table 6.21, Images, 11, 12 and 14, demonstrating the collective sharing of team values. The action and information exchanges interact with resources of Appraisal to reinforce the achievement of the team's solidarity including the gorillas (*We made it through the trees. Great singing* (+ve Judgement:Capacity). *Thanks singing gorillas* (+ve Judgement:Capacity).

Table 6.21 Building solidarity — Question, Instructing, High force modal, Affirmation

Directing action	Type of exchange	Reciprocal response
<p><i>We've got to save Boots</i></p>	<p>13:53;12-13:58;21 Action exchange</p>	<p>1. </p> <p><i>Come on Dora, we've got to go.</i></p> <p>A2 ^ A1</p> <p>2. </p> <p><i>We've got to save our friend Boots the monkey.</i></p>
	<p>13:58;21-14:11;16 information exchange</p>	<p>dK2 ^ K1</p> <p>3. </p> <p><i>A monkey A monkey</i></p> <p>4. </p> <p><i>We saw a monkey fly over the trees, trees, trees. Yelling get me down from here please, please please.</i></p> <p>5. </p> <p><i>That's our friend Boots.</i></p>
	<p>14:11;16-14:56;11 Action exchange</p>	<p>A2 ^</p> <p>6. </p> <p><i>We've got to catch him.</i></p>

		A2^	<p>7. </p> <p><i>Catch him. Catch him.</i></p> <p>8.  9. </p> <p><i>To get through the trees we'll swing, swing, swing. All you have to do is sing, sing, sing.</i></p>
	A1f		<p>10.  11. </p> <p><i>Great</i></p>
	A2^		<p>12. </p> <p><i>To get through the trees we have to sing with the singing gorillas. Sing, sing, sing, hoo, hoo, hoo.</i></p>
	A2		<p>13. </p> <p><i>Sing with us</i></p>
	A1		<p>14. </p> <p><i>Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo.</i></p>

<p>14:56;11-15:02;22</p> <p>Information exchange</p>	<p>K1</p>	<p>15. </p> <p>16. </p> <p><i>We made it through the trees.</i></p> <p>17. </p> <p><i>Great singing</i></p> <p>18. </p> <p><i>Thanks singing gorillas</i></p>
<p>15:02;22-15:06;14</p> <p>Action exchange</p>	<p>A2^</p> <p>A1</p>	<p>19.  </p> <p><i>Come on let's go.</i> <i>Visual Compliance</i></p>

Finally, the celebration of the camaraderie accumulated across every success; returning all the friends-in-need back to normalcy together with achievement of each milestone, nurtures the solidarity of the team and maximises belonging and connection. The informing nature of the celebratory song (see Table 6.22) legitimises the relentless instructing proposals and high force modals across the quest. Each milestone is celebrated with the repeated declarative, *We did it*, and the interjections, *Yeah*, *Hooray*, *woooo*, serve to invite positive evaluation, + ve Judgement:Capacity of the teams' solidarity and achievements.

Table 6.22 Celebratory song of solidarity

Type of exchange		Celebrating team camaraderie
Information Exchange 22:02:27- 22:42:02	K1	<i>We did it We did it We did it lo hicimus Yeah. We did it. We crossed the ocean and through the tall grass. We did it, we did it. , we did it, we did it. Hooray. Gorillas had to swing through the trees real fast, we did it, we did it, we did it, we did it. Hit the polar bear mountain on his kite. Then you saved me and everything is alright. Yeah, woooo, hooray, we did it.</i>

The solidarity of the team, as depicted in Figure 6.1, is supported visually through the focalisation choices of direct contact that is sustained throughout the celebration of team allegiance. Together with shifts in social distance from close social, to very close, to close social, neutral power, slight detachment, as well as the orientation and proximity of the characters, serve to reinforce the solidarity of the team connection and to invite the viewer to participate in the celebration.



Figure 6.1 Team solidarity

Building on the celebration of the team's achievement the solidarity of the team is further acknowledged through the final information exchange. Table 6.23 illustrates the series of information moves that position the viewer to reflect on the value of the camaraderie of the team. The $K1 \rightarrow K2 \rightarrow K1 \rightarrow K2$ sequence interacts with Appraisal to positively appreciate the trip (+ve Appreciation reaction), *We had such an exciting trip today*. Further the delayed K2 move played by the heroes' position as the primary knower reinforces the equal power relations between the group. The closeness of the relationship is also indicated by the use of the personal pronouns *we, I, me* making explicit that the success was enabled by the mutual support of each participant, *We couldn't have done it without you*. The affirmation, *Thanks for helping, gracias*, provides the opportunity for the viewer to positively evaluate their contribution to the quest, +ve Judgement:Capacity and enables a sense of personal achievement and satisfaction.

Table 6.23 Reflection

Type of exchange		Reflecting on the team work
Information exchange	K1^	<i>We had such an exciting trip today.</i>
22:42;02	dK2^K1	<i>What was your favourite part of the trip? (6 sec pause)</i>
	^K2	<i>I liked that too.</i>
		<i>My favourite part was rescuing Boots. Me Too. Me three.</i>
		<i>We couldn't have done it without you. Thanks for helping, gracias</i>

As is depicted in Figure 6.2 the close proximity and touching of the characters portrays the inclusive nature of the team that is reinforced by sustaining the viewer as a participant with the focalisation choice of direct contact, along with neutral power, involvement and frontal horizontal stance.



Figure 6.2 Symbol of solidarity and inclusivity

6.1.1.7 Mitigating power through the deployment of visual meaning systems

While interactive practices are constructed and negotiated within particular cultural and social contexts (Bowe, Martin, & Manns, 2014; Schirato & Yell, 2000), analysis has shown that in this episode of DTE the relentless requests and demands for participation puts pressure on the presumption of partnership between the viewer and the characters. The following examples will illustrate how the visual meaning systems of power, involvement and focalisation can be organised to mitigate instructing proposals to reinforce the context of inclusion and equity and limit the space for viewer rejection. To explain this, Figure 6.3 is used to depict the image that is under pressure to keep the viewer close while receiving the instruction, Come on let's see if it can fly. The contracting social distance reveals Boots directly addressing the viewer from a balanced position of power (character at eye-level), which maximises involvement through the frontal horizontal stance.

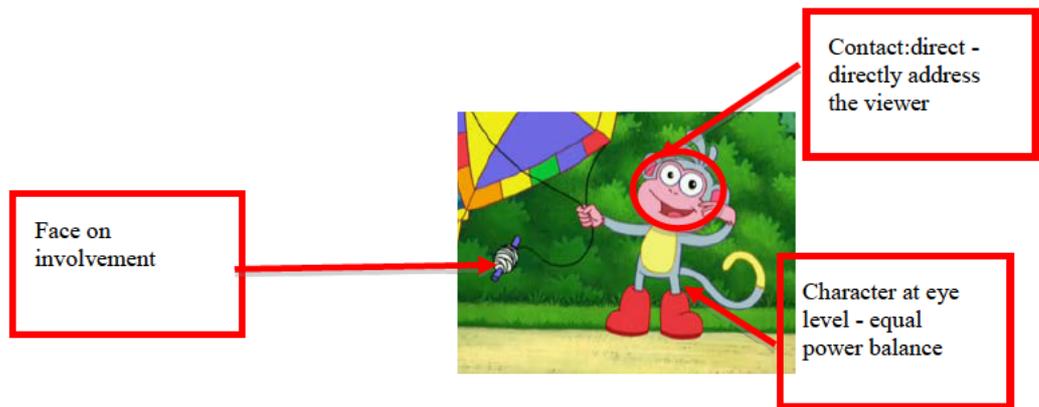


Figure 6.3 Mitigating work of images

Similarly, this mitigating strategy is shown to be useful when viewer participation is being elicited. For example, Table 6.24 illustrates the series of information moves ($dK1^{\wedge}K2^{\wedge}K1$) through which the heroes test viewer knowledge from their primary knower position. Again, it is the visual resources that are under pressure to mitigate this power imbalance. The zooming in to the mid-shot of Dora emphasises the direct address at eye level, which brings the participants into a closer relationship. The delayed K1 move invites a response that is indicated by the three-second pause, which is labelled the K2 move (highlighted in blue in Table 6.24). The confirmation of the correct response (K1 move) acknowledges the viewer as a participant and continues the friendly conversational etiquette already established.

Table 6.24 Mitigating the expectation of participation — Question Pseudo-response Affirmation

Type of exchange	Dialogic moves	
2:47;28-2:58.24 Information exchange	dK1^	 <p><i>Who do we ask for help when we don't know which way to go?</i></p>
	K2^	 <p>(3 sec pause+ pseudo-response)</p>
	K1^	 <p><i>The Map. Right.</i></p>

Furthermore, as Table 6.25 illustrates, the heroes relinquish this authority over the exchange by then playing a dK2 move with the question, *Will you check the Map to find out which way Boots is going?* to re-position the viewer as primary knower, by giving him/her the opportunity to abort the obligation to comply. Strategically, the visual resources serve to bolster viewer participation with the shift to contact: invite that presents the viewer with a cheeky invitation to get involved.

Table 6.25 Reinforcing balance of power — Question

Type of exchange	Heroes	
2:47;28-2:58.24 Information exchange	dK2	 <p><i>Will you check the Map to find out which way Boots is going?</i></p>

6.1.1.8 Summary of interactive resources

Outlined in this section is a comprehensive description of the pseudo interactive partnership constructed between the viewer and the depicted characters. The analysis showed how interactive relations are enacted in sequences of participation and collaborative action across information and action exchanges that often coalesce into predictable moves that foreground reassurance and influence the ways to act. The interplay of information and action exchanges position participants to act as a team member who is encouraged by the rallying and the interpolated opportunities to celebrate success. Despite the relentless bids for compliant action and participation, solidarity and involvement are kept in check by strategic interplay of choices from the visual and verbal interactive meaning systems of SOCIAL DISTANCE, POWER, SOLIDARITY, INVOLVEMENT, and FOCALISATION

Furthermore, this analysis demonstrates the construal of knower and actor roles which involve the viewers in collaborative relationships with the depicted characters through the deployment of information and action exchanges. While the quest promotes participation and collaboration there is considerable work undertaken to share the values of social responsibility that add to the betterment of others' lives and builds solidarity and inclusivity.

6.2 Sharing values of social responsibility

This section continues the analysis at the level of discourse semantics, focusing on the evaluative resources that are deployed by the selected CATS, to build a community of shared values. The concern here is the wide range of evaluative resources that are deployed to share values of the team and build an argument for undertaking social responsibility. This analysis is guided by the following research question:

What value positions are constructed through the evaluative resources of language and image across a CATS episode?

The full analysis can be found in Appendix 4A (DTE).

A close analysis of the configurations of evaluative resources across the quest demonstrates how characters with particular values are portrayed in relation to their

emotional response of caring for (compassion), and to their commitment to employ actions to help (altruistic behaviour), friends-in-need. The realisation of social duty is achieved largely through visual (Painter et al., 2013) (see Section 4.5.1.2) and verbal (Martin & White, 2005) evaluative resources (see Section 4.5.1.1). As ATTITUDE and GRADUATION values accumulate significance on the basis of the company they keep and the relations they contract with other wordings and depictions across the stages of the quest, this analysis will demonstrate how these resources interact to build a community of altruism.

6.2.1 Establishing the motif of companionship

The ORIENTATION (41;28-1:50;06) is considered to present a specific encounter designed to encourage the desire to maintain a valued relationship with the depicted characters. The emphasis on friendliness draws upon the assumed cultural experience of the viewers to invite them to join in with the group, fulfilling the cultural expectation of sharing values. Positive normality is evoked by the identifier of “cousin” foregrounding the privileged position of Dora and Diego who have an enterprising disposition, *we are looking for animals in the forest*. The invoked Judgement is illustrated in Table 6.26.

Table 6.26 Invoked character Judgements

Blue font - Invoked Judgement

Appraised salutation	Value
<i>Olla soin Dora. And I'm Diego. We're cousins, Primos.</i>	+ve J: Normality INV
<i>And today we are looking for animals in the forest.</i>	+ve J: Capacity INV

Further, the valued status of [you] is achieved through the accumulation of invoked positive Judgement values, as indicated by the blue font in Table 6.27 from the ORIENTATION. The positioning of the viewer in this way establishes the commonality with the life experiences, establishing a credible commitment.

Table 6.27 Accumulating Judgement values

Blue font -Invoked Judgement

Appraised collaboration	Value
<i>Do you want to look for animals with us? (3 sec pause) Great.</i>	Affirmation
<i>Do you see an owl in the tree? (8 sec pause + click + owl sound). You found it.</i>	+ve Judgement: Capacity INV
<i>Do you see a lizard on a rock? (7sec pause + click) There it is.</i>	
<i>Do you see a monkey near the bushes? (3 sec pause). Yeah that's Boots the Monkey.</i>	

Through invoked Judgement, the viewer's pseudo participation is positively valued, which amplifies the identification work done, to draw viewer attention to evaluations of congenial participation. This accumulation of Judgement values is significant because it positions the viewer towards an understanding of the expectations of their relationship with Dora and Diego, establishing the motif of companionship building throughout subsequent stages of the text.

The motif of companionship is reinforced by the consistent choices from the meaning system of visual facial affect (up-turned mouth, jaw shifting between closed and opened, with the eyes opened) inscribing positive facial affect and instilling a feeling of happiness. In Figure 6.4 positive facial affect is evident in the faces of each of the three main characters. In terms of GRADUATION quantification: number this depiction intensifies the positive affect depicted.

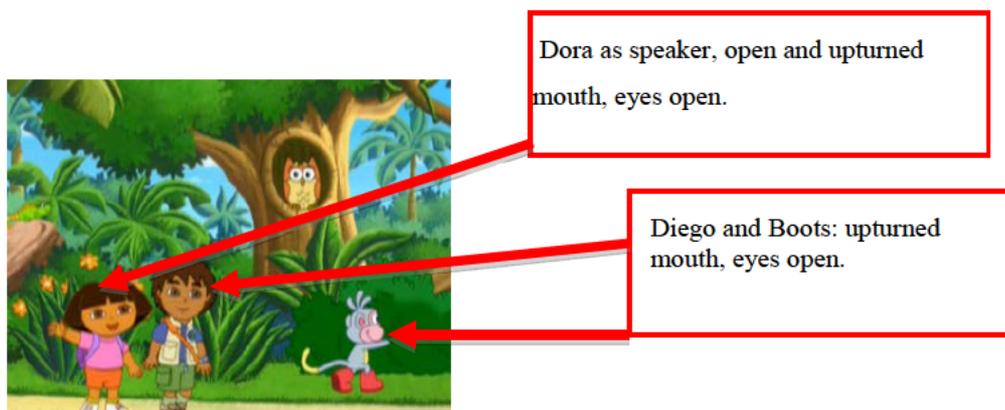


Figure 6.4 Upscaling positive affect

6.2.2 Establishing empathy

The ORIENTATION towards an empathetic response is largely achieved through an accumulation of Appreciation values across the INITIATING COMPLICATION (1:50;06-2:44;10) to draw the attention of the viewer to the change in the inscribed evaluations of the kite (+ve App to -ve App) rather than to the emotional impact on Boots. Selections from this system objectify the problem and are used to distance the viewer emotionally from Boots. In addition to these selections, viewers are invited through invoked values of Judgement (+ve J: Cap to -ve J: Cap) to feel empathy for Boots as the invoked positive Judgement of being expert at kite making (*I made it myself*), turns to invoked negative Judgement of being inexpert (*Wooooo. Oops I think I made this kite too big and too strong*). Of significance is the interpersonal work done by the shift from positive to negative Judgement of Boots' capacity to build a kite that can be interpreted as Boots' pride turning to disappointment. As is illustrated in Table 6.28, GRADUATION is also implicated in building empathy towards Boots across the INITIATING COMPLICATION. Selections of Force: Intensification and Force: Repetition amplifies the evaluations of the kite as well as the evaluations of Boots' capacity establishing the motif of vulnerability. This motif establishes a prosody that builds throughout subsequent stages of the quest and is vitally important in orienting the viewer towards empathy for the additional friends-in-need.

Table 6.28 Foregrounding empathy

Blue font - Invoked Judgement Highlighted font - Affect, Appreciation

Appraised INITIATING COMPLICATION		Value
Heroes	Boots	
	Look (Force: intensification) what I have. A giant (Force: intensification) kite. I made it myself.	Expert +ve App INS +ve J: Cap INV
Wow! (Force: intensification) That's a really big (Force: intensification) kite Boots. Yeah, It's the biggest (Force: intensification) kite I've ever seen.		Valuation +ve App INS
	I love my kite. I love my kite. I love my kite. Force: repetition) C'mon, let's see if it can fly. Look (Force: intensification) it's flying. Wooooo. Oops I think I made this kite too big and too strong Force: intensification) Dora, Diego help.	+ve Aff INS Valuation +ve App INS Inexpert -ve App INS -ve J: Cap INV Insecurity -ve Aff INS

The feature of the verbal commitment to the expression of feeling is the work done to signify the prominence of the kite and invoke a Judgement of Boots. The kite is appreciated by positive valuation, a **giant kite**, that is upscaled by the deployment of GRADUATION force with intensification, *That's a **really big kite Boots. Yeah, it's the biggest kite I have ever seen.*** This positive valuation is reinforced by the repeated sharing of personal feelings, *I **love my kite, I love my kite, I love my kite,*** intensifying affect values. This is reinforced visually by the depiction of the three main characters through their facial expressions (upturned mouths, wide-open eyes) permeating the first part of the scene with happiness. Notably, the facial expression, sometimes including an open mouth, together with Boots' slight gesture forward and exaggerated dancing moves, intensifies the positive affect depicted as is illustrated in Figure 6.5.

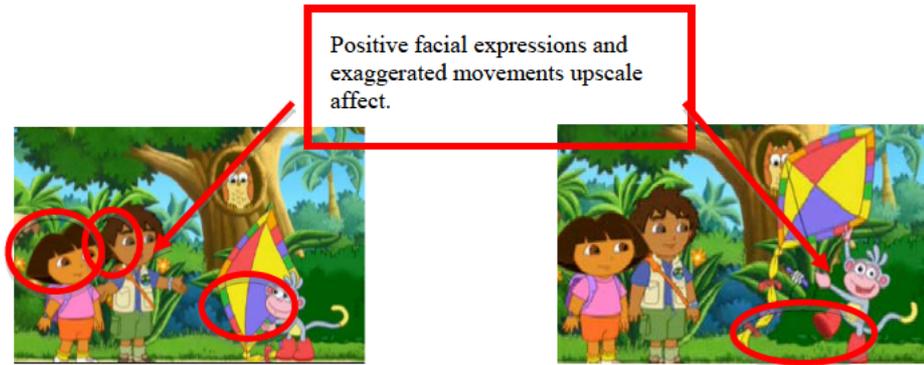


Figure 6.5 Intensifying positive affect

The disruption to normality is signalled through Boots' re-evaluation of the kite's qualities to negative Appreciation: valuation together with the commitment of GRADUATION in the form of upscaled force foreshadows the potential problem, *Woooo, oops I think I made this kite **too big** and **too strong***. Mirroring the re-evaluation of the kite from positive to negative Appreciation, there are also shifts in verbal attitude that invoke a re-evaluation of Boots' capacity, *I made it myself*, positive Judgement: competent to, *Dora, Diego help*, negative Judgement: helpless. As Figure 6.6 depicts, the down-turned mouth and wide eyes reinforces the negative affect signalling fear and urging viewer empathy with Boots.

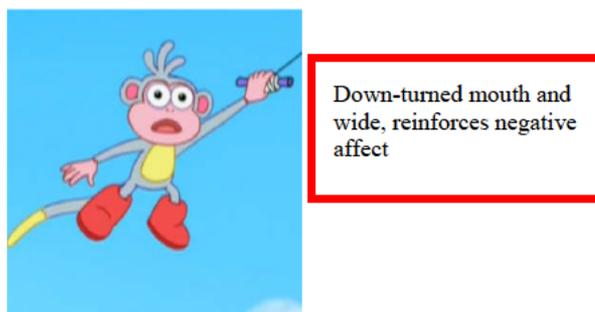


Figure 6.6 Depicting fear and vulnerability

The following sequence illustrates (Figure 6.7) the use of upscaled quantification to amplify the emotional reaction towards the down-turned mouths of the characters. The salience of the negative facial expressions builds across the sequence invoking a negative Judgement of Boots as being the helpless friend. This Judgement is reinforced in the final shot as Boots moves further and further away.

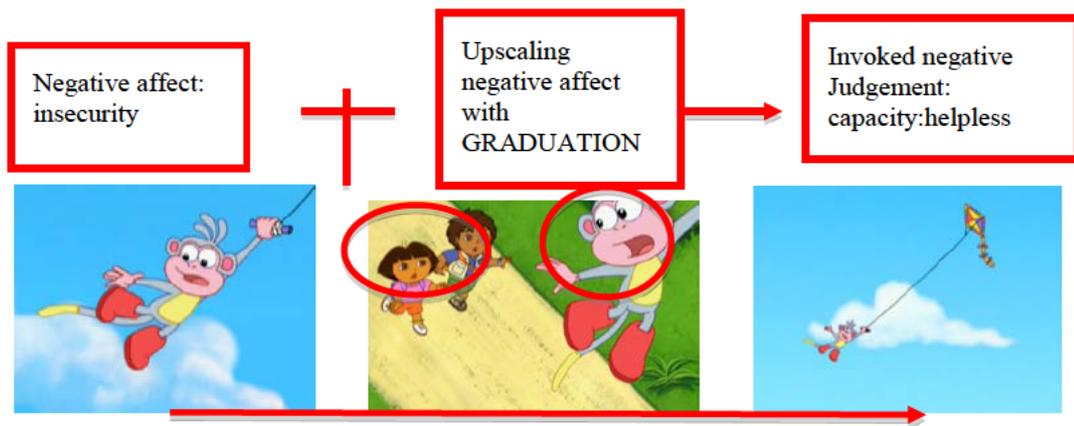


Figure 6.7 Building empathy

6.2.3 Establishing team values through information and action exchanges

The Appraisal values of loyalty and insecurity, found to be established early in the quest, are used to rally viewer alignment towards the team to act benevolently. While this cultural value is reinforced consistently throughout the quest with the slogan, *We've got to save Boots*, an explicit attempt to orient viewers in this way is achieved through the rallying song illustrated in Table 6.29. Within the action exchange we see that the motif of benevolence is realised through positive Judgement: Propriety and Capacity values (blue font) interacting with GRADUATION (bolded and underlined). Selections of positive invoked Judgement, targeted at the heroes (and by implication the viewer, *we've got to...*), orient the viewer towards approval of the heroes' virtuous aspirations and encouragement (*I know that we can do it*).

Table 6.29 Rallying benevolent action

Blue font - Invoked Judgement **Pink font – Invoked Affect**

Exchange type	Appraised exchange	Attitudinal motif realisation
Action exchange	<i>Come on (Force: intensification) we've got to save Boots. (Force:repetition) <i>Let's go. Say it with us Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i> Come on (Force: intensification/repetition) <i>dominos everybody let's go. Come on (Force: Intensification/repetition), let's get to it. I know that we can do it.</i></i>	Benevolent +ve J: Prop INV +ve J: Cap INV +ve Aff INV:security
Information exchange	<i><u>Where are we going? Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots.</u> <u>To go save Boots</u> (Force:Repetition)</i>	+ve Aff INV:security

The repetitions of the slogan, *We've got to save Boots*, across the quest, together with the repetition of, *Where are we going? To go save Boots*, forms a prosody that amplifies the social expectation of the team. Also, the repetition of invoked positive Affect values, gives a future ORIENTATION (i.e., inclination) that ensures emotional connection to the shared team values by encouraging a positive feeling towards the affinity for saving Boots. Further, as depicted in Figure 6.8, the persistent choices of positive facial expressions (up-turned mouths), working with quantification extent: (upscaling affect) emphasise the verbal attitude choices to support a positive inclination to act benevolently.

Prosody of positive affect



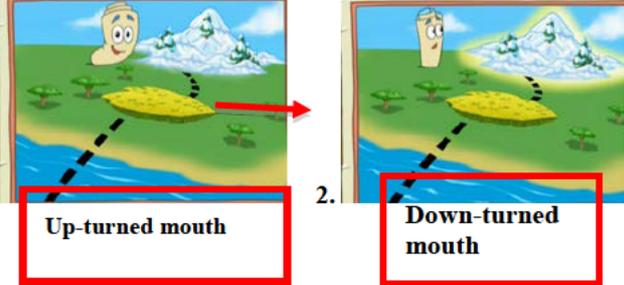
Salient up-turned mouths upscaling positive affect

Figure 6.8 Supporting positive inclinations towards benevolence

The repertoire of cultural values extends to include injunctive modelling of dependable characteristics valued by the team members. Across the quest, viewers are invited through invoked positive values of Judgement: Tenacity, to be loyal team members with the pseudo response being acknowledged and valued. As illustrated in Table 6.30 the action exchange prepares the viewer for their role as participant through the recitation of the elements of Boots' journey, *So remember ocean, grass, polar bear mountain*, invoking a positive Judgement of the capacity of + the viewer as they are expected to remember and contribute. This recitation is delivered with the Map's facial expressions oscillating between down-turned mouths (indicating a negative response to the elements of the journey), see Image 2 and up-turned mouths (indicating a positive interaction with the viewer, see Image 1). This shift in Affect provides evidence of the interpersonal work necessary to manage viewer feelings by upholding the upbeat intent of the quest. This also functions to keep the viewer in a positive relationship with the Map while remaining concerned with Boot's plight. The information exchange follows to confirm the viewer's acceptance of the shared values of the team with the pseudo responses acknowledged Affect: pleasure (highlighted), invoking a positive Judgement that the contribution was dependable (+ve J: Ten INV indicated in blue font). As shown in Images 3 and 4 the positive facial expressions (up-turned mouths) of the characters reinforce the satisfaction of the viewer's pseudo contribution. However, as shown in Image 4, this positive response is intensified with Dora's slight upward movement and the use of gestures emphasise the value of a dependable participant in the team's functioning.

Table 6.30 Modelling dependable characteristics

Blue font - Invoked Judgement Highlighted font Inscribed **Affect**

Exchange type	Appraised exchange	Attitudinal motif realisation
Action exchange	<div style="text-align: center;">  <p>1. Up-turned mouth 2. Down-turned mouth</p> </div> <p><i>So remember ocean, grass, polar bear mountain. Say it with me. Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i></p> <p><i>So you tell Dora and Diego first we go to the ocean.</i></p>	+ve J: Cap INV
Information exchange	<div style="text-align: center;">  <p>3. Up,turned mouths 4.</p> </div> <p><i>Where do we go first? (3 sec pause) The Ocean. Thanks.</i></p> <p><i>So first we need to find the ocean. Do you see the ocean? (3 sec pause) yeah there's the Ocean and there's Boots.</i></p>	Dependable +ve J: Ten INV +ve AFF INS

6.2.4 Establishing an attitudinal motif of competence

The motif of competence is construed through the accumulation of invoked positive Judgement values that position the viewer to evaluate the team members, as indicated in Table 6.31.

Table 6.31 Accumulating Invoked positive Judgement

Blue font Invoked Judgement

Exchange type	Appraised exchange	Attitudinal motif realisation
Information	<i>Who's the guy you need to know when you've got a place to go? <u>What's my name? The Map.</u></i>	Competent -ve AFF INV +ve J: Cap INV Force: repetition
Action exchange	<u><i>Say it again. The Map.</i></u>	
Information exchange	<i>Who can help you say hey I've figured out the way? <u>What's my name? The Map.</u></i>	
Action exchange	<u><i>Say it again. The Map. I'm the Map. I'm the Map. He's the Map. He's the Map. I'm the Map.</i></u>	

Establishing respect for the Map's competency is achieved primarily through invoked positive Judgement: Capacity interacting with GRADUATION: Force repetition which builds familiarity and attests to the competency of the Map to provide support for the team on their mission to locate Boots. Evaluating the Map as competent establishes a prosody, which builds throughout the quest and is important in orientating viewer alignment towards respecting his expert status.

In this example the images indicate support for the motif of competence. While the Map's upturned mouth is kept on a small scale to position the viewer to invest less empathy for the Map, the shift to up-scaled positive affect through quantification: number with the appearance of the up-turned mouths of the little creatures, encourages the viewer to react positively to the Map. This strategy as illustrated in Figure 6.9 was found to be deployed throughout the quest to justify the Map's authoritative position.

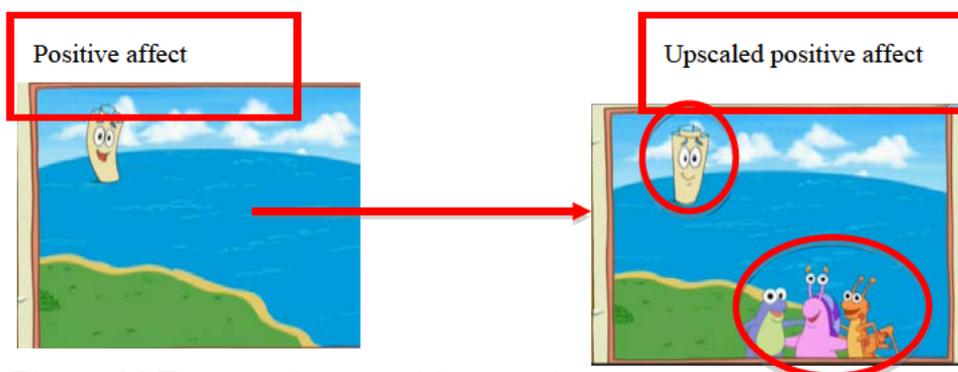


Figure 6.9 Encouraging a positive reaction

6.2.5 Establishing attitudinal motifs in Information exchanges

The viewer is oriented to evaluate the potential conditions to be faced by the friend-in-need through the interaction of Appraisal systems. The attitudinal motif of fear and risk is construed through the interaction of inscribed Affect and invoked Appreciation values, invoked negative Judgement: Propriety and GRADUATION: Force, as indicated in Table 6.32, This motif is established in the INVOLVE stage and confirmed by similar selections of Appraisal systems within subsequent COMPLICATION STAGES βiii and βiii.

Table 6.32 Construing fear and risk

Blue font - Invoked Judgement; Highlighted font - Inscribed Affect

Appraised information exchange	Attitudinal motif realisation
<p><i>Oh Oh</i> (Force: intensification) <i>the big</i> (Force: intensification) <i>wind is blowing</i> <i>Boots far far</i> (Force:repetition) <i>away. It's going to blow him</i> (Force: Repetition) <i>across the ocean. It's going to blow him</i> (Force: Repetition) <i>through the tall</i> (Force: intensification) <i>grass. And it is going to blow him</i> (Force: Repetition) <i>all the way</i> (Force: Quantification) <i>to polar bear mountain.</i></p>	<p>Risk -ve AFF insecurityINS -ve APP reaction INV</p>
<p><i>Yiks.</i> (Force: intensification) <i>That's where polar bears live.</i></p>	<p>Fear -ve AFFinsecurity INS -ve J: Prop INV</p>

Selections from these systems are used to draw the attention of the viewer to evaluations of the conditions of the predicament rather than the friend-in-need's emotional state, alleviating tension. From the example above, the viewers are positioned to be “fearful” of the force of the wind and the presence of the polar bear and will be more likely to agree with the team’s values. As is illustrated in Figure 6.10, maintaining the downscaled negative affect across this exchange supports the focus on the journey.

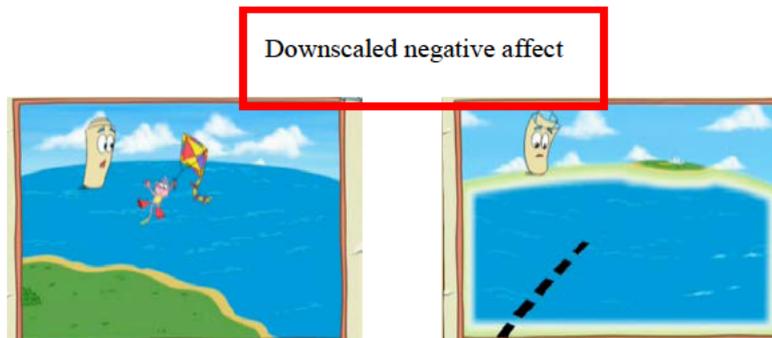


Figure 6.10 Alleviating tension

However, from this example, the response to the polar bear is complicated. The invoked verbal negative Judgement: propriety of the polar bear (*Yiks That's where polar bears live*) is challenged through GRADUATION: extent upscaling the positive facial affect depicted by the image of the sleeping bear. This image serves to instantly create an empathetic response towards the bear and to its depicted feelings. This challenge further serves to alleviate tension arising from the perceived threat of the polar bear.



Figure 6.11 Complicating viewer reaction

6.2.6 Mitigating the motif of vulnerability

The motif of vulnerability that has already been established in the INITIATING COMPLICATION α is confirmed and amplified across each stage through an action exchange inviting an empathetic response from the viewer towards Boots. Such a response is rendered even more likely, by strategic interactions with values of negative Judgement Capability and Force Intensification, to continue this attitudinal motif. This is illustrated in Table 6.33.

Table 6.33 Amplifying vulnerability

Blue font - Invoked Judgement

Appraised action exchange	Attitudinal motif realisation
<i>Dora, Diego you've got to get me down <u>please</u></i> (Force: Intensification)	Vulnerability -ve J: Cap INV

Typically, this motif is further reinforced by the salience of the image that upscales the negative affect of the facial expression inscribing insecurity functioning to continue the prosody of vulnerability (see Figure 6.12).

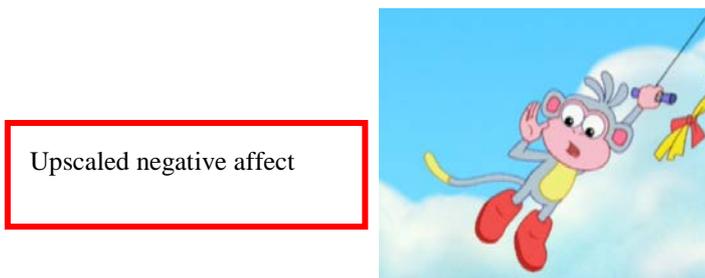


Figure 6.12 Upscaling negative affect

However, the strategic reappearance of Boots evokes empathy simply from marking the commencement of each new milestone. Events such as flying over the ocean or flying over the tall grass confirm the attitudinal motif of resilience, thus mitigating the intensity of the motif of vulnerability and alleviating viewer concern. This contrasting positive Judgement value is invoked to orient respect towards Boots' capacity to recover from adverse situations while distancing the young viewer emotionally from Boots' predicament. This reassurance of Boot's wellbeing is further supported by the deployment of visual positive facial expression (up-turned mouth and wide eyes), as illustrated in Table 6.34.

Table 6.34 Promoting attitudinal motif of resilience

Blue font - Invoked Judgement

Stage	Appraised	Realising the motif of resilience
βi 16:17;10	 <div style="border: 2px solid red; padding: 5px; display: inline-block; margin-left: 20px;">Opened, Up-turned mouth, wide eyes</div> <p><i>I'm flying over the ocean</i></p>	Linguistic- +ve J: Cap INV Visual-positive facial affect
βii 12:30;11	 <div style="border: 2px solid red; padding: 5px; display: inline-block; margin-left: 20px;">Upturned mouth</div>	Visual-positive facial affect
βiii 15:06;14	 <p><u>Wooo</u> (Force: Intensification) <i>I'm flying over the tall grass.</i></p>	+ve J: Cap INV

6.2.7 Prosodies of ethical Judgement

The series of CHALLENGE SEQUENCES (βi-iv) are vital to aligning the viewer in compassionate understanding making action desirable. Through the unfolding speech exchanges the mini-narratives work to engage viewers in both the physical and emotional journey of additional friends-in-need and to thus orientate them towards approving the compassionate action of the heroes. Each of the mini-narratives function to promote ethical Judgement; first through inviting a compassionate understanding of a friend's negative situation, leading to moving beyond understanding to showing or proving commitment to action.

6.2.7.1 Accumulation of compassion

The Complications (βi-iv), stages function to promote cultural values of compassion for a friend-in-need, to rally the team around. This is important, since sharing

cultural values that young viewers identify with or relate to, is one of the key elements that establishes trust and builds solidarity with the heroes (Kerekes, 2006). The viewers are invited to adopt a compassionate understanding of the friend largely through the interaction of Appraisal values that reinforce attitudinal motifs.

6.2.7.1.1 Radiating attitudinal motifs of vulnerability and risk

The prosodies of accumulated ATTITUDE values, that co-create empathy across the speech exchanges of the INITIATING COMPLICATION α and INVOLVE α stages, are important as they relate to and redound (or harmonise with) similar ATTITUDE values elsewhere in the quest challenge, to confirm or contrast the motifs and empathetic orientation. These confirmation and contrast relations harmonise with configurations across each of the complications and can be described as “meta-relationships” (Macken-Horarik, 2003, p. 307).

Meta-confirmations harmonise with configurations across each Complication to reinforce the motifs and empathetic orientations. The meta-confirmations of invoked negative Affect and Judgement values of ATTITUDE and GRADUATION: Force confirm motifs of vulnerability (concerning the friend-in-need) and motifs of risk (concerning the potential threat). As Table 6.35 illustrates the confirming motifs of vulnerability and motifs of risk are built to interact across Complication β_i to ensure that the viewer is oriented toward an empathetic response to the whale.

Table 6.35 Confirming relations across COMPLICATION STAGES

Blue font - Invoked Judgement; Pink font – Invoked Affect; Highlighted font – Inscribed Affect

Stage/Complication	Confirming relations of risk and vulnerability	
βi	<i>Oh no</i> (Force: Intensification) <i>the whale's caught in a net.</i>	Risk –ve AFF INS –ve AFF INV
	<i>Dora, Diego</i> <u>Help the whale, Help the whale</u> (Force: repetition)	Vulnerability –ve AFF INV –ve J: Cap INV
	<u>Look</u> (Force: Intensification) <i>the whale.</i> <i>She's stuck in that net.</i>	Risk –ve AFF INV –ve J: Cap INV
	<u>Help. Help.</u> (Force: repetition) <i>I'm stuck in that net and can't swim</i>	Vulnerability –ve AFF INV –ve J: Cap INS/ INV
	<u>And look</u> (Force: Intensification) <i>sharks.</i>	Risk –ve J: Prop INV
	<u>Sharks!</u> (Force: repetition)	Vulnerability –ve AFF INV –ve J: Prop INV

Through these meta-confirmations, negative APPRAISAL values rebound across COMPLICATION STAGES of the quest, to draw attention to the similarities between the experiences of each friend-in-need as the quest unfolds. Positioning the viewers towards empathy as well as adversity promotes an ethical Judgement of compassion and is very powerful in moving the viewer to a position of alignment with the ethical responsibility to take action with regard to the friends-in-need.

The analysis indicated that the attitudinal work done by the images across each complication amplifies the verbal attitude committed to orient viewer compassion. Table 6.36 illustrates this convergence of meaning potential between the visual and verbal modalities with examples that amplify the motifs of vulnerability and risk to expect a compassionate response. In this example, we see resonance across the visual affect and verbal affect through the down-turned mouths of the characters (see Table 6.36, Images 2, 4 &5) and the Inscribed and Invoked negative affect in the verbiage (highlighted or pink font text). Furthermore, the apparent neutral reference

to the net, together with the depiction of the whale covered by the net (see Table 6.36, Images 1, 3, 6, 7, 8 & 11), more strongly amplifies the negative affect. In this example, Image 11 illustrates that GRADUATION Force: extent together with negative visual affect (insecurity) through down-turned mouth upscales the negative Judgement: capacity (helpless) orienting the viewer towards an empathetic response for the whale.

Table 6.36 Amplifying motifs of vulnerability and risk

Blue font - Invoked Judgement; Pink font - Invoked Affect; Highlighted font - Inscribed Affect

Stage/ Complication	Confirming relations across Complication	
<p>β_i</p>	<p>1. </p> <p><i>Oh no</i> (Force: Intensification) <i>the whale's caught in a net.</i></p>	<p>Risk</p> <p>-ve AFF INS</p> <p>-ve AFF INV</p>
	<p>2. </p> <p><i>Dora, Diego Help the whale, Help the whale</i> (Force: repetition)</p>	<p>Vulnerability</p> <p>-ve AFF INV</p> <p>-ve J: Cap INV</p>
	<p>3. </p> <p><i>Look</i> (Force: Intensification) <i>the whale.</i></p> <p>4.  5. </p> <p><i>She's stuck in that net.</i></p>	<p>Risk</p> <p>-ve AFF INV</p> <p>-ve J: Cap INV</p>

	  <p>6. <u>Help. Help.</u> (Force: repetition) <i>I'm stuck in that net and can't swim</i></p>	Vulnerability -ve AFF INV -ve J: Cap INV
	   <p>8. <u>And look</u> (Force: Intensification) <i>sharks.</i></p>	Risk -ve J: Prop INV
	 <p>11. <u>Sharks!</u> (Force: repetition) (Force: Quantification: extent)</p>	Vulnerability -ve AFF INV -ve J: Prop INV

6.2.7.1.2 Radiating the motif of benevolence

As each of the Complications β i-iv involves a problem to be solved for a friend-in-need a high force modal is typically deployed to summon the team's response (e.g., *we've got to help the baby animals*). The frequency of these high force modals confirms the motif of benevolence established in the INVOLVE α stage, and amplify the obligation of the team (through quantification:repetition). The deployment of this strategy radiates the value of social duty, thus orienting the loyal members of the team emotionally to become invested in the "rightness" of helping each friend-in-need.

Interestingly, the seriousness of the motif of benevolence is often underplayed by the shifting between upscaled negative affect (realised through down-turned

mouths), along with GRADUATION: extent and number and upscaled positive affect (realised by up-turned mouths) and along with GRADUATION: extent and number. This shift in the visual affect choices serves to keep the interactions both light hearted and friendly, offering reassurance to the viewer, which resonates with the “rally” song introduced in the INVOLVE α stage (see Table 6.29). This is illustrated in Table 6.37 below using the high force modals from each Complication stage.

Table 6.37 Using visual affect choices to keep the mood positive —
Highlighted font - Incribed Affect

Stage/Complication	Confirming motifs of benevolence	
β i	<p><i>We've got to help the whale</i></p> <p>+ve AFF INV:security</p>	 <p>upscaled –ve affect</p> <p>GRADUATION extent/number</p>
β ii	<p><i>We've got to catch baby gorilla.</i></p> <p>+ve AFF INV:security</p>	 <p>upscaled +ve affect</p> <p>GRADUATION extent/number</p>
β iii	<p><i>We've got to help the baby animals</i></p> <p>+ve AFF INV:security</p>	 <p>upscaled –ve affect</p> <p>GRADUATION extent/number</p>
β iv	<p><i>Come on, we've got to go save Boots.</i></p> <p>+ve AFF INV:security</p>	 <p>upscaled +ve affect</p> <p>GRADUATION extent/number</p>

6.2.7.2 Accumulating compassionate action

The Resolution β i-iv stages function to orient team members towards the value of taking action to enhance the welfare of vulnerable friends. As each milestone is achieved across the unfolding Resolution the viewer is gradually oriented towards compassionate action. This is largely achieved through the relationships of confirmation and contrast between previously established attitudinal motifs as each Resolution unfolds. Before the discussion moves to the significance of semantic relationships across stages it is important to introduce an attitudinal motif that is unique to the unfolding of the RESOLUTION STAGES.

6.2.7.2.1 Establishing attitudinal motifs of reciprocity

An important attitudinal motif established in the Resolution stage β i is of reciprocity where the whale reciprocates the help provided to her/him with giving the heroes a ride across the ocean. This recurring motif is confirmed across each Resolution stage where the team, having helped a vulnerable friend (negative Judgement capacity), receives assistance to achieve the milestone of the challenge. In a sense the vulnerable are given agency with the implication that helplessness is not a permanent state infusing a feeling of optimism towards adversity. As is illustrated in the extract from the Resolution stage β i, this relationship of mutual benefit is highly valued, and the viewer is re-oriented toward respecting the friend in need for their resourcefulness and resilience through positive invoked Judgement:Capacity.

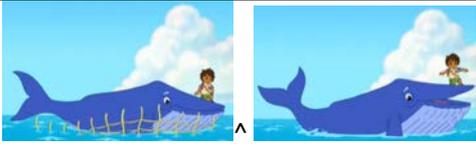
Appraised item	Value
<i>Let's all thank the whale. Say Awoowa Awoowa</i>	+ve J:Cap INV

In terms of the visual choices it is typically the up-turned mouths of the once vulnerable friend together with the heroes that signal that normality has been restored following the successful intervention. This positive visual affect amplifies with the choices of the evaluative meanings from verbal meaning systems, making the motif of reciprocity salient across the RESOLUTION STAGES. The building of reciprocity is illustrated in Table 6.38 using an extract from the Resolution of CHALLENGE SEQUENCE β i. It is the choice of the Force: repetition (*I'm free, I'm free*) in the verbiage that inscribes positive Affect: security and invokes positive Judgement capacity which converge with upscaled positive Affect: happiness,

realised through the up-turned mouths. Similarly, each subsequent dialogic move also commits evaluative meanings that confirm the motif reciprocity as the whale offers its re-acquired competence to assist the heroes across the ocean.

Table 6.38 Promoting reciprocity—

Blue font - Invoked Judgement; Highlighted font - Incribed **Appreciation** **Inscribed**
Affect

Stage	Verbiage	Image
βi	<i>I'm free, I'm free</i> Competent +ve J: Cap INV +ve AFF:security INS Force repetition	 neutral mouth no affect to upturned mouth upscaled +ve affect happiness
	<i>Hop on me I'll give you a ride across the ocean.</i> Reciprocity +ve J:Prop INV	 Up-turned mouth +ve affect happiness
		 Up-turned mouth +ve affect happiness
	<i>Let's all thank the whale.</i> <i>Say Awoowa Awoowa</i> Dependable + ve J: Ten INV +ve J:prop IN +ve APP:Val INS	 Up-turned mouth +ve affect happiness

6.2.7.2.2 Configurations of meta-relationships across stages

The prosodies of accumulated ATTITUDE values that co-create empathy across INVOLVE α and Complication (β i--iv) stages are important as they relate to and harmonise with similar ATTITUDE configurations in the Resolution (β i-iv) stages to confirm the attitudinal motifs essential to building compassionate action.

6.2.7.2.2.1 Radiating attitudinal motifs across RESOLUTION STAGES

Attitudinal motifs are interwoven within each Resolution to orient compassionate action in response to the ethical Judgement concerning the friend-in-need. The prosodies built within the Resolution β_i are important in building contrasts, while building meta-relationships of confirmation with prosodies in subsequent Resolutions (β_{ii} , β_{iii} & β_{iv}). These relationships are vital to the maintenance of solidarity with the viewers. It is the contrastive relationships built within each Resolution stage that reinforce the values of team membership as will now be illustrated in Tables 6.39 - 6.42.

As is illustrated in the extract from Resolution β_{iii} (see Table 6.39) it is through the recurring choices for invoked positive Judgement: Tenacity interacting with GRADUATION (Force) that viewers' attention is drawn to the loyal team members' dependability to find quick and clever ways to overcome the adverse situations posed by each complication.

Table 6.39 Building the motif of dependability

Blue font -- Invoked Judgement; Highlighted font -- Affect

Stage	Dialogic Moves	Key Attitudinal motif
β_{iii}	<i>All</i> (Force: Quantification) <i>the baby animals are so</i> (Force: intensification) <i>happy to be with their mummies.</i>	Dependable +ve AFF INS +ve J: Ten INV
	<i>Let's go</i>	Dependable +ve J: Ten INV
	<i>Let's all</i> (Force: Quantification) <i>push with the elephant. Put your hands out in front of you and push, push, push, Empujan, empujan, empujan</i> (Force: Repetition)	Dependable +ve J: Ten INV
	<i>We got away.</i>	Competent +ve J: Cap INV

The esteem attributed to the team's dependability, alongside their sense of acting for the common good, balance the motif of risk targeted at obstacles/adversaries of the quest challenge. As is illustrated in Table 6.40, invoked negative Judgement choices (Propriety, Capability) confirm the risk to the team and the animals and orient the viewer towards empathy.

Table 6.40 Building the motif of risk

Blue font – Invoked Judgement; Highlighted font – Inscribed **Affect**

Stage	Dialogic Moves	Key Attitudinal motif
βiii	ROAR Oh Oh <i>That sounds like a lion.</i>	Risk -ve Aff INV -ve J: Prop INV
	A giant (Force: intensification) <i>wall and it's blocking our way.</i>	Risk -ve J: Cap INV
	<i>Here comes the lion.</i>	Risk -ve J: Prop INV

An interesting aspect across the RESOLUTION STAGES is the construal of codes of behaviour that encourage positive and productive relationships between team members. These codes of behaviour are built through an accumulation of ATTITUDE and GRADUATION values. As illustrated in the Table 6.41, it is through positive Judgement (Capacity and Propriety) that the viewer is oriented towards the attitudinal motifs of civility, promoting congenial and courteous relationships and motifs of reciprocity, promoting mutual benefit. Through this injunctive modelling the viewer is invited to positively evaluate the compassionate action undertaken by the team.

Table 6.41 Promoting codes of behaviour

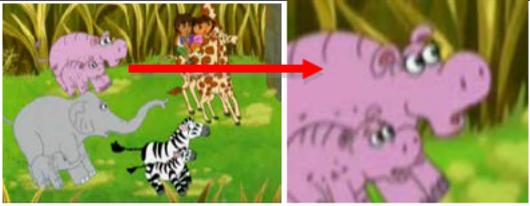
Blue font -- Invoked Judgement; Highlighted font – Inscribed Judgement Appreciation

Stage	Dialogic Moves	Key Attitudinal motif
βiii	<i>Thank you for helping us find our mummies</i>	Civility -/+ve AFF INV +ve App:Val INS +ve J: Prop INV
	<i>A lion!</i>	Vulnerability -ve AFF INV
	<i>Quick, (Force: intensification) we have to get through the tall (Force: intensification) grass to get away from the lion)</i>	Reciprocity +ve J: Prop INV -ve J: Prop INV (Lion)
	<i>I can help.</i>	Reciprocity +ve J: Prop INV +ve J: Cap INS +ve AFF INV
	<i>Great pushing.</i>	Civility +ve APP: Val +ve J: Cap INV

It is the visual meaning choices that amplify the evaluative meanings and highlight the contrast between the motifs constructed within each of the Resolutions. This amplification can be demonstrated in Table 6.42, using the example above where the images depict, and foreground affect, while the verbiage choices invoked affect and Judgement. The visual and verbal choices amplify the evaluative meaning to orient loyal and dependable team members towards an empathetic stance. The team is oriented towards empathy for the vulnerable friends as well as respect for the elephant, as she models the value of mutual benefit.

Table 6.42 Amplifying codes of behaviour

Blue font -Invoked Judgement Highlighted font –Inscribed Judgement

Motifs	Dialogic Moves	
	Verbiage	Image
Dependability	<p><i>Let's go</i></p> <p>Dependable</p> <p>+ve J: Prop INV</p>	 <p>upturned mouths</p> <p>+ve affect happiness, GRADUATION extent</p>
Vulnerability	<p>A <u>giant</u> (Force: intensification <i>wall and it's blocking our way.</i></p> <p>Risk</p> <p>–ve J: Cap INV</p>	 <p>Down-turned mouths (e.g., the hippos as illustrated)</p> <p>–ve affect unhappiness, GRADUATION: number</p>
Reciprocity	<p><i>I can help.</i></p> <p>Reciprocity</p> <p>+ve J: Prop INV</p> <p>+ve J: Cap INS</p> <p>+ve APP INV</p>	 <p>upturned mouths +ve affect happiness, GRADUATION extent</p>

6.2.7.2.2.2 Transforming attitudinal motifs through invoked Judgement

Viewers are oriented towards the re-evaluation of certain adversaries (the lion, polar bear), through changes in the inscribed and invoked attitudes of target characters. This can be represented as a change in meanings of earlier dialogic moves that foregrounded risk through a transformation in appraisal choices in subsequent moves (Macken-Horarik, 2003). For example, within Resolution βiii the viewer is oriented to re-evaluate the risk posed by the lion, through the transformation of invoked negative ATTITUDE values and GRADUATION, into invoked positive ATTITUDE values. Not only do the heroes sound differently when referring to the lion but also the lion itself supports this compassionate re-evaluation with a civil response,

Thanks for helping me find my baby. This transformation is illustrated in Table 6.43.

Table 6.43 Transforming experience

Blue font – Invoked Judgement; Highlighted font – Inscribed Aff/App

Appraised dialogic moves	Invoked negative Judgement
<i>ROAR</i> Oh Oh (Force Intensification) <i>That sounds like a lion.</i> <i>A lion!</i>	Risk -ve AFF: insecurity
Here comes (Focus sharpen) <i>the lion.</i>	-ve J: Prop INV
Transformation	
Appraised dialogic moves	Invoked Positive Judgement
<i>Mummy, mummy.</i> <i>She's looking for her mummy. That's why the mummy lion was roaring, she was looking for her baby.</i>	Re-evaluation +AFF security INV +ve J: Prop INV
Thanks <i>for helping me find my baby</i>	Civility -ve APP INS +veJ:Prop INS +ve AFF :sec

While the verbiage invokes negative Judgement propriety towards the foes creating fear, the visual choices reinforce with this negative Judgement for the lion (negative facial expression; down-turned mouth, revealing a tooth), yet for polar bear the visual depiction diverges in meaning (positive facial expression; upturned mouth). Furthermore, the quantification choices of extent/number play an important role in ensuring an attitudinal response in the viewer. Assisting with the invocation of the negative Judgement of the lion, is the depiction of it leaping and running towards the heroes, that is contrasted with the depiction of the sleeping polar bear which is passive and can be regarded as less than a threat. So, while the verbiage moves towards transformation for both foes, the visual choices for the polar bear mitigate the fear and builds in a sense of fun using dramatic irony. Visual and verbal choices form patterns of relations that are used strategically to foreshadow threat and build tension as well as to signal a shift in Judgement towards the foes from someone to be feared, to someone who should be respected for their civility. The visual and

verbal convergent relations involved in the transformation of the attitude towards the lion are illustrated in Table 6.44.

Table 6.44 Visual and verbal relations promoting re-evaluation

Blue font -Invoked Judgement; Highlighted font-- Incribed **Affect**

Appraised dialogic moves	Visual depiction	Verbal choices	Visual choices
ROAR. Oh Oh (Force Intensification) <i>That sounds like a lion.</i>		Risk -ve AFF INS -ve J: Prop INV	Down-turned mouths -ve affect: unhappiness GRADUATION: extent/number
<i>A lion.</i>			
<i>Here comes the lion.</i>			

Orienting the viewer towards feelings of insecurity and fear

Transformation



Appraised dialogic moves	Visual depiction	Verbal Choices	Visual choices
<i>Mummy, mummy.</i> <i>She's looking for her mummy. That's why the mummy lion was roaring,</i>	 	+AFF security INV Re-evaluation +ve J: Prop INV	Down-turned mouth -ve affect; unhappiness shift to Upturned mouth +ve affect; happiness GRADUATION: extent

Orienting the viewer towards feelings of security and compassion

<i>she was looking for her baby</i>			
<i>Thanks for helping me find my baby</i>			shift to Upturned mouth +ve affect; happiness GRADUATION: extent

6.2.7.3 Accumulating contentment

The final **RESOLUTION** of the quest functions to orient the viewers into a community that values the fulfilment of saving “their” vulnerable friend, as well as valuing the personal gratification that comes from the team’s accomplishment. This distinctive final **RESOLUTION** stage is achieved through significant shifts in inscribed and invoked attitudes of the target characters, signalling the imminence of a successful conclusion to the quest. This is represented as a change in the visual and verbal appraisal values as Boots is saved, the team is celebrated, and the day’s activities are acknowledged.

6.2.7.3.1 Signalling success through shifts in Attitudinal motifs

Similar to the preceding resolutions, it is the attitudinal motifs of vulnerability and fear/risk that are transformed through positive Judgement interacting with **GRADUATION** to draw viewers’ attention to the positive effects of team loyalty and to the similarities between team members’ sense of social responsibility and the polar bear’s display of generosity. The change in appraisal values regarding the polar bear is illustrated in Table 6.45.

Table 6.45 Re-evaluation of the polar bear

Blue font -Invoked Judgement; Highlighted font - Inscribed Judgement

Appraised dialogic moves	Transformed values
<p><i>Hey</i>, (Force: Intensification) <i>I just</i> (Force: Intensification) <i>wanted to help you get your kite down from the tree. I'm really a very</i> (Force: Intensification) <i>friendly polar bear.</i></p> <p><i>Oh</i> (Force: Intensification <i>he's a</i> <i>friendly polar bear</i> (Force: repetition).</p>	<p>Benevolent</p> <p>+ve J:Prop INV</p> <p>+ve J: Cap INV</p> <p>+ve J: Norm: friend INS</p>
<p><i>Come back and visit soon</i> (Focus: sharpen).</p>	<p>Civility</p> <p>+ve J:Prop INV</p>

As previously mentioned (Section 6.2.7.2.2.2) there is a divergence between the verbal and visual meaning in relation the attitude attributed to the polar bear (fear versus calmness). It is the shift to visual and verbal convergence that amplifies the true character of the polar bear. The propositions, *I'm really a very friendly polar bear*, and, *Oh he's a friendly polar bear*, finally gives confirmation of meaning to the repeated upscaled depiction of the bear holding a positive facial expression (upturned mouth) and is amplified further by, *Come back and visit soon*, orienting the viewer towards the benefits of civility.

This shift in inscribed and invoked attitudes of the target characters signals that the challenges of the quest have ended and functions to orient the viewer towards the fulfilment of being a team member and also reinforces the consideration that outward appearances are not a reliable indication of the true character of someone, or something. This extends the motif of companionship established in the ORIENTATION and reinforced throughout each CHALLENGE SEQUENCE. Typically, the motif of companionship was amplified through visual and verbal relations where the verbal choices invoked positive Judgements of Tenacity and the visual choices inscribed positive affect of happiness and security. This can be illustrated Figure 6.13 using an example from CHALLENGE SEQUENCE βiv where the viewer observes the representation of the values of dependability and trust.

I knew you would come and get me.
 +ve Judgement tenacity INV



Upscaled positive affect happiness

Figure 6.13 ORIENTATION towards the values of dependability and trust

Another signal of success is the changes in the choices for appraisal between the “rally” high force modals. The accumulation of rally proposals have radiated social duty across each stage and given the team relevance by charging it with altruistic values, thus investing the members emotionally to act unselfishly when helping others. In contrast, the final rally proposal has morphed this symbol of positive action, through shifts in positive Judgement interacting with GRADUATION, into a celebration of achievement. As is illustrated in Table 6.46 this transformation now reinforces the motif of competence, previously established, through the deployment of invoked and inscribed, Affect and Judgement, values associated with the achievement - inviting a sense of contentment.

Table 6.46 Celebrating achievement

Blue font - Invoked Judgement; Highlighted font - Inscribed **Affect**

Appraised final ‘rally’ phase	Transformed values
<p><i><u>We did it. We did it. We did it. Yeah. We did it.</u></i> (Force: repetition)</p> <p><i><u>We crossed the ocean and through the tall grass. We did it, we did it, we did it, we did it.</u></i> (Force: repetition) Hooray. <i>Gorillas had to swing through the trees real fast, <u>we did it, we did it, we did it, we did it.</u></i> (Force: repetition) <i>Hit the polar bear mountain on his kite. Then you saved me and everything is alright. Yeah, wooooo, hooray, we did it.</i> (Force: repetition)</p>	<p>Competent +ve J: Cap INV +ve Aff: happiness INS +ve AFF:security INV</p>

In terms of visual choices, it is the very extensive choice of GRADUATION in the form of upscaled Force: Extent and Number that guides the viewer’s attention to the happy feelings of the team. This resonates with the verbal choices and augments the amplification of this celebration of the team’s competence. See Figure 6.14.

Upscaled force: extent and number



Figure 6.14 Promoting viewer reaction

Also, GRADUATION: extent underlines the happy dispositions of salient characters that featured throughout the quest, further reinforcing the motif of companionship. See Figure 6.15.

Upscaled force: extent and number



Figure 6.15 Reinforcing companionship

6.2.7.3.2 Establishing an attitudinal motif through Inscribed values

Unique to the Final RESOLUTION is the set of dialogic moves that accumulate inscribed Appreciation values and Affect values as indicated in Table 6.47.

Table 6.47 Incribed Appreciation and Affect values

Highlighted font - Incribed **Appreciation** **Affect**; Pink font - Invoked Affect

Appraised dialogic moves	Values
<p><i>We had such(Force: Intensification) an exciting trip today. What was your favourite part of the trip?</i></p>	<p>Fun loving +ve App: valuation INS +ve AFF: security INV</p>
<p><i>I liked that too. My favourite part was rescuing Boots. Me Too. Me three.</i></p>	<p>+ve Affect:happiness</p>

Through positive inscribed Appreciation interacting with GRADUATION the viewers' focus is drawn to evaluations of the action-packed quest rather than to the emotional impact on the participants. This focus on events imbues the heroes' reflections with positive values reinforcing the fun-loving nature of the experience.

This positioning is further enhanced through the deployment of gratitude. With selections of inscribed positive Appreciation and Judgement: Propriety the heroes take advantage of their authority and use their good manners to acknowledge the value of the viewer's contribution, *What was your favourite part of the trip*. This serves to orient the viewer towards the approval of the camaraderie that contributed to the fulfillment of being a part of a successful team.

In terms of visual choices, it is upscaled quantification force with extent making a contribution to and underlining the positive Affect throughout the reflection and gratitude moves. This reinforces the positive values and good feelings expressed by the characters toward the day's activities and amplify the sense of camaraderie as is illustrated in Figure 6.16.



Figure 6.16 Amplifying the sense of camaraderie

6.2.8 Engendering prosocial community values

The deployment of evaluative resources of language and image in this episode of DTE functions to amplify the alignment towards altruistic values through the accumulation of invoked and inscribed Attitude choices that interact with GRADUATION. The gradual process of alignment towards the values of the team spans the episode of DTE. The deployment of various configurations of visual and verbal evaluation choices can be more or less involving depending in part on the volume of the shared feelings expressed in relation to events/actions occurring across stretches of the CATS.

Specifically, configurations of Affect and Judgement values are the dominant drivers of the Attitudinal motifs that are often upscaled through visual and verbal Quantification: Force choices. What this analysis demonstrates is that negotiating a team participant is a complex process that involves feelings of different kinds that can position and then reposition a viewer as the quest challenge unfolds. Across each stage attitudinal motifs accumulate to align viewers to communing sympathies around companionship, benevolence, risk and vulnerability, reciprocity and competence. A distinguishing characteristic of this episode of DTE is the overt intensification of the motif of benevolence through the two instances of the rallying song (INVOLVE α and Resolution α stage) where visual choices of positive inscribed Affect, verbal choices of invoked Affect and Judgement: (Propriety and Capability) values interact with visual Quantification and verbal Quantification to align participants into a team that is concerned for the welfare of others. Furthermore, a configuration of these same values spreads across the unfolding Final Resolution to reposition team participants and engender a motif of competence.

6.2.9 Characteristics of engagement within a pseudo-participatory relationship

In this chapter the focus has been on the interpersonal perspective of the discourse, to explore what makes CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows. The analysis showed that engagement devices were interwoven throughout the construction of an interactive relationship between the viewer and the depicted characters.

Known for its ability for “getting kids off the sofa, up, and moving” (Ryan, 2010) the DTE phenomenon foregrounds active contribution/participation. The exchange structure analysis shows the consistent allowance and expectation for the shared and sustained role of participation. This is particularly evident in question and answer sequences where after a pause, and the appearance of a blue cursor, the viewer’s response is acknowledged and often affirmed (invoked positive Judgement), providing clear information on how well the viewer is doing. Giving the sense of some degree of agency, these sequences coincide with visual depictions that maximise involvement and directly address through contact: direct focalisation

choices. Often these instances resemble a pedagogic approach as the long shot, or very long shot, gives the visual information for the appropriate response. Pseudo-participation is also understood through the deployment of instructing proposals and high force modals, where the resultant social activity was depicted visually through shifts in focalisation choices that inscribed viewer participation. The recurring instances of participation set the context for meaningful engagement where the sharing of prosocial community values is interwoven into every act of participation, constructing an inclusive, collaborative team bound by obligation and responsibility.

Playful dispositions rest on the shared affect (inscribed and invoked) and Judgement (invoked) choices from visual and verbal meaning systems. Primarily, these dispositions are associated with instances at the end of each Resolution where the effects of the team's actions are affirmed and explicitly celebrated. Through these instances the accumulated positive orientations relate to feelings such as pleasure, enjoyment and sense of belonging.

Transitions between images explicitly invite creative explorations into imaginary realms. In this way, careful choices from visual social distance, visual involvement and visual focalisation meaning systems have enabled the depiction of unexpected and unusual situations that require active engagement.

The next chapter will focus on the interpersonal perspective on the discourse that requires active interpretation to enable the realisation of engagement opportunities through the concepts of emerging identities, imagination/pretence, playful dispositions and humour.

Chapter Seven

Enacting Engagement through Active Interpretation: Sharing Prosocial Family Values

7.0 Introduction

As with the episode of DTE discussed in Chapter Six, viewer engagement with this episode of C&L relies on cultural literacy experiences. However, this episode, *I am not sleepy, and I will not go to bed*, assumes that the viewer will engage with the social reality of family dynamics, in particular, sibling relationships rather than team membership. Primarily these shared norms, values and understandings underpin the deployment of the interpersonal resources concerned with positioning the viewer to enact a confidant role privy to a routine family event. Section 7.1 will explore the interactive relations within and across the stages of the quest that function to create and maintain the viewer as a confidant in a pseudo-interactive relationship with the depicted character. Section 7.2 will examine how the interactions of Appraisal resources are used to align young viewers towards cultural values recognised as fundamental to the dynamics of positive family relations.

7.1 Constructing a confidant

The starting point for this section is the analysis of the discourse semantic resources in order to show the distinctive nature of each type of exchange complicit in creating and maintaining the interactive role of a confidant. The research question addressed is:

What kind of viewer roles are constructed through the dialogic structure of a CATS episode?

The relevant data analysis to address this question followed the approach of Martin and Rose (2007, pp. 227-251) to the exchange structure and speech functions. See Appendix 3B for a description of this analysis. The approach identified the analytical units of information and action exchanges that could then be described according to the mood system (Halliday & Matthiessen, 2004, p. 111), including proposals and propositions, and their intermodal composition. To respond to the research question,

What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?, an approach was required that clearly explicated visual and verbal semiotic resources involved in the construction of the interactive role of a confidant. The selected analytical framework drew on perspectives concerned with interactional resources (e.g., Halliday & Matthiessen, 2004, Lee, 2006 & Humphrey, 2008 for verbal perspectives, and Painter et al., 2013 for image resources).

Section 7.1.1 presents the analysis of the action and information exchanges including their intermodal composition (relations between the visual and verbal meaning systems), that enable insights into the engagement devices deployed to construct the active interpretation of the viewer.

7.1.1 Building active interpretation

The unfolding discourse of C&L dialogically enacts interactive relations primarily through character/character exchanges. In this quest contest the goal is to ensure Lola goes to bed and the means of attaining the goal and succeeding in the quest is the successful conclusion of the argument in favour of Charlie the quest seeker. The interplay between the information exchanges and the action exchanges distinguish both sides of the argument concerning the quest goal of Lola's compliance with her brother's expectation of going to bed, providing the means to describe the interactive strategy of this quest. Across the discourse of C&L the action exchanges function to establish the premise of the contention, while the information exchanges function to manage the giving of information to establish Charlie's and Lola's opposing perspectives on the matter. The strategic deployment of the exchanges, including their intermodal composition (visual and verbal meaning systems), contributes to the negotiation of an interactive relationship that shapes the viewer experience to actively interpret the family scene from the confidant's perspective. Across this quest the viewer is encouraged to recognise the idea of family and belonging through the use of the personal pronouns (I, you, me), the inclusive pronoun "we", vocatives (Charlie, Lola) and through the personal references to mum and dad. Therefore, it will be argued that it is the dialogic discourse across the stages of this quest that marshals the resources for negotiating viewer engagement with the unfolding actions and events of quest contest.

7.1.1.1 Identifying familiarity through an information exchange

Establishing an immediate rapport with the characters requires the viewer to identify with the personalities and become familiar with each character's contribution to the quest contest. The information exchange deployed in the ORIENTATION of C&L is charged with this engagement potential. The process of eliciting active viewer interpretation towards Charlie's actions commences here with the visual and verbal description of Lola and the foreshadowing of the potential problem. As is illustrated in Tables 7.1(a-d) the series of K1 moves initiates the foundation information necessary for distinguishing the identities and status of Charlie and Lola. This information establishes Charlie as the first-person narrator inviting the viewer to accept at this early stage of the quest his values and positive Judgements (inscribed capacity) about his little sister, *I have this little sister Lola, she is small and very funny*. The visual focalisation choices position the viewer as an observer, in a neutral relation of power, to attend to the significant contrast between the actions of the characters as is depicted in Images 1, 2 and 3 of Table 7.1a. The face-on presentation of the "long shot" reinforces an involved observer role while foregrounding the close proximity of the depicted characters implying their close personal connection. However, the absence of face-to-face character orientation signals a slight discord between Charlie and Lola.

Table 7.1a Establishing a rapport

Type of exchange		Dialogic moves
Information exchange 1:00;28- 2:08;08	K1^	 <p>1. 2. 3.</p> <p><i>I have this little sister Lola, she is small and very funny.</i></p>

Viewer involvement with Charlie is sustained by the zooming in of the camera to the direct contact image and the face-on angle (see Images 4 & 5, Table 7.1b). This strategy opens up interactive potential by overtly bringing the viewer into a close personal distance with Charlie. The viewer is engaged as a confidant and is privy to the imposed obligation, *Sometimes, when she is extra wide-awake mum and dad ask me to help to get Lola off to bed*. This attributes Charlie with the authority beholden

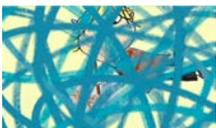
to a big brother and serves interpersonally to invite viewer interpretation of the importance of this task.

Table 7.1b Establishing a rapport

Type of exchange		Dialogic moves
Information exchange 1:00;28- 2:08;08	K1	 <p>4.  5. </p> <p><i>Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed</i></p>

However, the uncertainty offered by, This is a hard job cause..., foreshadows the potential difficulty with a description of what Charlie judges Lola would rather be doing than going to bed; Lola likes to stay up wriggling, bouncing, colouring in, scribbling, sticking and most of all chattering. The visual choices amplify this uncertainty by the shift in the orientation of the characters from face-to-face (sharing a mutual gaze) to front-to-back (see Image 8, Table 7.1c) and then with examples of Lola's diversionary tactics through shifts between long shots (see Image 9, Table 7.1c), mid shots (see Images 15, 16, Table 7.1c) and close ups (see Image 14, Table 7.1c).

Table 7.1c Establishing a rapport

Type of exchange	Dialogic moves
Information exchange 1:00;28-2:08;08 ^dK1 ^K1	 <p>6. <i>This is a hard job cause...</i></p>
	 <p>7. <i>Shall I show you that again Charlie?</i></p>
	   <p>8. <i>Because Lola likes to stay up wriggling, bouncing, colouring in,</i></p>
	   <p>11. <i>scribbling,</i></p>    <p>14. <i>sticking and most of all chattering....</i></p>

In addition, involvement with Lola’s perspective is also elicited by positioning the viewer as Charlie through the second person address “you”, *And then when I have drawn all my animals we can go to the beach. And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand.* The shift from the impersonal long shots to the social mid shots through to the unusual and unnatural extreme close-up shots textually provides salience to the main characteristic of Lola – that is her volubility in avoiding bedtime (see Images 17, 18 & 19, Table 7.1d).

Table 7.1d Establishing a rapport - Modal

Type of exchange	Dialogic moves	Dialogic moves		
Information exchange 1:00;28- 2:08;08	^K1f	17. 	18. 	19. 
<p style="background-color: #FF00FF; color: white; padding: 5px;"> <i>And then when I have drawn all my animals we can go to the beach. And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand</i> </p>				

7.1.1.2 Building contention through action and information exchanges

The deployment of a sequence of action moves plays a central role in establishing the point of contention and engaging the viewer with both sides of the situation. Each Complication stage is signalled by an A2 move (realised by an instructing proposal) followed by a challenge move (negative declarative) that interrupts Charlie’s intention and alerts the viewer to the clash of standpoints between Charlie and Lola. As is depicted in Table 7.2 the extract from INITIATING COMPLICATIONα this clash of standpoints is signalled by the projected instructing proposal (A2 move), *Lola, mum said it’s time for bed now*, which is immediately refuted by the challenge move, *No I am not sleepy and I will not go to bed*. The visual resources reinforce this dissention with the depiction of Charlie in a position of power (looking over Lola) in contrast with the orientation of Lola and the shift in eye gaze away from Charlie, indicating her statement of interpersonal disengagement.

Table 7.2 Signalling the clash of standpoints—Instructing

Type of exchange	Dialogic moves	
Action exchange 2:08;08- 2:16;17	A2	 <p>1.</p> <p><i>Lola mum said it's time for bed now.</i></p>
	ch	  <p>2.</p> <p>3.</p> <p><i>No I am not sleepy and I will not go to bed</i></p>

Typically, once the premise for the argument has been established through the A2 moves, an information exchange is deployed to clarify both sides of the contention through declaratives presenting a statement by Charlie that is quickly rebutted by Lola. The extract shown in Table 7.3 (a-b) shows the series of K1 ^ K2 sequences reinforcing Charlie's influence in convincing Lola is limited as each K1 move is rebutted by the K2 move. Even the deployment of high force modals (e.g., *But you must be slightly sleepy Lola*) fails to elicit the desired response. This strategy serves to invite viewer interpretation of Charlie's difficult position. The visual resources are deployed to reinforce this positioning. While maintaining the observer stance along with a shift from social to impersonal social distance, the viewer's attention is drawn to the change in character orientation (from side—to—side, to front—to—back) and proximity (separated but close—to—far), which reinforces the lessening of Charlie's authority. Further, Charlie's upward gaze is explained as the very long shot reveals Lola's powerful position, increasing their interpersonal distance and drawing attention to the discord (see Images 1—5, Table 7.3a). Lola's stance, being *slightly sleepy*, is reinforced by a shift in the social distance to a mid-shot, keeping the viewer involved in the events through the deployment of the horizontal angle. This coincides with the direct address that creates an intimate moment between the viewer and Lola as though they were close-up and able to hear (see Images 1—5, Table 7.3a).

Table 7.3a Aligning with both sides of the contention—High Force Modal

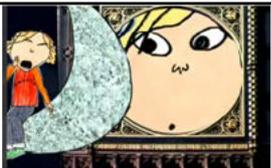
Type of exchange	Dialogic moves	
Information Exchange 2:16;17-3:13;01	K1	  <p>1. <i>So, then I say... But Lola all the birds have gone to sleep. And then Lola says,</i></p>
	^K2	  <p>3. <i>Yes, but I am not a bird Charlie</i></p>
	^K1	 <p>5. <i>But you must be slightly sleepy Lola.</i></p>

A shift in the social distance to a very long shot invites the viewer to interact with the scene of Charlie moving across the night sky (see Images 12 & 13, Table 7.3b). This manages to keep the viewer in direct contact with Charlie while foregrounding Big Ben. The to—and—fro of the argument is reinforced visually with the shift in social distance (see Image 11, Table 7.3b) bringing the viewer into a social relationship with Lola where the viewer is positioned to observe the humorous unfolding of the scene.

The strategic deployment of humour is used as a powerful engagement device to involve the viewer in comprehending Lola’s diversions. As this extract illustrates (see Images 8—13, Table 7.3b) this episode of C&L deploys visual resources to orient active interpretation of Lola’s exaggeration of her ability to defy sleep. Enscenced in the diversionary scene Lola is depicted as conjuring up all sorts of clocks that form around her as she brags about her own resilience. The shift to the very intimate close-up view of Lola’s face, embedded into the clock face of Big Ben (see Image 11, Table 7.3b) textually, provides salience to another characteristic of Lola – her resolve.

The final K1 move in this exchange, *Lola says she never gets tired*, strengthens viewer understanding around the difficult task ahead and presents Charlie directly addressing the viewer from an impersonal social distance (see Images 12 & 13, Table 7.3b). In comparison Lola's gaze is directed at Charlie inviting the viewer to observe him as he passes Big Ben. While the proximity between the characters is close the front to back orientation now indicates interpersonal disengagement and could be interpreted as ironic as Charlie is now the one getting tired as we see him yawning in Image 13.

Table 7.3b Aligning with both sides of the contention—High Force Modal

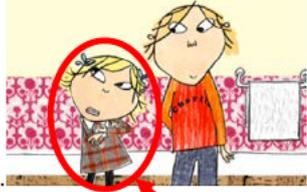
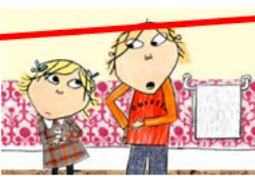
Type of exchange		Dialogic Moves
Information Exchange 2:16;17-3:13;01	K2	  <p>6. <i>Hmmm I'm not slightly sleepy at 6 o'clock, 7 o'clock, or 8 o'clock. I am still wide awake at 9,</i></p>   <p>8. <i>not at all tired at 10 or 11</i> <i>and I will still be awake at midnight</i></p>
	K1	 <p>10. <i>Surely you will be tired by midnight. Everyone in the world is tired by midnight Lola.</i></p>
	K2	 <div data-bbox="970 1077 1353 1234" style="border: 1px solid red; padding: 5px;"> <p>The embedding of Lola's face into Big Ben suggests her resolve to win the contest</p> </div> <p>11. <i>Not me I will probably still be perky at midnight and a half</i></p>
	K1	  <p>12. <i>Charlie: says she never gets tired.</i> 13. <i>Lola says she never gets tired.</i></p>

7.1.1.3 Sustaining involvement with questions across the COMPLICATION STAGES

Two types of questions were found to sustain involvement across the COMPLICATION STAGES. First, questions that challenged moves prior to K1 information move to build the contrary position of Lola and create a diversion away from Charlie's goal. The demanding function of these questions anticipates responses that deconstruct Lola's version of imaginary events and engages the

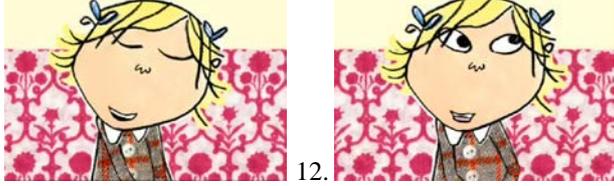
viewer with Charlie's position of authority in managing the contrary nature of his sister's responses. For example, the following extract from the Complication β iii (5:27;11—6:07;14) deploys the sequence of challenge moves (*Who says*) followed by the K1 move (*Mum says*) followed by a challenge move, *No, she doesn't*, followed by the K1 move, *Yes, she does. She's run a bath for you and she's coming to check on you in 1 minute*, to set up the expectation of a diversionary tactic. This is mirrored visually through the angled body movements (head-angled left shifting to right), torso-angled (left shifting to right) and arm movements (arms folded or hands on hips which can be suggestive of Lola's annoyance (see Images 1—3 for encircled examples, Table 7.4a), as well as Charlie's appeasing attempts (see Images 5 & 6 for encircled examples, Table 7.4a). The use of gesture along-side the close, to very close, proximity, is interesting as an engagement device that acts semiotically to co-construct the tension of the disagreement between the characters. Furthermore, while the shift between mutual gaze and the dissociated looking away is suggestive of a contentious mood (see Images 1—7, Table 7.4a), the solidarity of the family is kept in check by the side-by-side orientation and the close, to very close proximity of the characters.

Table 7.4a Building the diversion—Question

Type of Exchange	Dialogic moves
Information exchange 5:27;11-6:07;14	  <p>1. <i>Who says?</i></p>
K1	 <p>3. <i>Mum says.</i></p> <div data-bbox="1098 586 1444 772" style="border: 2px solid red; padding: 5px;"> <p>Lola's angled torso, folded arms and gaze towards and away from Charlie emphasise her annoyance</p> </div>
ch	  <p>4. <i>No, she doesn't</i></p> <div data-bbox="1264 878 1544 1191" style="border: 2px solid red; padding: 5px;"> <p>Charlie's angled torso, arms outstretched, and on hips and gaze towards and away from Lola emphasise his patience</p> </div>
K1	  <p>6. <i>Yes, she does. She's run a bath for you and she's coming to check on you in 1 minute</i></p>

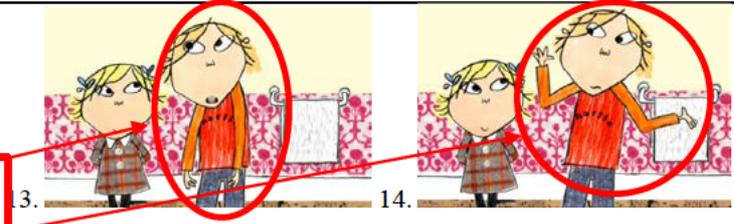
Second, “wh” questions were deployed as a specific engagement device to elicit a viewer response towards the unfolding diversion. For instance, the following sequence initiated by the “wh” question, *And then what do you think Lola says* (dK1), maintains the viewer involvement through the second person address. This address brings the viewer into a direct relationship to evaluate the subsequent K1 move, *But Charlie I can't go into the bath because of the whales*. The viewer is brought into a medium close social distance with Lola as her shifting eye gaze and her head movements indicate that she is thinking (see Images 8 -12, Table 7.4b).

Table 7.4b Building the diversion - Question

Type Exchange	of	Dialogic moves
Information exchange 5:27;11-6:07;14	dK1	 <p>8. <i>And then, what do you think Lola says?</i></p>
	ch	 <p>11. <i>But Charlie I can't go into the bath because of the whales.</i></p>

The visual shift to the long shot scene, positions observation of Charlie's slumped body movements, gestures and mutual gaze, to accentuate his agitation as he refutes Lola's claim with, *What whales where* (see Images 13 & 14, Table 7.4c for encircled examples). The shift to the mid-shot, positions the viewer as an interested observer to overhear Lola's detailed description of the diversion (see Images 15, 16 & 17, Table 7.4c). While the final "wh" question of this exchange, *So I say, what do you want me to do about it*, transforms the problem focus, placing the onus on Lola to solve the problem of the whales, it also addresses the viewer as an interlocutor to further emphasise involvement. The long shot supports this contention with the angled head movements, the shift from mutual gaze to dissociated eye gaze, together with the gestures of crossed arms (see Images 18 & 19, Table 7.4c) and legs (see Image 20, Table 7.4c).

Table 7.4c Building the diversion - Question

Type of Exchange		Dialogic moves
Information exchange 5:27;11-6:07;14	ch	 <p>13. <i>What whales where?</i></p>
		 <p>15. 16. 17.</p> <p><i>The whales that are swimming in the bath. They are taking up all of the room.</i></p>
	dKI	 <p>18. 19. 20.</p> <p><i>So I say, what do you want me to do about it?</i></p>

Charlie's slumped posture and outstretched arms accentuate his agitation

7.1.1.4 Building engagement within the RESOLUTION STAGES

A significant aspect of each Resolution stage is to secure viewer engagement with Charlie as he seeks to achieve a mutually acceptable outcome which enables the progression through the milestones of each ARGUMENT SEQUENCE. Active viewer interpretation is managed through the accumulation of the expectation that Charlie's actions will result in an agreement by the end of the Resolution. Typically, engagement with Charlie is constructed in two main ways; the down-playing of Charlie's authority and through Charlie's actions towards conciliation. Evidence for interpreting these engagement strategies can be found in the example from the Resolution β I (3:13;01- 4:20;04), where the patterning of information moves result in a mutual agreement between Charlie and Lola. (See Table 7.5 a-b).

The down-playing of Charlie's authority usually commences once a challenge move is played by Lola in response to an instruction demanding immediate action. As is illustrated in Table 7.5a, this playing-down of Charlie's authority takes the form of an alternative idea for Lola's consideration. In response to the challenging move from the complication, *It's not bed-time. I have to put Mr Tiger in his home*

and Mrs Tiger has to go shopping to buy some biscuits and cake and crisps, the shift towards conciliation commences with a K1 move (played by Charlie) which confronts Lola with a conditional proposal along with a clarification question, *So then I had an idea and I said... But if there's no bedtime there can be no bedtime drink. And its pink milk tonight. Are you sure you don't want to go to bed?* This move shows that Charlie is willing to surrender his authority to secure a positive result. The viewer is kept as an observer of the scene through the long shot, which reveals the characters to be in close proximity, situated in a side-by-side orientation with no mutual eye gaze. While there is evidence of very little interpersonal involvement between the characters, Lola's gaze towards Charlie (see Image 4 Table 7.5a), then towards the pink milk (see Image 7, Table 7.5a), followed by the startled and wide-eyed expression indicates that Lola had not anticipated this offer. Viewer interest then shifts towards with Charlie as he shows his deep understanding of his little sister, *Lola really likes pink milk.*

Table 7.5a The down-playing of Charlie’s authority

—**Question** **High Force Modal**

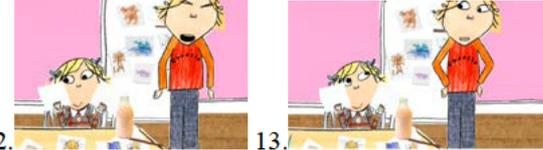
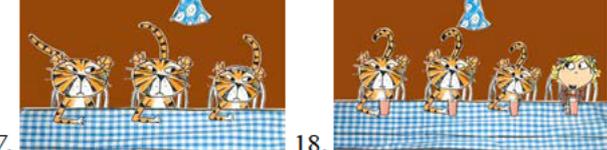
Instructing action	Down-playing authority
Bedtime	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>1.</p> </div> <div style="text-align: center;">  <p>2.</p> </div> </div> <p style="text-align: center;"><i>So then I had an idea</i></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>3.</p> </div> <div style="text-align: center;">  <p>4.</p> </div> </div> <p style="text-align: center;"><i>and I said ...</i></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>5.</p> </div> <div style="text-align: center;">  <p>6.</p> </div> </div> <p style="text-align: center;"><i>But if there's no bedtime there can be no bedtime drink. And its pink milk tonight.</i></p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>7.</p> </div> <div style="text-align: center;">  <p>8.</p> </div> </div> <div style="border: 2px solid red; padding: 5px; margin-left: 10px;"> <p>Lola's startled, wide-eyed expression shifts interest towards Charlie</p> </div> <p style="text-align: center;"><i>Lola really likes pink milk. Are you sure you don't want to go to bed?</i></p>

As an engagement device Charlie’s inherent conciliatory approach builds interest around the stratagem he is undertaking towards reaching his quest goal. Charlie’s actions illustrated in Table 7.5b lay out the measured strategy that achieves a positive result. The shift to the mid-shot of Lola (see Images 9, 10 & 11, Table 7.5b), contracts the social distance enabling the viewer to be privy to Lola’s change in facial expression (slightly curved to up-turned mouth) to indicate the mental process of thinking as she considers a possible response, *But Charlie if I have pink milk the tigers will want some too*. This challenging move deploys the high force modal to instate Lola in an equal position of authority while keeping the viewer interested and involved through the deployment of the mid-shot and the front-on angle of Lola. This poses a challenge that opens up an alternative standpoint, which Charlie confronts with the “wh” question, *Tigers, What tiger?* playing the clarifying dK2

move. The shift to the long-shot draws observation to the mutual gaze between the characters creating anticipation of Lola's response. The depiction of Charlie's slightly angled torso and crossed arms, could indicate that he is resigned to the acceptance of the rebuttal and ready to roll with the punches, (see Images 13, 14, 15 & 16), whereas, the K1 move played by Lola directs attention towards her conditions for conciliation, *The tigers at the table Charlie. They are waiting for their bed-time drink. Tigers get very cross if they have to wait.* Engagement in the imaginary scene through the transition to the mid-shot and the frontal angle of the tigers at the table, keeps the confidant privy to Lola's instructions, *Ready, steady, go* (see Image 17, Table 7.5b). Charlie's compliance with Lola's instructions and then the resignation, *So I make Lola and three tigers pink milk*, could be regarded as a pedagogic, an exemplar of a valuable approach to resolving conflict.

Table 7.5b The strategy of conciliation

— Question Instructing High Force Modal Conciliation

Instructing action	Reaching agreement
<div style="border: 2px solid red; padding: 5px;"> Change in facial expression (slightly curved to up-turned mouth) to indicate mental process of thinking </div>	 <p>9. 10. 11.</p> <p style="text-align: center; background-color: #FFDAB9;"><i>But Charlie if I have pink milk the tigers will want some too.</i></p>
	 <p>12. 13.</p> <p style="text-align: center; background-color: #FFFF00;"><i>Tigers, What tigers?</i></p>
	 <p>14. 15. 16.</p> <p style="text-align: center;"><i>The tigers at the table Charlie. They are waiting for their bed-time drink. Tigers get very cross if they have to wait.</i></p>
	 <p>17. 18.</p> <p style="text-align: center; background-color: #00CED1;"><i>Ready, steady, go.</i></p> <p style="text-align: center; background-color: #800080;"><i>So I make Lola and three tigers pink milk</i></p>

The predictable nature of Charlie's stratagem of problem-solving in the interest of achieving the quest goal works prosodically to keep the viewer actively interested and engaged across the Resolutions.

7.1.1.4.1 Constructing an active interpreter role within a Resolution

As a feature of engagement there are instances across the Resolutions of the semiotic construction of an active interpreter role. These instances involve shifts in eye movement without any accompanying dialogue or voiceover, positioning the viewer to be active in interpreting what is going on in the visual depiction where particular insights into character behaviour may be achieved.

The Resolution β_{ii} is used as an example in Table 7.6 to explain how shifts in eye movement signify mental processes, such as thinking, problem solving or disinterest, that seem to invoke viewer insight into the character's interior world. The shift to the mid-shot in Images 3 - 8 draws attention to the shifting eyeball, looking down and then looking up with the closed right eye, possibly to suggest Lola is thinking about a counter move towards Charlie's challenge, *But this is your toothbrush here*. The subsequent shift to the long shot in Images 11 and 12 depicts Lola gazing towards Charlie implying that she is waiting for his retort. However, Charlie's gaze shifts upwards in Images 13 and 14, and could be interpreted as demonstrating his disinterest in Lola's position. This example could be interpreted as representing Lola as a formidable opponent who is playfully responding to her brother's request for compliance. Similarly, Charlie's disinterested glance could indicate that he is "too old" for these games. Revealing these character traits functions to create a rapport with the viewer who may recognise the humour in these familiar visual orientations.

Table 7.6 Eye gaze/movements across the unfolding Resolution

Social Distance	Visual ORIENTATION choices
Midshot	<p>1.  2.  Gaze directed towards Lola. <i>But this is your toothbrush here</i></p>
	<p>3.  4.  Gaze directed towards imaginary lion</p>
	<p>5.  6.  Shifting eye ball implying thinking</p>
	<p>7.  8.  Shifting eye ball implying thinking</p>
	<p>9.  10.  Gaze directed towards Charlie <i>Oh dear, that means he must be using yours then.</i></p>
Long shot	<p>11.  12.  Gaze directed towards Lola</p> <p>13.  14.  Gaze directed away from Lola –implying disinterest</p>

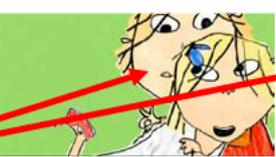
7.1.1.5 Extending humour and fun through action and information exchanges

Humour and fun are deliberately deployed throughout this episode of C&L to create an enjoyable animation that can be viewed as a catalyst for the development of social

knowledge and lead to an understanding of one's self as a social agent (Forman, 2011; Loizou, 2007). Enacted within the realm of a familiar social context between two siblings, humour and fun are framed as compelling engagement devices that have been linked to the positive development of social competence (McGhee, 1989). These instances of humour require the viewer to actively notice the conceptual incongruity occurring in the scene and appreciate the animated humour (Loizou, 2006). In the example below, the incongruity depicted in the scene is that Charlie initiates the imaginary scenario. This represents a violation of the pattern followed in each of the previous Resolutions.

The interplay between action and information exchanges across the Final Resolution of C&L (7:36;20—11:00;20) shown in Table 7.7 (a, b, c) provides an instance of the text that uses humour and fun to appeal to young viewers' sense of play, while focusing on the progress towards Lola's inevitable compliance. The movement towards the achievement of Charlie's quest goal is signalled by Lola playing the A2 move, where the modal adjunct, *Maybe*, tempers the directing proposal, *but you would have to go and telephone them*. The succeeding A1 move, *So I go off to telephone the two dancing dogs*, is a compliance move that orients the viewer towards alignment with Charlie as this A2 move could be seen as a change of tact towards the fulfillment of the quest contest. As an observer, the very intimate social distance draws the viewer's attention to the very close proximity of the characters (see Table 7.7a, Image 1) and the mutual gaze of the characters foreshadowing cooperation (see Table 7.7a, Images 1 & 2). However, it is Image 3 that renders the final resolution with a sense of joy as Charlie moves into the imaginary world — depicted by the background of full red vibrancy. Charlie's playful attempt is significant as it contributes to a positive interpretation of his strategy when it is Lola who is left in the "real" world this time. The unusual exit to the left of the screen together with the increase in the social distance between the characters and the back-to-front orientation could indicate a stalling of the quest goal with a refocus on the fun side of this event. Table 7.7a, Image 4 supports this interpretation with Charlie's arm emerging from the right-hand side of the screen to use the imaginary telephone.

Table 7.7a Setting the fun-loving tone—High Force Modal Conciliation

Type of Exchange		Dialogic moves
Action exchange 7:36;20- 7:48;21	A2 ^ A1	  <p>1. <i>Maybe, but you would have to go and telephone them.</i></p>   <p>4. <i>So I go off to telephone the two dancing dogs.</i></p>
		<div style="border: 1px solid red; padding: 5px; width: fit-content; margin-bottom: 10px;">Foreshadowing cooperation</div> <div style="border: 1px solid red; padding: 5px; width: fit-content;">Charlie plays with imagination</div>

This unusual and unexpected depiction of the Final Resolution expects the viewer to observe and appreciate the humorous response to the interrogative realisation of a proposal, *Where are your pyjamas?* The distortion of this part of the bedtime routine, putting on pyjamas, involves the imaginary embellishment of the two dancing dogs which provokes fun and amusement as illustrated in Table 7.7b. The split screen is used textually in images 5, 6, 7, 8 and 9 to give salience to Charlie's positioning in the imaginary world and Lola's positioning in the real world, while keeping the characters in close proximity and in side—by—side orientation. The shift from no gaze to mutual gaze (Images 8 & 9) foregrounds the corroboration between Charlie and Lola and mitigates the opening up of an alternative viewpoint presented by the A2 move played by Charlie, *and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party*. This conditional directing proposal serves to reduce the risk of Lola avoiding compliance and portrays Charlie as a conciliator, so the viewer continues to see a happy encounter. The A1 response orients the viewer towards a sense of relief and anticipation as Lola playfully complies, *Oh well as it's a party*.

Table 7.7b Provoking humour—Question High Force Modal

Type of exchange	Dialogic moves	
Information exchange 7:48;21- 7:58;21	dK2	 <p>5. <i>What are they saying?</i></p>
	K1	 <p>6. <i>The dogs say that the pyjamas would look better on you.</i></p>
	K2	 <p>7. <i>That's nice of them.</i></p>
Action exchange 7:58;21- 8:16;00	A2	 <p>8. <i>Hmmmm and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party.</i></p>
	A1	 <p>9. <i>Oh well as it's a party.</i></p>

Humour and the sense of having fun is made even more engaging across the subsequent information exchange. Young viewers are required to be actively involved in observing and appreciating the range of artefacts that relate to their previous experience with parties. The laughter and fun of the party scene require interpretation of the humour associated with the oversized balloons, the spinning mirror ball and the dancing dogs, which are given textual salience (see images 10, 11, 12 & 13). Moreover, the humour, laughter and fun of this scene, constitutes an essential social phenomenon which necessitates an interpretation of the enjoyable context of interaction between the depicted characters (Linge, 2012). Viewer

interpretation of this context is assisted by Lola's reflection on the party, *That was fun* (K1f move).

Table 7.7c Assisting viewer interpretation of humour in context

Type of exchange		
Information exchange 8:16;00-8:52;23	K1 10. 	11.  12.  <p data-bbox="973 835 1294 869"><i>So Lola pops on her pyjamas</i></p>
	K1f 13. 	14.  15. 
		16.  <p data-bbox="1021 1411 1166 1444"><i>That was fun</i></p>

7.1.1.6 Facilitating reflection in the Final Resolution

The process of reflection in the Final Resolution necessitates the viewer to reconsider Charlie's actions towards the achievement of his quest goal. Thinking back on what's happened re-engages interest with how the contest unfolded, in particular the role of Lola's rebuttals and the aspects of Charlie's action that contributed to reaching the Final resolution. This process unfolds through a series of action and information exchanges that function to confirm the viewer as a confidant and enable a discerning perspective of Charlie's performance as the quest seeker.

The reflective process commences with the deployment of an action exchange that uses the instructing proposal, *Now will you please hop into bed*, to reassert Charlie's intention to achieve the contested goal, *to get Lola off to bed*. However, the visual resources are used to set up the expectation that Lola is about to oppose this demand with the slightly upturned facial expression and the small movement in proximity away from Charlie (see Table 7.8a, Image 1). The compliant A2 move, *Yes, yes Charlie. I'm hopping, I'm hopping, I'm hopping, hopping*, is positioned to counter this expectation which is reinforced by the observation of Lola hopping towards Charlie (see Table 7.8a, Images 2 & 3).

Table 7.8a Reasserting Charlie's intention

Type of exchange		Dialogic moves
Action exchange 8:52;23-9:11;06	A2	 <p>1. <i>Now will you please hop into bed?</i></p>
	A1	  <p>2. <i>Yes, yes Charlie. I'm hopping, I'm hopping, I'm hopping, hopping.</i></p>

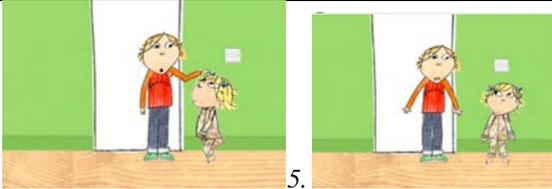
Setting up the expectation that Lola is about to oppose this demand with the slightly upturned facial expression and the small movement in proximity away from Charlie

Lola's movement towards the right of the screen counters this expectation

Following on from the deployment of the second action exchange (A2^ challenge) requires the viewer to reinterpret Lola's intentions. As illustrated in Table 7.8b, *Lola Now. Dad will be up any minute* (A2 move), is challenged by Lola, *But I'm not sleepy Charlie*, accompanied with the visual mid-shot of Lola (see Table 7.8b, Images 6, 7, & 8) contracts the social distance between the viewer and the character. This functions as an engagement device to bring the viewer into intimate direct contact with Lola when she is making the claim.

Table 7.8b Securing viewer engagement

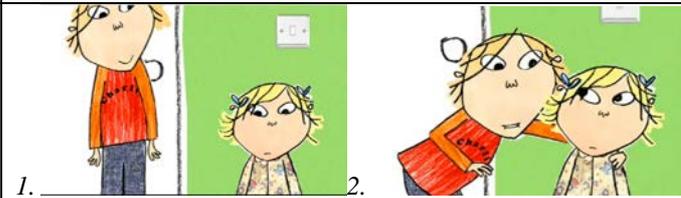
Instructing

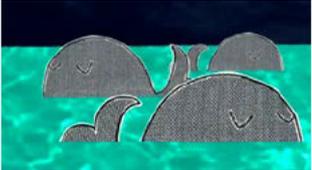
Type of exchange	Dialogic moves
Action exchange 8:52;23- 9:11;06	 <p>4. <i>Lola Now.</i> Dad will be up any minute.</p>
ch	 <p>6. <i>But I'm not sleepy Charlie</i></p>

Bringing the viewer into intimate direct contact with Lola

Evidence shows that the building of expectation continues with the deployment of an information exchange which requires reconsideration of Charlie's actions and capabilities. As illustrated in Table 7.9a, the information exchange attends to this expectation with the K1 move that places Charlie in an authoritative role as he delivers supporting reasons as to why Lola should comply. This move instates the viewer as a confidant again, privy to this next step in Charlie's stratagem, the reflection on the procedure that has been followed. This positioning is enabled visually through the mid-shot that decreases the social distance between the characters and the viewer while drawing attention to the close and touching proximity, as well as the mutual gaze (see Table 7.9a, Images 2, 4, 6 & 8). From this privileged position the viewer's attention is drawn to the change in Lola's facial expression, her eyes start to close which directs approval towards Charlie's actions (see Table 7.9a, Image 8).

Table 7.9a Reinstating the viewer as a confidant

Type of exchange	Dialogic moves
Information exchange 9:11;08- 10:12;16	 <p>1. _____</p> <p>2. _____</p>

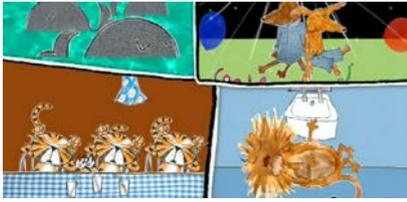
		<p>And then I had a really good idea... Lola I've given three tigers their bedtime drink</p> <p>3. </p> <p>and now they're sleepily snoozing.</p> <p>4. </p> <p>And I've watched a lion gobble my toothbrush.</p> <p>5. </p> <p>And now he is sizzing on the bath mat.</p> <p>6. </p> <p>And I have shoed whales down the plug-hole</p> <p>7. </p> <p>and they're all woosy and woosing.</p> <p>8. </p> <p>9. </p> <p>And Lola even the dancing dogs are pooped after the pyjama party.</p>	<div data-bbox="1045 297 1398 618" style="border: 2px solid red; padding: 5px;"> <p>Viewer positioning as a confidant through the mid-shot that decreases the social distance between the characters and the viewer while drawing attention to the close and touching proximity as well as the mutual gaze</p> </div> <div data-bbox="344 1536 576 1765" style="border: 2px solid red; padding: 5px;"> <p>Change in facial expression, foreshadowing the achievement of the contest goal</p> </div>
--	--	---	---

Confirming the confidant role functions to sustain engagement with the action until the Final Resolution has been achieved. The movement towards success begins with the question, *And you know what?* that is deployed to instigate an informed response based on the previous observation of the change in Lola's facial expression.

The viewer is well placed to discern the efficacy of Charlie's efforts, the retracing of the events of the bedtime routine, as the resolution appears in sight. The visual depiction of Lola walking to the right of the screen to bed (see Table 7.9b, Images 11, 12, 13 & 14) requires the viewer to interpret the slumped posture, the dropping head, the closed eyes and the wide yawning mouth, in order to agree that, *Lola's gone all sleepy*. Image 15 depicts the visual compliance move which invokes a positive evaluation of Charlie's stratagem (+ve Judgement: Capacity), as conciliation has been achieved.

Table 7.9b Reinstating the viewer as a confidant

Question **Conciliation**

Type of exchange		Dialogic moves
Information exchange 9:11;08-10:12;16	K1	 <p>10.</p> <p><i>And you know what?</i></p>  <p>11.</p>  <p>12.</p>  <p>13.</p> <p><i>I can't believe my eyes. Lola's gone all sleepy</i></p>
	Conciliation	 <p>14.</p>  <p>15.</p> <p><i>Visual representation of Lola looking sleepy and moving towards bed</i></p>

7.1.1.7 Constructing a comical twist

The use of humour at this juncture in the contest is an engagement device to orient interest towards an emotional response of joy and amusement. The expectation of

disruption is emphasised just as the contest appears resolved necessitating the viewer to discern the meaning of the challenge move, *But Charlie*. This potential disruption to the terms of the argument functions to increase the tension as it seems that Charlie's credibility is being further challenged. The instructing proposals that signal each A2^A1 sequence are mitigated by the visual choices of the long shot which depicts Lola making herself comfortable in bed. Here, the visual orientation choices of mutual eye gaze, guide observation towards Lola's compliance (see Table 7.10, Images 2, 3, 4, 5, 6 & 7) and invokes a positive evaluation of the Lola's actions (+ve Judgement: Capacity), which serve to release the tension. The strategically placed challenge presents a comical twist to the situation, *Don't be silly Charlie I wouldn't let a hippopotamus get into my bed. But I think there's one in yours*, serves to enlist viewer engagement and reinforces herself as the formidable Lola. Furthermore, Lola is heard to pronounce 'hippopotamus' as 'hippipotamus' presenting another humorous feature which complements this comical twist.

It is assumed that the confidant shares similar prosocial family values as those portrayed through the interactions between Charlie and Lola. To appreciate more fully viewer engagement in terms of the sharing of prosocial family values requires analysis that takes into account the patterning of interactive resources that interact with Appraisal and the visual meaning resources. The negotiation of these values will be discussed in Section 7.2.

7.2 Sharing prosocial family values

The focus of this section will be the deployment of the resources of Appraisal and the visual evaluative resources that spread across the exchange structure of this episode of C&L. Of interest here are the interactions between selections from the ATTITUDE and GRADUATION systems as they interact to model positive family values. This analysis is guided by the following research question:

What value positions are constructed through the evaluative resources of language and image across a CATS episode?

The full analysis can be found in Appendix 4B (C&L).

A close analysis of the interaction of evaluative resources across the quest contest demonstrates their role in positioning viewers to take an empathetic stance towards Charlie and to approve of this dutiful response to Lola. The realisation of family duty is achieved largely through visual (Painter, 2008; Painter et al., 2013) (see Section 4.4.1.2) and verbal (Martin & White, 2005) evaluative resources (see Section 4.4.1.1). As ATTITUDE and GRADUATION values accumulate in significance on the basis of the company they keep and the relations they contract with other wordings and depictions across the stages of the quest contest, this analysis will demonstrate how these resources interact to orient viewers toward shared prosocial family values.

7.2.1 Family solidarity

This episode of C&L portrays the importance of family as the context for socialisation and learning the meaning of solidarity. The core message from the interaction between the depicted characters relates to familial solidarity values of mutual respect (Sabatier & Lannegrand-Willems, 2005). Family values of mutual respect promote specific types of prosocial behaviours which have been classified

into six types, namely emotional (i.e., behaviours intended to support others in emotional situations), compliant (i.e., helping when for asked for help), dire (i.e., helping in situations that require quick action and emergencies), altruistic (i.e., helping without anticipated self-rewards), public (i.e., helping when observed by others), and anonymous (i.e., helping without being recognised) (Carlo, Haussmann, Christiansen, & Randall, 2003).

It will be argued in this section that as a mechanism for the transmission of prosocial values (Sabatier & Lannegrand-Willems, 2005) each stage of this episode of C&L contributes to this socialisation practice by sharing the values underpinning types of prosocial behaviours.

7.2.1.1 Establishing the motif of capacity through Invoked and Inscribed values

An analysis of the interaction of evaluative resources across the ORIENTATION (1:00;28—2:08;08) demonstrates its role in positioning the viewer to take an empathetic stance towards Charlie, while building Appreciation towards his willingness to undertake the, *hard job*. The emphasis on family relations draws upon the assumed cultural experience of the viewers to invite them to be privy to Charlie’s respectful relations with his sister, fulfilling the cultural expectation of sharing values. Positive normality is evoked by the identifier of the sister, foregrounding the privileged position of Charlie as the big brother who has the capability, *to help get Lola off to bed*. It is through the interaction of inscribed negative Judgement: Capacity and GRADUATION: Force which draws attention to the whimsical nature of the little sister Lola. The interaction of Judgement and GRADUATION: Force is illustrated in Table 7.11.

Table 7.11 Building intimacy

Blue font— Invoked Judgement **Highlighted font**—Inscribed Judgement

Appraised introduction	Value
<i>I have this little sister Lola, she is small and very (Force) funny.</i>	+ve J:Normality INV
<i>Sometimes when she is extra (Force) wide-awake mum and dad ask me to help to get Lola off to bed</i>	-ve J:Capacity INS +ve J:Capacity INV

The motif of capacity is emphasised by the marked contrast in the bodily stance of Charlie and Lola. The depicted difference in behaviour could indicate the

difference in age and levels of maturity. Lola's open stance as she jumps and manoeuvres herself around the space of the lounge could be construed as positive Affect: Happiness, while Charlie's more composed stance could be construed as negative Affect: Dissatisfaction. As illustrated in Figure 7.1 this difference reinforces the contrasting relationship suggested in the verbiage and is evidence of the *hard job* that Charlie faces.

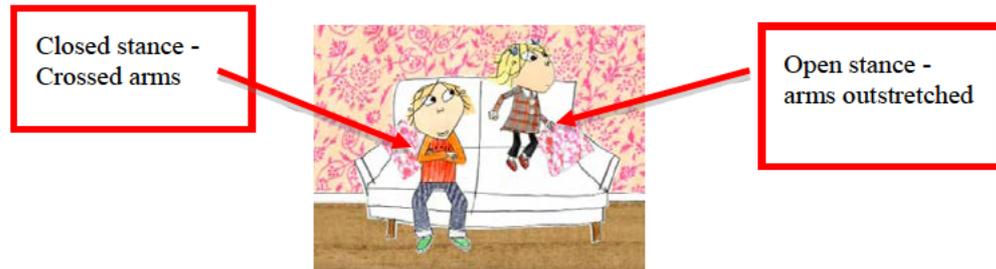


Figure 7.1 Contrasting Affect

The ORIENTATION towards Charlie's *hard job* is achieved through the interaction between positive Judgement: capacity and GRADUATION: Force where the Judgement of the situation is amplified by the repetition of, *Lola likes to stay up*, and reinforced by the list of activities. Further, the repetition of *can* compels the viewer towards that interpretation (Hood, 2004, p.121) and serves to construe an empathetic understanding of Charlie's task. Table 7.12 illustrates this orientation.

Table 7.12 Construing empathy

Blue font - Invoked Judgement; Highlighted font –Inscribed Affect, Appreciation

Appraised phase: ‘position’	Value
<i>This is a hard job ‘cause...</i>	+ve J: Cap INV
	-ve APP: Val INS
<i><u>Lola likes to stay up</u> late, <u>Lola likes to stay up</u> (Force) <u>wriggling, bouncing,</u> <u>colouring in, scribbling,</u> <u>sticking and most of all</u> <u>chattering....(Force)</u></i>	+ve AFF: Happ INS +ve APP: Val INS -ve J: Vap INV
	<i>And then when I have drawn <u>all</u> (Force) my animals <u>we can</u> go to the beach. And <u>mum can</u> make a picnic, and <u>Dad can</u> buy ice cream and you <u>Charlie you can</u> (Force) help me make an enormous sandcastle made of sand</i>

7.2.2 Establishing an attitudinal motif of dependability

Through the accumulation of invoked positive Judgement values, the INITIATING COMPLICATION (2:08;08--3:13;03) plays a central role in orientating the viewer towards evaluating Lola as a formidable opponent. As is illustrated in Table 7.13 invoked positive Judgement: Tenacity targeted at Charlie reinforces the motif of dependability that builds approval of Charlie’s steadfast actions. The positive Judgements of capacity targeted towards Lola establish the motif of tenacity as Lola’s fondness for causing trouble in a playful way unsettle arrangements and resist closure. GRADUATION is also implicated in reinforcing the motifs, establishing a prosody that builds throughout the subsequent stages of the quest. For example, the grading of expressions through the deployment of Force Intensification (*says she **never** gets tired*), Quantification (***all** the birds*) and Listing of activities, (*I’m not **slightly** sleepy at **6 o’clock, 7 o’clock, or 8 o’clock**, I am still **wide** awake a **9, not at all** tired **at 10 or 11** and I will still be awake at **midnight***), indicates Lola’s capacity and also orients the viewer towards Lola’s amusing antics which compel the “playful” interpretation.

Table 7.13 Promoting positive Judgements

Blue font - Invoked Judgement; Highlighted font - Inscribed Judgement

Appraised phases	Value
	<p><i>Hmmm I'm not <u>slightly</u> (Force) sleepy at <u>6 o'clock, 7 o'clock, or 8 o'clock</u>. I am still <u>wide awake a 9, not at all tired at 10 or 11</u> and I will still be awake at <u>midnight</u> (Force)</i></p> <p>Tenacity +ve J: Ten INV</p>
<p><i>Surely you will be tired by midnight. <u>Everyone</u> (Force) in the world is <u>tired</u> by midnight Lola.</i></p>	<p>Dependable +ve J: Ten INV -ve J; Norm INS</p>
	<p><i>Not me I will probably still be <u>berky</u> at <u>midnight and a half</u> (Force)</i></p> <p>Tenacity +ve J: Cap INS/INV +ve J: Ten INV</p>
<p><i>Lola says she <u>never</u> (Force) <u>gets tired</u>.</i></p>	<p>Tenacity +ve J: Cap INS</p>

The persistence of Lola’s argumentative position across the exchange structure provides evidence that could invoke positive Judgement capacity of Lola’s imaginative actions. The indication of this evaluation becomes more significant across the ARGUMENT SEQUENCES of the contest and is elaborated further in Section 7.2.3.

When it comes to the visual choices it is the accumulation of facial expression, bodily stance and gesture that provide evidence of the emotion or Affect of each character as Lola playfully disputes the bedtime routine. Notably, it is through the reactions of each character during their dialogic contest that viewers are invited to evaluate both characters as they share their feelings. While the major feeling work is done through the verbiage, the depicted reactions emphasise the distinction between each characters’ perspective on the matter, thereby giving space for the viewers to engage with the playful orientation of this complication. To capture the attitudinal work the complication will be explored through two distinct steps. Step one will concentrate on the “real” world interactions where the contention is revealed, and in comparison, step two will concentrate on the “imaginary” world interactions where the contention is elaborated.

As Figure 7.2 (a & b) illustrates the real world, interaction unfolds around the kitchen table. While Charlie declares the proposal, *Lola, mum said it's time for bed now*, his facial expressions shift from neutral mouth to an upturned mouth with eyes open, indicating positive affect satisfaction. Lola's facial expressions shift round mouth to upturned mouth with eyes closed to slightly down-turned with eyes partly closed indicating negative affect dissatisfaction (see Figure 7.2 a).

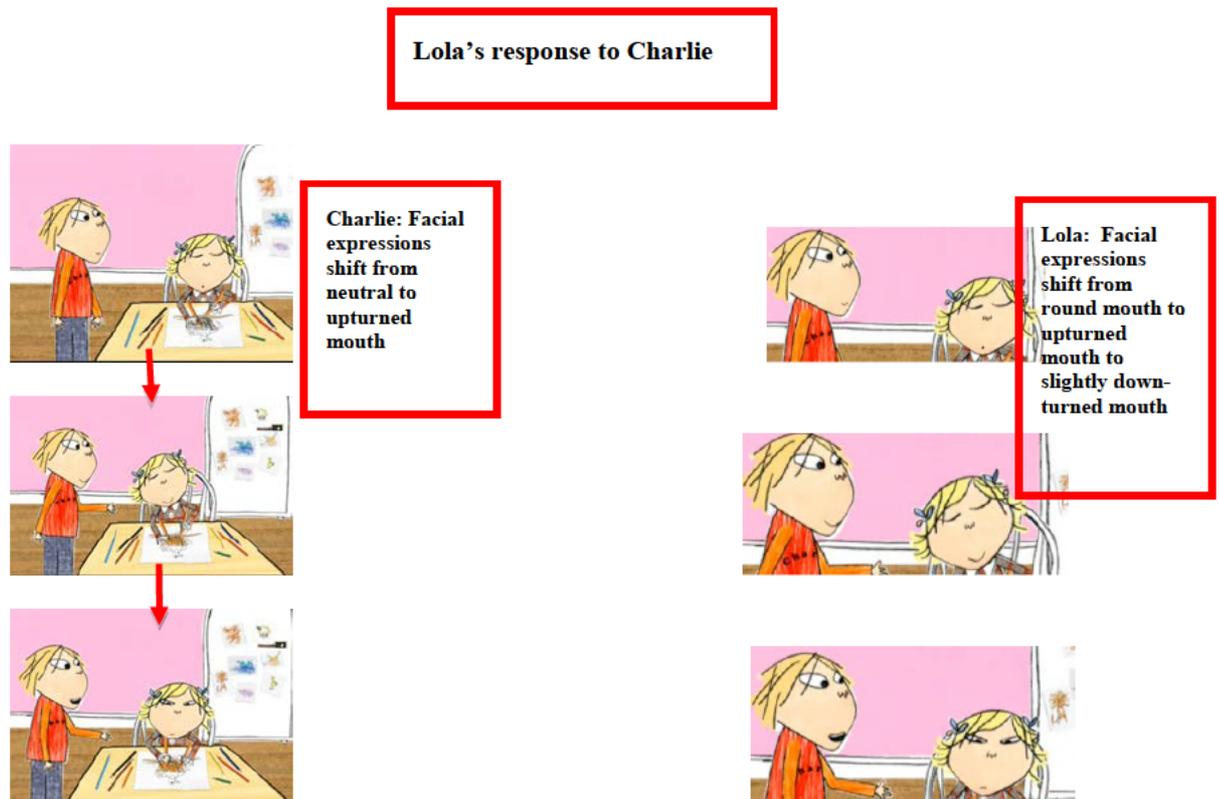


Figure 7.2a Facial expression indicating Lola's response to Charlie

In contrast, as Lola declares her emphatic position, *No I am not sleepy and I will not go to bed*, her facial expressions shift from open mouth to upturned mouth with eyes shifting from closed to open indicating satisfaction. Charlie's facial expression shifts from slightly down-turned mouth to a sharply down-turned mouth with eyes open. Instead of indicating dissatisfaction Charlie's facial expression along with the arm gesture could invoke a positive Judgement: tenacity, as it appears that he is thinking of a response (see Figure 7.2b). This invocation reinforces with the motif of dependability that was established in the verbiage.

Charlie's response to Lola

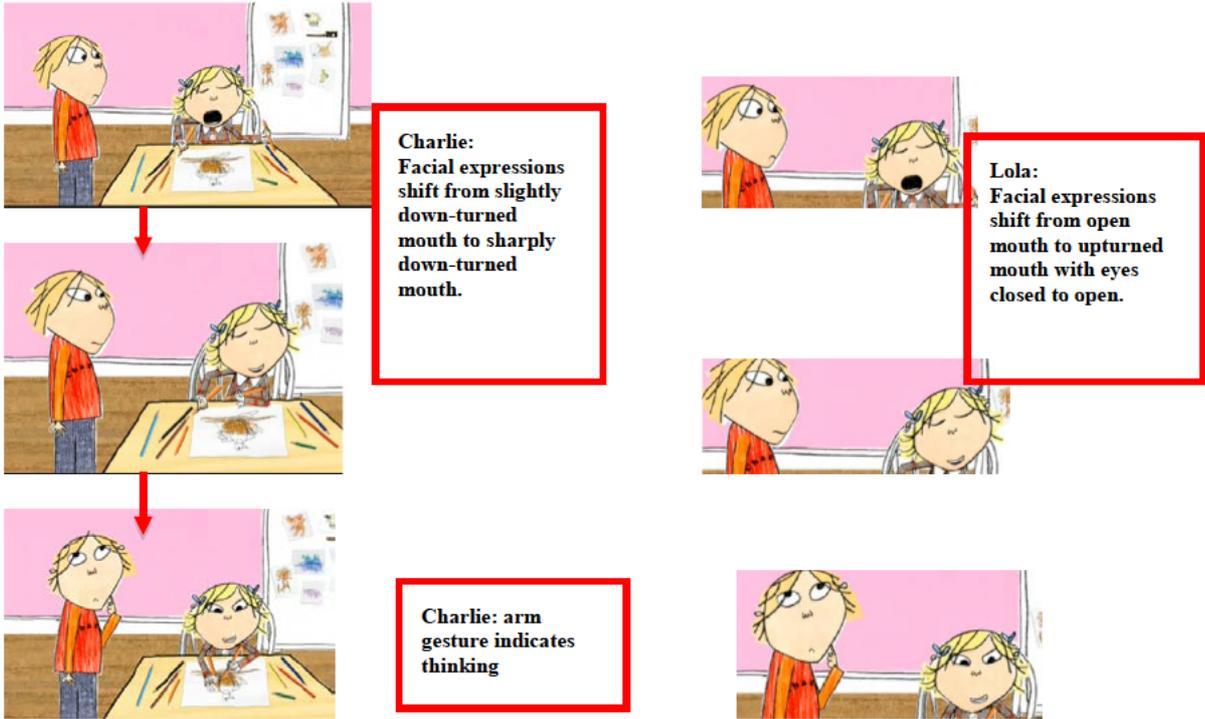


Figure 7.2b Facial expression indicating Charlie's response to Lola

The shift to the “imaginary” world indicates Charlie’s challenge, *But Lola all the birds have gone to sleep*. Through the deployment of GRADUATION: quantification: extent, Charlie’s positive facial expression, the upturned mouth, and in contrast Lola’s neutral expression (drawing attention to Lola’s response), are given significance as illustrated in Figure 7.3.

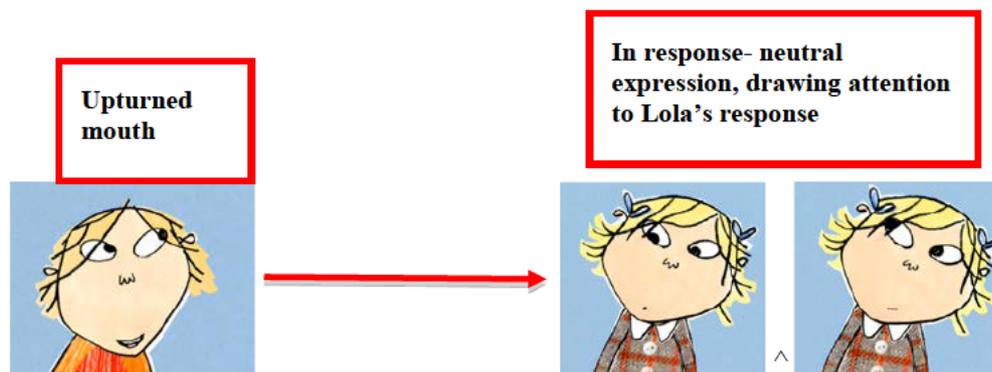


Figure 7.3 GRADUATION: extent giving the facial expressions significance

Similarly, when Lola responds her restated and elaborated position, her positive facial expressions are maintained with an upturned mouth while Charlie's facial expression maintains the neutral position. However, the interaction between quantification: extent and Affect drawing attention to the upturned mouths and opened eyes at the end of the complication could invoke a positive Judgement of the playful intent of both characters which also resonates with the motif of playfulness established in the verbiage (see Figure 7.4).

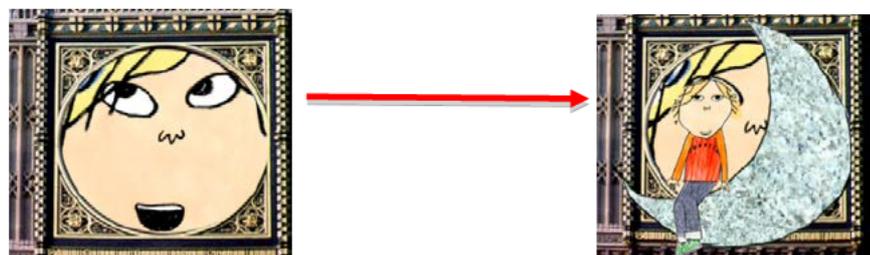


Figure 7.4 GRADUATION: extent interacting with positive Affect

7.2.3 Prosodies of ethical Judgement

ARGUMENT SEQUENCES (β I - iv) work to engage viewers in the opposing standpoints and thus to orient them emotionally towards the dependable action of Charlie, as well as, the playful yet tireless response of Lola. Each ARGUMENT SEQUENCE consists of two interactive elements, setting up the binary opposition (Complication) and setting up consensus (Resolution), which function to promote ethical Judgement through sharing values that underpin respectful family relations of empathy and dependability. By foregrounding these cultural understandings, the ARGUMENT SEQUENCES perform an injunctive function to emphasise and

familiarise viewers with positive family relations. This is significant cultural teaching because it has been long acknowledged that siblings are bound to one another through the care and help given by an elder to a younger through the cooperation in childhood games which imitate the activities of adults (Murdock, 1949, p. 9), and that siblings share experiences that have significant meaning and impact on their lives (Kramer & Conger, 2009, p. 2). Through prosodies of accumulated ATTITUDE values (empathy and dependability) the viewer is emotionally involved with the injunctive modelling of cultural values pertaining to family relationships.

7.2.3.1 Accumulating empathy

Cultural values of empathy are promoted towards Charlie across the Complications (β i-iv). The assumption that the viewer shares these cultural understandings is a key element to building solidarity with Charlie. The viewer is invited to empathise with Charlie's actions through the interaction of Attitude values (Judgement and Affect values) that reinforce attitudinal motifs within the speech exchanges.

7.2.3.1.1 Radiating attitudinal motifs across the Complication stage

The prosodies of accumulated ATTITUDE values that co-create empathy across the speech exchanges of the INITIATING COMPLICATION α stage are important as they relate to and redound (or harmonise with) similar ATTITUDE values elsewhere in the quest contest to confirm or contrast the motifs and empathetic orientation. As was explained in Section 4.5.2, these confirmation and contrast relations harmonise with configurations across each of the complications and can be described as “meta-relationships” (Macken-Horarik, 2003, p. 307).

Meta-confirmations are apparent across the contention of each complication of this contest confirming positive tenacity values, which reinforce motifs of resoluteness (concerning Charlie), and positive capacity values, which reinforce motifs of mischievousness (concerning Lola). Accumulating confirmations of positive capacity values create motifs of robustness (concerning Lola) which were initiated in the INITIATING COMPLICATION α are also invoked at times with a positioning towards respect and approval (see Section 7.2.3.1.2). As the example from the information exchange of Complication β iii illustrates in Table 7.14, the

deployment of the contrasting relations between the prosodies of resoluteness and prosodies of mischievousness are largely responsible for positioning the viewer to evaluate both sides of the contention. Maintaining this positioning is very powerful in moving towards the ethical Judgement of Charlie’s tenacity as he works in concert with Lola and holds steadfastly to the achievement of his goal.

Table 7.14 Confirming relations across COMPLICATION STAGES

Blue font - Invoked Judgement, Highlighted font - Inscribed Judgement, Affect

Stage/ Complicationβiii	Confirming relations of tenacity and mischievousness	
5:37;19-6:07;14	<i>Who says?</i>	+ve J : Cap INV (mischievous)
	<i>Mum says.</i>	+ve J: Ten INV (resolute)
	<i><u>No</u> (Force) she doesn't</i>	+ve J: Cap INV (mischievous)
	<i><u>Yes</u> (Force) she does. She's run a bath for you and she's coming to check on you in 1 minute. And then what do you think Lola says?</i>	+ve J: Ten INV (resolute) +ve J: Cap INV (shrewd) (Force)
	<i>But Charlie <u>I can't</u> go into the bath because of the whales.</i>	-ve J: Cap INS (helpless) +ve J: Cap INV (mischievous)
	<i>What whales where?</i>	+ve J: Ten INV (resolute)
	<i>The whales that are swimming in the bath. They are taking up <u>all</u> of the room.</i>	Force: Quant +ve J: Cap INV (mischievous)
	<i>So, I say, what do you <u>want</u> me to do about it?</i>	+ve J: Ten INV (resolute) +ve AFF INS (desire)

Furthermore, the analysis indicated that the radiation of attitudinal motifs is amplified through the intermodal interplay between the verbal and visual modalities. Across the stages of this contest the attitudinal work is invoked by the images across the complications that reinforce the invoked verbal attitude, orienting the viewer towards positive Judgement of the characters’ behaviours. Table 7.15 uses examples from the Complication βiii to illustrate the meaning potential between the visual and verbal modalities that amplify the motifs of mischievousness and resoluteness. This ensures that the opposing positions represented by Charlie and Lola can be distinguished while maintaining the viewers’ positive regard. This example involves

the dialogic perspectives of Lola, who presents yet another imaginary diversion, and Charlie, who presents his reaction. First, the motif of mischievous is amplified by the upscaled depiction of the midshot of Lola drawing attention to her upturned mouth, opened eyes and her bodily stance (arm gestures and head movement), and indicates her witty disposition which serves to invoke a positive Judgement: Capacity (see Table 7.1, Images 1, 2, 3 & 4). This meaning works with the verbiage through invoked positive values of Judgement: Capacity (Blue font) and Force: Quantification (Bolded font and underlined), *The whales that are swimming in the bath. They are taking up all of the room*, requiring evaluation of yet another one of Lola's stories as a humorous description of an imaginary strategy. This is significant for engagement as young viewers may recognise these types of responses from their own family experiences. In contrast, the motif of tenacity is amplified by the neutral facial expression, arm gestures and head inclination that imply Charlie's responsible attitude to getting the job done and serve to invoke positive Judgement: Tenacity. This meaning works with the verbiage as the viewers are invited, through invoked positive values of Judgement: Tenacity (Blue font) and positive values of Affect: Desire (Highlighted font), *So I say, what do you want me to do about it*, to evaluate Charlie's response as purposeful to the task.

Table 7.15 Amplifying Judgements

Blue font - Invoked Judgement, Highlighted font –Inscribed **Judgement**, **Affect**

Stage/Compl:βiii	Confirming motifs of mischievousness
5:37;19-6:07;14	<p><i>The whales that are swimming in the bath. They are taking up all of the room.</i></p> <p>Lola: +ve : J Cap INV Whale: -ve J: Prop Force: Quant</p>  <p>1. 2. 3. 4.</p> <p>Lola: Upscaled +ve Aff (upturned mouth, eyes open and bodily stance) +ve :J Cap INV</p>
	Confirming motifs of resoluteness
	<p><i>So, I say, what do you want me to do about it?</i></p> <p>+ve J: Ten INV +ve AFF: desire</p>  <p>1. 2. 3.</p> <p>Charlie: neutral facial expression + bodily stance (no emotional commitment) +ve J: Ten INV</p>

7.2.3.1.2 Re-evaluating attitudinal motifs through intermodal relations

There is evidence, across this episode of C&L, that viewer re-evaluation is prompted when the image and the verbiage simultaneously construe different kinds of meaning, and even opposite or contradictory meanings. This disparity between the verbal and visual meanings in terms of Attitude creates a “tension” that is useful in guiding viewer attention towards the playful orientation of this quest. Table 7.16 (a & b) illustrate the mitigating effect of the difference between the values of ATTITUDE (verbal (+ve J:Cap INV) and the visual (upscaled +ve affect: happiness) on the promotion of the motif of mischievousness prompting viewer re-evaluation of Lola’s intent and foregrounding a wittier understanding. This intermodal shift in Judgement imbues Lola with the positive connotation of her being playful, creating a humorous naivety that serves as a powerful engaging device towards her. Perhaps this draws viewer recognition of some familiar behaviours they themselves have adopted to avoid the bedtime routine.

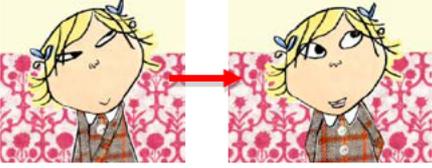
Table 7.16a Intermodal relations mitigating motif of mischievousness

Blue font - Invoked Judgement

Stage/Compl	Re-evaluating motifs of mischievousness	
βi	<p><i>It's not (Force) bedtime.</i></p> <p><i>I have to put Mr Tiger in his home and Mrs Tiger has to go shopping to buy some biscuits and cake and crisps</i></p> <p>+ve J: Cap INV</p>	 <p>Lola: Shift from neutral expression (neutral mouth with one eye closed) to upscaled +ve affect: happiness (upturned mouth with eyes open)</p>

Table 7.16b Intermodal relations mitigating motif of mischievousness

Blue font –Invoked Judgement Highlighted font – **Inscribed Judgement**

Stage/Compl	Confirming motifs of mischievousness	
βiii	<p><i>But Charlie I can't go into the bath because of the whales.</i></p> <p>-ve J: Cap INS</p> <p>+ve J: Cap INV</p>	 <p>Upscaled +ve affect (upturned mouth with eyes partially open to fully open)</p>

7.2.3.2 Accumulating dependability

The Resolution $\beta I - iv$ stages display cultural practices that portray a community that values mutual respect and understanding towards others' dispositions. This is an injunctive process because these cultural messages represent patterns that evoke social approval. This is of significance in this case as the cultural messages emphasise positive sibling interactions that promote the development of social understanding and socioemotional competencies (Kramer & Conger, 2009).

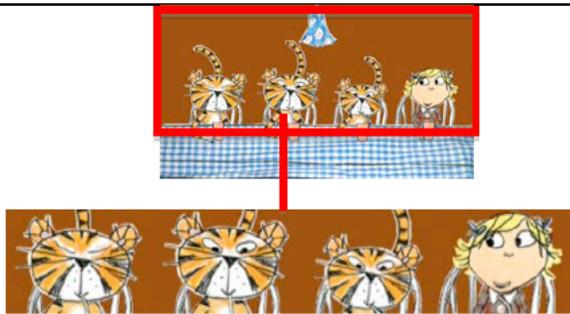
As each step in the bedtime routine is achieved across the unfolding Resolution the viewer is gradually oriented towards trusting the dependability of Charlie's actions. Evidence across this episode of C&L has shown that this is largely achieved through the relationships of confirmation between previously established attitudinal motifs of shrewdness (confirming positive Capability values, concerning Charlie) and compliance (confirming positive Propriety values, concerning Lola), as each Resolution unfolds. But before the discussion moves to the significance of semantic relationships across stages it is important to discuss how the attitudinal motifs that are unique to the unfolding of the RESOLUTION STAGES are established.

7.2.3.2.1 Establishing attitudinal motifs of shrewdness and compliance

The motifs established in the Resolution stage β_i result from the visual depiction of Lola's compliance (invoking positive Propriety: respect values) which is implied as a direct result of the Charlie's crafty approach to mediation (invoking positive Capacity: shrewd values). These recurring motifs are confirmed across each Resolution stage where a contested imaginary scenario unfolds and, in response to strategically placed rebuttal, Charlie's initial proposal to Lola is eventually complied with. In a sense viewer Judgement is invoked to interpret the "resolute" approach (+ve J:Ten INV) as proof of Charlie's tactical ability (+ve J: Cap INV), while Lola's eventual compliance could be interpreted as proof of her respect for her brother's efforts (+ve J:Prop INV). Typically, the motifs of shrewdness and compliance are made salient through the intermodal relations that exist between verbal and visual meaning systems across the resolution phases. They converge in the confirmation of mutual understanding across the phases through the deployment of evaluative meanings. For example, the extract from the Resolution stage β_i , illustrated in Table 7.17, confirms that this mutual agreement is positively valued through the deployment of visual and verbal evaluative resources. The upscaled positive Affect: happiness, depicted in the image, reinforces the verbal meaning systems to orient the viewer towards approval of Charlie for managing the conflict. Charlie's acquiescence in the imaginary scenario invokes positive Judgement: Capacity, while Lola's playful compliance invokes positive Judgement: Propriety.

Table 7.17 Valuing mutual agreement

Blue font - Invoked Judgement

Appraised items + Values	
<p><i>So I make Lola and three tigers pink milk.</i></p> <p>+ve J: Cap INV</p>	 <p>Upscaled +ve Affect happiness +veJ:Prop INV</p>

However, it was also found that there are examples of intermodal relations when only visual meaning is committed to construct shrewdness and compliance. This is illustrated in Table 7.18 using an extract from Resolution βii. This evidence shows that it is the reaction, *But, this is your toothbrush here*, that invokes positive Judgement: Tenacity, resonating with the upscaled positive Affect: happiness, realised through the upturned mouth and open eyes, amplifying and confirming the motif of shrewdness invoked by Charlie's adroitness and sensitivity in dealing with his non-compliant sister. Similarly, the problem, *Oh dear that means he must be using yours then*, invokes positive Judgement: Capacity, reinforcing the upscaled positive Affect: happiness, realised through the upturned mouth and open eyes, amplifying and confirming the motif of compliance invoked in the visual display of the lion and Lola brushing their teeth. This compliant display (see Table 7.18, Images 4 & 5) deploys no verbal meaning, leaving the attitudinal load to the image. This could be interpreted as opening space for orienting viewer attention towards the action, inviting invoked positive Judgement of Charlie as well as Lola, as compliance with the proposal, *Time to brush our teeth*, has been achieved.

Table 7.18 Intermodal relations invoking motifs of shrewdness and compliance

Blue font - Invoked Judgement; Highlighted font - Inscribed **Affect**

Stage /Complication	Confirming motifs of shrewdness and compliance	
<p>βii</p>	<p><i>But this is your toothbrush here</i></p> <p>Shrewdness +ve J: Cap INV</p>	<p>1. </p> <p>upturned mouth + eyes open Upscaled +ve Affect happiness</p>
	<p><i>Oh dear that means he must be using yours then.</i></p> <p>Witty +ve J: Cap INV -ve Affect unhappiness INS</p>	<p>2. </p> <p>3. </p> <p>Down-turned mouth to upturned mouth + eyes open Upscaled -ve Affect unhappiness to +ve Affect happiness</p>
	<p>No verbal commitment</p>	<p>4. </p> <p>5. </p> <p>Upturned mouth + eyes open Upscaled +ve Affect: happiness +ve J: Propriety INV (Lola) +ve J : Capacity INV (Charlie)</p>

7.2.3.2.2 Configurations of meta-relationships across RESOLUTION STAGES

There is evidence across the RESOLUTION STAGES that the prosodies established across Resolution β stages are important for creating meta-relationships (see Chapter Four Section 4.5.2 for explanation). These relations are crucial to the propagation of

prosocial values that are deemed important to cultural understandings of positive family relations. Meta-relationships enable the interpretation of the co-patterning of appraisal choices in Resolution β_i to construe the semantic relations contracted between one speech exchange and another. In this way, not only explicit forms of evaluation such as inscribed appraisal, but also evoked appraisal choices over subsequent Resolutions, can be accounted for. It is possible through this process to see the ways in which combinations of choices radiate within and across each Resolution to create positive attitudes around the dependability of Charlie's actions.

7.2.3.2.2.1 Radiating attitudinal motifs across stages

Vital to the maintenance of engagement and solidarity with the viewer, meta-relationships cluster to form positive Judgements concerning Charlie's reliable approach towards the bedtime routine involving his little sister. The prosodies within the Resolution β_i , radiate across subsequent Resolutions (β_{ii} , β_{iii} & β_{iv}), to form a recurring motif of Charlie's tenacity, signifying a culturally valued trait for an older brother (Sabatier & Lannegrand-Willems, 2005).

It is the contrastive relationships built within each Resolution stage, through the unfolding exchange structure, that reinforces the values of importance in familial relationships, dependability. This is explained using the Resolution β_i which is illustrated in Table 7.19. In this example, Charlie's dependability is invoked through recurring choices for positive Judgement (Tenacity) and GRADUATION (Force). He patiently finds clever ways to overcome the contrary positions posed by Lola in each complication (for example, *So then I had an idea*, +ve J:Cap INV).

The positive Judgement: Tenacity implied towards Charlie's sense of duty, *to help get Lola off to bed*, is reinforced in this example and contrasts with the negative Judgement: capacity implied towards Lola's repeated challenge moves (for example: *But Charlie if I have pink milk the tigers will want some too*, -ve J:Cap INV). Charlie's reactions are typically construed through an accumulation of invoked Judgement values of Tenacity to underline the codes of behaviour that encourage sensitive and respectful relationships between siblings. As is shown in Table 7.19, it is through invoked positive Judgement: Tenacity that the viewer is oriented towards

the attitudinal motif of resoluteness promoting the commitment to being dependable when working towards mutual agreement.

Table 7.19 Contrastive relationships across the Resolution

Blue font - Invoked Judgement; Highlighted font – Inscribed Affect Appreciation

Resolution β i (3:13;01 - 4:20;04)	
<p><i><u>So</u> then I had an idea and I said...</i></p> <p><i>But if there's no bedtime there can be no bedtime drink. And its pink milk tonight milk</i></p>	<p>Resoluteness</p> <p>+veJ: Cap</p> <p>+ve J: Ten</p> <p>INV</p>
<p>Lola really likes (Force:Intense) pink milk</p>	<p>Resoluteness</p> <p>+ve J: Ten</p> <p>INV</p> <p>+ve APP: reac INS</p>
<p><i>Are you sure you don't want to go to bed?</i></p>	<p>Resoluteness</p> <p>+ve J: Ten</p> <p>INV</p> <p>-ve AFF:desire INS</p>
<p><i>But Charlie <u>if I have pink milk the tigers will want</u> some too</i></p>	<p>Mischievousness</p> <p>+ve J: Cap INV</p> <p>+ve AFF:desire INS</p>
<p><i><u>Tigers</u>, What tigers? (Force:Rep)</i></p>	<p>Resoluteness</p> <p>+ve J: Ten INV</p>
<p><i>The tigers are at the table Charlie. They are waiting for their bedtime drink. Tigers get <u>very</u> (Force:Intense) cross if they have to wait. Ready, steady, go.</i></p>	<p>Mischievousness</p> <p>+ve J:Cap INV</p> <p>-ve AFF INS</p>
<p><i>So I make Lola and three (Force: quant) tigers pink milk</i></p>	<p>Resoluteness</p> <p>+ve J:Ten INV</p>

Across the episode of C&L there is evidence that the image is deployed to amplify the evaluative meanings and highlight the contrasting motifs within each of the Resolutions. This amplification can be demonstrated using Resolution β iii as an example. The images draw attention to Lola's mischievousness as she composes another strategic ploy (*Maybe, you would have to **help** me shoo a few down the plug hole*) through the shifts in Facial Affect choices (demonstrated by shifts from neutral mouth to upturned mouth or shifts from down-turned mouth to upturned mouth, see Table 7.20, Images 1 - 8). Simultaneously, the verbiage deploys invoked (Blue font)

and inscribed (highlighted text) positive Judgement: Capacity. Similarly, the intermodal relations amplify the evaluative meaning which orient the viewer towards approval of Charlie's strategy through invoked positive Judgement: Tenacity (Blue font) (*So I help shoo some whales down the plug hole*), and towards Lola as she complies shrewdly with the bath-time request (*So Lola jumps into the bath*) through invoked positive Judgement: Propriety (Blue font). This amplification of meaning serves to gradually orient the viewer towards the Appreciation of the childish, yet playful, behaviour of Lola as she relents towards compliance, while respecting Charlie as he models dependable and conciliatory behaviour.

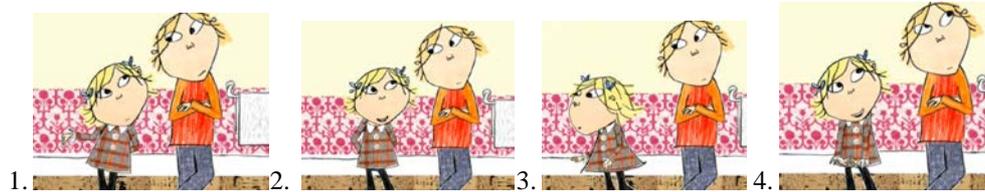
Table 7.20 Intermodal relations amplifying meaning

Blue font - Invoked Judgement, Highlighted font - Inscribed Judgement

Resolution βiii 5:27;11 - 7:09;14

Motif of Mischievousness

*Maybe, you would have to **help** me shoo a few down the plug hole* +ve J: Cap INV +ve J: Cap INS



Lola: Shift from neutral mouth to upturned mouth + eyes open +ve Affect: Happiness

Charlie: neutral mouth +eyes open in response

Motif of Resoluteness

*So I help shoo (Force: repetition) **some** whales down the plug hole.*

+ve J: Ten INV



Charlie: shift from neutral mouth to upturned mouth +eyes open +ve Affect: Happiness

Lola: shift from down-turned mouth to upturned mouth +eyes open in response +ve Affect: Happiness

Motif of Shrewdness and Compliance

*So Lola **jumps** (Force :intense) **into the bath*** +ve J: Ten INV +ve J: prop INV



Lola: upturned mouth + eyes open +ve Affect: Happiness

7.2.3.2.3 Transforming attitudinal motifs

Viewers are oriented towards the re-evaluation of Lola’s capacity through significant shifts in experience, playfully resisting the bedtime routine to eventually surrender to tiredness. This transformation is significant because it reflects the efficacy of Charlie’s strategy. This can be represented as a change in meanings through a transformation in visual and verbal appraisal choices typically associated with Charlie’s comments to the viewer (Macken-Horarik, 2003). To clearly explicate this

transformation the verbal Appraisal choices will be discussed first, with an intermodal interpretation to follow.

As Table 7.21 illustrates, the viewer is oriented through the verbal Appraisal choice, to re-evaluate Lola’s robust capacity towards staying up late, through the transformation of the interacting ATTITUDE and GRADUATION values. In the ARGUMENT SEQUENCE β_i the motif of Robustness was established through inscribed positive ATTITUDE values (+ve Cap INS) and GRADUATION (Force: Intensification) indicated by, *Lola says she never gets tired*. In contrast, in the ARGUMENT SEQUENCE β_{iv} the motif of childishness is established through inscribed and invoked negative ATTITUDE values (-ve J: Cap INS, -ve J: Cap INV) interacting with GRADUATION (Force: quantity). This prompts a re-evaluation of Lola’s capacity to stay awake signalling the imminent consensus and resolution.

Table 7.21 Transforming experience

Blue font - Invoked Judgement; Highlighted font - Inscribed Judgement

Appraised Charlie’s comment (ARGUMENT SEQUENCE β_i)	Invoked positive Judgement
<i>Lola says she <u>never</u> Force:Intense <u>gets tired</u></i>	Robust <u>+ve J:Cap INS</u>
Transformation 	
Appraised Charlie’s comment (ARGUMENT SEQUENCE β_{iv})	Invoked negative Judgement
<i>And you know what, I can’t believe my eyes. Lola’s gone <u>all</u> (Force: quantity) <u>sleepy</u>.</i>	Childishness <u>-ve J:Cap INS</u> -ve J:Cap INV

Intermodal relations foreshadow a change in events and serve to release tension, as well as to signal a shift in Judgement towards Lola from being *not at all tired* (+ve J:Cap INS) to *Lola’s gone all sleepy* (-ve J:Cap INV). The intermodal relations involved in the transformation of the attitude towards Lola are illustrated in Table 7.22. While the verbiage inscribes positive Judgement Capacity towards Lola’s overstated capabilities, *she never gets tired*, the visual choices support this positive Judgement (upscaled positive facial expression, upturned mouths +eyes open). Furthermore, the quantification choice of extent plays an important role in drawing attention to the overstatement of Lola’s capabilities, signalling a humorous response

from the viewer. The intermodal relations assist to establish the playful characteristics of Lola and prompt positive viewer Judgement of her light-hearted manner. While the verbiage inscribes positive Judgement capacity, *I'm not sleepy*, the visual choices indicate a difference from this positive Judgement of Lola, by inscribing negative Affect: unhappiness, negative facial expression, downturned mouth and eyes open. Finally, the transformation into sleepy Lola is signalled by the visual and verbal meanings orienting viewer approval towards Lola's compliant actions. Here the verbiage is given significance by the intensification of the inscribed and invoked negative Judgment: capacity, *Lola's gone all sleepy*, which reinforces the invoked negative Judgment: capacity (upscaled upturned mouth to wide open mouth +eyes partially open to closed + Stooped bodily stance), inviting viewer re-evaluation.

Table 7.22 Intermodal relations guiding re-evaluation

Blue font - Invoked Judgement; Highlighted font - Inscribed Judgement

Appraised	Visual depiction	Verbal Choices	Visual Choices
<i>Lola says she <u>never</u> gets tired</i>		+ve Cap INS Force: Intense Orienting the viewer towards approval of Lola's playful actions	Charlie: Upturned mouth +eyes open Lola: Upscaled Upturned mouths +eyes open +ve Affect: happiness
Foregrounding transformation			
<i>But I'm <u>not</u> sleepy Charlie</i>		+ve J: Cap INS Orienting the viewer towards re-evaluating Lola's capacity	Upscaled down - turned mouth eyes open -ve Affect: unhappiness INS
Transformation			
<i>And you know what, I can't believe my eyes. Lola's gone <u>all</u> sleepy.</i>		Compliant -ve J: Cap INV -ve J: Cap INS Force: quantity Orienting the viewer towards approval of Lola's actions: compliance	Upscaled Upturned mouth to wide open mouth +eyes partially open to closed Stooped bodily stance -ve J: Cap INV

7.2.3.2.4 Valuing integrity

The Final Resolution of the quest functions to orient the viewers into a community that values integrity that is built upon dependability and mutual respect. This distinctive resolution stage is achieved through the considerable shifts in Lola's disposition. Finally, she complies with going to bed which signals the imminence of

a successful conclusion to the contest. This is represented as a change in the visual and verbal appraisal values as a consensus is reached marking the end of Charlie’s duty as Lola succumb to tiredness.

7.2.3.2.4.1 Shifts in Attitudinal motifs across the Final Resolution

Similar to the preceding resolutions it is the attitudinal motif of capacity that is invoked through positive Judgement to draw attention to Lola’s quick and inventive responses, marking her congenial contribution to the repartee. The accumulation of these appraisal values towards Lola reinforce the motif of tenacity as she holds true to her position yet yields respectfully to compliance. A change in invoked appraisal values also signals Charlie’s willingness to engage in the playfulness of the imaginary scenario and reinforces this motif. This consensus imbues positive feelings towards both characters and invites the viewers to enjoy the frivolous nature of the exchange. Table 7.23 illustrates the change in Appraisal values towards Charlie and Lola.

Table 7.23 Re-evaluating Charlie and Lola

Blue font - Invoked Judgement; Highlighted font -Inscribed Judgement Affect

Resolution βiv 7:09;14 - 10:21;16		Transformed Values
Charlie	Lola	
	<i>What are they saying?</i>	+ve J:Cap INV
<i>The dogs say that the pyjamas would look better on you.</i>		+ve J:Cap INV +ve J:Norm INS
	<i>That’s nice of them.</i>	+ve J:Cap INV +ve J:Prop INS
<i>Hmmmm and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party.</i>		+ve J:Cap INV +ve AFF:desire INS
	<i>Oh well as it’s a party.</i>	+ve AFF: satisfaction INS +ve J:Cap INV

As previously mentioned (Section 7.2.3.2.3) there is a difference between the verbal and visual meaning in relation to the attitude attributed to Lola (not sleepy versus unhappy). It is through Charlie’s shrewd reflection of the bedtime activities that Lola finally succumbs. This shift in Lola’s resolve, Charlie’s comment, *I can’t believe my eyes. Lola’s gone all sleepy*, (-ve J:Cap), along with the visual choices of

invoked negative Judgement capacity (Upscaled, upturned mouth to wide open mouth with eyes partially closed and stooped bodily stance), amplifies Charlie's dependability (+ve J:Ten) and orients the viewer towards the benefits of Charlie's resolute and shrewd actions. This orientation is amplified further with the visual depiction of compliance as Lola happily makes her way to bed as is illustrated below in Figure 7.5.

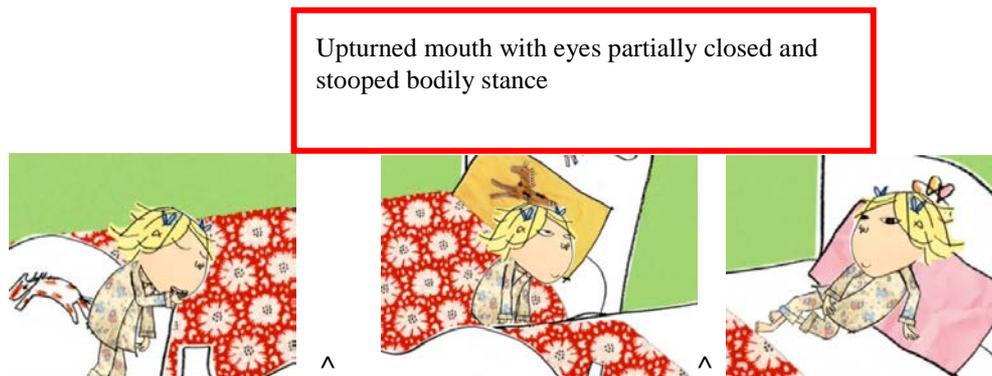


Figure 7.5 Orienting towards positive evaluation of Charlie

However, to reinforce the mutual respect of this familial bond, as well as the playful orientation of the quest, this final resolution concludes with a humorous twist. It is through the intermodal relations that the motif of robustness is reinforced. In terms of the verbal commitment the invoked positive Judgements of capacity underline the co-construction of an imaginary world. This reinforces the visual commitment of inscribed positive Affect happiness. This humorous repartee illustrated in Table 7.24 is a powerful way of orienting positive feelings towards Charlie and Lola, and their relationship, while foregrounding respect, confidence and the mutual value of each other.

Table 7.24 Orienting positive feelings towards Charlie and Lola

Blue font - Invoked Judgement; Highlighted font - Inscribed Judgement, Appreciation

Resolution 7:09;14 10:21;16	βiv -	Visual depiction	Verbal Choices	Visual Choices
<i>Don't tell me Lola. I bet I can guess, there's a hippopotamus in your bed.</i>		 	+ve J: Cap INV +ve APP: reac	Upturned mouth +eyes open + bodily stance and arm gestures +ve Affect: happiness
<i>Don't be silly Charlie I wouldn't let a hippopotamus get into my bed. But I think there's one in yours.</i>		 	-ve/+ve J : Cap INS +ve J: Cap INV	Upscaled, upturned mouth +eyes open + bodily stance and arm gestures +ve Affect: happiness
<i>Goodnight Charlie Goodnight Mr Hippopotamus.... I said Goodnight Mr Hippopotamus</i>		 	+ve J: Cap INV	Upturned mouth +eyes closed/open + bodily stance and arm gestures +ve Affect: happiness

7.2.4 Privileging prosocial family values

The analysis of this section focused on the patterns of visual (Painter et al, 2013) and verbal (Martin and White, 2005) evaluative resources that form relations to open up evaluative space. It demonstrates that the episode from C&L draws on the resources of Appraisal to undertake a special kind of instructiveness, characteristic of narrative genres, to align viewers around a sense of familial duty and mutual respect, without overtly moralising (Macken-Horarik, 2003). While tension is built up between Charlie and Lola, the evaluative resources construct both the tension and the congeniality of mutual respect. Analysis has shown that this episode of C&L has facilitated a focus on the image-language relations that construct an evaluative stance towards privileged prosocial values of capacity and tenacity through the accumulation attitudinal values across the stages of the quest contest.

While the verbal semiotic choices did most of the work to align the viewers towards value positions through invoked and inscribed Judgement choices, the visual

semiotic choices of facial affect, proximity, ORIENTATION were deployed to amplify the message. Aligning toward particular prosocial values was enacted progressively across the stages of the quest contest. Specifically, the ORIENTATION α and the INITIATING COMPLICATION α stage establish the motifs which accumulate in value throughout the Argument Sequences of the RESOLUTION α stage and are vitally important in orienting the viewer towards ethical Judgements.

7.2.5 Characteristics of engagement through active interpretation

Through the discussion of the interpersonal perspective on the discourse, this chapter explores what makes CATS so apparently engaging, and what kinds of values are being promoted by the phenomenally popular characters in these shows. The construction of an interactive relationship that requires active interpretation enables the realisation of engagement opportunities through the concepts of emerging identities, imagination/pretext, playful dispositions and humour.

The first-person narration quickly establishes the confidant role. The exchange structure analysis shows that the information exchanges are more prominently deployed to necessitate active interpretation of the character identities that emerge through the opposing perspectives across the unfolding dialogic moves. This is particularly evident in instances where shifts in eye movement without any accompanying dialogue or voiceover involve an active interpretation of what is going on in the visual depiction. The deployment of visual semiotic choices suggests mental processes like thinking and change of mind, and reaction processes like disinterest and shock through the shift in eye ball movement. These instances elucidate the character's interior world and offer insights into the complexities that construct each side of the argument. In this way understanding is facilitated and engagement with each character is maintained.

Control over conflicting situations is handled through the creation of a play-world which is distinct from the story world. Lola's dialogic perspective of the various imaginative possibilities create the engagement potential of these ruses. Charged with visual Affect (through the facial expressions and body orientations), visual and verbal Judgement values that interact with GRADUATION choices the information

exchanges are deployed to construct the imaginary scenarios. The evaluation of the actions and reactions of the characters across these recurring instances propagate prosocial family values through this type of engagement.

Playful dispositions accumulate across the quest contest and rely on the shared visual affect (inscribed and invoked) choices, realised through facial expression (shifts between neutral mouth to upturned mouth) and bodily stance (angled torso and head movements). Through these instances the accumulated positive orientations relate to feelings of light heartedness and enjoyment. Building on this positive foundation the use of humour throughout the contest spreads the positive feelings by inscribing positive visual orientation choices to emphasise the incongruities between the visual depiction (what is actually going on) and the verbal challenges (faced by Charlie).

Chapter Eight

Conclusion

8.0 Introduction

The overall aim of this thesis is to investigate what makes children's animated television shows (CATS) so apparently engaging, and what kinds of prosocial values are being promoted by the phenomenally popular characters in these shows. The motivation and rationale for the research were derived from my interest in the positioning of young children to undertake participatory and interactive roles in digital-consumerist contexts and from current research in the work of intersemiotic complementarity to examine the intermodal relations of the verbal and visual modes in the CATS. As young children's popular cultural interests converge with patterns of consumption, digital technologies and digital media, the educational applicability, in terms of early childhood values education, of the research is a strong motivation for building the theoretical account. The research findings of this study provide an account of how quest structures orient active viewer roles which position the child viewer in relation to prosocial norms/values/responsibilities. The significance of this study should therefore be seen in terms of the insights into the cultural participation of young children within a digital consumerist context that enables understandings of the multimodal semiotic construction of CATS designed to construct active participation or interpretation.

The main aim of this final chapter is to bring together the key findings from the analysis undertaken in Chapters Five, Six and Seven. This is followed by a review of the limitations of the theoretical framework. Possible directions for further research and implications for learning in contemporary early childhood contexts are presented at the end of the chapter.

8.1 Review of the research questions and the answers

The specific focus of the study stemmed from the phenomenal success of DTE and C&L in terms of attracting audiences as well as generating sales of related merchandise. With the aim to provide an awareness of the nature and extent of young children's cultural participation, the topic offered itself as a useful and

necessary matter for investigation in terms of contemporary early childhood values education. The study made use of an analytical framework for interpreting the selected episodes of DTE and C&L from a social-semiotic perspective, which is derived from the common theoretical underpinning of SFL theory. The analytical framework comprised a linguistic approach to the story genre to focus on how each CATS was structured to manage viewer interest, as well as, to focus on the speech function and exchange structure of dialogic moves to reveal viewer roles. From a multimodal perspective this framework also identified patterns of interaction across dialogic moves to describe the construction of an interactive relationship, and identified patterns of evaluation across dialogic moves to describe the construction of values. Each aspect of this framework offered useful understandings which are drawn together in this final chapter. In combination they offer a possible contribution to understanding the nature of contemporary cultural participation of young children as they navigate the digital consumerist context of their daily lives.

To investigate how the two episodes of the CATS construct interactive relationships between the depicted characters and the viewers, as well as foreground of cultural values, the following broad research questions were deployed:

1. In what ways are the stages and phases of children's animated television shows structured to orient viewer interest in the action of the CATS?
2. What kinds of viewer roles are constructed through the dialogic structure of a CATS episode?
3. What kinds of interpersonal relationships are constructed between the viewer and the depicted characters through the interactive resources of language and image across a CATS episode?
4. What value positions are constructed through the evaluative resources of language and image across a CATS episode?

8.1.1 The quest structure

Chapter Five was dedicated to address research question 1. The initial analysis established the interactive structures of the episodes of DTE and C&L by segmenting each narrative into a tiered structure of stages and phases (see Appendices 2A & 2B). While approaching the filmic analysis from this stratified

perspective of a narrative can be argued as presenting transparent representations which are not “filmic meanings *per se*” (Bateman, 2009), it was found that each CATS used the quest structure in distinctive ways to pursue the semiotic construction of engagement and value positions. As there is a distinct difference between the two episodes I organise the discussion to highlight the structural differences of each CATS.

8.1.1.1 The quest challenge

The ORIENTATION α of DTE begins the process of building the pseudo-interactive relationship between the viewer and the depicted characters in the show. Overt expressions of friendship and/or personal connections are deployed and are realised through salutations and introductions. This episode of DTE exploits the ORIENTATION α to foreshadow the distinct interactive expectations of active participation. The COMPLICATION α disrupts the introductory sequence, building suspense through the deployment of problem and reaction phases (Martin & Rose, 2008, p. 84) and reinforcing the terms of the interaction (Martin & Rose, 2008). Here it is evident that DTE can be described as a quest challenge, provoking viewer interest in the solving of a problem.

The use of the quest structure revealed some staging that is not predicted by extant descriptions of canonical narratives, making each CATS episode generically unique (Martin, 2008c). For example, clarifying the viewer’s interactive position is given greater attention in the quest challenge (DTE), with the optional INVOLVE α stage, through the deployment of problems ^ solutions ^ reactions sequences. These sequences foreground the communal “we” in a rallying call to overtly exhort viewer participation, which expects alignment with “us”, to go save Boots. This deliberate setting up of the call to action is an effective engaging aspect of the quest challenge as it attends to the viewers who may be resistant to the idea of participation and adheres to cultural values of civic responsibility.

This episode of DTE uses the canonical description of a RESOLUTION α stage to manage interest by intensifying the suspense through the high action of the series of four quest CHALLENGE SEQUENCES which are composed of Complications ^ Resolutions sequences. First, the viewer is invited to empathise with the friend/s-in-

need through the deployment of problems and reactions phases forming the Complication. This is followed by the Resolution that requests action or offers information through patterns of problems, solutions and reaction phases in order to promote collaborative participation to attend to the predicament of the friend/s-in-need. Important to this quest structure is the post-script where the deployment of solutions and reaction phases enact a celebratory tribute to the collective team response.

8.1.1.2 The quest contest

The semiotic construction of an active interpretative role of the viewer is foreshadowed in the ORIENTATION α of this episode of C&L. The COMPLICATION α disrupts the introductory sequence and it is evident that this episode can be described as a “quest contest” engaging interest in the oppositional standpoints, as well as the expectation of reaching a consensus.

Interest is managed in this episode, through the unfolding of a series of Argument Sequences that are comprised of a Complication and a Resolution. The binary opposition between the depicted characters is set up through the deployment of problems and reaction phases that form the Complication. The Resolution or consensus eventuates through the deployment of problems, solutions and reaction phases. Viewer affinity is emphasised in the Final Resolution when tension is released through the solution phases as the hero’s goal is achieved. This orients viewer attention towards valuing, in a positive manner, the hero’s conciliatory approach.

8.1.1.3 Sociocultural context

Characterising each CATS as narrative genre has been shown in this study to be a useful way to elucidate the strategic management of interest across the unfolding stages and phases of the quest structure. The use of the narrative structure allowed the uniqueness of each quest type (quest challenge and quest contest) and the achievement of their individual goals to be explored in terms of the realisation of two very different structures. The quest challenge foregrounded empathy to manage collaborative participation within the overall context of rallying team membership, whereas, the quest contest foregrounded the binary positioning of the depicted

characters to manage engagement with an active interpretation of a familial dispute. By selecting the narrative as the genre to entertain young viewers (Martin & Rose, 2008), the creators of each CATS have tapped into its entertaining and socialising potential through the use of familiar contexts which function to sustain engagement/interest across the quest through either a challenge or a contest. The quest structure of each CATS sets up the expectation for an active viewer role. In the episode of DTE, a familiar game format is structured to encourage young viewers to apply factual knowledge, to learn on demand, to gain experiences in the make-believe explorer's world that can mimic socialisation practices. In the episode of C&L young viewers are encouraged to learn social and behavioural norms through the tacitly structured experience of the familiar everyday context of the bedtime routine.

This systematic approach to narrative structural analysis enabled each CATS to be described from an instantiation perspective (Martin, 2008c, 2010) to show just how far each CATS confirm expectations of an active viewer role as well as demonstrate the uniqueness (Martin, 2008c, p. 38) of their interactive meaning at the level of discourse semantics.

8.1.2 Active viewer roles for a quest challenge and a quest contest

The research questions 2 and 3 directed analyses on investigating the dialogic uniqueness of each CATS, in Chapter Six, Section 6.1, with a focus on DTE, and Chapter Seven, Section 7.1, with a focus on C&L. Sections 6.1 and 7.1 first attended to the analysis of the dialogic structure to establish what kind of viewer roles were constructed through the dialogic discourse. This involved identifying the information-oriented and action-oriented exchanges to provide a basis for multimodal discourse analysis. In addition, Sections 6.1 and 7.1 examined the ways in which the configurations of action and information exchanges used the relations between the interpersonal meaning systems across image and language for refining the uniqueness of an interactive relationship. Through the unfolding action of the discourse of each quest particular viewer roles were defined for each CATS. The analysis showed the distinctive ways in which choices from language and image interpersonal meaning systems are realised to explicate a set of unique interactive protocols pertinent to engaging as an active team member (as in the episode of DTE

and examined in Section 6.1) or as an active interpretative confidant (as in the episode of C&L and examined in Section 7.1).

8.1.2.1 The active team member role

In Section 6.1, it was shown that the enactment of information and action exchanges, together with their intermodal composition, construct an active team member role that is bound by the obligation to participate. Across the episode of DTE there are several instances of the quest challenge where the unfolding dialogic moves instantiate the obligation to act. It is specifically through the recurrent patterns of action sequences that solicit compliance, followed by information sequences that solicit agreement, coupling combinations from the verbal and visual interpersonal meaning systems to clarify the obligation feature of the quest challenge. For example, in soliciting compliance, the action sequence deploys a high force modal and/or an instructing proposal, using personal pronouns (we, us) to build viewer solidarity by establishing an inclusive group who are obligated to comply. These choices then coincide with a side-by-side ORIENTATION and close proximity that act as a visual symbol of the solidarity of the group. Further, the repeated shifting between the long shot and the very long shot, and the shifting between observe to contact: invite, encourage viewer involvement in the action.

Subsequently, in soliciting agreement, the information sequence deploys a question and assumed answer sequence which confirms, through the use of naming, pronoun “we”, the inner circle of the inclusive group. Similar visual choices are used to confirm the symbol of solidarity with a shift to mid-shot included to further personalise the agreement. Significantly, the “we” group in these rallying instances is always the target of positive Judgements (e.g., *We’ve got to save Boots I know that we can do it.* +ve J: Cap INV, +ve Aff INV), which are upscaled by visual positive facial affect choices (e.g., two or more faces with upturned mouth, jaw shifting between closed and opened with the eyes opened), amplifying the social expectation. From a systemic perspective, this means that these unfolding dialogic moves have combined options from the complementary interpersonal meaning systems across moving image and language (Painter et al., 2013, p. 137) in a unique way to instantiate the obligation to act along with the team. This is particularly

significant because the obligation to act is central to sustained viewer pseudo participation and engagement.

In this episode of DTE young viewers are encouraged through the participatory role to enjoy the quest challenge while experiencing a repertoire of ways to respond and interact in solidarity with other team members. This type of pseudo experience that foregrounds participating for the common good forms essential socialisation messages for young viewers.

8.1.2.2 The active interpretative confidant role

The focus of Section 7.1 was on the construction of the active interpretative confidant role through the deployment of the action and the information exchanges. The analysis revealed that dialogic moves were deployed in specific instances to signal crucial aspects of the active interpretative confidant role. In terms of the number of specific action-oriented or information-oriented exchanges committed across dialogic moves, viewer interpretation could be directed from focusing on the premise of the contention between the characters towards their amusing perspectives on the matter. This signalling was demonstrated across this episode of C&L with more dialogic moves committed to the perspectives of the characters than on the premise that sparked the contention. By focusing viewer attention on each character's perspective during each contention, young viewers were oriented towards an interpretation of the warmth and humour of this interaction as being typical of respectful sibling relations.

Viewed as an engagement strategy the shift in degrees of interpersonal commitment across instances of text can be explained using an example from the Complication (5:27;11 - 6:07;14) from ARGUMENT SEQUENCE βiii. An action exchange is deployed to set up another issue of contention to divert the achievement of the contest goal. This is followed by an information exchange which functions to explain and clarify the details of another ruse. As illustrated in Table 8.1, in terms of orienting the viewer towards an interpretative role of the events, the action exchange is less committed than the information exchange. That is, the action exchange commits only two moves (A2^A2f) in comparison to the information exchange that commits a series of moves that eventuate from the first challenge move, *Who says*, (ch^K1^ch^K1^dK1^K1^ch^rch^dK1) to achieve this viewer positioning. This shift

from less commitment in terms of focusing on the contention presented in the action exchange, to more commitment in terms of focusing attention towards the entertaining details of the diversion, functions to sustain viewer interpretation with both sides of the argument.

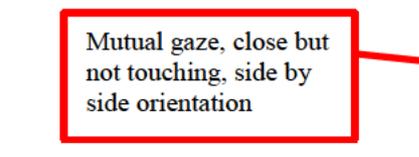
Table 8.1 Commitment to viewer interactive positioning

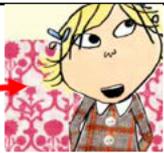
Type of exchange		Dialogic moves	
Action exchange 5:27:11 - 5:37:05	A2	<i>Right, Just a quick bath and then bedtime.</i>	Less commitment towards viewer interactive positioning with two action moves
	A2f	<i>Well you do look a bit grubby Lola.</i>	
Information exchange 5:37:05- 6:07:14	ch		<i>Who says.</i>
	K1	<i>Mum says.</i>	
	ch		<i>No, she doesn't</i>
	K1	<i>Yes, she does. She's run a bath for you and she's coming to check on you in one minute</i>	More commitment towards viewer interactive positioning with a series of information moves
	dK1	<i>And then what do you think Lola says?</i>	
	K1		<i>But Charlie I can't go into the bath because of the whales.</i>
	ch	<i>What whales where?</i>	
	rch		<i>The whales that are swimming in the bath. They are taking up all of the room.</i>
dK1	<i>So, I say, what do you want me to do about it?</i>		

Moreover, to further emphasise viewer interactive positioning, it was shown that varied amounts of meaning potential were committed across meaning systems and between the visual and verbal modalities across the exchange structure of this episode of C&L. For instance, the dynamics of the moving image allows frequent and rapid shifts in choices within the meaning systems to emphasise viewer positioning. Using the information exchange from the above example the visual meaning systems of Social Distance, ORIENTATION and Affect engages the viewer as an interpretative confidant. As depicted in Table 8.2, this example shows there is more commitment from visual interpersonal meaning systems to keep the viewer engaged with the interpretation of the argument through visual playfulness, humour and imagination. This visual emphasis is achieved through shifts between long to mid-shot, between mutual gaze and no mutual gaze, as well as Attitude (visual Affect: neutral mouth to upturned mouth and body stance and torso angle), which

often interacts with GRADUATION: Force: extent, to highlight the variation in the facial affect. In line with keeping the viewer in the interpretative role there was less verbal interpersonal meaning committed across dialogic moves to contract social distance and build solidarity.

Table 8.2 Emphasising interpretative role through visual meaning systems

Type of exchange		Dialogic moves	
Information exchange 5:37:05 - 6:07:14	Ch	 <p data-bbox="603 568 900 696">Mutual gaze, close but not touching, side by side orientation</p>	 <p data-bbox="991 725 1107 757"><i>Who says?</i></p> <p data-bbox="1214 696 1409 770">Angled head and torso</p>
	K1	 <p data-bbox="746 904 868 936"><i>Mum says.</i></p>	<p data-bbox="963 792 1409 949">Shift from mutual gaze to away gaze, gesture, shift from side by side to back to front ORIENTATION and angled torso (signalling disagreement)</p>
	Ch		 <p data-bbox="1177 1093 1353 1128"><i>No, <u>she</u> doesn't</i></p>
	K1	 <p data-bbox="544 1346 963 1442"><i>Yes, <u>she</u> does. <u>She's</u> run a bath for <u>you</u> and <u>she's</u> coming to check on <u>you</u> in 1 minute</i></p>	<p data-bbox="1043 1151 1409 1308">Shift to mutual gaze, shift from back to front to side by side orientation, angled torso, gesture</p>
	dK1	 <p data-bbox="544 1742 916 1778"><i>And then what do <u>you</u> think <u>Lola</u> s</i></p>	<p data-bbox="991 1464 1353 1621">Shift from long shot to mid-shot, shift to away gaze (thinking)</p> <p data-bbox="922 1644 1299 1778">Shift to mutual gaze (signalling readiness to respond)</p>

K1	<div data-bbox="588 197 901 304" style="border: 1px solid red; padding: 5px;">Shift from mutual gaze to no mutual gaze</div>	 <p data-bbox="991 365 1406 427"><i>But Charlie, I can't go into the bath because of the whales.</i></p>
Ch	 <p data-bbox="544 689 767 719"><i>What whales where?</i></p>	<div data-bbox="1026 517 1339 719" style="border: 1px solid red; padding: 5px;">Shift to long shot, no mutual gaze coupled with slumped body stance (signalling frustration)</div>
Rch	<div data-bbox="593 786 874 864" style="border: 1px solid red; padding: 5px;">Shift to mid shot,</div> <div data-bbox="620 969 882 1041" style="border: 1px solid red; padding: 5px;">Adding gesture</div> <div data-bbox="588 1182 882 1346" style="border: 1px solid red; padding: 5px;">Shift from mutual gaze to no mutual gaze, gesture, and body stance</div>	   <p data-bbox="991 1234 1406 1323"><i>The whales that are swimming in the bath. They are taking up all of the room.</i></p>
dK1	 <p data-bbox="544 1525 967 1585"><i>So, I say, what do you want me to do about it?</i></p>	<div data-bbox="1050 1391 1334 1518" style="border: 1px solid red; padding: 5px;">Shift from mid shot to long shot, Mutual gaze</div>

8.1.2.3 Sociocultural learning

The analysis of the discourse of each CATS demonstrated the highly designed interplay between the information and action exchanges which guide young viewers toward roles pertinent to the type of quest. Key features of the responsibilities of each viewer role could be understood as supporting the contemporary notion of children as active citizens. Each CATS has been shown to foreground discourses

promoting active roles that encourage playful participation and interpretation within familiar social settings, offering sociocultural learning experiences about responsibility and belonging to a community. In fact, CATS give meaning and shape to active citizenship through the use of interactive protocols that set a standard for social behaviour.

Play is an essential component of each CATS and is used as an important vehicle for the social learning process. The playful and imaginative scenarios reveal the characters as independent agents who have the liberty to actively intervene in their environment as they build social networks. This is an appealing characteristic that allows young viewers to extend their pseudo participation with the characters without too much risk.

8.1.3 Sanctioning prosocial values

The probing of research question 4 considered how the evaluative resources of language and image align young viewers with the implicit value orientations implied by the design of the whole quest structure. It was found that through the accumulation of Attitude and the patterns generated, that the CATS values ORIENTATION was built. While each CATS was full of interpersonal meaning only some meanings gather freight in text as a whole. The analysis enabled an investigation that was able to account not just for evaluation within each CATS but also for choices made salient by the unfolding quest. Examination of this unfolding process revealed that over the course of *a* quest, values change and each quest stores evaluative choices within the different discourse which frames certain sets of values: social duty (DTE) or positive family values (C&L).

The focus of Section 6.2 was on the evaluative resources of language and image that are deployed in the selected episode of DTE to share the team values and build an argument for undertaking social responsibility. The analysis demonstrated that across the quest challenge particular values accumulated to shape a positive Judgement of the value and reward of collaborating as part of the team. Typically, the negative appraisal values deployed in the Complications towards the friends-in-need, shift to positive in the Resolutions, inviting empathy and Judgement.

Section 7.2 was dedicated to examining how evaluative resources of language and image interact to orient viewers towards shared prosocial family values. The analysis found that this quest contest frames positive family values that result from the cumulative impact of appraisal choices. Typically, each ARGUMENT SEQUENCE stored evaluative choices that privileged familial duty and mutual respect. It was demonstrated throughout the quest contest how Charlie's resolute actions accumulated positive Judgement of Tenacity, while Lola's playful mischievousness accumulated positive Judgement of Capacity. The re-evaluation of Lola's robust capacity towards staying up late signals mutual agreement and invites positive Judgement of this familial relationship.

This study confirms previous research that prosocial messages exist in contemporary early childhood contexts (Buckingham, 2011; Cook, 2005, 2008; Edwards et al., 2017) and draws attention to a facet of the early childhood learning context: what types of prosocial values are constructed in CATS?

8.2 Review of theoretical framework and limitations

This study analysed selected episodes of CATS to investigate the visual and verbal semiotic choices deployed to construct interactive relationships between young viewers and depicted characters. This analysis was underpinned by the systemic functional theoretical framework which drew on the Martin and Rose (2008) functional approach to story genre, the Martin and Rose (2007) discourse semantic system NEGOTIATION, the Martin and White (2005) discourse semantic system APPRAISAL and perspectives concerned with interactional resources (e.g., Halliday & Matthiessen, 2004, Humphrey, 2008 and Lee, 2006, for verbal perspectives, and Painter et al., 2013, for visual perspectives) particularly as they related to the CATS discourse. Table 8.3 summarises the areas of theory that were explored through this analysis.

Table 8.3 Summary of analyses

Stratum	Interpersonal Metafunction
Genre	Prosodic structure of narrative (transcription of unfolding dialogue across stages)
Discourse Semantics	<p>NEGOTIATION</p> <p>Exchange structure across dialogic moves</p> <p>Interactive resources (verbiage and image)</p> <p>Appraisal</p> <p>Attitude: Affect (verbiage and image), Appreciation (verbiage), Judgement (verbiage and image (invoked))</p> <p>GRADUATION: Force: quantification (verbiage and image), intensification (verbiage)</p>

At the level of genre, while recognising that genres are typically realised through more than one modality of communication (i.e. some combination of language, image, sound, action, spatial design), the narrative structure of each CATS was analysed using the transcribed dialogue only. The decision to confine the scope of the study to the modalities of image and language meant that other modalities such as music and sound (in particular voice quality, loudness, intonation) were excluded. Notwithstanding the necessary delimitation of the analyses undertaken, important initial understandings in relation to the language and image interaction were able to be established. At the level of discourse semantics, the transcribed dialogue was used to explore the exchange structure of the spoken interactions. However, this exploration identified that it was not unusual for a dialogic move to be a visual depiction that suggested compliance. While a plausible approach, and the segmentation of each CATS in this manner enabled the identification of smaller analytical units within and across animated sequences, it should be acknowledged that this could be a limitation of the study. With the linear transcription from spoken dialogue to written text that is framed by the exchange structure and the freezing of the moving image into a still form, we need to consider what meaning is being missed. The notion of transduction (Bezemer & Kress, 2008) is useful in prompting reflection of the limitations of this method. Moving from one semiotic mode to another required consideration about the gains and losses in the process of modal change that transcription or interpretation could unwittingly trigger. By foregrounding the linear and sequenced nature of the constructed narrative, through the transcription of the exchange structure, the interpretation offered by the dynamic unfolding of the moving image may have been restricted, consequently influencing

the results. However, the systematic mapping of the complementarities between the interpersonal systems of meaning across image and verbiage enabled interpretation of the various semiotic resources that the mode of moving image affords. The forensic approach adopted to investigate the unfolding of each quest enabled a sound representation of each CATS spatial organisation, and a detailed description of the shifts in the visual and verbal choices made within each interpersonal meaning system.

8.3 Directions for further research

This study focused on providing a means for describing and understanding the quite specific potentials of only two selected episodes of CATS to construct an interactive relationship between depicted characters and young viewers. These potentials could be used to interpret how effective the interactive activities are for engaging groups of young children with prosocial values. This level of interpretation may enable the consideration of how other shows engage young viewers in order to demonstrate the synergy between positive community values and entertainment/engagement. One possible way forward to extend the analysis of the CATS presented here is to consider the cross-sectional relationship between the types of entertainment used by a diverse range of children's shows to engage young viewers and the promotion of cultural values. Although in other kinds of children's shows the engagement vehicle for teaching of positive community values may be different as was demonstrated in this thesis, it would be valuable to ascertain which of the popular shows provoke young children to consider a range of value possibilities that develop values sensitivity and value reasoning. As children come into early childhood education settings as savvy consumers of these relatively accessible CATS they are already familiar with the ethics of care through modelling, dialogue and practical experience embedded in the storylines. A systematic study comparing children's shows could reveal the common thread of the ethics of caring where depicted characters trigger prosocial emotions and subsequent moral Judgement and therefore could become a rich resource for prosociality and morality development during the early childhood period.

Furthermore, the potentials could be extended to include more attention to the other modalities including music and sound to provide a fuller description of the

interpersonal meaning pertinent to the construction of an interactive relationship. Additionally, the concept of the moving image as a distinct multimodal form (i.e., the kineikonic mode (Burn, 2013; Burns & Parker, 2001) could be explored through mapping the complementarities between systems of meaning across the modes most common in film (e.g. dramatic action, speech, music, sound), within each of the three metafunctions. Potentially, this would elucidate a more comprehensive intermodal description in terms of instantiation as each mode works together to create meaning within the spatial and temporal frames of filming and editing. Useful to this type of description could be the ELAN software (Max-Planck-Institute for Psycholinguistics, 2008, [www. Mpi.nl/tools/](http://www.mpi.nl/tools/)) that provides a visualisation of the multiple data series that tracked along the time series of animated text. The visualisation of different annotation tiers will reveal patterns, particularly temporal patterns, in highly complex data such as multimodal text (e.g. Zappavigna, Cleirigh, Dwyer, & Martin, 2010). In particular, this approach should also allow the annotation of the rise and fall of tone in speech and in music, which would add to the evaluative interpretation of the CATS. This study could be also broadened to include more empirical observational studies of viewer/character interaction that incorporate contextual factors, such as young children's situated viewing of CATS, their responses and perceptions of the interactive and evaluative positioning.

8.4 Implications for learning in contemporary early childhood contexts

Viewing early childhood curricula from the sociocultural perspective enables the cultural experiences that characterise and define children's development to serve as the basis for curriculum decision making. As was discussed in Section 2.1.2 recent literature is interested in young children's participation and agency in the digital consumerist context where social relations encourage autonomy, curiosity, play and friendship. These studies have enhanced our understanding of contemporary socialisation as a process that includes the collective participation of children in society and their creative response to their cultural context. The inclusion of cultural artefacts, particularly in the form of narrative, can acknowledge and extend in meaningful ways the "funds of knowledge" young children bring with them to early childhood contexts. By entering into the stories of others through viewing selected CATS episodes young children are more likely to establish self-awareness and a

feeling of identity (González et al., 2006). Early childhood practitioners do need to recognise the cultural potency of the animated narrative genre to promote ethical messages and to use this enormous potential for inspiring and motivating young children's participation in values education. As the analysis has shown, CATS can be powerful cultural mechanisms that entertain while foregrounding prosocial values. To optimise the advantages that these animated shows offer, early childhood practitioners could draw on the cultural repertoires of CATS to frame learning opportunities that engage young children with multiple positioning, identities and affiliations to educate and encourage them to make moral choices. For example, the social behaviours depicted by the main characters from the selected episode of DTE exude the culturally-valued interpersonal skills of interacting positively with peers, sharing and respecting others, especially those in need. Furthermore, these characters model positive participation with others using negotiation, cooperation and collaboration in order to contribute to the common good of a community. In the episode of C&L positive family relations are foregrounded between a brother and sister as they work together respectfully to reach a mutual agreement. Viewing episodes of DTE and C&L or similar CATS offer fun ways to experience positive community values. Related possible activities could include identifying prosocial behaviours, promoting prosocial values, and providing opportunities to discuss socially responsible behaviours.

Thematic narratives, like the episodes of DTE and C&L, model prosocial behaviours for young children to witness others acting in socially responsible ways and/or modelling emotions such as empathy. The acts of service depicted specifically in DTE and C&L provide a forum to display empathetic concern and reflect on social issues, processes that develop a richer ethic of social responsibility. As young children are more likely to mirror these actions the more they are exposed to these behaviours, early childhood teachers need to make links between the cause and effects of the characters actions. In this way young children will be able to make connections between behaviours and the good or bad consequences. This would invite a critical perspective on the events of story through pedagogical activity that heightens young children's prosocial sensitivity.

Taking advantage of the rich array of cultural experiences on offer in CATS requires the early childhood practitioner to be intentional about the promotion of prosocial values. By generating learning activities that are based on either the episode from DTE or C&L including the related merchandise, could guide young children to focus on positive relationships that are based on respectful encounters, various forms of mutual help, group participation, inclusivity and conflict resolution. This could be viewed as an inductive learning experience that has the potential to establish conditions that facilitate young children's dialogue-based exploration of moral conflicts and the importance of prosocial/caring relationships. In addition, opportunities such as these enable young children to display their cultural capital to each other (Bourdieu, 1986). Shared cultural icons lead to shared understandings which are made much richer, when based on CATS, because of their sociocultural prevalence across the contemporary digital-consumerist context (Marsh, 2016). Early childhood practitioners could use these discussions to ensure that the children weave threads between each other's world to broaden understanding of identity and belonging. This necessitates that early childhood practitioners must be comfortable in engaging with diversity and complexity in order to address contemporary theoretical and pedagogical challenges. Further understandings are needed of the ways in which cultural repertoires of practice, fundamental in some CATS, reveal complex dynamics while weaving in the nexus between children developing personal cultural knowledge and practices and understanding wider societal beliefs and practices.

8.5 Concluding comments

As Macken-Horarik (2003) points out, "narratives.... have a special kind of instructiveness which is injunctive without being overtly moralising. Unlike the sermon or the moral tale, they teach implicitly" (Macken-Horarik, 2003, p. 286). As part of young children's social capital CATS like DTE and C&L teach young children about culturally-valued knowledge, interacting and evaluating behaviours considered important to civil interactive relationships. This thesis has explored the construction of interpersonal relationships in two instances of text to gain insight into the manner in which interpersonal resources are deployed across the modalities of image and verbiage. This study has been firmly located in the early childhood learning realm, motivated by the need to understand the multimodal texts with which

young children are engaged as they participate and interact with cultural messages, conveyed through a contemporary digital consumerist context. For early childhood practitioners, the increasingly multimodal communicative practices of young children in homes and communities poses exciting challenges, necessitating a deeper understanding of the cultural influence of CATS. Moreover, the value of this kind of multimodal semiotic study lies in what it offers in terms of appreciating the sophisticated teaching that occurs through this type of active viewing of children's animated television shows of this variety. The identification of the patterns of intermodal relations that define interaction and evaluation has provided an understanding of how young children are engaged to learn cultural messages with media and media characters and offers a contribution to early childhood learning.

References

- Altman, R. (1984). A semantic/syntactic approach to film genre. *Cinema Journal*, 23(3), 6–18.
- Altman, R. (1999). *Film/genre*. London: British Film Institute.
- Apple INC. (1999, October 5). Imovie (Version IOS) [Computer software]. Retrieved from www.apple.com/mac/imovie/.
- Arnott, L. (2016). An ecological exploration of young children's digital play: Framing children's social experiences with technologies in early childhood. *Early Years*, 36(3), 271–288.
- Aubrey, C., & Dahl, S. (2014). The confidence and competence in information and communication technologies of practitioners, parents and young children in Early Yrs Foundation Stage. *Early Years*, 34(1), 94–108.
- Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis: A multimedia toolkit and coursebook with associated online course*. London: Equinox.
- Bakhtin, M. (1935/1981). Discourse in the novel. In M. Bakhtin, (Ed.), *The dialogic imagination. C Emerson & M. Holoquist. Trans.* (pp. 259-422). Austin: University of Texas.
- Barthes, R. (1977). *Image, music, text*. London: Fontana.
- Bateman, J., A. (2008). *Multimodality and genre: A foundation for the systematic analysis of multimodal documents*. New York, NY: Palgrave MacMillan.
- Bateman, J. A. (2009). Film and representation: Making filmic meaning. In W. Wildgen & B. van Heusden (Eds.), *Metarepresentation, cultural evolution and art* (pp. 137–162). Bern: Lang.
- Bateman, J. A. & Schmidt, K. (2011). *Multimodal film analysis: How films mean*. Abingdon: Taylor and Francis.
- Bentley, D. (2012). 'Rights are the words for being fair': Multicultural practice in the early childhood classroom. *Early Childhood Education Journal*, 40(4), 195–202.
- Bernstein, B. (1971). *Class, codes and control*. (Vol. 1, Theoretical studies towards a sociology of language). London: Routledge.
- Bernstein, B. (2000). *Pedagogy, symbolic control and identity: Theory, research, critique*. Oxford, UK: Rowman & Littlefield.
- Bezemer, J., & Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written Communication*, 25(166), 167–198.
- Bezzara, F. (2011, May 27). *Coupling and commitment: An SFL-MDA investigation of ideational meanings and gender representation in the film Sex and the City*. Paper presented at the Systemic Functional Linguistics seminar series, University of Sydney, Sydney.
- Bezzara, F. (2012). *Language and image in the film Sex and the City: A multimodal investigation of the representation of women* (Unpublished doctoral dissertation). Universidade Federal de Santa Catarina, Florianópolis.
- Blackwell, C. K., Lauricella, A. R., & Wartella, E. (2014). Factors influencing digital technology use in early childhood education. *Computer and Education*, 77, 82-90.

- Bond, J., & Calvert, S. (2014). A model and measure of US parents' perceptions of young children's parasocial relationships. *Journal of Children and Media*, 8(3), 286–304. doi:10.1080/17482798.2014.890948
- Bourdieu, P. (1983/1986). The forms of capital. In J. G. Richardson (Ed.), *Handbook of theory and research for the sociology of education* (pp. 241–258). Westport, CT: Greenwood Press.
- Bourdieu, P. (1993). *The field of cultural production*. Oxford: Polity.
- Boutte, G. (2008). Beyond the illusions of diversity: How early childhood teachers can promote social justice. *The Social Studies*, 99(4), 165–173.
- Boutte, G. (2012). Urban schools: Challenges and possibilities for early childhood and elementary education. *Urban Education*, 47(2), 515–550. doi:10.1177/0042085911429583
- Boutte, G., Lopez-Robertson, J., & Costello, E. (2011). Moving beyond colorblindness in early childhood classrooms. *Early Childhood Education Journal*, 39(5), 335–342. doi:0.1007/s10643-011-0457-x
- Bowe, H., Martin, K., & Manns, H. (2014). *Communication across cultures: Mutual understanding in a global world* (2nd ed.). Melbourne: Cambridge University Press.
- Bruner, J. (1986). *Actual minds, possible worlds*. Cambridge: Harvard University Press
- Bruney, G. (2012). The teacher-student relationship: The importance of developing trust and fostering emotional intelligence in the classroom. Retrieved from <https://tspace.library.utoronto.ca/bitstream/1807/35096/1/Glenda%20MTRP%20Complete.pdf>
- Buckingham, D. (2011). *The mterial child: Growin up in a consumer culture*. Cambridge: Polity.
- Burn, A. (2013). The kineikonic mode: Towards a multimodal approach to moving imagedmedia[Blogpost].Retrievedfrom <https://darecollaborative.net/2012/11/03/mode-and-the-kineikonic-mode>
- Burns, A., & Parker, D. (2001). Making your mark: Digital inscription, animation, and a new visual semiotic. *Education, Communication & Information*, 1(2), 155–179.
- Butt, D., Lukin, A. & Matthiessen, C. M. I. M. (2004). Grammar – the first covert operation of war. *Discourse and Society*, 15(2-3), 267-290.
- Calder, B., & Malthouse, E. (2005). Managing media and advertising change with integrated marketing. *Journal of Advertising Research*, 45(4), 5–42.
- Calvert, S. (2015). Children and digital media. In M. Richard, T. Leventhal & M. Bornstein (Eds.), *Handbook of child psychology and developmental science* (vol. 4, pp. 375–415). Hoboken, NJ: John Wiley & Sons. doi:10.1002/9781118963418.childpsy410
- Calvert, S., & Richards, M. (2014). Children's parasocial relationships with media characters. In J. Bosset, A. Jordan & D. Romer (Eds.), *Media and well being of children and adolescents* (pp. 187–200). Oxford: Oxford University Press.
- Calvert, S., Richards, M., & Kent, C. (2014). Personalized interactive characters for toddlers' learning of seriation from a video presentation. *Journal of Applied Developmental Psychology*, 35, 148–155.
- Carlo, G., Haussmann, A., Christiansen, S., & Randall, B. (2003). Sociocognitive and behavioral correlates of a measure of prosocial behavior tendencies for adolescents. *Journal of Early Adolescence*, 23(1), 107–134.

- Carrington, V. (2005). New textual landscapes, information and early literacy. In J. Marsh (Ed.), *Popular culture, new media and digital literacy in early childhood* (pp. 10–20). London: RoutledgeFalmer.
- Child, L. (Writer) & Taylor, K. (Director) (2005). I am not sleepy and I will not go to bed [TV series]. In A. Zein & M. Carrington (Producers), *Charlie and Lola*. London: BBC Worldwide.
- Coffin, C. (2000). *History as discourse: Construals of time, cause and appraisal* (Unpublished doctoral dissertation). University of New South Wales, Sydney.
- Cook, D. (2005). The dichotomous child in and of commercial culture. *Childhood*, 12(2), 155–159.
- Cook, D. (2008). *Commercial enculturation: Moving beyond consumer socialisation*. Paper presented at the Third International Conference on child and teen consumption. (CTC2008) Trondheim, Norway.
- Crawley, A., Anderson, D., Wilder, A., Williams, M., & Santomero, A. (1999). Effects of repeated exposures to a single episode of the television program *Blue's clues* on the viewing behaviours and comprehension of preschool children. *Journal of Educational Psychology*, 91(4), 630–637.
- Cross, G. (2010). Children and the market. An American historical perspective. In D. Marshall & S. Todd (Eds.), *Understanding children as consumers* (pp. 100–115). London: Sage Publications.
- Dorr, A. (1986). *Television and children: A special medium for a special audience*. Thousand Oaks, CA: Sage Publications.
- Earick, M. (2008). *Racially equitable teaching: Beyond the whiteness of professional development for early childhood educators*. New York, NY: Peter Lang.
- Economou, D. (2008). *Photos in the news: Appraisal analysis of visual semiosis and verbal-visual intersemiosis* (Unpublished doctoral dissertation). University of Sydney, Sydney.
- Edgar, D., & Edgar, P. (2008). *The new child: In search of smarter grownups*. Melbourne: Wilkinson Publishing.
- Edwards, S. (2014). Towards contemporary play: Sociocultural theory and the digital-consumerist context. *Journal of Early Childhood Research*, 12(3), 219–233. doi:10.1177/1476718X14538596
- Edwards, S., Henderson, M., Gronn, D., Scott, A., & Mirkhil, M. (2017). Digital disconnect or digital difference? A socio-ecological perspective on young children's technology use in the home and the early childhood centre. *Technology, Pedagogy and Education*, 26(1), 1–17. doi:10.1080/1475939X.2016.1152291
- Eggins, S. (2004a). *An introduction to systemic functional linguistics*. Mahwah, NJ: Erlbaum.
- Eggins, S. (2004b). Genre: Context of culture in text. In S. Eggins (Ed.), *An introduction to systemic functional linguistics* (pp. 269–278). Mahwah, NJ: Erlbaum
- Eggins, S., & Slade, D. (1997). *Analysing casual conversation*. London: Equinox.
- Feng, D. (2012). *Modeling appraisal in film: A social semiotic approach* (Unpublished doctoral dissertation). National University of Singapore, Singapore.

- Feng, D., & Qi, Y. (2014). Emotion prosody and viewer engagement in film narrative: A social semiotic approach. *Narrative Inquiry*, 24(2), 347–367. doi:10.1075/ni.24.2.09fen
- Ferrier, A. (2014). *The advertising effect: How to change behaviour*. Melbourne: Oxford.
- Flewitt, R., Messer, D., & Kucirkova, N. (2014). New directions for early literacy in a digital age: The iPad. *Journal of Early Childhood Literacy*, 15(3), 1–22. doi:10.1177/1468798414533560
- Forman, R. (2011). Humorous language play in a Thai EFL classroom. *Applied Linguistics*, 32(5), 541–565.
- Forrest, R., & Kearns, A. (2002). Social cohesion, social capital and the neighbourhood. *Urban Studies*, 38(12), 2125–2143.
- Fresno-Calleja, P. (2015). [Review of the book *A rich field full of pleasant surprises. Essays on contemporary literature in honour of Professor Socorro Suárez Lafuente*, by J. Fernandez & A. Alvarez]. *International Journal of English Studies*, 15(1), 115–118.
- González, N., Moll, L., & Amanti, C. (2006). *Funds of knowledge: Theorizing practices in households, communities, and classrooms*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Halliday, M. A. K. (1973). *Explorations in the functions of language*. London: Edward Arnold.
- Halliday, M. A. K. (1977). *Aims and perspectives in linguistics*. (Occasional papers 1, Applied Linguistics Association of Australia, Centre for Language Learning and Teaching). Toowoomba, Queensland: University of Southern Queensland.
- Halliday, M. A. K. (1978). *Language as social semiotic*. London: Edward Arnold.
- Halliday, M. A. K. (1979). Modes of meaning and modes of expressions: Types of grammatical structure, and their determination by different semantic functions. In D. Allerton, E. Carney, & D. Holcroft (Eds.), *Function and context in linguistic analysis: Essays offered to William Haas*. (pp. 57–79). Cambridge: Cambridge University Press.
- Halliday, M. A. K. (1985). *Spoken and written language*. Geelong: Deakin University Press.
- Halliday, M. A. K. (1994). *An introduction to functional grammar* (2nd ed.). London: Edward Arnold.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (1999). *Construing experience through language: A language-based approach to cognition*. London: Cassell.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *Introduction to functional grammar* (3rd ed.). London: Arnold.
- Halliday, M. A. K. (2013). *Halliday's introduction to functional grammar* (4th ed.). London: Routledge. Revised by Christian M.I.M. Matthiessen
- Hasan, R. (1996). Literacy, everyday talk and society. In R. Hasan & G. Williams (Eds.), *Literacy in society* (pp. 377–424). London: Longman.

- Highfield, K., & Goodwin, K. (2013, July). *Apps for mathematics learning: A review of 'educational' apps from the iTunes app store*. Paper presented at the 36th annual conference of the Mathematics Education Research Group of Australasia, Melbourne.
- Hood, S. (2004). *Appraising research: Taking a stance in academic writing* (Unpublished doctoral dissertation). University of Technology, Sydney.
- Hood, S. (2006). The persuasive power of prosodies: Radiating values in academic writing. *The Journal of English for Academic Purposes*, 5, 37–49.
- Hood, S. (2013, June). Systemic Functional Linguistics [Web log post]. Retrieved from <http://genreacrossboarders.org/research/systemic-functional-linguistics>.
- Houriha, M. (2004). *Deconstructing the hero: Literary theory and children's literature*. New York, NY: Routledge.
- Humphrey, S. (2008). *Adolescent literacies for critical social and community engagement* (Unpublished doctoral dissertation). University of New England, Armidale, NSW.
- Hutton, G., & Rodnick, S. (2009). Smartphone opens up new opportunities for smart marketings. *Admap*, 44(11), 22–24.
- Hyland, N. E. (2010). Social justice in early childhood classrooms: What the research tells us. *Young Children*, 65(1), 82–90.
- Iedema, R. (1995). *Literacy of Administration (Write it Right Literacy in Industry Research Project – Stage 3) Sydney: Metropolitan East Disadvantaged Schools Program*.
- Iedema, R. (1997). The language of administration: Organizing human activity in formal institutions. In F. Christie & J. Martin (Eds.), *Genre and institutions: Social processes in the workplace and school* (pp. 73–100). London: Cassell.
- Iedema, R. (2001). Analysing film and television: A social semiotic account of hospital: An unhealthy business. In T. Van Leeuwen & C. Jewitt (Eds.), *Handbook of visual analysis* (pp. 183–201). London: Sage.
- Iedema, R. (2004). *Discourses of command*. Unpublished manuscripts. University of New South Wales, Sydney.
- Iedema, R., Feez, S., & White, P. (1995). *Media literacy: Write it right* (Publication). Erskineville, Sydney, NSW: Disadvantaged schools program Metropolitan East.
- Kerekes, J. A. (2006). Winning an interviewer's trust in a gatekeeping encounter. *Language in Society*, 35, 27–57.
- Kramer, L., & Conger, K. (2009). What we learn from our sisters and brothers: for better or for worse. *New Directions for child and adolescent development*, 126, 1–12. doi:10.1002=cd.253
- Kress, G., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. London: Arnold.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. Abingdon: Routledge.
- Kucirkova, N., Sheehy, K., & Messer, D. (2015). A Vygotskian perspective on parent-child talk during iPad story sharing. *Journal of Research in Reading*, 38(4), 428–441.
- Lauricella, A., Gola, A., & Calvert, S. (2011). Toddlers' learning from socially meaningful video characters. *Media Psychology*, 14, 216–232. doi:10.1080/15213269.2011.573465
- Labov, W., & Waletzky, J. (1967). Narrative analysis. In J Helm (Ed.), *Essays on the verbal and visual arts* (pp. 12-24). Seattle: University of Washington.

- Lee, S. H. (2006). *The use of interpersonal resource in argumentative/persuasive essays by East-Asian ESL and Australian tertiary students* (Unpublished doctoral dissertation). University of Sydney, Sydney.
- Lemke, J. L. (1998). Resources for attitudinal meaning: Evaluative orientations in text semantics. *Functions of Language*, 5(1), 33–56.
- Lewis, C., James, M., Hancock, S., & Hill-Jackson, V. (2008). Framing African American students' success and failure in urban settings: A typology for change. *Urban Education*, 43(2), 127–153.
- Linebarger, D., & Walker, D. (2005). Infants' and toddlers' television viewing and language outcomes. *American Behavioural Scientist*, 48(5), 624–645.
- Linge, L. (2012). Magical attachment: Children in magical relations with hospital clowns. *International Journal of Qualitative Studies on Health and Well-being*, 7, 1–12.
- Lipovsky, C. (2008). Constructing affiliation and solidarity in job interviews. *Discourse and Communication*, 2(4), 411–443.
- Loizou, E. (2006). Young children's explanation of pictorial humor. *Early Childhood Education Journal*, 33(6), 425–431. doi:10.1007/s10643-005-0053-z
- Loizou, E. (2007). Humour as a means of regulating one's social self: Two infants with unique humorous personas. *Early Child Development and Care*, 177, 105–205.
- Macken-Horarik, M. (1996). Literacy and learning across the curriculum: Towards a model of register for secondary school teachers. In R. Hasan & G. Williams (Eds.), *Literacy in society* (pp. 232–277). New York: Longman.
- Macken-Horarik, M. (2003). Appraisal and the special instructiveness of narrative. *Text and Talk*, 23(2), 285–312.
- Mackey, M. (2007). *Mapping recreational literacies: Contemporary adults at play*. Oxford: Peter Lang.
- Marsh, J. (2005a). Introduction: Children of the digital age. In J. Marsh (Ed.), *Popular culture, new media and digital literacy in early childhood* (pp. 1–12). Abingdon: RoutledgeFalmer.
- Marsh, J. (2005b). Ritual, performance and identity construction: Young children's engagement with popular cultural and media texts. In J. Marsh (Ed.), *Popular culture, new media and digit™ literacy in early childhood* (pp. 28–50). Abingdon: RoutledgeFalmer.
- Marsh, J. (2010). Young children's play in online virtual worlds. *Journal of Early Childhood Research*, 8(1), 23–39.
- Marsh, J., Brooks, G., Hughes, J., Ritchie, L., & Roberts, S. (2005). *Digital beginnings: Young children's use of popular culture, new media and new technologies*. Sheffield: University of Sheffield.
- Martin, J. R. (1992). *English text: System and structure*. Amsterdam: Benjamins.
- Martin, J. R. (1997). Register and genre: Modelling social context in functional linguistics – narrative genres. In E. Pedro (Ed.), *Proceedings of the First Lisbon International Meeting on Discourse Analysis* (pp. 305-344). Lisbon: Colibri.
- Martin, J. R. (2000). Beyond exchange: Appraisal systems in English. In S. Hunston & G. Thompson (Eds.), *Evaluation in text: Authorial stance and the construction of discourse* (pp. 142 —175). Oxford: Oxford University Press.

- Martin, J. R. (2001). Fair trade: Negotiating meaning in multimodal texts. In P. Coppock (Ed.), *The Semiotics of Writing: Transdisciplinary Perspectives on the Technology of Writing* (Semiotic & Cognitive Studies X, pp. 311–338). Turnhout: Brepols.
- Martin, J. R. (2002). A universe of meaning—How many practices? In A. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 269–278). Mahwah, NJ: Erlbaum.
- Martin, J. R. (2004). Sense and sensibility: Texturing evaluation. In J. Foley (Ed.), *Language, Education and Discourse: Functional approaches* (pp. 270–304). London: Continuum.
- Martin, J. R. (2008a). Innocence: Realisation, instantiation and individuation in a Botswanan town. In A. Mahboob & N. Knight (Eds.), *Questioning linguistics* (pp. 27–54). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Martin, J. R. (2008b). Intermodal reconciliation: Mates in arms. In L. Unsworth (Ed.), *New literacies and the English curriculum: Multimodal perspectives* (pp. 112–148). London: Continuum.
- Martin, J. R. (2008c). Tenderness: Realisation and instantiation in a Botswanan town. In N. Nørgaard (Ed.), *Odense working papers in language and communication (Special issue of papers from 34th International Systemic Functional Congress)* (pp. 30–62). Odense: Institute of Language and Education, University of Southern Denmark.
- Martin, J. R. (2010). Semantic variation: Modelling system, text and affiliation in semiosis. In M. Bednarek & J. R. Martin (Eds.), *New discourse on language: Functional perspectives on multimodality, identity and affiliation* (pp. 1–34). London: Continuum.
- Martin, J. R., & Plum, G. (1997). Construing experience: Some story genres. *Journal of Narrative and Life History*, 7(1–4), 299–308.
- Martin, J. R., & Rose, D. (2007). *Working with discourse: Meaning beyond the clause* (2nd ed.). London: Continuum.
- Martin, J. R., & Rose, D. (2008). *Genre relations: Mapping culture*. London: Equinox.
- Martin, J. R., & White, P. (2005). *The language of evaluation*. New York, NY: Palgrave Macmillan.
- Martinec, R., & Salway, A. (2005). A system for image text relations in new (and old) media. *Visual Communication*, 4(3), 337–371.
- Max-Planck-Institute for Psycholinguistics. (2008). ELAN (Version IOS) [Computer software]. Retrieved from www.mpi.nl/tools.
- McGhee, P. E. (1989). The contribution of humor to children's social development. In P. E. McGee (Ed.), *Humor and children's development. A guide to practical applications* (pp. 119–134). New York, NY: Haworth Press.
- Medrano, C., Aierbe, A., & Orejudo, S. (2010). Television viewing profile and values: Implications for moral education. *Revista de Psicodidáctica*, 15(1), 57–76.
- Mills, K. (2011). 'I'm making it different to the book': Transmediation in young children's multimodal and digital texts. *Australasian Journal of Early Childhood*, 36(3), 56–65.
- Mitchell, C., & Reid-Walsh, J. (2002). *Researching children's popular culture: The cultural spaces of childhood*. London: Routledge.

- Moore, C. (2011). The magic circle and the mobility of play. *Convergence: The International Journal of Research into New Media Technologies*, 17(4), 373–387.
- Moses, A. M. (2009). What television can (and can't) do to promote early literacy development. *Young Children*, 64(2), 80–89.
- Murdock, G. (1949). *Social structure*. New York, NY: Macmillan.
- Neale, S. (1990). Questions of genre. *Screen*, 31(1), 45–66.
- Neale, S. (2000). *Genre and Hollywood*. London: Routledge.
- Neumann, M., & Neumann, D. (2015). The use of touch-screen tablets at home and pre-school to foster emergent literacy. *Journal of Early Childhood Literacy*, 17(2), 1–15.
- Norris, S. (2004). *Analysing multimodal interaction: A methodological framework*. London: Routledge.
- Nussenbaum, K., & Amso, D. (2016). An attentional Goldilocks effect: An optimal amount of social interactivity promotes word learning from video. *Journal of Cognition and Development*, 17(1), 30–40. doi:10.1080/15248372.2015.1034316
- Nuttall, J., Edwards, S., Lee, S., Mantilla, A., & Wood, E. (2013). The implications of young children's digital-consumerist play for changing the kindergarten curriculum. *Cultural-Historical Psychology*, 2, 54–63.
- O'Brien, A. (2012, July). *Constructing viewer stance in animation narratives: What do student authors need to know?* Paper presented at the Australian Literacy Educators' Association, Sydney.
- O'Brien, H., & Toms, E. (2008). What is user engagement? A conceptual framework for defining user engagement with technology. *Journal of the American Society for Information Science and Technology*, 59(6), 938–955.
- O'Toole, M. (1994). *The language of displayed art*. Granbury, NJ: Associated University Presses.
- Pahl, K. (2005). Narrative spaces and multiple identities: Children's textual exploration of console games in home settings. In J. Marsh (Ed.), *Popular culture, new media and digital literacy in early childhood* (pp. 126–145). London: RoutledgeFalmer.
- Pahl, K., & Rowsell, J. (2006). *Travel notes from the new literacy studies*. Toronto: Multilingual Matters.
- Painter, C. (2007). Children's picture book narratives: Reading sequences of images. In M. McCabe, M. O'Donnell, & R. Whittaker (Eds.), *Advances in language and education* (pp. 40–59). London: Continuum.
- Painter, C. (2008). The role of colour in children's picture books: Choices in ambience. In L. Unsworth (Ed.), *New literacies and the English curriculum: Multimodal perspectives* (pp. 89–111). London: Continuum.
- Painter, C., & Martin, J. R. (2011). Intermodal complementarity: Modelling affordances across image and verbiage in children's picture books. In F. Yan (Ed.), *Studies in functional linguistics and discourse analysis* (pp. 132–158). Beijing: Education Press of China.
- Painter, C., Martin, J. R., & Unsworth, L. (2013). *Reading visual narratives: Inter-image analysis of children's picture books*. London: Equinox.
- Palmér, H. (2015). Using tablet computers in preschool: How does the design of applications influence participation, interaction and dialogues? *International Journal of Early Years Education*, 23(4), 365–381.

- Parry, B. (2014). Popular culture, participation and progression in the literacy classroom. *Literacy UKLA*, 48(1), 14–22.
- Plowman, L. (2015). Researching young children's everyday uses of technology in the family home. *Interacting with Computers*, 27, 36–46.
- Putnam, R. (1993). *Making democracy work: Civic traditions in modern Italy*. Princeton, NJ: Princeton University Press.
- Putnam, R. (2000). *Bowling alone*. London: Simon & Schuster Paperbacks.
- Richert, R., Robb, M., & Smith, E. (2011). Media as social partners: The social nature of young children's learning from screen media. *Child Development*, 82(1), 82–95.
- Roberts, S., & Howard, S. (2005). Watching Teletubbies: Television and its very young audience. In J. Marsh (Ed.), *Popular culture, new media and digital literacy in early childhood* (pp. 91–107). London: RoutledgeFalmer.
- Rose, D. (2014). Analysing pedagogic discourse: An approach from genre and register. *Functional Linguistics*, 1(11), 1–32. Retrieved from <https://doi.org/10.1186/s40554-014-0011-4>.
- Rothery, J. (1990). *Story writing in primary school: Assessing narrative type genres* (Unpublished doctoral dissertation). University of Sydney, Sydney.
- Rothery, J. (1994). *Exploring literacy in school English*. Erskineville, NSW: Metropolitan East Disadvantaged Schools Program.
- Rothery, J., & Stenglin, M. (1997). Entertaining and instructing: Exploring experience through story. In F. Christie & J. R. Martin (Eds.), *Genre and institutions: Social processes in the workplace and school* (pp. 231–263). London: Cassell.
- Royce, T. (1998). Synergy on the page: Exploring intersemiotic complementarity in page-based multimodal text. *JASFL Occasional Papers*, 1(1), 25–50.
- Royce, T. (2002). Multimodality in the TESOL classroom: Exploring visual-verbal synergy. *TESOL Quarterly*, 36(2), 191–205.
- Ryan, E. (2010). Dora the Explorer: Empowering preschoolers, girls and Latinas. *Journal of Broadcasting and Electronic Media*, 54(1), 54–68.
- Sabatier, C., & Lannegrand-Willems, L. (2005). Transmission of family values and attachment: A French three-generation study. *Applied Psychology: An International Review*, 54(3), 378–395.
- Schirato, T., & Yell, S. (2000). *Communication and culture: An introduction*. Sydney: Allen & Unwin.
- Schoorman, D. (2011). Reconceptualising teacher education as a social justice undertaking: Underscoring the urgency for critical multiculturalism in early childhood education. *Childhood Education*, 87(5), 341–344.
- Souto-Manning, M., & Mitchell, C. H. (2010). The role of action research in fostering culturally-responsive practices in a preschool classroom. *Early Childhood Education Journal*, 37(4), 269–277.
- Stenglin, M. (2004). *Packaging curiosities: Towards a grammar of three-dimensional space* (Unpublished doctoral dissertation). University of Sydney, Sydney.
- Stenglin, M., & Djonov, E. (2010). Unpacking narrative in hypermedia 'artadventure' for children. In C. Hoffman (Ed.), *Narrative revisited* (pp. 185–212). Amsterdam: John Benjamins Publishing Company.
- Strasburger, V., & Wilson, B. (2002). *Children, adolescents & the media*. Thousand Oaks, CA: Sage Publications.

- Strouse, G. A., O'Doherty, K., & Troseth, G. (2013). Effective coviewing: Preschoolers' learning from video after a dialogic questioning intervention. *Developmental Psychology, 49*, 2368–2382. doi:10.1037/a0032463
- Techsmith. (2002, October 28). Camtasia (Version IOS). [Computer software]. Retrieved from <https://www.techsmith.com/video-editor.html>.
- Thibault, P. J. (2000). The multimodal transcription of a television advertisement: Theory and practice. In A. Baldry (Ed.), *Multimodality and multimediality in the distance learning age* (pp. 311–385). Campobasso: Palladino Editore.
- Thompson, G. (1997). Voices in the text: Discourse perspectives on language reports. *Applied Linguistics, 17*, 501–530.
- Tian, P. (2010). *Multimodal evaluation: Sense and sensibility in Anthony Browne's picture books* (Unpublished doctoral dissertation). University of Sydney, Sydney.
- Troseth, G., Russo, C., & Strouse, G. (2016). What's next for research on young children's interactive media? *Journal of Children and Media, 10*(1), 54–62. doi:10.1080/17482798.2015.1123166.
- Tseng, C. (2009). *Cohesion in film and the construction of filmic thematic configuration: A functional perspective* (Unpublished doctoral dissertation). University of Bremen, Bremen.
- Tseng, C. (2013a). Analysing characters' interaction in filmic text: A functional semiotic approach. *Social Semiotics, 23*(5), 587–605. doi:10.1080/10350330.2012.752158
- Tseng, C. (2013b). *Cohesion in film*. Basingstoke: Palgrave Macmillan.
- Tseng, C., & Bateman, J. A. (2010). Chain and choice in filmic narrative: An analysis of multimodal narrative construction in *The fountain*. In C. Hoffman (Ed.), *Narrative revisited* (pp. 213–244). Amsterdam: John Benjamins Publishing Company.
- Tseng, C., & Bateman, J. A. (2012). Multimodal narrative construction in Christopher Nola's *Memento*: A description of analytic method. *Visual Communication, 11*(1), 91–119.
- Unsworth, L., & Cleirigh, C. (2009). Multimodality and reading: The construction of meaning through image-text interaction. In C. Jewitt (Ed.), *Handbook of multimodal analysis* (pp. 151–164). London: Routledge.
- Valdes, V. (Producer) & S. Pollack & A. Wong (Directors) (2006). *Dora the Explorer: Save the day* [Motion picture]. USA: Nickelodeon Animation Studio.
- Van Ausdale, D., & Feagin, J. (2001). *The first r: How children learn race and racism*. London: Rowman & Littlefield.
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.
- Wells, P. (1998). *Understanding Animation*. London: Routledge.

- Wertsch, J. (2007). Mediation. In H. Daniels, M. Cole, & J. Wertsch (Eds.), *The Cambridge companion to Vygotsky* (pp. 178–192). New York, NY: Cambridge University Press.
- Woodard, L. (2010, April 21). Advertising: Dora the (marketing) Explorer. *ABC News*. Retrieved from abcnews.go.com/business/advertising-dora-marketing-explorer/story?id=10431380.
- Zappavigna, M., Cleirigh, C.T., Dwyer, P. J. & Martin, J. R. (2010). The coupling of gesture and phonology. In J. R. Martin & M. Bednarek (Eds.), *New discourse on language: Functional perspectives on multimodality, identity, and affiliation* (pp. 219—236). London: Continuum.

Appendices

Appendix 1: Parent Survey 2008

This first appendix includes a copy of the parent survey undertaken in 2008. Early childhood centres across NSW were involved. 65 parent volunteers completed the survey.

1 Postcode. What is your postcode?

2 Eldestchild. What is the age of your child?

- 0-12 months
- 13-24 months
- 25-48 months
- 49-60 months
- 61-72 months

3 Child. The sex of your child is?

- Female
- Male

4 Relationship. Your relationship to the child is:

- Mother
- Father
- Caregiver

5 Activities. On average, how much time does your child spend on these activities for a typical day

	Less than 1 hour	1-2 hours	2-3 hours	More than 3 hours	Never
Watching children's TV programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching children's Video/dvd's	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening to music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing outside	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading/pretending to read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being read to by someone else	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using a desktop computer or laptop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing video games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing inside with toys	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing/drawing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6 Entertainment. Which of the following does your child have in their bedroom?

- TV
- Video Recorder/DVD player
- CD Player
- MP3 Player
- Video game player
- Radio
- Desktop or laptop computer
- Robot toys
- Battery Toys
- Electronic Toys

7 TVprogrammes. How often do you (or another adult) watch specific children's shows on TV with your child?

- Every time
- Most of the time
- About half the time
- Less than half the time
- Seldom
- Never

8 Favourites. What are your child's most favourite TV programmes?

9 TVChannels. What are your child's most favourite TV channels?

10 Favourites. What are your child's most favourite Films/DVD's

11 VideoGames. What are you child's most favourite video games?

12 Books. What are you child's most favourite books?

13 Websites. What are your child's most favourite websites?

14 Characters. What is your child's most favourite TV character?

15 Longevity. How long has your child talked about this character?

- 1-4 months
- 4-8 months
- 8-12 months
- More than 1 year

16 Attachment. Would you say that your child has an emotional attachment to this character?

- Yes
- No

17 Relating. Please indicate which of the following does your child own that are related to their favourite TV characters?

- Dolls
- Action figures
- Furniture
- Bedding
- Dress-up clothes
- Books
- Food
- Comics/magazines
- Computer games
- Games
- Clothes
- Shoes

- Sweets
- Other

18 Magazine. What is your child's favourite comic or children's magazine?

19 Location. Where does your child do the following most of the time

		In their bedroom	In lounge/living room	the kitchen	In the room house	another in the car	Rarely or never does this
Watching TV		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching video or DVD	a	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening music	to	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading pretending read	or to	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Being read to by someone else		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Using a desktop computer or laptop		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing a video game		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing with toys	inside	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing/drawing		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20 TVCharacters. Please indicate the level of your agreement to the following questions:

	Strongly Disagree	Disa gree	Ag ree	Strongly Disagree	5
Popular TV characters for children motivate my child to read and write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Television helps my child's literacy and language development	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21 Time. For these activities, please indicate who your child spends most of their time with:

	Usually on their own	Usually with child e.g. sister, friend	another brother, with an adult	Usually with an adult	Rarely never this activity	or does
Watching children's TV programs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching a children's video or DVD	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listen to music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Play outside	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Play inside	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Read/pretend to read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Read to by someone else	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write/draw	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use a computer or laptop to play fun games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use a computer or laptop to play educational games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visit websites	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Play video games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22 WithTVorDVD. Please indicate which of the following does your child do as he/she watches a children's TV program or video/DVD

- Sings
- Dances
- Reads
- Writes/draws
- Talks about programme
- Talks about other things
- Talks to the characters on the screen
- Acts out the story
- Role plays a character
- Sits quietly and watches the TV some of the time
- Sits quietly and watches the TV a lot of the time
- Sits quietly and watches the TV all of the time
- Plays with toys related to the TV programme/film
- Plays with toys not related to the TV programme/film

23 Play. How often does your child's play include knowledge that is gained from the TV, DVD's, Video, Video Games or Books?

- Often
- Sometimes
- Never

24 Participation. How often do you take part in this type of play with your child?

- Often
- Sometimes
- Never

25 Examples. Would you please describe some examples of the play in which your child uses characters from the TV programmes or video's/DVD's?

26. Thank you for completing this survey. If you would like to participate in the observational visits that form the next stage of this project please include your name and contact details in the space provided -:

Name

Email

Home Phone Number

Work Phone Number

Mobile Phone Number

Appendix 2A: Quest structure analysis: *Dora the Explorer: Save the Day*

Appendix 2A: The episode from DTE has been segmented according to the stages of narrative genre. The recorded times are displayed in the left had column underneath each specific stage.

<p>ORIENTATIONα 41;28-1:50;06</p>	<p>Olla soin Dora. And I'm Diego. We're cousins, Primos.</p> <p><i>And today we are looking for animals in the forest. Do you want to look for animals with us? Great.</i></p> <p><i>Do you see an owl in the tree? You found it. Do you see a lizard on a rock? There it is. Do you see a monkey near the bushes? Yeah that's Boots the Monkey.</i></p> <p><i>Say Hi Boots. . Hi Boots. Hi. Hi Dora Hi Diego.</i></p>
<p>INITIATING COMPLICATIONα 1:50;06-2:44;10</p>	<p><i>Look what I have. A giant kite. I made it myself.</i></p> <p><i>Wow! That's a really big kite Boots.</i></p> <p><i>Yeah, It's the biggest kite I've ever seen.</i></p> <p><i>I love my kite. I love my kite. I love my kite.</i></p> <p><i>C'mon, let's see if it can fly.</i></p> <p><i>Look, it's flying.</i></p> <p><i>Wooooo. Oops I think I made this kite too big and too strong. Dora, Diego help.</i></p>

INVOLVEα

2:44;10- 6:16;26

Don't worry Boots. We'll get you down.

We've got to save Boots.

Yeah. We've got to figure out where he is going. Who do we ask for help when we don't know which way to go. The Map. Right.

Will you check the Map to find out which way Boots is going? You have to say Map. Say Map.

Who's the guy you need to know when you've got a place to go? What's my name? The Map. Say it again. The Map.

Who can help you say hey I've figured out the way? What's my name? The Map. Say it again. The Map. I'm the Map. I'm the Map. He's the Map. He's the Map. I'm the Map.

Dora and Deigo need to find Boots. Do you see Boots?

Here I am.

Oh Oh the big wind is blowing Boots far far away. Its going to blow him across the ocean. It's going to blow him through the tall grass. And he is going to blow him all the way to polar bear mountain. Yiks That's where Polar Bears live. We've got to save Boots .

So remember. Ocean, grass polar bear mountain. Say it with me. Ocean, grass polar bear mountain. Ocean, grass polar bear mountain. Ocean, grass polar bear mountain.

So you tell Dora and Diego first we go to the ocean.

Where do we go first? The Ocean. Thanks.

So first we need to find the ocean. Do you see the ocean? yeah there's the Ocean and there's Boots.

Dora, Diego you've got to get me down please.

	<p><i>C'mon we've got to save Boots. Let's go. Say it with us Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i></p> <p><i>Come on dominos everybody let's go. C'mon let's get to it I know that we can do it. Where are we going? To go save Boots. . Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. To go save Boots.</i></p>
--	---

RESOLUTION α 6:16;26-

Challenge Sequence β I 6:16;26-12:30;11

<p>Complication 6:16;26-7:07;19</p>	<p><i>I'm flying over the ocean. (whale sound) Hey I see a whale. Oh no the whale's caught in a net. Dora, Diego Help the whale, Help the whale.</i></p> <p><i>Look the whale. She's stuck in that net.</i></p> <p><i>Help. Help I'm stuck in that net and cant swim..</i></p> <p><i>And look sharks. sharks!</i></p> <p><i>We've got to help the whale.</i></p>
---	--

Resolution

7:07;19-12:30;11

Hurry you've got to untie all 12 knots in the net. We have to untie the knots to set the whale free. Count with me in Spanish. Ono.....twelve knots. Great counting. I'm free, I'm free.

Diego the sharks. Come on we can scare away the sharks by doing a whale call. Say Awoowa.Louder. Awoowa. We scared away the sharks They're swimming far, far away.

Come on. We've got to go save our friend Boots the monkey.

A monkey? I just saw a monkey fly by on a kite across the ocean. That's him. We've got to catch him.

Hop on me I'll give you a ride across the ocean.

But I need a life jacket to ride the whale. I need your help. Will you check my backpack for a life jacket? You have to say backpack. (4 seconds pause).

Backpack backpack Backpack backpack... Rapido, Dora needs a backpack quick. Is this the life jacket? No those are mittens. Is this the life jacket? (Click) Yes you've found it? Smart looking. Yum yum deliciouso.

Weeee. Come on. We've got to go save Boots. Let's all thank the whale. Say Awoowa....Awoowa.

We made it across the ocean. We have to figure out where Boots is flying to next. You have to say Map.

Wow, we made it all the way across the Ocean. Check. Where is Boots flying to next? (click) The tall grass, right.

I need you to get me down, please.

Oh Oh we'd better hurry. Tell Dora and Diego next we go to

	<p><i>the tall grass.</i></p> <p><i>Where do we go next? (3 sec pause) The tall grass, thanks. We got to find the tall grass. Do you see the tall grass? (3sec pause) click Hey, you found it.</i></p> <p><i>Dora, Diego hurry.</i></p> <p><i>We are coming Boots. We will get you down. We've got to go save Boots. Let's go.</i></p> <p><i>Say it with us Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i></p> <p><i>Come on dominos. Everybody let's go. C'mon let's get to it I know that we can do it. Where are we going? To go save Boots. . Where are we going? To go save Boots. .</i></p>
--	---

Challenge Sequence βii 12:30;11-15;06;06

<p>Complication</p> <p>12:30;11-13:27;06</p>	<p><i>(Gorillas singing) Look singing gorillas. Dora, Diego I see singing gorillas. Hello, Hello we are the gorillas who sing, sing, sing. Singing is our favourite thing, thing, thing.</i></p> <p><i>Woooo I need you to get me down please.</i></p> <p><i>Wow. I've never seen singing gorillas before. (sing, sing, sing). They sound so happy. Sing, sing sing, hoo, hoo, hoo Help, Help.</i></p> <p><i>Oh no baby gorilla has fallen out of the tree. Catch me please.</i></p>
--	--

Resolution

13:27;06-15;06;06

We've got to catch baby gorilla. Will you help us catch baby gorilla? (3 secs pause) Great

Put you hands out in front of you and catch baby gorilla. Catch him, catch him, catch him. We caught him. Good gorilla catching. Thank you for saving me. Thank you for saving baby gorilla.

Come on Dora. We've got to go. We've got to save our friend Boots the monkey.

A monkey, A monkey. We saw a monkey fly over the trees, trees, trees. Yelling get me down from here please, please please.

That's our friend Boots. We've got to catch him.

Catch him. Catch him. To get through the trees we'll swing, swing, swing. All you have to do is sing, sing, sing. Great

To get through the trees we have to sing with the singing gorillas. Sing, sing, sing, hoo, hoo, hoo. Sing with us Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo. We made it through the trees. Great singing. Thanks singing gorillas

Come on let's go.

Challenge Sequence βiii 15;06;06-19:46;02

Complication

15;06;06-15:41;29

Woooo. I'm flying over the tall grass. Look baby animals. mummy, mummy, mummy.

Dora, Diego. Help the baby animals find their mummies.

Oh, we've go to help the baby animals.

Mummy, mummy, mummy. The tall grass is so tall we cant find our mummies

Resolution

15:41;29-19:46;02

Don't worry. We will help you find your mummies.

Will you help the baby animals find their mummies? (3 sec pause) Great!

Do you see my mummy

*(3 sec pause) **Click** There's she is*

*Do you see my mummy ? (3 sec pause) **Click** You've found her.
Do you see my mummy. That's my mummy*

*Do you see my mummy? (3 sec pause) **Click** There she is. All the baby animals are so happy to be with their mummies. Thank you for helping us find our mummies*

ROAR *Oh Oh That sounds like a lion. A lion! Quick, we have to get through the tall grass to get away from the lion.*

Let's go. A giant wall and it's blocking our way. I can help. Here comes the lion.

Let's all push with the elephant. Put your hands out in front of you and push, push, push. Empujan, empujan, empujan. Great pushing

We got away. Wait. That sounds like a baby lion cub. Mummy, mummy. She's looking for her mummy. That's why the mummy lion was roaring, She was looking for her baby.

We have to tell the mummy lion that we found her baby.

Help me call the mummy lion, say roar. (3 sec pause) roar

Look we found your lion cub. Thanks for helping me find my baby.

We made it through the tall grass. We have to figure out where Boots is flying to next. You have to say map.

	<p><i>We went all the way across the ocean, check. And through the tall grass, check. Where's Boots flying to next? (3 sec pause) Polar Bear mountain right</i></p> <p><i>You've got to catch me before I get to Polar Bear mountain.</i></p> <p><i>Oh oh We'd better hurry. Tell Dora and Diego next we go to Polar Bear mountain.</i></p> <p><i>Where do we go next? (3 sec pause) Polar Bear mountain right. That's where the polar bear lives, Yiks. So we need to find polar bear mountain (spanish word). Where is polar bear mountain? (3 sec pause)</i></p>
--	---

Challenge Sequence βiv 19:46;02-23:11;15

<p>Complication 19:46;02-20;17;21</p>	<p><i>On no I'm stuck in that tree and there's a ...Polar Bear down there. Dora , Diego, Hurry</i></p> <p><i>Come on. We've got to go save Boots.</i></p>
---	---

Resolution

20:17;21-23:11;15

There's Boots and there's a polar bear under the tree. We need something that will get us to the tree quick.

We could turn my rescue pack into a rocket sled. Great idea

To activate my rescue pack you have to say rocket sled. Say rocket sled (3 sec pause) Rocket sled.

Come on, we've got to go save Boots.

Oh oh here comes the polar bear. Hurry Dora, Hurry Diego

We're coming Boots. We'll get you down

Oh No the polar bear is getting higher and higher

We have to tell Boots to jump onto the Rocket sled. Jump Boots (3 sec pause) Louder (3 sec pause) Jump Boots. You saved me Thank you , thank you, thank you.

Hey I just wanted to help you get your kite down from the tree. I'm really a friendly polar bear.

Oh he's a friendly polar bear. Thanks Polar bear. Come back and visit again soon

I knew you would come and get me. Yeah we did it.

We did it We did it We did it (spanish word) Yeah. We did it. We crossed the ocean and through the tall grass. We did it, we did it. , we did it, we did it. Hooray. Gorillas had to swing through the trees real fast, we did it, we did it, we did it, we did it. Hit the polar bear mountain on his kite. Then you saved me and everything is alright. Yeah, woooo, hooray, we did it.

We had such an exciting trip today. What was your favourite part of the trip? (6 sec pause) I liked that too. My favourite part was rescuing Boots. Me Too. Me three. We couldn't have done it without you. Thanks for helping, gracias.

Appendix 2B: Quest structure analysis: Charlie and Lola: *I am not sleepy and I will not go to bed*

Appendix 2B: The episode from C & L has been segmented according to the stages of narrative genre. The recorded times are displayed in the left hand column underneath each specific stage.

Black font – Charlie **Red font – Lola**

<p>ORIENTATION_a 1:00;28-2:08;15</p>	<p><i>I have this little sister Lola, she is small and very funny</i></p> <p><i>Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed. This is a hard job cause...</i></p> <p><i>Shall I show you that again Charlie?</i></p> <p><i>Lola likes to stay up wriggling, bouncing, colouring in, scribbling, sticking and most of all chattering....</i></p> <p><i>And then when I have drawn all my animals we can go to the beach. And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand.</i></p>
--	--

<p>INITIATING COMPLICATION Nα 2:08;15-3:13;01</p>	<p><i>Lola mum said it's time for bed now.</i></p> <p><i>No I am not sleepy and I will not go to bed</i></p> <p><i>So then I say...</i></p> <p><i>But Lola all the birds have gone to sleep. And then Lola says,</i> <i>Yes but I am not a bird Charlie.</i></p> <p><i>But you must be slightly sleepy Lola. Hmmm</i></p> <p><i>I not slightly sleepy at 6 o'clock, 7 o'clock, or 8 o'clock.. I am still wide awake a 9, not at all tired at 10 or 11 and I will still be awake at midnight.</i></p> <p><i>Surely you will be tired by midnight. Everyone in the world is tired by midnight Lola.</i></p> <p><i>Not me I will probably still be perky at midnight and a half.</i></p> <p><i>Lola says she never gets tired.</i></p>
--	--

<p>RESOLUTIONα 3;13;01- 11:00;00</p>	
<p>Challenge Sequence βi 3;13;01-4:19;29</p>	
<p>Complication 3;13;01-3:28;11</p>	<p><i>Bed time</i></p> <p><i>Its not bed time. I have to put Mr Tiger in his home. and Mrs Tiger has to go shopping to buy some biscuits and cake and crisps</i></p>

<p>Resolution 3:28;11 -4:19;29</p>	<p><i>So then I had an idea</i></p> <p><i>and I said ...But if there's no bedtime there can be no bedtime drink. And its pink milk tonight. Lola really likes pink milk</i></p> <p><i>Are you sure you don't want to go to bed?</i></p> <p><i>But Charlie if I have pink milk the tigers will want some too.</i></p> <p><i>Tigers What tigers?</i></p> <p><i>The tigers at the table Charlie. They are waiting for their bed -time drink. Tigers get very cross if they have to wait.</i></p> <p><i>Ready, steady, go.</i></p> <p><i>So I make Lola and three tigers pink milk</i></p>
--	--

RESOLUTION 4:19;29-5:26;04

Challenge Sequence βii 4:19;29-5:26;04

<p>Complication 4:19;29- 4:46;11</p>	<p><i>After bedtime drink, you know what's next? Time to brush our teeth.</i></p> <p><i>But I cant brush my teeth Charlie 'cause somebody has eaten my toothbrush.</i></p> <p><i>Who would eat your toothbrush Lola?</i></p> <p><i>I think its that lion. I saw him brushing his teeth with my toothbrush. And now he is gobbling it all up.</i></p>
--	--

<p>Resolution 4:46;11-5:26;04</p>	<p><i>But this is your toothbrush here.</i></p> <p><i>Oh dear</i></p> <p><i>That means he must be using yours then</i></p>
---------------------------------------	--

Challenge Sequence βiii 5:26;04-7:09;14

Complication

5:26;04-6:01;28

Just a quick bath and then bed time

Well you do look a bit grubby Lola. Who says. Mum says. No she doesn't. Yes she does. She's run a bath for you and she's coming to check on you in 1 minute. And then what do you think Lola says.

But Charlie I cant go into the bath because of the whales

What whales where?

The whales that are swimming in the bath. They are taking up all of the room.

Resolution

6:01;28-7:09;14

So I say, what do you want me to do about it?

Maybe you would have to help me shoo a few down the plug hole

shoo shoo. So I help shoo some whales down the plug hole.

So Lola jumps into the bath

Challenge Sequence βiv 7:09;14-11:00;00

Complication

7:09;14-7:33;04

Now you're all clean Lola, it really is time for bed. Where are your pyjamas?

I don't have any pyjamas Charlie.

\

Ahah what about these I found underneath your pillow?

Oh No Those are not my pjamas. Those belong to two dancing dogs

Resolution

7:33;04-
11:00;00

Alright but do you think that would you borrow them.

Maybe, but you would have to go and telephone them.

So I go off to telephone the two dancing dogs.

Hmmm What are they saying?

The dogs say that the pyjamas would look better on you.

That's nice of them.

Hmmmm and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party.

Oh well as it's a party.

So Lola pops on her pyjamas

That was fun

Now will you please hop into bed.

Yes, yes Charlie. I'm hopping, I'm hopping. , I'm hopping, hopping.

Lola Now. Dad will be up any minute.

But I'm not sleepy Charlie

And then I had a really good idea

Lola I've given three tigers their bed time drink

and now they're sleepily snoozing

And I've watched a lion gobble my toothbrush

And now he is sizzing on the bath mat

and I have shooed whales down the plug hole

and they're all woosy and woosing

And Lola even the dancing dogs are pooped after the pyjama party

And you know what , I cant believe my eyes

Lola's gone all sleepy.

But Charlie...

Don't tell me Lola I bet I can guess, there's a huge hippopotamus in you bed.

Don't be silly Charlie I wouldn't let a hippotomus get into my bed.

But I think there's one in yours.

*Goodnight Charlie. Goodnight Lola. Goodnight Mr Hippipotomus.... I said
Goodnight Mr Hippipotomus...Goodnight Lola.*

Appendix 3A: Introduction: Exchange Structure and Interactional Resources Analysis

Appendix 3A provides details of the visual and verbal interactional resources deployed within the episodes of DTE. As discussed in Chapter 4 each text was segmented into information and action exchanges which were then analysed as to how they deployed the interactive resources. The type of each exchange and the associated timing are found in the left-hand column. The table below provides a key to the coding resources and abbreviations for the visual and verbal resources.

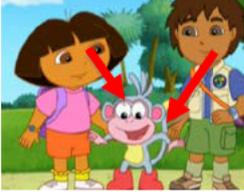
Key to Abbreviations

- i. [] indicates repeated sequence
- red highlight indicates visual move (Af or Kf)
- Anticipatory move dK1-delay exchange of information dA1-delay exchange of goods-and-services
- Follow-up moves (e.g. K1f) may or may not be present
- Challenge move-ch
- Tracking move-tr
- Gree=greeting
- ^ =followed by

Type of exchange	Speaker roles		Realisations
	Initiator	Response	
Information Exchange (knowledge oriented action)	K1		Declarative
	K2		Question
		K1 (K1f)	Visual Response (answer) Declarative High Force Modal Declarative
		K2 (K2f)	Declarative- Affirmation Modal Declarative
Action Exchange (action oriented interaction)	A1		Instructing proposal High Force Modal Declarative
		A2 (A2f)	Visual Response (Conciliation) Instructing proposal

Interactive resources	Realisation		Coding	
Verbal				
Social Distance	Personal Pronouns ' <u>I</u> ' Inclusive first person plural pronoun ' <u>We</u> ' Direct address second person pronoun ' <u>You</u> ' Elliptical proposal Naming		Underlined	
Power			Bold Font	
Imbalance	Onus on 'you' to act			
Equal	Inclusive command			
Solidarity	Instructing proposals High force modals Questions Affirmations Compliances Pseudo-responses		Highlighted	
Visual				
Focalisation	Direct (frontal gaze)	unmediated		Identified shifts in each meaning system across the moving image
Contact (+gaze)	Invited (head/eyes turned from side)	unmediated		
		mediated		
Observe (-gaze)		mediated		
Social Distance	Realised by shot size			
	Mid shot: medium close			Identified shifts in each meaning system across the moving image

	Long shot: 'far' public distance		
	Very Long shot: very far, public' distance, less about character more about the surroundings		
	Remote shot: unfamiliar, distant		
Proximity between characters	Realised by proximity of characters		
	Far		Identified shifts in each meaning system across the moving image
	Separated, but close		
	Touching		
Involvement of viewer depiction	Realised by horizontal angle		
	Face-on-Involvement		Identified shifts in each meaning system across the moving image
	Oblique angle- detachment		
Power between viewer and depiction	Realised by vertical action		
	High angle- viewer power (along with participant)		Identified shifts in each meaning system across the moving image

	<p>Low angle – viewer vulnerability</p>	 <p>Boots' Bludge is just a tiny one for the off to take the same shape of his face, and that could be seen for days and days, to show, and even his face's red, but no more, suddenly, they are all gone.</p>	
<p>Extending to power relations between characters</p>	<p>Who looks up to or down on whom?</p>		
	<p>Boots looking down on the baby animals from a position of power-impling their need for rescuing is greater than Boots</p>		<p>Identified shifts in each meaning system across the moving image</p>
	<p>Power imbalance between characters-Dora and Diego are taller than Boots, looking down on him</p>		

Appendix 3A: Exchange Structure Analysis: DTE: *Save the Day*

Type of exchange	Dialogic moves (linguistic)			Verbal and visual interaction resources	
	Hero	Opponents			
		Boots	Other		
ORIENTATION 41;28-1:50;06					
41;28-1:40;02 Information exchange	K1^ [dK2 ^ K1^ K2]	<p><i>Olla soin <u>Dora</u>. And I'm <u>Diego</u>. We're cousins, Primos.</i></p> <p><i>And today <u>we</u> are looking for animals in the forest.</i></p> <p><i>Do <u>you</u> want to look for animals with <u>us</u>? (3 sec pause) Great.</i></p> <p><i>Do <u>you</u> see an owl in the tree? (8 sec pause + click + owl sound). You found it.</i></p> <p><i>Do <u>you</u> see a lizard on a rock? (7sec pause + click) There it is.</i></p> <p><i>Do <u>you</u> see a monkey near the bushes? (3 sec pause).</i></p> <p><i>Yeah that's Boots the Monkey.</i></p>			<p>Verbal:</p> <p>SD: Pronoun-I , we, you, us</p> <p>Naming- Dora Diego, Boots</p> <p>S: Affirmations</p> <p>Pseudo-response Questions</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>F: Contact:direct to observe</p> <p>SD: long shot to very long shot</p> <p>Pro: close to close and touching to close</p> <p>I: frontal angle</p> <p>O: side by side to mutual gaze to side by side</p>
1:40;02-1:50;20 Action exchange	A2^ A1^ greet	<p><i>Say Hi Boots.</i></p> <p><i>Hi Boots.</i></p>	<p><i>Hi.</i></p> <p><i>Hi <u>Dora</u></i></p> <p><i>Hi <u>Diego</u>.</i></p>		<p>Verbal:</p> <p>SD: Elliptical proposal, Naming- Dora Diego, Boots</p> <p>S: Compliance</p> <p>Instructing</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>F: observe to contact: direct to observe</p> <p>SD: very long shot to long shot</p> <p>Pro: Do and Di close but not touching, greater distance between them and Boots</p> <p>I: frontal angle</p> <p>O: Do and Di gaze at Boots</p>
INITIATING COMPLICATION 1:50;20-2:38;18					
1:50;20-1:52;19 information	K1	VISUAL REPRESENTATION OF BOOTS		<p>Visual</p> <p>F: observe</p>	

exchange					<p>SD: long shot</p> <p>I: frontal angle</p>
1:52:19 - 1:54:03 Action exchange	A2^ A1		<p>Look what I have.</p> <p>^ Visual compliance</p>		<p>SD: Elliptical proposal, Pronoun-I</p> <p>S: Instructing</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>F: observe</p> <p>SD: long shot to very long shot</p> <p>Pro: Do and Di close but not touching, Boots come on closer to others</p> <p>I: frontal angle</p> <p>O: Do and Di gaze at Boots</p>
1:54:03-2:09:25 information exchange	K1^		A giant kite. I made it myself		<p>SD: Pronoun-I, Naming-Boots</p> <p>Visual</p> <p>F: observe to contact:direct</p> <p>SD: very long shot</p> <p>Pro: Do and Di close but not touching, Boots come on closer to others</p> <p>I: frontal angle</p> <p>O: mutual gaze</p>
	K1^	Wow! That's a really big kite Boots. Yeah, It's the biggest kite I've ever seen.			
	K1		I love my kite. I love my kite. I love my kite.		
2:09:25-2:38:18 Action exchange	A2^ A1 ^ A2^ A1 ^ A2f		<p>C'mon, let's see if it can fly.</p> <p>^ Visual compliance</p> <p>Look it's flying</p>		<p>Verbal</p> <p>SD: Elliptical proposal, Pronoun-I, Naming- Dora Diego</p> <p>S: Instructing,</p> <p>P: Inclusive command</p> <p>Visual</p> <p>F: contact to observe to contact to observe</p> <p>SD: long to very long to long to very long</p> <p>Pro: Do and Di close but not touching, Boots moving away</p>
			Wooooo. Oops I think I made this kite too big and too strong.		
			Dora. Diego help.		

					<p>I: frontal angle</p> <p>O: Do & Di gazing at Boots to mutual gaze</p>
RESOLUTION 2:38;18-23:12;23					
Involve 2:38;18-6:17;10					
2:38;18-2:47;28 Action Exchange	A2^	<p>Don't worry Boots We'll get you down.</p> <p>We've got to save Boots.</p> <p>Yeah. We've got to figure out where he is going</p>			<p>Verbal:</p> <p>SD: Elliptical proposal, Naming- Boots Pronoun I, we S: Instructing, High force modal P: Inclusive command</p> <p>Visual</p> <p>F: observe to contact: direct SD: long shot Pro: close but not touching I: frontal angle O: mutual gaze to side by side</p>
Information exchange 2:47;28-2:58.24	dK1 ^ K2^ K1^ dK2 K1	<p>Who do we ask for help when we don't know which way to go?</p> <p>(3 sec pause)</p> <p>The Map. Right. Will you check the Map to find out which way Boots is going?</p> <p>Pseudo-response</p>			<p>Verbal:</p> <p>SD: Pronoun-I , we, you, us Naming- Boots S: Questions, Pseudo-response Affirmations, P: onus on 'you'</p> <p>Visual</p> <p>F: Contact: direct SD: mid shot I: frontal angle</p>
2:58.24-3:05;27 Action Exchange	A2^ A1	<p>You have to say Map. Say Map.</p> <p>Assumed compliance</p>			<p>SD: Elliptical proposal, Pronoun- you Naming-The map S: High force modal Instructing, Compliance P: onus on 'you'</p> <p>Visual</p> <p>F: contact:invite</p>

					<p>SD: mid shot</p> <p>Pro: close but not touching</p> <p>I: frontal angle</p> <p>Q: side by side</p>
3:05:27-3:15:18		<i>Visual representation</i>			
Information exchange	dK1 ^K2	<p>Hero Support/Map</p> <p><i>Who's the guy you need to know when you've got a place to go? What's my name? The Map.</i></p>			<p>SD: Pronoun- you, my</p> <p>S: Questions Pseudo-response</p> <p>Visual</p> <p>F: contact: direct</p> <p>SD: very long shot</p> <p>I: frontal angle – slightly oblique</p> <p>Q: side by side (creatures)</p>
3:15:18-3:18:02	A2^ A1	<i>Say it again. The Map.</i>			<p>Verbal:</p> <p>SD: Elliptical proposal, Naming-The map</p> <p>S: Compliance Instructing,</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>F: contact: direct</p> <p>SD: very long shot</p> <p>I: frontal angle – slightly oblique</p> <p>Q: side by side (creatures)</p>
3:18:02-3:22:25	dK1 ^K2	<i>Who can help you say hey I've figured out the way? What's my name? The Map.</i>			<p>Verbal:</p> <p>SD: Pronoun- you, my</p> <p>S: Questions Pseudo-response</p> <p>Visual</p> <p>F: contact: direct</p> <p>SD: very long shot</p> <p>I: frontal angle – slightly oblique</p> <p>Q: side by side (creatures)</p>
3:22:25-3:24:29	A2^ A1	<i>Say it again. The Map.</i> <i>I'm the Map. I'm the Map. He's the Map. He's the Map. I'm the Map.</i>			<p>Verbal:</p> <p>SD: Elliptical proposal, Pronoun –you, I</p> <p>Naming-The map</p> <p>S: Compliance Instructing,</p>

					<p>P: onus on 'you'</p> <p>Visual</p> <p>F: contact: direct</p> <p>SD: very long shot</p> <p>I: frontal angle – slightly oblique</p> <p>Q: side by side (creatures)</p>
3:24;29-4:02;05 Information exchange	K1 ^ dK1 ^K2	<p><i>Dora and Deigo need to find Boots.</i></p> <p><i>Do you see Boots?</i></p> <p>Pseudo-response</p>			<p>Verbal:</p> <p>SD: Naming Dora, Diego, Boots, The Map</p> <p>Pronoun –you, I</p> <p>S: Questions</p> <p>Pseudo-response</p> <p>High Force Modal</p>
			<i>Here I am.</i>		<p>Visual</p> <p>F: contact: direct to observe</p> <p>SD: very long shot to long shot</p> <p>I: frontal angle</p> <p>Q: side by side</p>
	^K2f ^K1f	<p>Hero Support/Map</p> <p><i>Oh Oh the big wind is blowing Boots far far away. Its going to blow him across the ocean. It's going to blow him through the tall grass. And he is going to blow him all the way to polar bear mountain.</i></p> <p><i>Yiks. That's where polar bears live..</i></p>			
Action exchange 4:02;05-4:40;23	A2 ^ A1	<p>Hero Support/Map</p> <p><i>We've got to save Boots</i></p> <p><i>So remember, ocean, grass, polar bear mountain.</i></p> <p><i>Say it with me. Ocean, grass, polar</i></p>			<p>Verbal</p> <p>SD: Naming Boots, Dora, Diego,</p> <p>Pronouns- Inclusive we, [you]</p> <p>S: High force modal</p> <p>Instructing,</p> <p>Compliance</p>

		<p>bear mountain, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</p> <p>So you tell Dora and Diego first we go to the ocean.</p>			<p>P: onus on 'you'</p> <p>Visual</p> <p>E: contact: direct to observe</p> <p>SD: very long shot to long shot</p> <p>I: frontal angle</p>
4:40;23-5:03;15- Information exchange	<p>dK2 ^</p> <p>K1^</p> <p>K2^</p> <p>K2f ^</p> <p>dK2 ^</p> <p>K1^</p> <p>K2</p>	<p>Where do we go first?</p> <p>(3 sec pause)</p> <p>The Ocean. Thanks.</p> <p>So first we need to find the ocean.</p> <p>Do <u>you</u> see the ocean?</p> <p>(3 sec pause)</p> <p>yeah there's the Ocean and there's Boots.</p>			<p>Verbal</p> <p>SD: Pronouns- we, you</p> <p>S: High force modal</p> <p>Affirmation</p> <p>Question</p> <p>Pseudo-response</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>E: contact:direct to observe to contact:invite__to contact: direct__to observe</p> <p>SD: long shot to very long shot</p> <p>Pro: close but not touching</p> <p>I: frontal angle</p> <p>O: side by side</p>
5:03;15-5:50;12 action exchange	<p>A2^</p> <p>A1</p>	<p>C'mon we've got to save Boots.</p> <p>Let's go</p> <p>Say it with us</p> <p>Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain, Come on dominos</p>	<p>Dora, Diego</p> <p><u>you</u>'ve got to get me down please</p>		<p>Verbal</p> <p>SD: Pronouns- we, you, us, I</p> <p>Naming- Boots, Dora, Diego</p> <p>S: High force modal</p> <p>Instructing,</p> <p>P: onus on 'you' (D&D)</p> <p>Inclusive command</p> <p>Visual</p> <p>E: observe to contact:invite to observe to contact:invite to contact:direct to contact :invite</p> <p>SD: long shot to very long shot to long</p>

		<i>everybody let's go. C'mon let's get to it I know that we can do it.</i>			shot to very long shot to long shot Pro: close but not touching I: frontal angle -slightly oblique Q: side by side
5:50;12 – 6:17;10 informati on exchange	[dK1 ^K1]	<i>Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. To go save Boots.</i>			Verbal SD: Pronouns –we Naming- Boots S: Pseudo-response Question Visual F: contact:invite SD: very long shot to mid shot to very long shot to mid shot to very long shot to long shot Pro: close but not touching I: frontal angle -slightly oblique Q: side by side
RESOLUTION CHALLENGE SEQUENCE βi 6:16;26-12:30;11					
Complication					
6:17;10- 6:34;06 Informati on exchange	K1 ^ K1 ^ch		<i>I'm flying over the ocean. (whale sound) Hey I see a whale Oh no the whale's caught in a net.</i>		SD: Pronouns- I Visual F: contact:direct to observe: along with character to contact :direct SD: remote shot to long shot to remote shot Pro: close but not touching I: frontal angle Q: boots above whale
6:34;06- 7:06;29 Action exchange	A2^ A2^ A2f ^	<i>Look the whale. She's stuck in that net.</i>	<i>Dora, Diego Help the whale. Help the whale.</i>		Verbal SD: Naming Dora and Diego, Pronouns-I, we S: Instructing proposal, High force modal Compliance P: Onus on [you] Visual F: observe to observe: to along with character to observe to contact:invite to observe SD: long shot to remote shot to long shot to very long shot to long shot to mid shot to remote shot to mid shot to long shot
				<i>Help. Help. I'm stuck in</i>	

	A2			<i>that net and cant swim.</i>	Pro: close but not touching I: frontal angle to oblique angle to frontal angle to oblique angle to frontal angle
		<i>And look sharks.</i>			O: side by side
	A2f ^	<i>We've got to help the whale.</i>		<i>Sharks!</i>	
	A2f ^ tr ^ A2^	<i>Compliance</i>			
	A1				
Resolution					
7:06;29-7:48;13 Action exchange	A2^ A2f ^ A2^ A2f	Visual representation <i>Hurry you've got to untie all 12 knots in the net.</i> <i>We have to untie the knots to set the whale free.</i> <i>Count with me in Spanish.</i> <i>Uno....12 knots!</i> <i>Great counting</i>			Verbal SD: Pronouns – you, we, me S: <i>Instructing proposal.</i> <i>High force modal.</i> <i>Affirmation</i> <i>Compliance</i> Visual E: observe to contact:direct to observe : as character to observe to contact:direct SD: long shot to _close up_shot to observe to mid shot Pro: close and touching I: frontal angle O: on top of whale
7:48;13-7:51;11 information exchange	K2 ^ K1	Visual representation		<i>I'm free.</i> <i>I'm free</i>	Verbal SD: Pronouns –I Visual E: observe SD: remote shot to mid shot Pro: close and touching

					<p>I: frontal angle</p> <p>O: on top of whale</p>
7:51;11-8:12;23 Action exchange	A2^ A2f	<p>Diego the sharks.</p> <p>Come on we can scare away the sharks by doing a whale call. Say Awoowa.Louder. Awoowa</p>			<p>Verbal</p> <p>SD: Naming- Diego, Pronouns-we [you]</p> <p>S: Instructing, Affirmation.</p> <p>P: Onus on 'you'</p> <p>Visual</p> <p>F: observe to contact:direct to observe</p> <p>SD: mid shot to long shot to mid shot to long shot</p> <p>Pro: close and close and touching</p> <p>I: frontal angle to oblique angle to frontal angle to oblique to frontal angle</p> <p>O: on top of whale</p>
8:12;23-8:25;19 informati on exchange	K2 ^ K1	<p>Visual representation</p> <p>We scared away the sharks.</p> <p>They're swimming far, far away.</p>			<p>Verbal</p> <p>SD: Pronouns-inclusive we</p> <p>Visual</p> <p>F: observe to contact direct to observe</p> <p>SD: very long shot to long shot</p> <p>Pro: close and close and touching</p> <p>I: frontal angle</p> <p>O: mutual gaze</p>
8:25;19-9:07;03 Action exchange	A2 ^ tr ^ rtr A2f	<p>Come on, we've got to go save our friend Boots the monkey.</p> <p>That's him</p> <p>We've got to catch him.</p>		<p>A monkey? I just saw a monkey fly by on a kite across the ocean.</p>	<p>Verbal</p> <p>SD: Pronouns I, you, inclusive we, Naming-Boots</p> <p>S: Question, Instructing, High Force modal, Compliance,</p> <p>P: Onus on 'you'</p> <p>Visual</p> <p>F: contact:direct to observe to contact:invite to contact: direct</p> <p>SD: very long shot to long shot</p> <p>Pro: close and close and touching</p> <p>I: frontal angle</p> <p>O: mutual gaze</p>

	A2			Hop on me I'll give you a ride across the ocean.	
	A2 ^A1	But I need a life jacket to ride the whale. I need your help. Will you check my backpack for a life jacket? You have to say backpack. (4 seconds pause)			
	A2	<u>Hero Support/ Backpack</u> Backpack backpack Backpack backpack... Rapido, Dora needs a backpack quick.			
9:07:03 9:32:10 informati on exchange	dK1 ^K2 ^ K1^ dK1 ^ ^K2 ^ K1	Is this the life jacket? [you] (Click) No those are mittens. Is this the life jacket? [you] (Click) Yes you've found it? Smart looking. Yum yum delicious Visual representation			Verbal SD: Pronouns you, [you] Naming, Dora S: Question, Compliance, Affirmation P: Onus on 'you' Visual F: observe to_contact: direct to observe contact:direct to observe SD: long shot I: frontal angle

<p>9:32;10--10:12;18</p> <p>Action exchange</p>	<p>A2 ^</p> <p>A1 ^</p> <p>A2</p> <p>^A1</p>	<p>Weeee. Come on, we've got to go save Boots.</p> <p>Visual representation</p> <p>Let's all thank the whale.Say Awoowa...</p> <p>Awoowa</p>			<p>Verbal</p> <p>SD: Pronoun, inclusive we, Boots</p> <p>S: Instructing</p> <p>Compliance</p> <p>P: Inclusive command</p> <p>Visual</p> <p>F: observe to contact:invite to observe to contact invite to along with character to observe to contact direct</p> <p>SD: very long shot to long shot to very long shot to long shot</p> <p>Pro: close and close and touching</p> <p>I: oblique and frontal angle</p> <p>O: side by side</p>
<p>Information exchange</p> <p>10:12;18-10:14;28</p>	<p>K1</p>	<p>We made it across the ocean.</p>			<p>Verbal</p> <p>SD: Pronoun- Inclusive we</p> <p>Visual</p> <p>F: along with character to observe to contact: direct to observe to contact:direct</p> <p>SD: very long shot to mid shot to very to long shot to remote shot to long shot</p> <p>Pro: close but not touching</p> <p>I: oblique angle, frontal angle</p> <p>O: mutual gaze, side by side</p>
<p>Action exchange</p> <p>10:14;28-10:24;10</p>	<p>A1 (presumed compliance) ^</p> <p>A2 ^</p> <p>A2i</p>	<p>We have to figure out where Boots is flying to next.</p> <p>You have to say Map.</p> <p>Compliance</p>			<p>Verbal</p> <p>SD: Pronoun- Inclusive we, you</p> <p>S: High Force modal Compliance</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>F: contact:direct to contact invite</p> <p>SD: mid shot</p> <p>Pro: close not touching</p> <p>I: frontal angle</p> <p>O: side by side</p>

<p>information exchange 10:24;10-10:40;04</p>	<p>K1 ^ tr dK1 ^ K2 ^ K1</p>	<p>Hero Support/Map <i>Wow, we made it all the way across the Ocean,</i> <i>check.</i> <i>Where is Boots flying to next?</i> <i>(click)</i> <i>The tall grass, right.</i></p>			<p>Verbal SD: Pronoun- Inclusive we, Naming, Boots S: Question Affirmation Visual F: contact:direct to observe to contact:direct SD: very long shot I: frontal angle</p>
<p>10:40;04-10:47;08 action exchange</p>	<p>A2 ^ A1</p>	<p>Hero Support/Map <i>Oh Oh we'd better hurry.</i> <i>Tell Dora and Diego next we go to the tall grass.</i></p>	<p><i>I need you to get me down, please.</i></p>		<p>Verbal SD: Pronoun I, you, me, inclusive we, naming Dora and Diego S: High force Modal (need) Instructing P: onus on 'you' Visual F: observe to contact:direct to observe to contact:direct SD: very long shot to remote shot I: frontal angle</p>
<p>10:47;08-11:16;28 Information exchange</p>	<p>dK2 ^K1 (presumed) ^ K2 ^ K2f ^ dK2 ^K1 (presumed) ^ K2</p>	<p><i>Where do we go next?</i> <i>(3 sec pause)</i> <i>The tall grass, thanks.</i> <i>We've got to find the tall grass.</i> <i>Do you see the tall grass?</i> <i>(3sec pause)</i> <i>click</i></p>			<p>Verbal SD: Pronouns- we, you. Naming, Boots S: Questions Affirmation Compliance High force modal P: onus on 'you' Visual F: contact: direct to contact:invite to contact:direct to observe to contact: direct to observe SD: long shot to very long shot to remote shot Pro: close not touching, distance between D&D and Boots</p>

12:04;04-12:30;11 Information exchange	[dK2 ^K1]	Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. To go save Boots.			Verbal SD:Pronouns Inclusive we, Naming , Boots S:Questions Pseudo-response Visual F: Contact:invite to contact:direct to contact:invite to contact:direct to contact:invite to contact:direct to contact:invite SD: very long shot to mid shot to very long shot to mid shot to very long shot to mid shot to very long shot Pro: close not touching I: oblique to frontal angle to oblique to frontal angle to oblique to frontal angle to oblique O: side by side
RESOLUTION CHALLENGE SEQUENCE βii12:30;11-15;06;06					
Complication					
information exchange 12:30;11-12:38;11-	K1	Visual representation			
12:38;11-12:45;09 action exchange	A2		(Gorillas singing) Look singing gorillas.		Verbal SD: pronouns [you], S:Instructing P: onus on 'you' the team Visual F: observe to contact: direct SD: remote shot to long shot to remote shot Pro: Boots separate, Gorillas close but not touching I: frontal angle O: Boots above gorillas, gorillas side by side
12:45;09-12:59;26 information exchange	K1 ^		Dora, Diego I see singing gorillas		Verbal SD: pronouns -I, inclusive we Naming, Dora, Diego
				Hello, Hello we	

	K1			<i>are the gorillas who sing, sing, sing. Singing is our favourite thing, thing, thing.</i>	Visual F: observe to contact:direct SD: remote to long shot Pro: Boots separate, Gorillas close but not touching I: frontal angle O: Boots above gorillas, gorillas side by side
12:59;26-13:04;25 Action exchange	A2		Woooo I need you to get me down please.		Verbal SD: pronouns –I S: High Force modal P: onus on ‘you’ Visual F: contact: direct to observe SD: remote shot I: frontal angle
13:04;25-13:19;25 information exchange	K1	Wow. I've never seen singing gorillas before. (sing, sing, sing). They sound so happy			Verbal SD: pronouns –I Visual F: observe to contact:direct SD: long shot to very long shot to long shot Pro: close I: frontal angle O: side by side
		Visual representation – gorilla falling out of the tree			
13:19;25-13:21;02 Action exchange	A2			Help. Help.	Verbal SD: [you] S: Instructing P: onus on ‘you’ Visual F: contact:direct to observe SD: long shot I: frontal angle to oblique
13:21;02-13:24;06	K1	Oh no baby gorilla has fallen			Verbal

information exchange		<i>out of the tree.</i>			<p>SD: Naming baby gorilla</p> <p>Visual</p> <p>E: observe to contact:direct</p> <p>SD: mid shot</p> <p>I: oblique to frontal angle</p>
13:24:06-13:30:01 Action exchange	A2 ^ A2	<i>We've got to catch baby gorilla.</i>		<i>Catch me please.</i>	<p>Verbal</p> <p>SD: [you], me, pronouns –inclusive we, naming, baby gorilla</p> <p>S: Instructing High Force modal</p> <p>P: onus on 'you'</p> <p>Visual</p> <p>E: observe to contact:direct</p> <p>SD: long shot to mid shot</p> <p>Pro: close, gorilla coming closer</p> <p>I: frontal angle</p> <p>O: side by side</p>
Resolution					
13:30:01-13:35:02 information exchange	dK2 ^ K1 ^ K2	<i>Will you help us catch baby gorilla?</i> <i>Pseudo-response</i> <i>Great.</i>			<p>Verbal</p> <p>SD: pronouns –inclusive us, naming, baby gorilla, you</p> <p>P: onus on you</p> <p>S: Questions Pseudo-response Affirmations</p> <p>Visual</p> <p>E: contact:direct</p> <p>SD: long shot</p> <p>Pro: close</p> <p>I: frontal angle</p> <p>O: side by side</p>
13:35:02-13:53:12 Action exchange	A2^	<i>Put your hands out in front of you and catch baby gorilla. Catch him, catch him, catch him.</i> <i>Compliance</i>			<p>Verbal</p> <p>SD: pronouns –inclusive we, you, him</p> <p>Naming, baby gorilla</p> <p>S: Instructing Affirmations Compliance</p> <p>P: onus on you</p>

	A1 A2f	<i>We caught him</i> <i>Good gorilla catching.</i>		<i>Thank you for saving me.</i> <i>Thank you for saving baby gorilla</i>	Visual F: contact:direct to observe to contact:direct to observe SD: long shot to very long shot to long shot Pro: close and touching I: frontal angle O: side by side
13:53;12-13:58;21 Action exchange	A2 ^ A1	<i>Come on Dora, we've got to go.</i> <i>We've got to save our friend Boots the monkey.</i>			Verbal SD: Pronouns- We, our. Naming, Dora, Boots. S: Instructing High Force Modal P: Inclusive proposal Visual F: observe SD: very_long shot Pro: close, close and touching I: oblique angle O: mutual gaze
13:58;21-14:11;16 information exchange	K2			<i>A monkey?</i> <i>A monkey?</i> <i>We saw a monkey fly over the trees, trees, trees. Yelling get me down from here please, please please.</i>	Verbal SD: Pronouns: We, me, our, him, naming Boots S: Question High Force Modal P: Inclusive proposal Visual F: observe to contact:direct to observe SD: long shot Pro: close I: frontal angle O: mutual gaze, side by side
	^K1	<i>That's our friend Boots.</i>			

<p>14:11;16-14:56;11</p> <p>Action exchange</p>	<p>A2 ^</p> <p>A2^</p>	<p>We've got to catch him.</p>		<p>Catch him.</p> <p>Catch him</p> <p>To get through the trees we'll swing, swing, swing.</p> <p>All you have to do is sing, sing, sing.</p>	<p>Verbal</p> <p>SD: Pronouns-Inclusive we, him you</p> <p>S: Instructing</p> <p>High Force Modal Affirmation</p> <p>Compliance</p> <p>P: Onus on you</p> <p>Visual</p> <p>F: observe to contact:direct to observe to contact:direct</p> <p>SD: long shot to very long shot to long shot</p> <p>Pro: close</p> <p>I: frontal angle</p> <p>O: mutual gaze and side by side</p>
	<p>A1f</p> <p>A2^</p> <p>A2</p> <p>A1</p>	<p>Great</p> <p>To get through the trees we have to sing with the singing gorillas. Sing, sing, sing, hoo, hoo, hoo.</p> <p>Sing with us</p> <p>Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo. Sing, sing, sing, hoo, hoo, hoo.</p>			
<p>14:56:11-15:02:22</p> <p>Information exchange</p>	<p>K1 ^</p>	<p>We made it through the trees.</p> <p>Great singing</p> <p>Thanks singing gorillas</p>			<p>Verbal</p> <p>SD: Pronouns, we</p> <p>S: Affirmation</p> <p>Visual</p> <p>F: contact:direct to observe</p> <p>SD: long shot to very long shot</p> <p>Pro: close</p> <p>I: frontal angle</p>

					<u>O:</u> mutual gaze, side by side
15:02:22-15:06:14 Action exchange	A2^ A1	<i>Come on let's go.</i>			Verbal SD: pronouns Inclusive us S: Instructing Visual <u>F:</u> contact:direct to along with character <u>SD:</u> very long shot <u>Pro:</u> close <u>I:</u> frontal angle <u>O:</u> side by side
RESOLUTION CHALLENGE SEQUENCE βiii 15:06:06					
Complication					
15:06:14-15:20:07 Information exchange	K1 ^	<i>Woooo. I'm flying over the tall grass.</i>			Verbal SD: Pronoun, I Visual <u>F:</u> observe to contact:direct <u>SD:</u> remote shot <u>I:</u> oblique angle
15:20:07-15:34:27 Action exchange	A2		<i>Look baby animals.</i>	<i>Mummy mummy mummy</i>	Verbal SD: Pronouns [you] Inclusive we, Naming Dora and Diego S: Instructing High Force modal P: onus on you, team
	A2 ^		<i>Dora, Diego. Help the baby animals find their mummies</i>		Visual <u>F:</u> observe to contact:direct to observe to along with character to contact :direct <u>SD:</u> remote shot to mid shot to long shot to mid shot <u>Pro:</u> side by side <u>I:</u> oblique angle <u>O:</u> side by side
	A2	<i>Oh, we've go to help the baby animals.</i>			
15:34:27-15:44:01 Information exchange	K1			<i>Mummy mummy mummy The tall grass is so tall we</i>	Verbal: SD: we, our Visual

				<i>cant find our mummies</i>	F: Contact:direct SD: mid shot Pro: close not touching I: frontal angle Q: mutual gaze, side by side
Resolution					
15:44:01-15:48:11 Action exchange	A2	<i>Don't worry we will help you find your mummies.</i>			Verbal SD: inclusive we, you S: Instructing P: Onus on you Visual F: observe SD: mid shot Pro: close and touching I: frontal angle Q: mutual gaze, side by side
15:48:11-17:01:18 Information exchange	dK2 ^ K1 ^ K2 [dK2 ^K1 ^K2]	<i>Will you help the baby animals find their mummies? (3 sec pause) Pseudo-response Great!</i>		<i>Do you see my mummy?(3 sec pause) Click Pseudo-response</i> <i>There's she is.</i> <i>Do you see my mummy?(3 sec pause) Click Pseudo-response</i> <i>You've found her. Do you see my mummy?(3 sec pause) Click Pseudo-response</i> <i>That's my mummy.</i> <i>Do you see my mummy? (3 sec pause)</i>	Verbal: SD: Pronouns you, her, my, she, their Naming, Mummy S: Question Pseudo-response Affirmation P: onus on you Visual F: contact:direct to contact invite to contact:direct to observe to contact direct to observe SD: mid shot to very long shot to long shot to very long shot Pro: close and close and touching I: frontal angle and oblique angle Q: mutual gaze, side by side

				Click Pseudo-response There she is.	
	K1^	All the baby animals are so happy to be with their mummies.			
	K1			Thank you for helping us find our mummies	
	K1	ROAR, Oh Oh That sounds like a lion.			
	tr			A lion?	
17:01:18-17:09:03 Action exchange	A2 ^ A2	 Let's go		Quick, we have to get through the tall grass to get away from the lion.	Verbal SD: pronouns, inclusive we, us S: Instructing P: Inclusive Visual F: observe to contact: invite SD: long shot Pro: close and touching I: oblique angle O: mutual gaze, back to front
17:09:03-17:19:21 Information exchange	K1 ^ K1 ^ K1 ^ K1	Visual representation A giant wall and it's blocking our way. Here comes the lion.		I can help.	Verbal SD: I Visual F: observe to contact:invite to observe SD: long shot Pro: close and touching I: oblique angle O: back to front
17:19:21-17:43:04 Action exchange	A2 ^ A2	Let's all push with the elephant. Put your hands out in front of you and push, push, push. Empujan, empujan, empujan.			Verbal: SD: Pronouns Inclusive us, your, you S: Instructing Affirmation Compliance (implied) P: Onus on you Visual F: contact:invite to along with character to observe to contact direct

		<i>Great pushing.</i>			<p>SD: long shot to mid shot</p> <p>Pro: close and touching</p> <p>I: oblique angle to frontal angle</p> <p>O: back to front, mutual gaze</p>
17:43:04 17:44:11 Information exchange	K2 ^ K1	<p><i>Visual representation</i></p> <p><i>We got away.</i></p>			<p>Verbal:</p> <p>SD: Inclusive we,</p> <p>Visual</p> <p>F: observe to contact:invite</p> <p>SD: very long shot to long shot</p> <p>Pro: close and touching</p> <p>I: oblique angle</p> <p>Q: side by side to front to back</p>
17:44:11-17:48:18 Action exchange	A2 ^ A1	<i>Wait, that sounds like a baby lion cub</i>			<p>Verbal</p> <p>SD: [you]</p> <p>S: Instructing</p> <p>Visual</p> <p>F: contact:invite</p> <p>SD: long shot</p> <p>Pro: close and touching</p> <p>I: frontal angle</p> <p>Q: front to back</p>
17:48:18-18:03:02 Information exchange	dK2 ^ K1	<p><i>She's looking for her mummy.</i></p> <p><i>That's why the mummy lion was roaring, she was looking for her baby.</i></p>		<i>Mummy, mummy?</i>	<p>Verbal:</p> <p>SD: Pronouns, She, her</p> <p>S: Question</p> <p>Visual</p> <p>F: observe to contact:invite to observe</p> <p>SD: long shot to very long shot to long shot</p> <p>Pro: close and touching</p> <p>I: frontal angle</p> <p>Q: front to back</p>
18:03:02-18:27:19 Action exchange	A2 ^ A2^	<p><i>We have to tell the mummy lion that we found her baby.</i></p> <p><i>Help me call the mummy lion, say roar.</i></p> <p><i>(3 sec pause)</i></p>			<p>Verbal:</p> <p>SD: [you], we, me</p> <p>S: Instructing Compliance High Force Modal</p> <p>Affirmation</p> <p>P: onus on you</p>

		<i>roar</i>			Visual F: observe to contact:direct to observe to contact:direct SD: long shot to very long shot to long shot to very long shot_to long shot to very long shot Pro: close to close and touching I: frontal angle to oblique angle O: mutual gaze to front to back to mutual gaze to front to front to mutual gaze to front to front
	A1^	<i>Look we found your lion cub.</i>			
	A2 ^ A2f			<i>Thanks for helping me find my baby.</i>	
18:27;19 18:40;29 Information exchange	K2 ^ K1	Visual representation <i>We made it through the tall grass.</i>			Verbal: SD: inclusive we Visual F: observe to contact:direct SD: very long shot to long shot to very long shot to long shot Pro: close I: oblique angle to frontal angle O: mutual gaze to side by side
18:40;29- 18:50;21 Action exchange	A2^ A2 ^ A1	<i>We have to figure out where Boots is flying to next.</i> <i>You have to say map.</i> Visual representation			Verbal: SD: you, we, S: High Force Modal P: onus on you Visual F: contact:direct SD: long shot Pro: close I: frontal angle O: sidle by side
18:50;21- 19:07;27 Information exchange	K1^ dK1 ^ K2 ^K1	Hero Support/Map <i>We went all the way across the ocean, check. And through the tall grass, check</i> <i>Where's Boots flying to next? (3 sec pause)</i> Pseudo-response <i>Polar Bear mountain right</i>			Verbal SD: We, naming Boots S: Question Affirmation Pseudo-response Visual F: contact:direct to observe to contact :direct SD: very long shot I: frontal angle

19:07:27-19:19:28 Action exchange	A2 ^		You've got to catch me before I get to Polar Bear mountain.		Verbal: SD: you,I,me S: High force modal Instructing P: onus on you Visual F: contact:direct SD: very long shot I: frontal angle
	A2	Hero Support/Map Oh oh we'd better hurry. Tell Dora and Diego next we go to Polar Bear mountain			
19:19:28-19:46:13 Information exchange	dK1 ^	Where do we go next? (3 sec pause)			Verbal: SD: we S: Question Affirmation High force modal Pseudo-response
	K2	Pseudo-response			
	^K1	Polar Bear mountain right.			
	^K1f	That's where the polar bear lives, Yiks.			Visual F: contact:direct to contact :invite to contact :direct SD: long shot to very long shot Pro: I: frontal angle to oblique angle to frontal angle O: side by side
	^K1^	So we need to find polar bear mountain (spanish word). Where is polar bear mountain?			
	dK1 ^	(3 sec pause) Pseudo-response			
	^K1	Spanish word Affirmation			
RESOLUTION: CHALLENGE SEQUENCE βiv 19:46:02-23:12:23					
Complication					
19:46:13-19:59:07 Information exchange	K2		Oh No. I'm stuck on a tree		Verbal: SD: personal pronoun I
	K1		and there's a polar bear down there.		Visual F: observe to contact:direct to observe SD: remote shot to long shot I: frontal angle
19:59:07-20:10:25 Action	A2 ^		Dora, Diego hurry.		Verbal: SD: Naming Dora, Diego, Boots, Inclusive we

		got to save Boots.			
20:46:01-20:49:29 Information exchange	K2 ^ K1		Oh Oh Here comes the polar bear.		Verbal Not applicable Visual F: observe SD: long shot Pro: PB approaching Boots I: oblique O: front to back
20:49:29-20:57:26 Action exchange	A2 ^A1		Hurry Dora Hurry Diego. We're coming Boots. We 'll get you down.		Verbal: SD: Naming Dora, Diego, Inclusive we, you S: Instructing High Force modal P: Onus on We Visual F: observe to along with character SD: long shot_to very long shot to remote shot Pro: close and touching I: oblique angle O: front to back
20:57:26-21:02:15 Information exchange	K2 ^ ^K1		Oh no the polar bear is getting higher and higher		Visual F: observe SD: long shot Pro: PB approaching Boots I: oblique O: front to back
21:02:15-21:20:26 Action exchange	A2 ^ A2^ A1 A2^ A1	We have to tell Boots to jump onto the rocket sled. Jump Boots. (3 sec pause) Louder (3 sec pause) Jump Boots.			Verbal: SD: Inclusive we, naming Boots S: High Force Modals Instructing Compliance P: Onus on Team Visual F: observe to along with character to observe to contact:invite SD: remote shot to long shot to remote shot to mid shot to remote shot to long shot to very long shot Pro: close and touching I: oblique angle to frontal angle O: front to back

<p>21:20;26-23:12;23</p> <p>Information exchange</p>	<p>K1 ^</p> <p>K1 ^</p> <p>K1^</p> <p>K2^</p> <p>K1^</p> <p>K2^</p> <p>dK2</p> <p>^K1</p> <p>K2^</p> <p>K1 ^</p> <p>K1</p>	<p><i>Yeah we did it.</i></p> <p><i>We did it We did it We did it (spanish word) Yeah. We did it. We crossed the ocean and through the tall grass. We did it, we did it. , we did it, we did it. Hooray.</i></p> <p><i>Gorillas had to swing through the trees real fast, we did it, we did it, we did it, we did it. Hit the polar bear mountain on his kite. Then you saved me and everything is</i></p>	<p><i>You saved me, you saved me Thank you thank you thank you</i></p> <p><i>Oh, he's a friendly polar bear.</i></p> <p><i>Thanks Polar bear.</i></p> <p><i>I knew you would come and get me.</i></p>	<p><i>Hey, I just wanted to help you get your kite down from the tree. I'm really a very friendly polar bear</i></p> <p><i>Come back and visit soon.</i></p>	<p>Verbal:</p> <p>SD: you, I, me</p> <p>S: Instructing</p> <p>Affirmation</p> <p>Question</p> <p>Pseudo response</p> <p>P: onus on you</p> <p>Visual</p> <p>F: observe to contact:direct to observe to contact:direct to observe to contact :direct to observe to contact:direct to observe to contact:direct to observe to contact:direct to observe to contact:direct</p> <p>SD: long shot to mid shot to very long shot to long shot to very long shot to long shot to very long shot to long shot to mid shot to long shot to mid shot to long shot to mid shot to long shot</p> <p>Pro: close and touching, PB approaching</p> <p>I: oblique angle to frontal angle</p> <p>Q: front to back ,to side to side</p>
--	--	--	---	--	---

	<p><i>alright. Yeah, woooo, hooray, we did it.</i></p> <p><i>We had such an exciting trip today.</i></p> <p><i>What was your favourite part of the trip? (6 sec pause)</i></p> <p><i>I liked that too.</i></p> <p><i>My favourite part was rescuing Boots. Me Too. Me three.</i></p> <p><i>We couldn't have done it without you. Thanks for helping, gracias.</i></p>			
--	---	--	--	--

Appendix 3B: Exchange Structure Analysis C & L: *I am not sleepy and I will go to bed*

Appendix 3B provides details of the visual and verbal interactional resources deployed within the episode of C & L. As discussed in Chapter 4 each text was segmented into information and action exchanges which were then analysed as to how they deployed the interactive resources. The type of each exchange and the associated timing are found in the left-hand column. The table below provides a key to the coding resources and abbreviations for the visual and verbal resources.

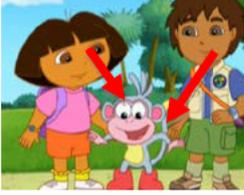
Key to Abbreviations

- ii. [] indicates repeated sequence
- red highlight indicates visual move (Af or Kf)
- Anticipatory move dK1-delay exchange of information dA1-delay exchange of goods-and-services
- Follow-up moves (e.g. K1f) may or may not be present
- Challenge move-ch
- Tracking move-tr
- Gree=greeting
- ^ =followed by

Type of exchange	Speaker roles		Realisations
	Initiator	Response	
Information Exchange (knowledge oriented action)	K1		Declarative
	K2		Question
		K1 (K1f)	Visual Response (answer) Declarative High Force Modal Declarative
		K2 (K2f)	Declarative- Affirmation Modal Declarative
Action Exchange (action oriented interaction)	A1		Instructing proposal High Force Modal Declarative
		A2 (A2f)	Visual Response (Conciliation) Instructing proposal

Interactive resources	Realisation		Coding	
Verbal				
Social Distance	Personal Pronouns ' <u>I</u> ' Inclusive first person plural pronoun ' <u>We</u> ' Direct address second person pronoun ' <u>You</u> ' Elliptical proposal Naming		Underlined	
Power			Bold Font	
Imbalance	Onus on 'you' to act			
Equal	Inclusive command			
Solidarity	Instructing proposals High force modals Questions Conciliation Pseudo-responses Affirmation		Highlighted	
Visual				
Focalisation	Direct (frontal gaze)	unmediated		Identified shifts in each meaning system across the moving image
Contact (+gaze)	Invited (head/eyes turned from side)	unmediated		
		mediated		
Observe (-gaze)		mediated		
Social Distance	Realised by shot size			
	Mid shot: medium close			Identified shifts in each meaning system across the moving image

	Long shot: 'far' public distance		
	Very Long shot: very far, public' distance, less about character more about the surroundings		
	Remote shot: unfamiliar, distant		
Proximity between characters	Realised by proximity of characters		
	Far		Identified shifts in each meaning system across the moving image
	Separated, but close		
	Touching		
Involvement of viewer depiction	Realised by horizontal angle		
	Face-on-Involvement		Identified shifts in each meaning system across the moving image
	Oblique angle- detachment		
Power between viewer and depiction	Realised by vertical action		
	High angle- viewer power (along with participant)		Identified shifts in each meaning system across the moving image

	<p>Low angle – viewer vulnerability</p>	 <p>Boots' (Boots) is just a tiny one for the off to take the same shape of his face, and that could be seen for (Boots) that's to (Boots) and even (Boots) that's (Boots) for to (Boots) (Boots) (Boots) (Boots) (Boots) (Boots)</p>	
<p>Extending to power relations between characters</p>	<p>Who looks up to or down on whom?</p>		
	<p>Boots looking down on the baby animals from a position of power-implying their need for rescuing is greater than Boots</p>		<p>Identified shifts in each meaning system across the moving image</p>
	<p>Power imbalance between characters-Dora and Diego are taller than Boots, looking down on him</p>		

Type of exchange	Dialogic moves (linguistic)		Verbal and visual interaction resources
	Hero	Opponent	
ORIENTATION 1:00;28-2:08;08			
Information exchange 1:00;28-2:08;08	K1^	<i>I have this little sister Lola, she is small and very funny. Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed</i> <i>This is a hard job cause...</i>	Verbal SD: Pronoun-I, she, me, naming Lola, mum and dad S: Questions High Force Modal Visual F: observe to contact:direct to observe SD: long shot to mid shot to long shot to mid shot Pro: close to not close I: Frontal angle O: side by side, mutual gaze
	dK1	<i>Lola likes to stay up wriggling, bouncing, colouring in, scribbling, sticking and most of all chattering....</i>	
	^K1		
	^K1f	<i>And then when I have drawn all my animals we can go to the beach. And mum can make a picnic, and Dad can buy ice cream and you Charlie you can help me make an enormous sandcastle made of sand</i>	
INITIATING COMPLICATION 2:08;08-3:13;03			
Action exchange 2:08;08-2:16;17	A2 ^	<i>Lola mum said it's time for bed now.</i>	Verbal SD: Pronouns –I Naming-Lola S: Instructing High Force Modal Visual F: observe SD: long shot Pro: close I: oblique angle O: front to side
	ch	<i>No I am not sleepy and I will not go to bed</i>	

Information Exchange 2:16;17-3:13;01	K1	<i>So then I say... But Lola all the birds have gone to sleep. And then Lola says,</i>		Verbal SD: pronoun-you, I, me Naming-Lola, Charlie S: High Force Modal Visual F: observe to contact:direct to observe to contact direct SD: long shot to mid shot to very long shot to mid-shot to very long shot to mid shot Pro: close to far I: frontal angle O: front to side, front to back
	K2		<i>Yes but I am not a bird Charlie</i>	
	K1	<i>But you must be slightly sleepy Lola.</i>		
	K2		<i>Hmmm I'm not slightly sleepy at 6 o'clock, 7 o'clock, or 8 o'clock.. I am still wide awake a 9, not at all tired at 10 or 11 and I will still be awake at midnight</i>	
	K1	<i>Surely you will be tired by midnight. Everyone in the world is tired by midnight Lola.</i>		
	K2		<i>Not me I will probably still be perky at midnight and a half</i>	
	K1	<i>Lola says she never gets tired.</i>		
RESOLUTION ARGUMENTSEQUENCE βi (3:13;01-4:20;04)				
Complication				
Action exchange 3:13;01-3:27;27	A2	<i>Bed time</i>		Verbal SD: Pronoun-I, S: Instructing High Force Modal Visual F: observe SD: long shot to mid shot Pro: close not touching I: frontal angle O: side by side
	ch		<i>It's not bed-time. I have to put Mr Tiger in his home. and Mrs Tiger has to go shopping to buy some biscuits and cake and crisps</i>	

Resolution				
Information exchange 3:27;27-4:18;00	K1	So then I had an idea and I said... But if there's no bedtime there can be no bedtime drink. And its pink milk tonight. Lola really likes pink milk		Verbal SD: Pronoun, I, Lola, Charlie S: Instructing Question High Force Modal Conciliation
	dK2	Are you sure you don't want to go to bed?		Visual F: observe to contact:direct to observe SD: long shot to mid shot to long shot to mid shot Pro: close not touching I: frontal angle O: side by side
	ch		But Charlie if I have pink milk the tigers will want some too.	
	dK2	Tigers, What tigers?		
	K1		The tigers at the table Charlie. They are waiting for their bed-time drink. Tigers get very cross if they have to wait. Ready, steady, go.	
	K1f	So I make Lola and three tigers pink milk		
RESOLUTION: ARGUMENTSEQUENCE βii 4:18;00-5:27;11				
Complication				
Action Exchange 4:20;04-4:25;23	A2	After bedtime drink, you know what's next. Time to brush our teeth		Verbal SD: Pronoun-you, our S: Question Instructing Visual F: observe SD: long shot to mid shot Pro: close not touching I: frontal angle

				O: side by side
Information exchange 4:25;23-4:45;27	Ch		<i>But I can't brush my teeth Charlie 'cause somebody has eaten my toothbrush.</i>	Verbal SD: Pronoun-you,I, my, him, he Naming-Charlie
	dK2	<i>Who would eat your toothbrush Lola?</i>		S: Question Instructing, High Force Modal
	K1		<i>I think it's that lion. I saw him brushing his teeth with my toothbrush. And now he is gobbling it all up.</i>	Visual F: observe SD: mid shot to long shot Pro: close not touching I: frontal angle O: side by side ,
Resolution				
Information exchange 4:45;27-5:27;11	Ch	<i>But this is your toothbrush here</i>		Verbal SD: pronoun-he, your S: High Force Modal
	K1		<i>Oh dear, that means he must be using yours then.</i>	Conciliation
	Conciliation	Visual representation		Visual F: contact:direct to observe SD: very long shot to long shot to mid shot to long shot Pro: close not touching I: frontal angle O: side by side, mutual gaze
RESOLUTION: ARGUMENTSEQUENCE βiii 5:27;11-7:09;14				
Complication				
Action exchange 5:27;11-5:37;05	A2 ^	<i>Right, Just a quick bath and then bed time.</i>		Verbal SD: pronoun you, Naming Lola S; Instructing
	A2f	<i>Well you do look a bit grubby Lola.</i>		Visual F: observe to contact:direct to observe

				SD: long shot Pro: close not touching I: frontal angle O: mutual gaze to side by side
Information exchange 5:37;05-6:07;14	Ch		<i>Who says.</i>	Verbal SD: Pronoun-you, she, I, they Naming – Lola, mum S: Question, High Force Modal Visual F: Observe SD: long shot to midshot to long shot to midshot to long shot to midshot Pro: close not touching I: frontal angle O: side by side, mutual gaze
	K1	<i>Mum says.</i>		
	Ch		<i>No she doesn't</i>	
	K1	<i>Yes she does. She's run a bath for you and she's coming to check on you in 1 minute</i>		
	dK1	<i>And then what do you think Lola says?</i>		
	K1		<i>But Charlie I cant go into the bath because of the whales.</i>	
	Ch	<i>What whales where?</i>		
	rch		<i>The whales that are swimming in the bath. They are taking up all of the room.</i>	
	dK1	<i>So I say, what do you want me to do about it?</i>		
Resolution				
Action exchange 6:07;14-7:09;14	A2		<i>Maybe you would have to help me shoo a few down the plug hole</i>	Verbal SD: Pronouns-you, me, I, Lola S: High Force Modal Conciliation Visual F: observe SD: long shot to very long shot to long shot to very long
	^	Conciliation <i>shoo shoo. So I help shoo some whales down the plug hole.</i> <i>So Lola jumps into the bath</i>		

				<p>shot to mid shot</p> <p>Pro: close to far to moving closer</p> <p>I: frontal angle to oblique angle to frontal angle</p> <p>O: back to front to side by side to mutual gaze</p>
RESOLUTION: ARGUMENTSEQUENCE βiv 7:09;14-11:00;20				
Complication				
Action exchange 7:09;14 7:19;22	A2	Now you're all clean Lola, it really is time for bed.		<p>Verbal</p> <p>SD: Pronouns-you, I</p> <p>Naming-Lola, Charlie</p> <p>S: Question</p> <p>Instructing</p> <p>Visual</p> <p>F: observe to contact:direct</p> <p>SD: long shot</p> <p>Pro: close</p> <p>I: frontal angle</p> <p>O: mutual gaze</p>
	A2f	Where are you pyjamas?		
	Ch		I don't have any pyjamas Charlie.	
Informaton exchange 7:19;22- 7:36;20	dK1	Ahah what about these I found underneath your pillow?		<p>Verbal</p> <p>SD: I, you, my</p> <p>S: Question</p> <p>Visual</p> <p>F: observe</p> <p>SD: long shot to mid shot</p> <p>Pro: close to very close not touching</p> <p>I: frontal angle to oblique angle</p> <p>O: mutual gaze</p>
	ch		Oh No Those are not my pjamas. Those belong to two dancing dogs	
	dK2	Alright but do you think that would you borrow them?		
Resolution				
Action exchange 7:36;20-	A2		Maybe, but you would have to go and telephone them.	<p>Verbal</p> <p>SD: you, them, I</p>

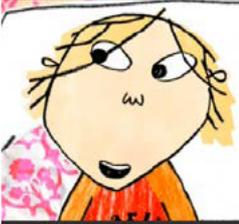
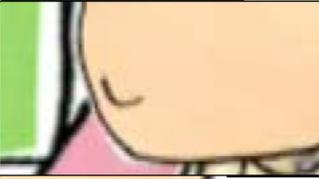
7:48;21	A1	<i>So I go off to telephone the two dancing dogs.</i>		S: High Force Modal Conciliation P: Onus on Charlie Visual F: observe SD: mid shot to long shot Pro: close not touching I: frontal angle O: mutual gaze to side by side to front to back
Information exchange 7:48;21- 7:58;21	dK2		<i>What are they saying?</i>	Verbal SD: they, you, their, them S: Question
	K1	<i>The dogs say that the pyjamas would look better on you.</i>		Visual F: observe SD: long shot Pro: close I: frontal angle O: mutual gaze to side by side
	K2		<i>That's nice of them.</i>	
Action Exchange 7:58;21-- 8:16;00	A2	<i>Hmmm and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party.</i>		Verbal SD: you, they, your S: High Force Modal F: observe SD: long shot Pro: close not touching I: frontal angle O: mutual gaze to side by side
	A1		<i>Oh well as it's a party.</i>	
Information exchange 8:16;00- 8:52;23	Conciliation	<i>So Lola pops on her pyjamas</i>		Verbal SD: Lola, her S: Conciliation Affirmation
	K1f		<i>That was fun</i>	

				<p>F: observe</p> <p>SD: long shot to mid shot to long shot</p> <p>Pro: close not touching</p> <p>I: frontal angle</p> <p>O: mutual gaze to side by side</p>
Action exchange 8:52:23-9:11:06	A2	<i>Now will you please hop into bed?</i>		<p>Verbal</p> <p>SD: you, I</p> <p>Naming-Charlie, Lola</p> <p>S: Question</p> <p>Instructing, High force Modal</p> <p>Visual</p> <p>F: observe</p> <p>SD: mid shot to long shot to mid shot</p> <p>Pro: moving close together</p> <p>I: frontal angle</p> <p>O: mutual gaze to side by side</p>
	A1		<i>Yes, yes Charlie. I'm hopping. I'm hopping. I'm hopping, hopping.</i>	
	A2	<i>Lola Now. Dad will be up any minute.</i>		
	Ch		<i>But I'm not sleepy Charlie</i>	

Information exchange 9:11;08-10:12;16	K1	<p><i>And then I had a really good idea...</i></p> <p><i>Lola I've given three tigers their bed time drink. and now they're sleepily snoozing. And I've watched a lion gobble my toothbrush. And now he is sizzling on the bath mat. And I have shooed whales down the plug hole and they're all woosy and woosing. And Lola even the dancing dogs are pooped after the pyjama party.</i></p> <p><i>And you know what? I can't believe my eyes. Lola's gone all sleepy.</i></p>		<p>Verbal</p> <p>SD: you, I, they, my , he</p> <p>Naming-Lola</p> <p>S: Question</p> <p>Conciliation</p> <p>Visual</p> <p>F: observe</p> <p>SD: mid shot to long shot</p> <p>Pro: close to close and touching</p> <p>I: frontal angle to oblique angle</p> <p>O: side by side to mutual gaze to side by side to front to back</p>
	Conciliation	Visual representation		
Action Exchange 10:12;16-11:00;20	Ch		<i>But Charlie...</i>	
	A2^A1	<p><i>Don't tell me Lola</i></p> <p><i>I bet I can guess, there's a huge hippotomus in your bed.</i></p>		<p>Verbal</p> <p>SD: me, I, your</p> <p>Naming –Charlie, Lola</p> <p>S: Instructing</p>
	A2^A1		<p><i>Don't be silly Charlie</i></p> <p><i>I wouldn't let a hippotomus get into my bed. But I think there's one in yours.</i></p>	<p>Visual</p> <p>F: observe</p> <p>SD: long shot</p> <p>Pro: close</p>
	Salutation^ A2^ A1		<p><i>Goodnight Charlie</i></p> <p><i>Goodnight Mr Hippotomus.... I said Goodnight Mr Hippotomus</i></p>	<p>I: frontal angle to oblique</p> <p>O: mutual gaze</p>
		<p><i>Goodnight Lola.</i></p> <p><i>Goodnight Lola</i></p>		

Appendix 4A: Interaction of Appraisal resources and visual and verbal evaluation resources: DTE

Appendix 4A includes an analysis of evaluative resources for the selected CATS. It includes interactions of resources across each of the exchanges of episode from DTE. The table below provides a key to the coding resources and abbreviations for the visual and verbal resources.

Visual Affect (facial expression)		Coding identified shifts in each meaning system across the moving image
MOUTH APERTURE JAW OPEN -jaw full open or half open and - teeth exposed or teeth non-exposed OR JAW CLOSEDs	Jaw half open Upper teeth exposed	
	Jaw closed	
MOUTH ORIENTATION CURVED -up curved or down curved OR NON-CURVED	Curved	Up-curved (positive)  Down-curved (negative) 
	Non-curved	Straight -line (neutral) see circled example 
EYES OPEN -full open or half open and DIRECTION -directed up or down and left or right OR CLOSED	Full open Directed right	
	closed	

Visual GRADUATION - Coding identified shifts in each meaning system across the moving image	
Realisation: examples from <i>Dora the Explorer</i>	
Force feature	Upscaled
quantification: number	<p>High number of same item</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>
quantification: extent	<p>Ideational item takes up large amount of available space</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>

Appraisal :Attitude	Realisation	Coding
Verbal Affect	+ve AFF = positive Affect - ve = negative Affect	Inscribed Invoked

Appraisal :Attitude	Realisation	Coding
Verbal Judgement <ul style="list-style-type: none"> • Normality • Capacity • Tenacity • Propriety 	INScribed INVoked	Inscribed Invoked

Appraisal :Attitude	Realisation	Coding
Verbal Appreciation <ul style="list-style-type: none"> • reaction: did I like it • composition: did it hang together • valuation: is it worthwhile 	+ve APP=positive Appreciation -ve APP = negative Appreciation	Inscribed Invoked

Appraisal :Attitude	Coding
<p>Verbal GRADUATION</p> <p>Force: Fo</p> <ul style="list-style-type: none"> • Quantification (Number/extent) • Repetition • Intensification <p>Infused</p> <p>Isolated</p> <p>Focus:F</p> <ul style="list-style-type: none"> • Sharpen • Soften 	<p><u>Bold underline</u></p>

Type of exchange	Interactional resources			Attitude Values	Grad
	Hero	Opponents			
		Boots	Other		
ORIENTATION 41;28-1:50;06					
41;28- 1:40;02 Information exchange	<p><i>Olla soin Dora. And I'm Diego. We're cousins, Primos.</i></p> <p><i>And today we are looking for animals in the forest.</i></p> <p><i>Do you want to look for animals with us? (3 sec pause) Great. Do you see an owl in the tree? (8 sec pause + click + owl sound). You found it.</i></p> <p><i>Do you see a lizard on a rock? (7sec pause + click) There it is.</i></p> <p><i>Do you see a monkey near the bushes? (3 sec pause)</i></p> <p><i>Yeah that's Boots the Monkey.</i></p>			<p>Verbal +ve J: Norm INV +ve J: Capacity INV</p> <p>Visual</p> <p>Verbal Affirmation +ve J: Capacity INV</p> <p>Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	
Action exchange 1:40;02-1:50;20	<p><i>Say Hi Boots. Hi Boots.</i></p>	<p><i>Hi. Hi</i> <i>Dora Hi</i> <i>Diego.</i></p>		<p>Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	<p>Visual Grad:Quantification</p>
INITIATING COMPLICATION 1:50;06-2:44;10					
1:50;20-1:57;16 Action exchange		<p><i>Look what I have.</i></p>			<p>Verbal Force: intensification</p>
1:57;16- 2:09;25 Information exchange		<p><i>A giant kite. I made it myself.</i></p> <p><i>Wow! That's a really big kite Boots. Yeah, It's the biggest kite I've ever seen.s</i></p> <p><i>I love my kite. I love my kite. I love my kite.</i></p>		<p>Expert +ve APP INS +ve J: Cap INV</p> <p>Valuation +ve APP INS</p> <p>Happiness +ve AFF INS</p> <p>Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	<p>Visual positive facial expressions and exaggerated movements upscale affect.</p>

2.09;25-2:38;18 Action exchange		<i>C'mon, let's see if it can fly. Look <u>at</u> it.</i>		Valuation +ve APP INS	
		<i>Wooooo. Oops I think I made this kite too big and too strong</i>		Inexpert -ve J: Cap INV -ve APP INS	Force: intensification Force: repetition
		<i>Dora, Diego help</i>		Vulnerability -ve AFF INV Visual negative facial affect down turned mouths	Visual negative facial expressions.
RESOLUTION: 2:38;18 -20:46;27					
Involve 2:38;18 -6:17;10					
Action Exchange 2:38;18-2:47;28	<i>Don't worry Boots We'll get you down. <u>We've got to save Boots.</u> Yeah. We've got to figure out where he is going.</i>			Reassurance -ve AFF INV +ve J: Ten INV +ve AFF INV +ve J: Prop INV Visual negative facial affect down turned mouths	Visual negative facial expressions and exaggerated movements upscale affect.
Information exchange 2:47;28-2:58.24	<i>Who do we ask for help when we don't know which way to go? (3 sec pause) The Map. Right. Will you check the Map to find out which way Boots is going?</i>			Dependable -ve AFF INV -ve J: CAP +ve J: CAP INV Shift to Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Visual positive facial expressions
2:58.24-3:05;27 Action Exchange	<i>You have to say Map. Say Map.</i>				
3:05;27-3:15;18	Visual representation				
Information exchange	<u>Hero Support/Map</u> <i>Who's the guy you need to know when you've got a place to go? <u>What's my name? The Map.</u></i>			Competent - ve AFF INV +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: repetition Visual quantification: number upscale the positive facial affect
3:15;18-3:18;02 action exchange	<u>Say it again. The Map.</u>				
3:18;02-3:22;25 Information exchange	<i>Who can help you say hey I've figured out the way? <u>What's my name?</u></i>				

	<u>The Map.</u>				
3:22:25-3:24:29 action exchange	<u>Say it again. The Map. I'm the Map. I'm the Map. He's the Map. He's the Map. I'm the Map.</u>				
3:24:29-4:02:05 Information exchange	<u>Hero Support/Map</u> <i>Dora and Deigo need to find Boots. Do you see Boots?</i>			-ve AFF INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened Shift to Visual negative facial affect down turned mouths	
		<i>Here I am.</i>		+ve J: CAP INV Visual negative facial affect down turned mouths	
	<u>Hero Support/Map</u> <i>Oh Oh the big wind is blowing Boots far far away. Its going to blow him across the ocean. It's going to blow him through the tall grass. And it is going to blow him all the way to polar bear mountain.</i>			Risk -veAFF insecurity INS/INV Visual negative facial affect down turned mouths	Force: Intensification Force: Quantification Force: Repetition
	<u>Hero Support/Map</u> <i>Yiks. That's where polar bears live.</i>			Risk -ve AFF INS -ve J: PROP INV Visual negative facial affect down turned mouths	Force: Intensification
Action exchange 4:02:05-4:40:23	<u>Hero Support/Map</u> <i>We've got to save Boots</i> <i>So remember, ocean, grass, polar bear mountain. Say it with me, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</i> <i>So you tell Dora and Diego first we go to the ocean.</i>			Benevolent +ve AFF INV +ve J: PROP INV Dependable +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	

<p>4:40;23-5:03;15 Information exchange</p>	<p><i>Where do we go first? (3 sec pause) The Ocean. Thanks</i></p> <p><i>So first we need to find the ocean. Do you see the ocean? (3 sec pause) yeah there's the Ocean and there's Boots</i></p>				
<p>5:03;15-5:50;12 action exchange</p>	<p><i>Dora, Diego you've got to get me down please</i></p> <p><i>C'mon we've got to save Boots. Let's go. Say it with us Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain. Come on dominos everybody let's go. C'mon let's get to it I know that we can do it.</i></p>			<p>Vulnerability -ve J: CAP INV</p> <p>Benevolent +ve J: CAP INV +ve AFF INV</p> <p>Visual negative facial affect down turned mouths shift to Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	<p>Force: Intensification</p> <p>Visual Upscaled Negative Affect to</p> <p>Visual Upscaled positive Affect</p>
<p>5:50;12 –6:17;10 information exchange</p>	<p><i>Where are we going? Where are we going? To go save Boots. Where are we going? To go save Boots. Where are we going? To go save Boots. To go save Boots.</i></p>			<p>+ve AFF INV</p> <p>Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	<p>Force: Intensification</p> <p>Force: Quantification; repetition</p>
<p>RESOLUTION: CHALLENGE SEQUENCE βi 6:17;10-12:30;11</p>					
<p>Complication 6:17;10-7:06;29</p>					

<p>6:17;10-6:34;06 Information exchange</p>		<p><i>I'm flying over the ocean.</i> <i>(whale sound) Hey I see a whale</i> <i>Oh no the whale's caught in a net.</i></p>		<p>Resilience +ve J: CAP INV Risk -ve APP INS -ve AFF INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened Shift to Visual negative facial affect down turned mouths</p>	<p>Focus: sharpen Force: Intensification</p>
<p>6:34;06-7:06;29 Action exchange</p>		<p><i>Dora, Diego Help the whale, Help the whale.</i></p>		<p>Vulnerability +ve AFF INV -ve J: CAP INV Visual negative facial affect down turned mouths</p>	<p>Force: Quantification repetition</p>
	<p>Look the whale. <i>She's stuck in that net.</i></p>			<p>Risk -ve AFF INV -ve J: CAP INV Visual negative facial affect down turned mouths</p>	<p>Force Intensification</p>
			<p><i>Help. Help. I'm stuck in that net and cant swim.</i></p>	<p>Vulnerability -ve AFF INV -ve J: CAP INV Visual negative facial affect down turned mouths</p>	<p>Force: repetition</p>
	<p><i>And look sharks.</i></p>			<p>Risk -ve J: PROP INV Visual negative facial affect down turned mouths</p>	<p>Force: repetition</p>
			<p><u>Sharks</u></p>	<p>Risk -ve J: PROP INV Visual negative facial affect down turned mouths</p>	
				<p>Benevolent +ve J:PROP INV +ve AFF INV Visual negative facial affect down turned mouths</p>	

Resolution					
7:06:29-7:48:13 Action exchange	Visual representation				
	<u>Hurry</u> you've got <u>to untie all 12 knots</u> in the net. We have <u>to untie the knots</u> to set the whale free. Count with me in Spanish. Onzo....12 knots!			Dependable +ve J:CAP INV +ve Aff INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: sharpen Force:Repetition
	Great counting			Competent +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Intensification
7:48:13-7:51:11 information exchange	Visual representation				
			<i>I'm free</i> <i>I'm free</i>	Happiness +ve AFF INV Competent +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened shift to Visual negative facial affect down turned mouths	Force: Repetition
'warning' 7:51:11-7:57:18	Diego the sharks.			Risk -ve J:PROP INV Visual negative facial affect down turned mouths	Force: Repetition
7:51:11-8:12:23 Action exchange	Come on we can scare away the sharks by doing a whale call. Say Awoowa.Louder. Awoowa			Dependable -ve AFF INV +ve J:CAP INV Visual neutral facial affect	
8:12:23-8:25:19 information exchange	Visual representation				
	We scared away the sharks. They're swimming far, far away.			Competent +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Repetition
8:25:19-	Come on, we've			+ve J:PROP INV	Force

9:07;03 Action exchange	<u>got to go save our friend Boots the monkey.</u>			+ve AFF INV +ve J: CAP INV Visual neutral facial shift to affect positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	:Intensification
			<i>A monkey? I just saw a monkey fly by on a kite across the ocean.</i>		
	<i>That's him</i>				
	<u>We've got to catch him.</u>			Benevolent +ve J:PROP INV +ve AFF INV	Force : Intensification
			<i>Hop on me I'll give you a ride across the ocean.</i>	Reciprocity +ve J:PROP INV	
	<i>But I need a life jacket to ride the whale.</i>			Cautious -ve AFF INV -ve J: TEN INV Visual negative facial affect down turned mouths	
	<i>I need your help. Will you check my backpack for a life jacket? You have to say backpack. (4 seconds pause)</i>			Dependable -ve AFF INV -ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Repetition
	<u>Hero Support/ Backpack Backpack backpack Backpack backpack</u> Rapido, Dora <u>needs</u> a backpack quick..				
9:07;03-9:32;10 information exchange	Is this the life jacket? <u>No</u> those are mittens Is this the life jacket? (Click) <u>Yes</u> you 've found it? <u>Smart looking</u> Yum yum deliciouso			-ve J CAP. INV shift to +ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: repetition Force Intensification

	Visual representation				
9:32;10-- 10:12;18 Action exchange	<i>Weeee. <u>Come on,</u> <u>we've got to go</u> <u>save Boots.</u></i>			Benevolent +ve J:PROP INV +ve AFF INV	Focus: sharpen Force : Intensification
	Visual representation				
	<i>Let's all thank the whale. Say Awoowa Awoowa</i>			Dependable + ve J: CAP INV +ve J:PROP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	
	Visual representation				
Information exchange 10:12;18- 10:14;28	<i>Wow, We made it across the ocean.</i>			+ ve J: CAP INV Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	
10:14;28- 10:24;10 Action exchange	<i>We have to figure out where Boots is flying to next. <u>You</u> <u>have to say Map.</u></i>			+ ve J: CAP INV	Force: Repetition
	Visual representation				
10:24;10- 10:40;04 information exchange	Hero Support/Map <i>Wow, we made it <u>all the way across</u> <u>the Ocean, check.</u></i>			+ ve J: CAP INS Visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Repetition Force: Intensification
	<i>Where is Boots flying to next? (click) The tall grass, <u>right.</u></i>			+ ve J: CAP INV/INS	
10:40;04- 10:47;08 action exchange		<i>I need you to get me down, <u>please.</u></i>		-ve AFF INV -ve J: CAP shift to Visual negative facial affect down turned mouths	Force: Intensification
	Hero Support/Map <i><u>Oh Oh</u> we'd better hurry.</i>			-ve AFF INS + ve J: caring INV shift to Visual negative facial affect down turned mouths	
10:47;08- 11:16;28 Information exchange	Hero Support/Map <i>Tell Dora and Diego next we go to the tall grass.</i>			Dependable +ve J: CAP INV Shift to visual positive facial affect	Force: Intensification

	<p>Where do we go next? (3 sec pause) The tall grass, thanks. We've got to find the tall grass. Do you see the tall grass? (3sec pause) <u>Hey</u>, you found it.</p>			<p>up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	
	<p>And there's Boots.</p>			<p>+ve J:CAP INV</p>	
11:16;28-12:04;04 Action Exchange		<p>Dora, Diego <u>hurry</u>.</p>		<p>Vulnerability -ve J: CAP INV shift to Visual negative facial affect down turned mouths</p>	<p>Force Intensification</p>
	<p>We are coming Boots. We will get you down.</p>			<p>Dependable +ve J: CAP INV</p>	
Visual representation					
	<p><u>We've got to go save Boots.</u> Let's go. Say it with us <u>Ocean, grass, polar bear mountain, Ocean, grass, polar bear mountain.</u> Come on dominos everybody let's go. C'mon let's get to it <u>I know that we can do it.</u></p>			<p>+ve J: PROP +ve J: CAP INS +ve AFF INV visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened</p>	<p>Force: Repetition Force: Intensification</p>
12:04;04-12:30;11 Information exchange	<p>Where are we going? To go save Boots. . Where are we going? To go save Boots. . Where are we going? To go save Boots. . Where are we going? To go save Boots. . Where are we going? To go save Boots. To go save Boots.</p>				
RESOLUTION:CHALLENGE SEQUENCE βii 12:30;11-15;06;06					
Complication					
12:30;11-12:38;11 Information exchange	<p>Visual representation</p>				

12:38;11-12:45:09 action exchange		(Gorillas singing) Look singing gorillas.		+ve J: CAP INV +ve APP:quality INS visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Repetition
12:45:09-12:59:26 information exchange		Dora, Diego I see singing gorillas		Happiness +ve APP: quality INS <i>Hello, Hello we are the gorillas who sing, sing, sing. Singing is our favourite thing, thing, thing</i>	Visual-Quantification
12:59:26-13:04:25 Action exchange		Woooo I need you to get me down please.		Vulnerability -ve J: CAP INV -ve AFF INV Shift to visual negative facial affect down turned mouths	Force: Intensification
13:04:25-13:19:25 information exchange	Wow.I've never seen singing gorillas before. (sing, sing, sing). They sound so happy			Happiness +ve APP:Reac INS +ve J: Norm INV visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Intensification
	Visual representation				
13:19:25-13:21:02 Action exchange			Help. Help.	Vulnerability -ve J: CAP INV -ve AFF INV Shift to visual negative facial affect down turned mouths	Force: Repetition
13:21:02-13:24:06 information exchange	Oh no baby gorilla has fallen out of the tree.			Risk -ve AFF INV/INS -ve J: CAP INV	Force: Intensification
13:24:06-13:30:01 Action exchange			Catch me please.	Vulnerability -ve J: CAP INV -ve AFF INV	Force: Intensification

	<u>We've got to catch baby gorilla.</u>			Benevolent +ve J: PROP INV +ve AFF INV -ve J CAP INV visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Intensification
Resolution					
13:30:01- 13:35:02 information exchange	<i>Will you help us catch baby gorilla? Great.</i>			Dependable +ve AFF :INV -ve J: CAP INV +ve APP: Val -ve J:CAP INV	Force: Repetition
13:35:02- 13:53:12 Action exchange	<i>Put your hands out in front of you and catch baby gorilla. Catch him, catch him, catch him. We caught him Good gorilla catching.</i>			Competence +ve J: CAP INV +ve AFF :Sec INV Competent +ve APP: Val +ve J: CAP INV	Force: Repetition
			<i>Thank you for saving me. Thank you for saving baby gorilla.</i>	Civility +ve J: PROP INV +ve AFF INV -ve J: CAP INV	
13:53:12- 13:58:21 Action exchange	<u>Come on Dora, we've got to go. We've got to save our friend Boots the monkey.</u>			Benevolent +ve J:PROP INV +ve AFF INS +ve J:Norm INS	Force: Repetition
13:58:21- 14:11:16 information exchange			<i>A monkey? A monkey? We saw a monkey fly over the trees, trees, trees. Yelling get me down from here please, please</i>	Resilience & Vulnerability +ve/-ve CAP INV -ve AFF INS +ve J: Norm INV	Force: Repetition, Force: Intensification

			<u>please.</u>		
	<i>That's our friend Boots</i>				
14:11;16-14:56;11 Action exchange	<u>We've got to catch him.</u>			Benevolent +ve J: PROP INV +ve AFF INS	Force:Repetition
			<i>Catch him. Catch him. <u>To get through the trees</u> we'll <u>swing, swing, swing.</u> <u>All you have to do is sing, sing, sing.</u></i>	Dependable +ve AFF INS +ve J CAP INV +ve J PROP INV	Force: Repetition Force: Intensification
	<i>Great</i>			Civility +ve PROP :Val	
Visual representation					
	<i><u>To get through the trees</u> we have to <u>sing</u> with the <u>singing</u> gorillas. <u>Sing, sing, sing, hoo, hoo, hoo.</u> Sing with us <u>Sing, sing, hoo, hoo, hoo. Sing, sing, hoo, hoo. Sing, sing, hoo, hoo. Sing, sing, hoo, hoo.</u></i>			Dependable +ve J PROP INV	Force: Repetition
14:56;11-15:02;22 Information exchange	<i>We made it through the trees.</i>			Competent +ve J: CAP INV	
	<i>Great singing</i>			Competent +ve J: CAP INV	
	<i>Thanks singing gorillas</i>			Civility +ve J: PROP INV	
15:02;22-15:06;14 Action exchange	<i>Come on let's go.</i>			Dependable +ve J: PROP INV	
RESOLUTION : CHALLENGE SEQUENCE βiii 15;06;06-19;46;02					
Complication					
15:06;14-15:20;07 Information exchange	Visual representation				
	<i><u>Woooo I'm flying over the tall grass.</u></i>			Resilience +ve J: CAP INV	

				Shift to visual negative facial affect down turned mouths	
15:20:07-15:34:27 Action exchange	<u>Look</u> <i>baby animals.</i>			Vulnerability -ve J: CAP INS	
			<u>mummy.</u> <u>mummy.</u> <u>mummy</u>	Vulnerability -ve AFF INV	Force: Repetition
		<i>Dora, Diego. Help the baby animals find their mummies</i>		Risk +ve AFF INV -ve J: CAP INS -ve AFF INV	
	<u>Oh,</u> <u>we've got to help the baby animals.</u>			Benevolent -ve and +ve AFF INV +ve J: PROP INV +ve AFF INS -ve J: CAP INS	Force: Repetition
15:34:27-15:44:01 Information exchange			<u>Mummy.</u> <u>mummy.</u> <u>mummy.</u> <i>The tall grass is so tall we cant find our mummies</i>	Vulnerability -ve AFF INV -ve J: CAP INV	Force: Repetition Force: Intensification
Resolution					
15:44:01-15:48:11 Action exchange	<i>Don't worry, we will help you find your mummies.</i>			Dependable +ve AFF INV +ve J: CAP INS visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	
	<i>Will you help the baby animals find their mummies? (3 sec pause) Great!</i>			Dependable +ve AFF INV +ve J: CAP INV -ve J: CAP INV Visual visual negative facial affect down turned mouths shift to positive facial affect	
15:48:11-17:01:18 Information exchange			<i>Do you see my mummy?(3 sec pause) Click There she is. Do you see my mummy?(3 sec</i>		

			<p>pause) Click You've found her. Do you see my mummy?(3 sec pause) Click That's my mummy. Do you see my mummy? ?(3 sec pause) Click There she is.</p>		
	<p><u>All</u> the baby animals are <u>so</u> happy to be with their mummies.</p>			+ve J:Norm INS +ve J: CAP INV -ve J: CAP INS	Force: Intensification Visual-GRADUATION Quantification upscaled +ve affect
			<p>Thank you for helping us find our mummies</p>	Civility -ve J:CAP INV +ve AFF :sec +ve AFF INS +ve J: PROP INV	
	<p>ROAR Oh Oh That sounds like a lion.</p>			Risk -ve AFF INV -ve J: PROP INV	Force: Intensification Visual-GRADUATION Quantification upscaled -ve affect
			<p>A lion.</p>	Shift to visual negative facial affect down turned mouths	
17:01;18-17:09;03 Action exchange			<p>Quick we have to get through the <u>tall</u> grass <u>to</u> <u>get away from the lion.</u></p>	Reciprocity +ve J:CAP INV -ve J: CAP INV	Force: Intensification
	<p>Let's go</p>			+ve J: PROP INV visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Visual-GRADUATION Quantification upscaled +ve affect
17:09;03-17:19;21 Information	<p>Visual representation</p>				
	<p><u>A giant</u> wall and <u>it's blocking our</u></p>			Risk -ve J: CAP INV	Force: Intensification

exchange	<u>way.</u>			Shift to visual negative facial affect down turned mouths	Visual-GRADUATION Quantification upscaled –ve affect
			<i>I can help.</i>	Reciprocity +ve J: CAP INS +ve AFF INS	
	<i>Here comes the lion.</i>			Risk –ve J: PROP INV	
17:19;21-17:43;04 Action exchange	<i>Let's <u>all</u> push with the elephant. Put your hands out in front of you and <u>push, push, push.</u> <u>Empujan, empujan, empujan.</u></i>			Dependable +ve J: PROP INV Shift to visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Quantification Force: epetition
	<i>Great pushing.</i>			Competent +ve J: CAP INS	
17:43;04-17:44;11 Information exchange	<i>We got away.</i>			Competent +ve J: CAP INV	
17:44;11-17:48;18 Action exchange	<i><u>Wait</u>, that sounds like a baby lion cub</i>			Vulnerability –ve J: CAP INV	Force: Intensification
17:48;18-18:03;02 Information exchange			<i>Mummy, mummy.</i>	Reevaluation +ve J: PROP INV	Force: Repetition
	<i>She's looking for her mummy. That's why the mummy lion was roaring, she was looking for her baby.</i>				
18:03;02-18:27;19 Action exchange	<i>We have to tell the mummy lion that we found her baby. Help me call the mummy lion, say roar. (3 sec pause) roar</i>			Dependable +ve J: PROP INV –ve AFF INV	
	<i><u>Look</u> we found your lion cub.</i>			Competent +ve J CAP INV	Force: Intensification
			<i>Thanks for helping me find my baby.</i>	Civility +ve J:PROP INS +veAFF:sec –ve J CAP	
18:27;19-18:40;29 Information	<i>We made it through the tall</i>			Competent +ve J CAP INV	

exchange	<i>grass.</i>				
18:40:29-18:50:21 Action exchange	<i>We have to figure out where Boots is flying to next. You have to say map.</i>			Dependable +ve J: PROP INV	
Visual Representation					
18:50:21-19:07:27 Information exchange	<u>Hero Support/Map</u> <i>We went <u>all</u> the way across the ocean, check. And through the tall grass, check.</i> <i>Where's Boots flying to next? (3 sec pause) Polar Bear mountain <u>right</u></i>			Competent +ve J CAP INV +ve J: PROP INV	Force: Intensification
19:07:27-19:19:28 Action exchange		<i>You've got to catch me before I get to Polar Bear mountain</i>		Vulnerability -ve J: CAP INV +ve AFF INS Shift to visual negative facial affect down turned mouth	
	<u>Hero Support/Map</u> <i><u>Oh oh</u> we'd better hurry. Tell Dora and Diego next we go to Polar Bear mountain</i>			-ve AFF INS +ve J: PROP INV	
19:19:28-19:46:13 Information exchange	Where do we go next? (3 sec pause) Polar Bear mountain <u>right</u> .			Dependable +ve J: PROP INV +ve J: CAP	Force: Intensification
	That's where the polar bear lives, <u>Yiks</u> .			Risk -ve J: PROP INV -ve AFF INS	Force: Intensification
	So we need to find polar bear mountain (spanish word). Where is polar bear mountain? (3 sec pause) Spanish words.			Dependable -ve AFF INS +ve J: PROP INV	
RESOLUTION: CHALLENGE SEQUENCE βiv 19:46:02-23:12;23					

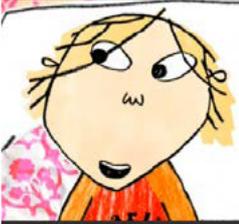
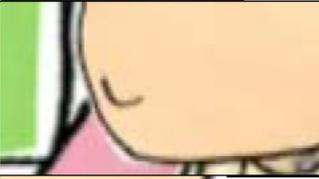
Complication					
19:46:13- 19:59:07 Information exchange	Visual representation				
		<i>Oh No, I'm stuck on a tree</i>		Risk -ve AFF INV Shift to visual negative facial affect down turned mouth	Force: Intensification
		<i>and there's a polar bear down there.</i>		Risk ve J:PROP INV	
19:59:07- 20:10:25 Action exchange		<i>Dora, Diego hurry.</i>		Vulnerability -ve AFF INV - ve J: CAP INV	Force: Intensification
		<i><u>Come on we've got to go save Boots.</u></i>		Benevolent +ve J: PROP INV +ve AFF INV	Force: Repetition Force: Intensification
Resolution					
20:10:25- 20:15:08 Information Exchange	<i><u>There's Boots</u> and <u>there's a polar bear under the tree.</u></i>			Resilience +ve J: CAP INV	
				Risk -ve J:PROP INV	Force: Repetition
20:15:08- 20:46:01 Action exchange	<i>We need something to get us to the tree quick. We could turn my rescue pack into a rocket sled.</i>			Dependable +ve J Ten INV -ve AFF INS +ve J CAP INV Shift to visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Intensification
	<i>Great idea.</i>			Competent +ve J: CAP INV	
	<i>To activate my rescue pack you have to say rocket sled. Say rocket sled. (3 sec pause) Rocket sled.</i>			Dependable +ve J Ten INV	
	<i>Visual representation. The Image depicts the rescue pack turning into a rocket sled.</i>				
		<i><u>Come on, we've got to save Boots.</u></i>			Benevolent +ve J: PROP INV +ve AFF INV
20:46:01- 20:49:29 Information exchange		<i>Oh Oh Here comes the polar bear.</i>		Risk -ve AFF INV -ve J:PROP INV	Force: Intensification
		<i>Hurry</i>		Vulnerability	Force: Repetition

20:49;29-20:57;26 Action exchange		<i>Dora</i> <u>Hurry</u> <i>Diego.</i>		-ve AFF INV	
	<i>We're coming Boots. We 'll get you down.</i>			Dependable +ve J: CAP INS	
20:57;26-21:02;15 Information exchange		Oh no <u>the polar bear</u> is <u>getting higher and higher</u>		Risk -ve AFF INV -ve J:PROP INV	Force: Repetition Force: Intensificatio
21:02;15-21:20;26 Action exchange	<i>We have to tell Boots to jump onto the rocket sled. Jump Boots. (3 sec pause) Louder (3 sec pause) Jump Boots.</i>			Dependable +ve J PROP INV	
21:20;26-23:12;23 Information exchange		<u>You saved me, you saved me</u>		Civility +ve J:PROP INV +ve AFF INS	Force: Repetition
			<i>Hey. I just wanted to help you get your kite down from the tree. I'm really a very <u>friendly polar bear.</u></i>	Benevolent +ve J:PROP INV +ve J: CAP INS +ve J: Norm: INS visual positive facial affect up turned mouth, jaw shifting between closed and opened with the eyes opened	Force: Intensification Force: Repetition
		Oh, he's a <u>friendly polar bear.</u>		+ve AFF INS +ve J: CAP INS	
		<u>Thanks Polar bear.</u>		Civility +ve J:PROP INS +ve J: Norm: friend INV	
			<i>Come back and visit <u>soon.</u></i>	Civility +ve J:PROP INV	
		<i>I knew you would come and</i>		Competent +ve J : Ten +ve J: CAP INV	

		<i>get me.</i>			
	<p><u>Yeah we did it.</u></p> <p><u>We did it We did it We did it</u> (spanish word) <u>Yeah. We did it. We crossed the ocean and through the tall grass. We did it, we did it. , we did it, we did it.</u></p> <p><u>Hooray.</u> Gorillas had to swing through the trees real fast, <u>we did it, we did it, we did it.</u> Hit the polar bear mountain on his kite. <u>Then</u> you saved me and everything is alright. <u>Yeah, woooo, hooray, we did it</u></p>			<p>Competent</p> <p>+ve J: CAP INV</p> <p>+ve AFF: happiness INS</p> <p>+ve AFF: security INV</p>	<p>Force Intensification</p> <p>Force: Repetition</p>
	<p>We had <u>such</u> an <u>exciting</u> trip today. What was your <u>favourite</u> part of the trip? (6 sec pause) <u>I liked that too. My favourite part was rescuing Boots. Me Too. Me three.</u></p>			<p>Benevolent</p> <p>+ve J: PROP INV</p> <p>+ve APP: valuation INS</p> <p>+ve AFF: security INV</p>	<p>Force: Intensification</p>
	<p>We couldn't have done it without you. <u>Thanks for helping, gracias.</u></p>			<p>Civility</p> <p>+ve J: CAP INV</p> <p>+ve J:PROP INS</p> <p>+ve AFF: security INS</p>	

Appendix 4B: Interaction of Appraisal resources and visual and verbal evaluation resources: C&L

Appendix 4B includes an analysis of evaluative resources for the selected CATS. It includes interactions of resources across each of the exchanges of this episode of C & L. The table below provides a key to the coding resources and abbreviations for the visual and verbal resources.

Visual Affect (facial expression)		Coding identified shifts in each meaning system across the moving image
MOUTH APERTURE JAW OPEN -jaw full open or half open and - teeth exposed or teeth non-exposed OR JAW CLOSEDs	Jaw half open Upper teeth exposed	
	Jaw closed	
MOUTH ORIENTATION CURVED -up curved or down curved OR NON-CURVED	Curved	Up-curved (positive) 
		Down-curved (negative) 
	Non-curved	Straight -line (neutral) see circled example 
EYES OPEN -full open or half open and DIRECTION -directed up or down and left or right OR CLOSED	Full open Directed right	
	closed	

Visual GRADUATION - Coding identified shifts in each meaning system across the moving image	
Realisation: examples from <i>Dora the Explorer</i>	
Force feature	Upscaled
quantification: number	<p>High number of same item</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>
quantification: extent	<p>Ideational item takes up large amount of available space</p>  <p>Together with positive visual affect (happiness) this upscaling can provoke positive Judgement: normality</p>

Appraisal :Attitude	Realisation	Coding
Verbal Affect	+ve AFF = positive Affect - ve = negative Affect	Inscribed Invoked

Appraisal :Attitude	Realisation	Coding
Verbal Judgement <ul style="list-style-type: none"> • Normality • Capacity • Tenacity • Propriety 	INScribed INVoked	Inscribed Invoked

Appraisal :Attitude	Realisation	Coding
Verbal Appreciation <ul style="list-style-type: none"> • reaction: did I like it • composition: did it hang together • valuation: is it worthwhile 	+ve APP=positive Appreciation -ve APP = negative Appreciation	Inscribed Invoked

Appraisal :Attitude	Coding
<p>Verbal GRADUATION</p> <p>Force: Fo</p> <ul style="list-style-type: none"> • Quantification (Number/extent) • Repetition • Intensification <p>Infused</p> <p>Isolated</p> <p>Focus:F</p> <ul style="list-style-type: none"> • Sharpen • Soften 	<p><u>Bold underline</u></p>

Type of exchange	Interactional Resources		Attitude values	Grad
	Hero	Opponent		
ORIENTATION 1:00:28-2:08:08				
Information exchange 1:00;28-2:08:08	<i>I have this little sister Lola, she is small and very funny. Sometimes when she is extra wide-awake mum and dad ask me to help to get Lola off to bed</i>		Verbal -ve J:CAP INS +ve J: CAP INV Visual Shift between neutral mouth to upturned mouth indicating +ve facial affect, eyes full open, closed stance (Charlie) and open stance (Lola).	Verbal Force: Intensification
	<i>This is a hard job cause...</i>		Verbal +ve J: Ten INV -ve APP: val INS	Verbal Force: List Force: Repetition
		<i>Shall I show you that again Charlie?</i>	+ve AFF: happ INS +ve APP: val INS	Force: Intensification
	<i>Lola likes to stay up <u>wriggling, bouncing, colouring in, scribbling, sticking and most of all chattering...</u></i>		-ve J:CAP INV Visual Shift between neutral mouth to upturned mouth indicating +ve facial affect, eyes full open, closed stance (Charlie) and open stance (Lola).	
		<i>And then when I have drawn all my animals <u>we can</u> go to the beach. And <u>mum can</u> make a picnic, and <u>Dad can</u> buy ice cream and you <u>Charlie you can</u> help me make an enormous sandcastle made of sand</i>		
INITIATING COMPLICATION 2:08:08-3:13:03				
Action Exchange 2:08:08-2:16:17	<i>Lola, mum said it's time for bed now.</i>		Verbal +ve J; CAP INV -ve J: CAP INV/INS	Verbal Force: Intensification
		<i>No I am not sleepy and I will not go to bed</i>		
2;16;17-3:13:01	<i>So then I say... But Lola all the</i>		Verbal	Verbal

Information Exchange		<i>birds have gone to sleep. And then Lola says,</i>		+veJ: Ten INV	Force: Intensification Visual GRADUATION: Quantification; extent
			<i>Yes but I am <u>not</u> a bird Charlie</i>	Verbal +ve J: Cap INV	Verbal Force: Intensification
		<i>But you must be <u>slightly</u> sleepy Lola.</i>		Verbal +ve J: Ten INV -ve J: CAP INV	Verbal Force: Intensification
			<i>Hmmm I'm <u>not slightly sleepy</u> at <u>6 o'clock, 7 o'clock, or 8 o'clock</u>. I am still <u>wide</u> awake a <u>9</u>, <u>not at all</u> tired at <u>10 or 11</u> and I will still be awake at <u>midnight</u></i>	Verbal +ve J: CAP INS +ve J: CAP INV	Verbal Force: Intensification /List
		<i>Surely you will be tired by midnight. <u>Everyone</u> in the world is <u>tired</u> by midnight Lola.</i>		Verbal +ve J: Ten INV +ve J; Norm INS	Verbal Force: Intensification Visual GRADUATION: Quantification; extent
			<i><u>Not me</u> I will probably still be <u>perky</u> at <u>midnight and a half</u></i>	Verbal +ve J: CAP INV +ve J: CAP INS	Verbal Force: Intensification Visual GRADUATION: Quantification; extent
		<i>Lola says she <u>never</u> gets tired.</i>		Verbal +ve CAP INS Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and , eyes full open and closed	Verbal Force: Intensification
RESOLUTION ARGUMENT SEQUENCE β_i (3:13;01-4:20;04)					
Complication					
Action exchange 3:13;01 3:27;27		<i>Bed time</i>		Verbal +ve J: Ten INV	

		<i>It's <u>not</u> bed-time. I have to put Mr Tiger in his home and Mrs Tiger has to go shopping to buy some biscuits and cake and crisps</i>	Verbal +ve J: CAP INV Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and , eyes full open	Verbal Force: Intensification
Resolution				
Information exchange 3:27;27-4:18;00	<i>So then I had an idea and I said... But if there's no bedtime there can be no bedtime drink. And its pink milk tonight milk</i>		Verbal +ve J: Ten INV	
	<i>Lola really likes pink milk</i>		Verbal +ve J: Ten INV +ve APP: reaction INS	Verbal Force: Intensification
	<i>Are you sure you don't want to go to bed?</i>		Verbal +ve J: Ten INV -ve AFF:desire INS	
		<i>But Charlie <u>if</u> I have pink milk the tigers will want some too.</i>	Verbal +ve J:CAP INV +ve AFF:desire INS	
	<i><u>Tigers</u>. What tigers?</i>		Verbal +ve j: Ten INV	Verbal Force: Intensification Force: Repetition
		<i>The tigers at the table Charlie. They are waiting for their bed -time drink. Tigers get very cross if they have to wait. Ready, steady, go.</i>	Verbal +ve J:CAP INV -ve AFF INS	Verbal Force: Intensification
	<i>So I make Lola and three tigers pink milk</i>		Verbal +ve J: Ten INV Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and eyes full open closed stance (Charlie) and open stance (Lola).	

Visual representation		Visual Shift between down turned mouth to upturned mouth indicating shift to +ve/ facial affect and eyes full open	Visual GRADUATION: Quantification; extent	
RESOLUTION ARGUMENT SEQUENCE βii 4:20:04-5:27:11				
Complication				
Action exchange 4:20:04-4:25:23	<i>After bedtime drink, you know what's next? Time to brush our teeth</i>		Verbal +ve J: Ten INV +ve J: CAP INS	
Information exchange 4:25:23-4:45:27		<i>But I can't brush my teeth Charlie 'cause somebody has eaten my toothbrush.</i>	Verbal +ve J: CAP INS	
	<i>Who would eat your toothbrush Lola?</i>		Verbal +ve J: Ten INV	
		<i>I think it's that lion. I saw him brushing his teeth with my toothbrush. And now he is gobbling it all up.</i>	Verbal +ve J: CAP INS Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open, open stance	Visual GRADUATION: Quantification; extent
Resolution				
Information exchange 4:45:27-5:27:11	<i>But this is your toothbrush here</i>		Verbal +ve J: Ten INV Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open, open stance (Lola) and closed stance (Charlie)	
		<i>Oh dear, that means he must be using yours then.</i>	Verbal +ve J: CAP INV -ve Affect unhappiness INS	Verbal Force: Intensification
	Visual representation		Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open	Visual GRADUATION: Quantification; extent
RESOLUTION ARGUMENT SEQUENCE βiii 5:27:11-7:09:14				

Complication				
Action exchange 5:27;11-5:37;05	<i>Right. Just a quick bath and then bed time. Well you do look a bit grubby Lola.</i>		Verbal +ve J: Ten +ve APP: reac -ve J norm Visual Charlie +ve facial affect relaxed stance Lola- -ve facial affect Crossed arms, tilted head	Verbal Force: amount
Information exchange 5:37:19-6:07;14		<i>Who says.</i>	Verbal +ve J: CAP INV	
	<i>Mum says.</i>		Verbal +ve J: Ten INV	
		<i>No she doesn't</i>	Verbal +ve J: CAP INV	
	<i>Yes she does. She's run a bath for you and she's coming to check on you in 1 minute</i>		Verbal +ve J: Ten INV +ve J: CAP INV	
	<i>And then what do you think Lola says?</i>		Verbal +ve J: Ten INV	
		<i>But Charlie I can't go into the bath because of the whales.</i>	Verbal +ve J: CAP INS	
	<i>What whales where?</i>		Verbal +ve J: Ten INV	
		<i>The whales that are swimming in the bath. They are taking up all of the room.</i>	Verbal +ve J: CAP INV -ve J: PROP INS	Verbal Force: Intensification
	<i>So I say, what do you want me to do about it?</i>		Verbal +ve J: Ten INV +ve AFF: desire INS Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open, open stance and closed stance	

Resolution				
Action exchange 6:07;14-7:09;14		<i>Maybe, you would have to help me shoo a few down the plug hole</i>	Verbal +ve J: CAP INV -ve J: CAP INS	
		<i>shoo shoo. So I help shoo some whales down the plug hole.</i>	Verbal +ve J: Ten INV	
		<i>So Lola jumps into the bath</i>	Verbal +ve J: Ver INV +ve J: PROP INV Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open, open stance and closed stance	
RESOLUTION CHALLENGE SEQUENCE β iv 7:09;14-10:21;16				
Complication				
Action exchange 7:09;14-7:19;22		<i>Now you're all clean Lola, it really is time for bed.</i>	Verbal +ve J: Ten INV	Verbal Force: Intensification
		<i>Where are your pyjamas?</i>	Verbal +ve J: Ten INV	
		<i>I don't have any pyjamas Charlie.</i>	Verbal -ve J: CAP INV -ve J:norm	
Information exchange 7:19;22-7:36;27		<i>Ahah what about these I found underneath your pillow?</i>	Verbal +ve J: Ten INV +ve J: CAP INS	
		<i>Oh No Those are not my pjamas. Those belong to two dancing dogs</i>	Verbal +ve J: CAP INV	
		<i>Alright but do you think that would you borrow them?</i>	Verbal +ve J: Ten INV +ve J:propriety Visual Shift between neutral mouth to upturned mouth indicating +ve/-ve facial affect and, eyes full open, open stance and closed	Visual GRADUATION:

			stance	quantification: extent
Resolution				
Action exchange 7:36;27-7:48;21		<i>Maybe, but you would have to go and telephone them.</i>	Verbal +ve J: Ten INV	
		<i>So I go off to telephone the two dancing dogs.</i>	Verbal +ve J: Ten INV	
Information exchange 7:48;21-8:52;23		<i>What are they saying?</i>	Verbal +ve J: CAP INV	
		<i>The dogs say that the pyjamas would look better on you.</i>	Verbal +ve J: CAP INV +ve J:norm INS	
		<i>That's nice of them.</i>	Verbal +ve J: CAP INV +ve J: PROP INS	
Action exchange 7:58;21--8:16;00		<i>Hmmm and if you are wearing your pyjamas tonight they would like to invite you to their pyjama party.</i>	Verbal +ve J: CAP INV +ve AFF: desire INS	
		<i>Oh well as it's a party.</i>	Verbal +ve AFF: satisfaction +ve J: CAP INV	
Information exchange 8:16;00-8:52;23		<i>So Lola pops on her pyjamas</i>	Verbal +ve J:Ver INV +ve J: PROP INV	
		<i>That was fun</i>	Verbal +ve J: CAP INV +ve AFF: happ INS Visual Shift between neutral mouth to upturned mouth indicating +ve facial affect and, eyes full open, open stance and closed stance	
Action exchange 8:52;23-9:11;25		<i>Now will you please hop into bed?</i>	Verbal +ve J: Ten INV +ve J: PROP INS Visual Shift between neutral mouth to downturned mouth indicating -ve facial affect and, eyes	

			full open, open stance and closed stance	
		<i>Yes, yes Charlie. I'm hopping, I'm hopping. , I'm hopping, hopping.</i>	Verbal +ve J: CAP INV Visual Shift between neutral mouth to upturned mouth indicating +ve facial affect and, eyes full open, open stance and closed stance	Verbal Force: Repetition
		<i>Lola Now. Dad will be up any minute.</i>	Verbal +ve J: Ten INV Visual Shift between neutral mouth to downturned mouth indicating -ve facial affect and, eyes full open, open stance and closed stance	Verbal Force: Intensification
		<i>But I'm not sleepy Charlie</i>	Verbal +ve J: CAP INV Visual Shift between neutral mouth to downturned mouth indicating -ve facial affect and, eyes full open, open stance and closed stance	Visual GRADUATION: quantification; extent
Information exchange 9:11;08-10:12;16		<i>And then I had a really good idea...</i>	Verbal +ve J: CAP INV Visual Shift between neutral mouth to upturned mouth indicating +ve facial affect and, eyes full open, open stance and closed stance	Verbal Force: Intensification
		<i>Lola I've given <u>three</u> tigers their bed time drink. and now they're <u>sleepily</u> snoozing. And I've watched a lion gobble my toothbrush. And now he is <u>sizzing</u> on the bath mat. And I have shooed whales down the plug hole and they're <u>all</u></i>	Verbal +ve J: Ver INV +ve APP: Val INV	Verbal Force: Intensification/List

	<u>woosy</u> <u>and</u> <u>woosing.</u> And Lola even the dancing dogs are pooped after the pyjama party			
	And you know what, it is the attidu I cant believe my eyes. Lola's gone <u>all</u> <u>sleepy.</u>		Verbal +ve J: Ver INV -ve J: CAP INS	Verbal Force: Intensification
Action exchange 10:12;16- 11:00;20		But Charlie...		
	Don't tell me Lola. <u>I bet I can</u> <u>guess,</u> there's a <u>huge</u> hippotomus in you bed.		Verbal +ve J: CAP INS +ve J: CAP INV +ve APP: reac INS	
		<u>Don't be silly</u> Charlie I wouldn't let a hippotomus get into my bed. But <u>I think</u> there's one in yours.	Verbal -ve /+ve J: CAP INS +ve J: CAP INV	
		Goodnight Charlie Goodnight Mr Hippotomus.... I said Goodnight Mr Hippotomus	Verbal +ve J: CAP INS Visual	
	Goodnight Lola. Goodnight Lola		Blacked out screen	
	Visual representation –Lights out although eyes are prominent			