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今年も本学会の活動の結実として Proceedings of JASFL 第 13 巻を発行することができました。これもひとえに会員諸氏の精力的な研究活動と学会活動へのご尽力の賜物と感謝しております。

今回発行されました Proceedings of JASFL Vol. 13 2019 は昨年 10 月 6 日、7 日に日本体育大学（世田谷キャンパス）で開催された日本機能言語学会第 26 回秋期大会の研究発表内容を論文に改定した論文集です。本学会も四半世紀を超えて、新たな歴史の１ページを加えることができたことは、とりもなおさず会員の皆様方のご尽力の賜物と、改めてここに感謝の言葉を申し上げます。

さて、本論文集は、新しい視点からの発表、テーマを深く掘り下げた発表とその内容は広範で多岐にわたり、２日間にわたる有意義な質疑応答や議論の成果が反映された力作ぞろいとなっています。特に昨今のマルチモーダルの発展・応用についての研究が多くなっています。本論集でもマルチモーダルを応用した英語の作文教育、絵本の中で視覚情報と言語の具現がどのように相関しているか分析したもの、スピーチにおけるジェスチャーとテクストについてマルチモーダルの観点から論じたものが収められています。また読解に関する質問に焦点を当てた教育への応用、正当化コード理論の観点から談話分析をしたものと、いずれも最新の SFL 理論を準用した秀作ぞろいとなっています。

また特別講演としては、鳥飼玖美子先生をお迎えして、「異文化コミュニケーションとしての通訳翻訳：機能主義的観点からの分析」と題して講演していただき、日英語の翻訳・通訳の事例やエピソードを挙げていただきながら、異文化間の意味変換において何が問題となるのか、また言語表現の奥に内在する文化的価値の相違についてもわかりやすく解説していただきました。鳥飼先生の優しくも説得力のある話術に魅了され、参加者一同、言語機能の諸相について、あらためて認識すると同時に、翻訳・通訳の難しさと責任の重さを感じることになりました。

SFL に関する最新の研究、知見などが満載された Proceedings of JASFL Vol. 13 2019 が会員諸氏にとって今後の SFL 研究の一助になれば、本学会を代表するものとして、これにまさる喜びはありません。

日本機能言語学会会長
ヴァージニア・パン

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Utilizing Videos to Create Multimodal Consciousness-Raising Activities for Reading and Writing Classes

Peter McDonald
J.F. Oberlin University

Abstract

While researchers and practitioners have argued that a multimodal design perspective on writing is essential for teaching literacy in the digital age, multimodal approaches are still under-researched and poorly represented in reading and writing curricula (Belcher, 2017). Indeed, Street (2004) suggests that new digital literacy practices have a limited role to play in traditional language classrooms that teach reading and writing. This paper suggests a systemic functional linguistic (SFL) model can be used in academic literacy classrooms to support both the teaching of traditional literacy practices and modern, multimodal approaches to reading and writing.

This paper will demonstrate the SFL model by comparing the style and communicative functionality of two texts: a YouTube video and an academic essay. As the analysis will show, while the video text is significantly different from the academic essay in its modality, their general stylistic properties and underlying communicative functionality are similar. This paper will demonstrate how teachers can use these textual comparisons to deconstruct texts and create multimodal consciousness-raising activities for students. In this paper, I will suggests that this process of textual deconstruction coupled with awareness-raising activities can improve both traditional literacy practices, such as writing five-paragraph essays, and new digital literacy practices, such as creating multimodal compositions.

1. Introduction

This paper aims to contribute to the research (Belcher, 2017) that suggests a multimodal design approach to writing is valuable for second language (L2) learners and that teachers need to become facilitators of multimodal design in the modern classroom. A multimodal design approach to writing proposes that teachers should reconceptualize how they teach writing in the classroom. Whereas a traditional pedagogical approach might conceptualize teaching writing from the perspective of teaching a set of linguistic skills to be mastered by students, a design approach to writing widens the teaching perspective to include other modes of communication such as visuals, music or audio together with linguistic texts to create meaning.

Consequently, in a design approach to teaching writing, there are many advantages to using multimodal texts, such as videos, in the academic writing classroom (Hafner, 2014). Videos can have a positive effect because they can introduce students to complex rhetorical structures in a motivational and invigorating way. This is particularly relevant to the Japanese university classroom, the teaching context of this paper, because the majority of students are young people aged 18 to 22, a demographic whose individuals have been described as "digital natives" (Prensky, 2001; Judd, 2018). This is a reference to the fact that they have grown up around digital communication resources (e.g., videos, webpages, social media) that incorporate multimodal resources.

For these students, a traditional academic literacy classroom rooted in reading academic papers and producing academic essays can seem unfamiliar and even alienating. Incorporating modern multimodal texts such as videos into the academic syllabus can help students become more familiar with the environment of academic literacy in an interesting and motivating way (Hafner, 2018).

Furthermore, Hyland (2002) points out that students attempting to write academic literature are at a rhetorical and interpersonal disadvantage. This is because they must quickly master many complex rhetorical devices and linguistic skills to successfully enter an academic discourse community that sets rigorous discourse constraints on its members. This is certainly true in the context of this paper, which, as outlined above, is based on teaching academic literacy to first-year Japanese university students. The students are admitted to university after completing Japanese high school. Therefore, they have limited knowledge of the discourse constraints of English academic texts prior to entering the university classroom. A multimodal design approach to writing can be used to help address the challenges of teaching these young students because, as this paper will demonstrate, multimodal texts can be used to teach complex rhetorical structures to students in a clear, visual way.

This is important because the academic literacy curriculum is rigorous. Students need to produce visible results within just two academic semesters if they are to enter a respected foreign university. Street (2004) suggests that in academic curricula like this, teaching modern literacy approaches like multimodality is difficult to justify because academic literacy is concerned with teaching the traditional skills of reading and writing. Therefore, students need to focus on learning traditional L2 linguistic skills. Modern literacy skills such as multimodality are important but can be dealt with in other classes in the university curriculum.

This is a compelling argument. While teachers might agree that working with a video can be motivating and invigorating for students, they may find it difficult to justify in an academic literacy course because they cannot see what direct outcome it will have on teaching the linguistic skills needed to meet the goals of the course. Furthermore, multimodality is a relatively new field and teachers working with busy curricula may have little opportunity to access the knowledge and gain the expertise needed to analyze multimodal texts and apply the analysis to the classroom.

In this paper, I suggest that the systemic functional linguistics (SFL) model outlined below can be used to overcome the challenges of using multimodal texts in the academic literacy classroom. I will demonstrate how teachers can use the SFL model to deconstruct a multimodal text: a short Greenpeace (2017) video that criticizes the launch of Apple's iPhone from an environmentalist perspective. The analysis will show how the process of multimodal textual deconstruction can be used to make comparisons between the video text and a traditional academic text, and it will illustrate how teachers can use the model to raise students' awareness of the rhetorical similarities and differences between both texts. I will discuss how this knowledge can be used in the academic classroom to teach traditional literacy skills and new digital literacy practices, such as creating multimodal compositions.

This paper has five parts. After this introduction (Part 1), Part 2 will outline the theoretical model that will be used to analyze and deconstruct the multimodal text. Part 3 will then present a textual deconstruction of the video and illustrate how it can be related to academic texts. Part 4 will discuss how the deconstruction of the text can be used to create consciousness-raising (C-R) activities for the classroom. Part 5 will outline the model's limitations and make suggestions for future research.

2. Theoretical Model

The pedagogical approach outlined in this paper is based on a C-R approach to classroom methodology and a genre approach to academic writing. In a C-R approach, students are encouraged to observe language and create hypotheses based on the information in front of them. At best, these hypotheses should be seen as rules of thumb, which may have to be revised as the student's inter-language develops and more information is presented to them (Willis, 1994:56). Thus, C-R is about teaching a cognitive process rather than just imparting knowledge about formal linguistic systems.

A genre approach to writing works alongside a C-R approach to classroom teaching. A key principle of being able to hypothesize about texts effectively is viewing texts as a set of schematic, lexical, and syntactic choices that the text's creators have made to communicate their ideas to the reader. These are the key principles underlying a genre approach to writing (Nunan, 1999).

If the text's creators make a different set of schematic, lexical, and syntactic choices, the communicative functionality of the text will change. To become effective contributors to the academic discourse community, students need to be able to critically analyze and evaluate the rhetorical choices that constitute the meaning in different texts and be able to suggest different sets of choices that could change the underlying communicative functionality of the text (Coulthard, 1994).

A pedagogical approach to teaching the academic genre is Swales's (1990) model of moves and steps. In this approach, any text can be broken down into a series of discourse moves, and within each discourse move there are a series of smaller steps that communicate the ideas of each move. For example, Swales's model suggests that the introduction to an academic paper can be divided into a series of moves and steps, as shown in Table 1 below.

This genre approach of breaking down academic texts into a series of discourse moves and steps has become commonplace in language classrooms. I suggest hat Swales's model can be used alongside Baldry and Thibault's (2005) SFL model to deconstruct video texts. According to Baldry and Thibault's model, the "shots" (e.g., long shots or close-ups) that convey the events, participants, and circumstances in a video can be grouped together into units of similar meaning called "phases." Thus, video texts can be split up into large blocks of text (phases) made up of smaller units of texts (shots).

Consequently, the units of organization in video texts are, in many ways, similar to the units of organization in written texts. Both types of text can be deconstructed into a series of larger blocks of texts (phases or moves) that are made up of smaller texts (shots or steps). The next section will show how this SFL model of phases and shots can be aligned with the genre model of discourse moves and steps to support the teaching of academic texts.

Table 1: Swales's Model of Discourse Moves and Steps

Move 1	**Establishing a Territory**
Step 1 Step 2 Step 3	Claiming centrality and/or Making topic generalizations and/or Reviewing items of previous research
Move 2	**Establishing a Niche**
Step 1A Step 1B Step 1C Step 1D	Counter-claiming or Indicating a gap or Question-raising or Continuing a tradition
Move 3	**Occupying the Niche**
Step 1A Step 1B Step 2 Step 3	Outlining purposes or Announcing present research Announcing principal findings Indicating research article structure

3. Multimodal Analysis of the Texts

The first stage of a multimodal analysis of a video text is to decide which modes are the most relevant to the teacher's pedagogical goals. For the purposes of this paper, the analysis is of the visual, the textual (in this video, spoken words, words on screen in PowerPoint slides, and words in captions), the auditory (sound effects used to give emphasis to meaning), and the musical soundtrack.

The second stage of a multimodal analysis is to deconstruct the video into phases and shots using the Baldry and Thibault model. Due to limited space, a full analysis of the Greenpeace video cannot be carried out, but the multimodal analysis of Phase 1 of the video text (see Figure 1, Appendix) gives an example of how the process would work for Phase 1, the introductory phase of the video, which consists of 10 shots. As the figure shows, Shot 1 uses a PowerPoint slide to give background information. Shot 2 uses video to show the circumstances and the main participants of the phase: Steve Jobs entering an auditorium and being greeted rapturously by an audience.

After this relatively straightforward scene-setting opening, the following eight shots use the four modes (the visual, textual, auditory, and musical) to create a sensation of anticipation, jubilation, and celebration in viewers in response to the introduction of the new iPhone. The visual mode uses a variety of shots (long shots, semi-close-ups, and overhead shots; see Figure 1, Column 2, Appendix) juxtaposed with the textual mode of Steve Job's speech (see Figure 1, Column 3, Appendix), the fading in and out of the audio (the audience cheering and clapping; see Figure 1, Column 4, Appendix), and the musical mode (a pumping electronic backbeat; see Figure 1, Column 4, Appendix) to create a complex response in the viewer of celebration and jubilation.

The third stage of the multimodal analysis is to define the phases from the perspective of their intended discourse moves. This is shown in the discourse moves in the video (see Figure 2, Appendix). The video can clearly be divided into seven structural phases. Each phase can be related to the principle of discourse moves outlined in Swales's model, as shown in Columns 4 and 5 of Figure 2.

Phase 1 is, as outlined above, the introductory phase, wherein Apple's rhetorical position—the iPhone is a revolutionary new device—is presented to the viewer. Phase 2 is the presentation of the video's main theme: Greenpeace is going to investigate how environmentally friendly the new iPhone is. Phase 3 is the method of investigation: how Greenpeace is going to test the environmental make-up of the iPhone. Phase 4 is the presentation of the results of the investigation.

The discourse moves in Phases 1 to 4 are similar to those in an academic paper. Phases 1 and 2 of the video can be likened to the introduction of an academic paper, where the writer would be expected to provide some contextual information and then outline the main ideas of the paper, as shown in Figure 2. Phases 3 and 4 can easily be related to the concepts of outlining a research methodology and presenting the results.

What is missing from the video, in terms of its discourse relationship to an academic paper, is a coherent literature review where the writer would outline, in a balanced way, the underlying arguments that motivated the study. This is a significant difference that can be used to create effective C-R activities, as will be outlined in the next section. Furthermore, in a traditional academic paper, after the methodology and results section, the reader would expect a discussion of the findings and suggestions for future research. However, in the video, there is a deviation from this established structure in Phases 5, 6, and 7.

Shot 1 of Phase 5 (see Figure 3, Appendix) is a PowerPoint slide with the details that Apple has published in "the greener Apple." Shot 2 displays the web page icon that links to the greener apple publication, and Shot 3 displays the text on the webpage that claims that Apple products are more environmentally friendly than their competitors'.

Phases 6 and 7 (see Figure 4, Appendix) show Greenpeace's rebuttal of the claim. Shot 1 of Phase 6 begins with a dissolve shot that leads into the word "But" displayed on a PowerPoint slide. This introduces the contrasting claim to Apple's position. The slide is animated with the two facts that support the counterclaim shown clearly to the viewer. Shot 2 displays the statement, "Nokia has all its new phones PVC free," and Shot 3 displays, "Sony Ericson and Motorola have both removed some of the worst chemicals from their phones." Shot 4 concludes the rebuttal by returning to Jobs's original sound bite that was used in Phase 1 (see Figure 1, Appendix): it is time to "reinvent the phone."

Phase 7, which consists of only one shot, adds the words "in green," which appear against a visual background that shows the green iPhone symbol to complete an ironic critique of Apple's environmental standing. Thus, Phase 7, the final phase, has two functions: to conclude the discourse move of rebuttal and to conclude the video itself by returning the viewer to the opening hook of Steve Jobs in Phase 1.

4. Creating C-R Activities Using Multimodal Analysis

The first stage of using video to create C-R activities that can be used in the academic classroom is exploring how the structure of a text can support its underlying communicative functionality. This exploration can be achieved by having students (a) deconstruct the video text, (b) compare the structure of the video text with the structure of an academic essay, and (c) hypothesize how the textual structure supports the communicative functionality of the text.

For example, building on the discourse moves approach outlined in the genre literature, teachers can encourage students to compare and contrast the discourse moves in the video with the discourse moves in a traditional academic essay. This teaching process in a classroom might involve the following steps: (1) summarize/review the discourse moves in an academic essay, (2) summarize the discourse moves in the video using the model outlined in the above section (see Figures 1 and 2, Appendix), and (3) discuss when, how, and why the discourse moves in the video deviate from the discourse moves in the academic essay (see Figures 1, 2, 3, and 4, Appendix).

Thus, from a design approach to academic reading and writing, by using the SFL model, students can compare and contrast the design of a video text, which, while fundamentally different from the academic essay in its modality, shares many similarities in terms of general stylistic properties and underlying communicative functionality. Moreover, the process of comparing and contrasting the design of a text can help teachers and students break down what may appear to be complex discourse structures into manageable chunks of texts.

Teachers and students might want to explore the stylistic differences between the two texts and their impact on creating meaning. The academic discourse community the students are trying to enter dictates that opinions be explained and discussed in a well-balanced style, and the structure of an academic essay supports this balance. The literature review would lay out a balanced argument for the reader, and this would be related to a balanced discussion in another part of the essay. However, as pointed out above, the Greenpeace video deviates from the well-balanced style of an argumentative essay in its inclusion of Phases 5, 6, and 7. Thus, while the video ostensibly presents an argumentative/research-based approach, it significantly deviates from an argumentative/research-based essay structure.

Students could be asked to hypothesize about the potential effects the differences in style has on the viewer and why Greenpeace chose to put its rebuttal at the end rather than in a literature review section. They could examine both Steve Jobs's language in the video and the words written in "a greener Apple," and students could be asked whether the rebuttal is fair from Apple's perspective. Students could be asked to construct Apple's potential response to Greenpeace's position and speculate how presenting this additional information to the viewer might change the overall communicative functionality of the text. This process may help to raise awareness of the importance of presenting a balanced argument in academic discourse.

Indeed, it is important to add a critical dimension to the processes of multimodal deconstruction and textual comparison of texts. This critical discourse dimension is common in approaches to teaching academic reading and writing. Bakhtin (2001:128) points out that genres are not just made up of linguistic elements but also of the writers' "subjective evaluative attitude towards the subject." Consequently, the underlying values contained in one genre, and the language and discourse structures used to express those values, will be different from those of another genre. Students and teachers can explore the values in the video text, which could be described as a persuasive political text.

One way to do engage in this exploration, in alignment with a design approach to writing, is to examine the techniques the video makers use to present their political argument. For example, the makers of the Greenpeace video use cut-and-paste techniques (Steve Jobs' opening speech and the statement on "the greener Apple" are cut and pasted to present a seamless argument that suggests that Apple claims its phone is greener than the phones of its competitors, although that is not what Apple actually says about the iPhone). They also use timing. They present new ideas and arguments at the end of the text, a technique that would be considered unusual in an academic text. This means that when the viewers finish watching the video, they are left with a strong impression of the rebuttal discourse move. In addition, Greenpeace uses clever sound bites with visualization ("it is time to reinvent the phone in green") and with music that fades in and out to create and release tension. All of this cumulates into a fast-paced, information-packed, powerful, and persuasive statement.

However, from a critical academic perspective, this could be seen an example of what Halliday and Hanson (1985) refer to as opinions being presented as “facts.” These facts may not be shared by a different discourse community. In this case, the academic community, through the agreed-upon discourse structure already discussed above, has a more rigorous approach. Indeed, applying the academic approach to the ideas and information contained in the video may change its underlying communicative functionality, perhaps making it less powerful and persuasive but, from an academic perspective, more balanced.

Thus, this process of applying a critical approach to a multimodal text is, as noted in the introduction, helpful in bridging the gap between the discourse domains young students are familiar with as digital natives and the academic discourse community they are trying to enter. Students could investigate and analyze other texts on open-access sites such as YouTube from a critical viewpoint. This critical approach can also lead to a discussion of the emergence of fake news in digital media outlets.

The analysis above demonstrates how the SFL model can be used to compare and contrast discourse structure. The overall structure of a video can be related to the structure of an academic essay, and C-R activities can be developed from that structural analysis. In addition to the structural analysis, the individual shots that make up each phase in a video can be related to the sentences and clauses that make up paragraphs.

This has already been demonstrated in Figure 3 (shots in Phase 5) and Figure 4 (shots in phases 6 and 7), which offer a visual representation of the discourse move of making a rebuttal. In my teaching experience, rebuttals can be difficult to teach, because analyzing rebuttals is a complex process of (a) translating academic texts, (b) examining who is making the original claim, (c) examining who is making the counterclaim, and (d) examining how the claim and counterclaim work together to create the rebuttal. However, a video like Greenpeace’s can present this complex series of discourse moves in a simple and clear way.

Thus, with Figures 4 and 5 serving as examples, students can be shown how a participant (in this case, Steve Jobs) makes a claim (Phase 5, Shots 1, 2, and 3), how another participant (in this case, Greenpeace) makes a counterclaim that disputes the original claim by presenting contrary information (Phase 6, Shots 1, 2, and 3), and how this is tied together into a memorable phrase and image that refutes Apple’s position (Phase 6, Shot 4; Phase 7, Shot 1). Thus, this example illustrates how a multimodal design approach to text based on the SFL model allows for complex discourse moves to be presented simply in a visually approachable manner.

Another important aspect of the design approach to writing is to have the students design their own multimodal text (Hafner, 2018). The Greenpeace video is a good example because it has a DIY (do it yourself) aesthetic. The video is an amalgamation of PowerPoint slides, interviews, and videos from the Internet against a musical track and some cut-and-pasted audio. Students can easily replicate this type of video using either a smartphone or computer. A good assignment would be to have the students write an argumentative essay following the traditional classroom procedures of mind-mapping, organizing, writing and rewriting. Once students have the essay at a reasonable standard, they can convert the essay into a video by taking one side of their argument and presenting it in a style similar to that of the Greenpeace video.

This process of multimodal text creation facilitates a change in the students' role from one of being in a classroom struggling to understand the rigorous discourse domain of academia to one of an activist trying to persuade their peers that their point of view is meaningful. It also allows students to focus on how the resources needed to give video texts meaning (the music, visuals, and audio) work with the linguistic resources needed to make overall meaning in text. Through this creative investigation of linguistic resources in multimodal texts, students can work with key language skills that are important for academic discourse such as summarizing, presenting opinions, making rebuttals, and changing register.

5. Conclusion

This paper suggests that the SFL model can support a design approach to academic reading and writing, which can have a positive effect on teaching academic literacy. The model outlined can use videos to create meaningful textual comparisons between videos and academic texts, present complex rhetorical structures simply, and help students examine discourses in a relevant and motivating way.

The main limitation of the model is its potential complexity. Multimodal analysis can become complex because multimodal resources such as videos use a wide range of affordances to communicate meaning. For example, in the Greenpeace video, the visual mode uses colors, animations, and image juxtaposition to create meaning. A full analysis of all these modes can become time consuming and may lack relevance to the immediate goals of an academic course. Moreover, this paper presents a simplified version of the SFL model; however, when teachers and students who have no training in SFL begin to use the model, it may become complex and unwieldy. It could be difficult to introduce and work with this model in large classrooms. Furthermore, while there is a wealth of free videos available on YouTube, teachers may find it difficult and time consuming to find videos that can be easily adapted to their classroom needs.

These challenges can be addressed by conducting more research into how the SFL model can be used in the classroom. Experienced SFL researchers and practitioners could analyze more videos to create practical examples, like the one outlined in this paper, of how Baldry and Thibault's phase and shots model can be related to Swales's discourse moves model. Furthermore, textbook creators and publishers could use the model to create video resources that are relevant to the needs of teaching academic literacy. Finally, teacher training programs could be implemented that indicate how to deconstruct multimodal texts using the ideas and models outlined in this paper.

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Appendix

Shots	Visual	Textual	Auditory	Musical
1	PowerPoint slide	January 9th, 2007. Macworld San Francisco	audience cheering and clapping	opening bars of digital music
2	transition to Steve Jobs entering the stage of an auditorium	Steve Jobs Apple CEO	audience cheering and clapping	digital music fades to background
3	low shot, semi long shot of Steve putting his hands together in namaste gesture	Good morning	audience cheering and clapping	digital music fades to background
4	transition to low semi-close up of Steve	let's take a look	audience sound fades	music picks up with a backbeat
5	transition to split screen with Steve Jobs (small) and the iPhone icon (big)	at a revolutionary new phone	audience sound quiet	music plays
6	transition to bigger iPhone icon	we want to re-invent the phone.	audience sound fades	music plays
7	aerial long shot of auditorium with Steve on stage in the distance (right side)	and we are	audience cheers loudly	music picks up
8	transition to low long shot of the stage (on the left side)	calling it	Steve Jobs' voice rises to a crescendo; cheering gets louder	music picks up
9	transition to long shot of the iPhone icon (center stage)	iPhone	Steve's voice Peaks; audience cheers loudly	music is loud
10	dissolution of Shot 9	–	–	–

Figure 1: Multimodal Analysis of Phase One of the Video Text

Phase	Visual Text	Verbal Text	Discourse Moves	Related Moves in Academic Paper
1	large audience; Steve Jobs; iPhone icon	inviting welcoming warm	opening hook; presents Apple's position	introduction; establishing a territory
2	statistical information; images of social media	factual contrast inviting	presents Greenpeace's position; counterclaims/ presents a gap	establishing a niche
3	images of events; images of people; "Our Steve"	eventful explanatory critical	method of investigation	methodology
4	images of facts	factual critical	presents results	results
5	images of facts	factual averring	re-presents Apple's position with a new claim that Apple is greener than its competitors	discussion
6	images of facts	factual	presents a rebuttal of Apple's claim	conclusion
7	image of iPhone icon in Green Greenpeace	repetition of key words text and ideas	concluding hook	–

Figure 2: Discourse Moves in the Video

Shot	Visual	Textual	Discourse Move
1	PowerPoint slide	Steve publishes	Apple's environmental claim
2	web site icon	a greener apple	Apple's claim environmental claim
3	web site text	I was surprised to learn that Apple is ahead of competitors in these areas.	Apple's claim environmental claim

Figure 3: Shots in Phase 5

Phases/ Shots	Visual	Textual	Discourse Move
Phase 6 Shot 1	PowerPoint slide	but	Greenpeace counterclaim
Phase 6 Shot 2	PowerPoint slide	Nokkia has all its new phones PVC free	Greenpeace counterclaim
Phase 6 Shot 3	PowerPoint slide	Sony Ericson and Motorola have both removed some of the worst chemicals from their phones.	Greenpeace counterclaim
Phase 6 Shot 4	Image of iPhone icon	Steve it is time to	rebuttal/conclusion
Phase 7 Shot 1	Image of iPhone icon	reinvent the phone in green	concluding hook

Figure 4: Shots in Phase 6 and 7

絵本の中の視点：
文と絵による具現と組合せ
Viewpoints in Picturebooks: Realization through Words and Pictures and Its Combination

早川　知江
Chie Hayakawa
名古屋芸術大学
Nagoya University of the Arts

Abstract

This paper is a part of multimodal studies on a typical bimodal text, picturebooks, this time focusing on the choices of viewpoint. Viewpoint refers to perspectives from which pictures or words are written/drawn. Many picturebooks use the choice effectively. For example, by combining words written from a character's subjective viewpoint with objective pictures, we can enjoy the gap between the character's perception and the reality.

In order to analyze such effects, we need the systems of VIEWPOINT both in pictures and in words. The system of VIEWPOINT IN PICTURES is already proposed by Painter, et al. (2013: 18-30) as FOCALISATION. VIEWPOINT IN WORDS, however, has only a few descriptions in the framework of Systemic Functional Linguistic (hereafter SFL). I will propose the system of VIEWPOINT IN WORDS by categorizing it into 'objective (omniscience)', 'subjective: the first person view', 'subjective: the second person view' and 'subjective: the third person view'. Each choice is realized through the choices of the person, naming and give/receive expressions. I, then, verify the proposed systems by adopting them to the analysis of a picturebook.

1. はじめに

本稿は、multimodal text の代表的なジャンルである絵本の特性を、言語理論（Systemic Functional Linguistics；以下 SFL）の観点から明らかにしようとする研究の一環である。今回は特にその「視点」に焦点を当てる。「視点」とはもちろん、物語が誰の目線・観点から語られるかである。

絵本は、文と絵ふたつの表現メディアが合わさったジャンルで、当然、文と絵では視点を具現する手段が異なる。そしてまた、文と絵、それぞれを別の視点から描いて組み合わせることもできる。本稿は、絵本のそうした特色と可能性を、分析によって明らかにするための枠組み、すなわち「視点の選択システム」を提案することを目的とする。

まず第 2 節では、そもそも絵本の中の視点とはどのようなものか、またどのような絵本を分析するときに視点という概念が重要になってくるか紹介

する。次に第 3 節は、絵の中の視点のみを扱い、視点にはどのような種類があるか、絵がどのように視点を具現するかを見る。続く第 4 節は、逆に文の中の視点のみを扱う。文による視点の具現のしかたは、絵による具現とは当然違ってくる。少なくとも私の調べた限りでは、SFL の理論枠組みの中に、文の中の視点に関する研究やシステムがほとんど見つけられなかったため、本稿で新たに、文による視点具現システム（案）を提案する。最後に第 5 節では、第 1 節で紹介した絵本を、本稿が提案するシステムに基づいて再分析することで、分析の有効性を確認したい。

これらの分析に移る前に、絵本分析のそもそもの目的をはっきりさせておきたい。私が絵本を分析する目的は、一言で言うと、絵本の「面白さ」がどのように生み出されているかを言語理論(SFL)の観点から明らかにすることある。これには、二つの意義があると考える。一つは、絵本を読んで、ただ「面白いね」で終わるのではなく、どう面白いか、なぜ面白いかを明示的に語ることができるようになる。つまり、絵本の分析の質を向上するという意義である。もう一つは、現在の分析枠組みでは分析できない「面白さ」が見つかったとき、それを説明するためにシステム自体を改良・拡充することができる。つまり、理論枠組み自体の向上という意義である。

こうした、分析・理論という両輪の目的のもと、今回は、1 冊の絵本の「面白さ」を、視点という観点から言語学的に明らかにしてみたい。

2. 分析絵本：絵本の中の視点

今回の分析絵本は、John Klassen 作 *This Is Not My Hat*（ISBN : 1406353434）である。小さい魚を主人公にした作品で、主人公のモノローグがそのまま絵本の本文となっている。絵では、小さい魚が小さい帽子をかぶっている様が描かれるが、小さい魚自身のモノローグにより、その帽子は実は自分の持ち物ではなく、大きな魚から盗んできたものだということが明かされる。小さい魚は、その帽子は大きな魚よりも自分に似合うと言って正当化したり、大きな魚はどうせ帽子がなくなったことに気づきもしないだろうと楽観視したりするが、絵では、帽子がなくなったことに気づいた大きな魚が、執拗に小さい魚の後を追いかけ、その距離を縮めていく様が描かれる。

この作品の面白さの一端は、視点を効果的に用いていることにあると考えられる。結論を先回りして言うと、文と絵の視点が意図的にずらしてあるところに面白さが生まれている。こうした効果を、SFL ではどう分析できるのか、順に見ていきたい。

3. 絵の中の視点

絵本を構成するふたつのメディア、絵と文のうち、まず絵の中の視点にはどのような種類があるか、絵が視点をどう具現するかを見る。

絵の中の視点については、すでに Painter, et al. (2013: 18-30)によって研究されていて、FOCALISATION というシステムで分析できる。FOCALISATION とは、簡単に言うと、「カメラ」が誰の位置にあるように描かれているかである。

図 1 として、Painter, et al.の FOCALISATION のシステムをまとめる。

FOCALISATION
- unmediated
- mediaed
  - inscribed
  - inferred

(Painter, et al. 2013: 23 より再掲)

図 1：Painter, et al.の FOCALISATION のシステム

実例として、みやこしあきこ作『のはらのおへや』(ISBN : 4591125319) 中の絵を使って、それぞれの視点を説明したい。『のはらのおへや』は、さっこちゃんという女の子が、新しい家に引っ越してきて、隣家との間の森に素敵な空き地を見つけるという話である。

まず、unmediated という選択は、特別な技法を用いない「普通」の視点である。例は pp.22-23 の見開きにある、さっこちゃんが新しく越してきた部屋の中にいる絵である。この絵は、さっこちゃんや部屋の中を、第三者がカメラで写したように描いている。それによって、人物・情景を客観的に捉えることができる。

次に mediated というのは、誰か特定の人の視点を媒介にして見るという意味である。特に mediated: inscribed: as character というのは、登場人物の手や影などのみが画面の下部から出ているように描く手法である。それにより、まるで自分が主人公になったような効果が生まれる。例は p11 の、隣家との間の空き地に誰かが置いていったバスケットをさっこちゃんが開ける場面である。ここでは、さっこちゃんの全身は描かれず、ちょうど「さっこちゃんの目から見たらこのように見える」ように、さっこちゃん自身の両手と、その両手が開けた布の隙間から見えるおままごとセットが、画面いっぱいに描かれている。こうした技法により、自分がさっこちゃんになって、目の前のものを見ているように見え、誰かが置いていったおままごとセットを見つけたときの驚きと高揚感を一緒に体験できる。

また、同じ mediated でも、mediated: inscribed: along with character では、登場人物の後ろ姿が描かれ、その肩越しに登場人物が見てみているものを描く。例は pp.26-27 の見開きで、いつもの空き地にやってきたさっこちゃんが後姿で描かれ、その足元には、前述のおままごとセットが、いつの間にかピクニックシートの上にきれいに並べられている。この場合、さっこちゃん自身の目から見たら、自分の後ろ姿が見えるわけがないため、厳密にはさっこちゃんの目とカメラが重なっているわけではない。しかしさっこちゃんの肩越しに、さっこちゃんがみているものを一緒に見られるという点で、こちらの選択肢によっても、まるで自分が主人公になったような効果が生まれる。

最後に、mediated: inferred という選択肢に移る。これは文字通り、媒介とされる視点の持ち主が「ほのめかされ」るという手法である。先ほどの pp.26-

27 のおままごとセットが広げられた場面では、画面右上の木と木の間に、「さっこちゃんでしょ」というセリフが書かれる。さっこちゃんがその声の方を見上げると、という設定でページをめくると、次の pp. 28-29 の絵が現れ、木と木の間に姿を表した隣家の女の子が描かれる。この絵は、明示的には、誰か特定の人の視点で描かれた絵だという目印はない。この絵だけを独立して見たら、第三者の目線で描いた unmediated と区別がつかない。しかし、「登場人物が「何かを見ている」ように描かれたページの次ページの絵は、その登場人物が見ているものを描いている」という暗黙のルールが絵本や映像作品にはある。そのためこの絵は、さっこちゃんがままごとセットから目をあげると、その視線の先に隣家の女の子を見つけた、それをさっこちゃんの視点から描いた絵ということになる。このような手法を使うことでも、やはり自分が主人公になったような効果が得られる。

4. 文の中の視点

前節までが絵の中の視点についてで、これは既存の分析枠組みでうまく分析することができる。問題は文の中の視点である。残念ながら現時点で、文の中の視点にどのような種類があるかや、文がそれをどう具現するかということに関して、SFL の枠組みの中でほとんど記述を見つけることができない。そのため、本稿では一般的な文学論にその分析のヒントを求めた。

4.1 SFL の中の「視点」

まず、SFL の記述から見ていく。唯一、視点つまり viewpoint について記述があったのは、CIRCUMSTANCE SYSTEM の一部としてである。以下は、Halliday and Matthiessen (2004: 276)からの引用である：

> (9) **Angle**. Angle is related either the (i) the Sayer of a 'verbal' clause, with the sense of 'as…says' or (ii) to the Senser of a 'mental' clause, with the sense of 'as…thinks'. […] We can call type (ii) 'viewpoint' since it is used to represent the information given by the clause from somebody's viewpoint […]. This type is expressed by the simple preposition *to* or by complex prepositions such as *in the view/opinion of, from the standpoint of*; for example,
> *to Mary it seemed unlikely*
> *they're guilty in the eyes of the law*.

Circumstance には「時」や「場所」などいろいろ種類があるが、その中の Angle という選択肢のさらに下位区分として、viewpoint という用語が出てくる。要するに、Mental clause の Senser を表す Circumstance で、例としては、*to Mary it seemed unlikely* の to Mary や、*they're guilty in the eyes of the law* の in the eyes of the law などが、viewpoint =視点を表すとされている。

4.2 文学論の中の「視点」

しかし視点というのは、このように circumstance によってのみ表されるわ

けではない。そのことは、SFL 以外の一般的な文学論や、「小説の書き方」といった文献により詳しい記述がある。代表例として、前田 彰一（2004: 86）の一節を見てみる：

> 全知の語り手が物語世界の圏外に位置しているのに対して、語り手自身が作中人物の一人であるような場合は、いわゆる一人称小説と呼ばれる形式である。［強調は早川］

このように、一般的に、語り手、つまり誰の視点からみた物語であるかは、一人称小説・三人称小説、という「人称」によって区別される。ここからは、こうした一般的な文学論に則って、人称と視点の関係をまとめてみたい。

まず一人称小説の例を見る：

> そんなに変かしら、今日の私は、と思いながら人のいないグランドを抜けて校門を出ていった。そんなに自覚はなかった。ただ、現実にまだ体がなじまなくて、世の中が新鮮に見えた。そうか、あれはこの世に生れ落ちるときの夢だったのかも知れない、と思ったりした ［中略］。
> 　そして、坂の途中で乙彦にばったり会った［中略］。
> 「あ、あなたは。」
> 　私は反射的に口に出してそう言った。
> 「高瀬先生の息子さん。」
> 「…そうですが？」
> 　彼はけげんな目をしてそう言った。
> （吉本ばなな『N・P』より）

このように一人称小説は、主人公つまり「私」の主観的視点で描かれるため、「私はこう思った」とか「私にはこう見えた」という主人公の心情を、スムーズに描くことができる。

逆に、主人公が知らない・見ていないものは書けないという制約がある。例えば、主人公がいない場面で起こった出来事、あるいは第三者の心情などである。この例の場合、途中で乙彦という人物が登場するが、彼が主人公（＝私）に出会ってどう思ったかは、「私」にはわかりようがないので書かれず、従って読者も知ることができない。せいぜい「けげんそうな目をして」というように、「不思議がっているような顔をした」という外見が描写できるのみである。

次に、非常に実例に乏しいが、二人称小説というのもある：

> きみは真鍮の溝の上に左足を置き、右肩で扉を横にすこし押してみるがうまく開かない［中略］。
> 　きみがそれ［＝スーツケース］を上の方にもちあげると、きみの筋肉と腱の輪郭が[中略]、くっきりと浮かびあがるのを、きみは感じる。

（ミシェル・ビュトール 著、清水徹 訳『心変わり』より）

このように二人称小説は、読者、つまり「きみ」の主観的視点で描かれ、「きみはこうした」「きみはこう思った」という文章を読むうちに、読者自身が主人公として物語を疑似体験することになる。ただしこういった装置は、あまりに技巧性が前面に出て不自然な文体に感じられるため、あまり使用されない。

最後に三人称小説というのが一番複雑である。例は以下の通り：

> いちばん好きな花はフリージアだった。清潔な匂いがすると、陶子は思う。そのフリージアにブプレウルムとストックをあわせ、緑の多い花束にしてもらう。
>
> 根元に濡れたペイパータオルをまき、輪ゴムでとめて、全体をざっと紙でくるむ、正確で淀みのないエミ子の手の動き。
>
> エミ子の手は大きい。全身のバランスを考えるとあきらかに突出して大きい。働く女の手だ、と、陶子は思う。指も長く、筋がしっかりしていて力強い。

（江國香織『薔薇の木 枇杷の木 檸檬の木』より）

このように、「私」という語り手が登場せず、まるで神様が地上の出来事を見下ろすように、全知の視点から、全ての状況・全ての登場人物の心情を書くことができる。それこそ第三者の視点から極めて客観的に出来事を記述することもあり、ハードボイルド小説などがその典型例であろう。

しかし三人称文体は、よく読むと、特定の登場人物の視点で書かれていることもある。例えば上記の例の場合、人物としては「陶子」と「エミ子」が同回数出てくるが、視点は明らかに陶子の方にある。つまり、「陶子はこう思った」とか「陶子にはこんな匂いがした」ということが書かれ、対するエミ子が何を考えているかは、この場面からはまったく読み取れない。エミ子は単に、陶子に見られる対象であり、「陶子から見るとエミ子は手が大きい」というように観察される側の人物である。

注意が必要なのは、三人称小説は、場面が変われば、別の人物の視点で書かれることもあるという点である。例えば先ほどと同じ小説の別の場面は以下の通りである：

> このひとと水沼は似合いのカップルだ。
>
> エミ子は、目の前でワインに頬を上気させ、大きな目を気前よくうるませている陶子をしみじみ眺めながらそう思った。結婚というのはたぶんこういうひとにむいているのだろう。
>
> 篠原とは、いずれ離婚するつもりだった。
>
> あたたかなフランスパンのおかわりに手をのばし、エミ子は胸の内でためいきをつく。

再び「陶子」と「エミ子」が出てくるが、今度は明らかにエミ子の視点で描写されている。「エミ子はこう思った」とか「エミ子はこうするつもりだ」ということが書かれ、陶子は逆に、観察されてその外面のみが描写される対象となる。

4.3 文の中の視点のシステム

以上のように、文においては「人称」によって視点が具現されるが、それを SFL の枠組みに合うように記述するとどうなるのだろうか。

ここまで見た例を元に、視点のシステムとその具現法を図 2 としてまとめる：

VIEWPOINT

subjective

first person view

↘ the first person style

second person view

↘ the second person style

third person view

↘ the third person style

↘ 特定の人物のみが mental process の Senser に

↘ 登場人物の呼称が、特定の人物から見た関係性を表す

↘「やる・もらう」の方向性が特定的

objective

↘ the third person style

↘ 特定の人物のみが mental process の Senser にならない

↘ 登場人物の呼称が、客観的で変化しない

↘「やる・もらう」の方向性がない

図 2：文による視点 VIEWPOINT のシステムとその具現法（案）

図 2 に示したように、視点はまず主観的 subjective か客観的 objective かに分かれる。主観的な視点で書く場合、誰の主観かという点で、一人称の「私」視点だったらそのまま一人称文体が用いられる。二人称の「君」視点だったら、二人称文体が用いられる。

注意が必要なのは三人称文体で、これは、条件によって、主観的・客観的どちらを表すためにも利用できる。先ほどの例で見たように、「陶子は思った」「陶子にはこう見えた」のように、特定の人物のみが mental process の Senser になる場合、その人物の視点で書かれていることになる。また、登場人物の

呼称が特定の人物から見た関係性を表す場合も主観的であるが、この点については後で補足する。

客観的な場合はその逆で、三人称で書かれ、かつ特定の人物のみが mental process の Senser にならず、また登場人物の呼称も客観的で変化しない。

この「呼称」ということについて、もう少し補足する。以下の 3 つの引用を比較してほしい：

> 1.「綾」の視点
> 綾は別に花が好きなわけではなかった。それでも比較的頻繁に――どの程度の頻度を頻繁というのか綾にはよくわからないのだが――花を買うのは夫へのあてつけというか半ば意地のようなものだった。
> 夫の慎一を、綾は吝嗇（けち）だと思っていた。
>
> 2.「陶子」の視点
> 斜面をおりると先客がいた。
> クロが吠えると、ベンチに腰掛けていた男は顔をあげ、クロではなく陶子をじっとみた。
>
> 3.「慎一」の視点
> 図書館は退屈で、十分ともたなかった。こんなことなら犬に遠慮などせずにあそこにいればよかった、と思いながら、慎一は喫煙所で煙草をすった。
>
> （いずれも江國香織『薔薇の木　枇杷の木　檸檬の木』より；強調は早川による）

下線部の人物は、呼称はバラバラだが、実はみんな同じ「慎一」という人物を指している。まず、1. の引用部は「綾」の視点から書かれているため、綾の夫である慎一は「夫」と呼ばれる。2. の引用部は「陶子」の視点から書かれており、陶子と慎一は（この時点では）知り合いではないため、「先客」とか「男」と呼ばれ、名前は出てこない。しかしこれがなぜ慎一のことだと分かるかというと、少し後の 3.の場面では「慎一」に視点が移り、その中で「こんなことなら犬に遠慮などせずにあそこにいればよかった、と思いながら、慎一は」と書かれるため、「先ほどのクロに吠えられていたベンチの男は慎一であった」ということが分かる仕組みになっている。

このように、同じ人物でも場面によって呼称が変わる場合、その呼称は、その場面の視点となっている人物との人間関係を反映したものになるため、呼称も視点を具現する重要な手段となる。そういう意味で、「登場人物の呼称が特定の人物から見た関係性を表す場合も主観的」ということになる。

また、最後に「やる・もらう」の方向性についても補足が必要だろう。「～をしてやる（あげる）」「してもらう」という表現の選択には、その文章の視点が明らかに具現される。例えば、以下の引用を考えてみたい：

あやちゃんは　とことこ　あるきだしました。
「あやちゃん　そっちじゃ　ありません。こっち　こっち」
あさえは　あやちゃんの　てを　ひいて　やりました。
あやちゃんの　ては　とても　ちいさくて　やわらかです。
あさえは　ずんと　せが　のびて、おおきくなったような　きもちでした。
（林 明子『あさえとちいさいいもうと』より；強調は早川による）

この引用部は三人称文体で書かれているが、客観的な視点ではなく、「あさえ」の視点から書かれていることが、さまざまな言語的選択に表れている。既に述べた、「特定の人物が mental process の Sensor になる場合、その文章はその人物の視点で書かれている」という点で言えば、「ずんと　せが　のびて、おおきくなったような　きもち」になった Sensor はあさえであるし、また「あやちゃんの　ては　とても　ちいさくて　やわらか」ということを感じ取る Sensor もあさえである。

しかしこの場面には、それ以外に視点を具現している表現がある。それは「あさえは　あやちゃんの　てを　ひいて　やりました」の下線部「やりました」である。この場合、「てをひく」という行為を施した側のあさえの視点から文が書かれているために、「てを　ひいて　やった」となるのであり、もしこの文章が、施された側のあやちゃんの視点から書かれていたら、「あさえは　あやちゃんの　てを　ひいて　くれました」となるはずである。

このように、「やる」「もらう」表現が特定の登場人物を基準とした方向性で書かれている場合、その文章はその人物の視点から書かれている。これが図 2 の「「やる・もらう」の方向性が特定的」の記述が意味することである。

5. 絵本再分析

第 3 節と 4 節を通し、絵と文による視点のシステムとその具現法が揃ったところで、冒頭に見た絵本 *This Is Not My Hat* を改めて分析してみたい。既に述べた通り、絵本というのは文と絵の組合せでできているため、文と絵で別々の視点を選択し、組合せることができる。そういった観点で、*This Is Not My Hat* がなぜ面白いのかを知るため、文と絵を別々に分析する。

まず文は、冒頭部に This hat is not mine. I just stole it. とあるように、図 2 のシステムでいう subjective: first person view が選択され、I と語られる主人公、つまり小さい魚の視点で書かれている。

一方の絵は、最初から最後まで、図 1 のシステムでいう unmediated の視点で描かれる。小さい魚の視点から描かれた絵は一枚もなく、すべて第三者の目線から、小さい魚、大きい魚、それをとりまく海の生き物や海中の景色が客観的に描かれる。その中では、小さな魚が知り得ない現実のありさまも描かれる。たとえば、小さな魚のモノローグで And he probably won’t wake up for a long time. と書かれる場面でも、大きな魚が実は既に目を覚ましていること

が、目をぱっちりと開けた絵で示されている。この情景は、小さな魚の視点からは描かれようがない。というのは、小さな魚はこの時、大きな魚から逃げてずっと遠くにいるのであり、大きな魚の姿は小さな魚からは見えないからである。他にも、小さい魚が海草の茂みに身を隠そうと泳いでいく途中にカニと出会う場面では､小さな魚視点で書かれる本文はBut he said he wouldn’t tell anyone which way I went.と語るが、絵では、その後を追いかけてきた大きな魚に、カニがあっさりと小さな魚の泳いでいった方向を指し示して教えてしまう様子が描かれる。

つまりこの絵本の醍醐味は、主人公（小さな魚）の主観的認識と現実の間のギャップを知ること、さらにいうと、追っ手がすぐ近くに迫っているスリリングな現実と対比させることで、盗人である小さな魚の間の抜けた気楽さを、シニカルにユーモラスに表現している。

そして、そうしたギャップを、本文を一貫して小さな魚の視点で書き、絵を客観的な視点で描くという選択によって巧みに具現しているのである。このような具現法は、絵本ならではの特性、つまり絵と文と両方のメディアからなり、かつ、その両方の視点を分けることができるという特性を存分に生かしたものといえる。

最後にまとめに変えて、第 1 節で確認した絵本分析の目的に戻りたい。本稿の 2 つの目的のうち 1 つ目は、

> i) 絵本の「面白さ」がどのように生み出されているか、言語理論(SFL)の観点から明らかにする

ということだったが、この点に関し、視点のシステムを利用することで、絵本によっては、文と絵の視点を意図的にずらしてユーモアを生み出していることが明示的に説明できた。

2 つ目の目的は、

> ii) 現在の分析枠組みでは分析できない「面白さ」を説明するため、システム自体を改良・拡充する

ということだった。この点に関し、視点の効果を説明するため、既存の「絵の中の視点のシステム」に加え、新たに「文の中の視点のシステム」を提案することができた。これにより、絵本の効果を明らかにするための枠組みの拡充に寄与できたならば幸いである。

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Modelling Multimodal Resources in Speech and Gesture

Patrick Kiernan
Meiji University

Abstract

Face-to-face talk is a multimodal form of communication that includes two principle modalities of speech and gesture. Speech itself can be seen as multimodal since it includes the verbal message but is also overlaid with intonation (Halliday & Greaves, 2008), and may include voicing and changes in pitch, volume or other marked inflections which add layers of meaning. Likewise, gestural resources embrace a range of bodily meanings from body posture, to arm, hand and head movements through to facial expressions, some of which overlap with the voicing of speech itself (Goldin-Meadow and McNeill, 2000; Kendon, 2004). This paper both makes the case for developing a multimodal model of spoken communication as a resource that could be used in foreign language teaching and provides an overview of what this model might look like. The description is based on an analysis of video recorded language learning history interviews of students at a Japanese university who had a high level of proficiency in Japanese and English. These students drew attention to the importance of non-verbal dimensions of face-to-face communication and exhibited their proficiency in using them. A student narrative from the project is used to illustrate the model.

1. Introduction

Given the already full curriculum faced by language learners in Japan, some educators and researchers may question the need for a multimodal description of language, however, the description proposed here grew out of an observation that what classroom-based learners often miss out on are the multimodal dimensions of face-to-face communication. Lower level learners whose contact with English is limited to a traditional curriculum that is focused on memorizing vocabulary and grammatical structures, or passive reading and listening activities used to prepare them for tests, often struggle to engage themselves fully when faced with communicative activities in the classroom. In particular, they seemed unable to effectively use gesture, body language, facial expression or tone of voice appropriately to convey anything beyond the verbal utterance. The problem is all the more poignant in contrast with classes of more fluent bilinguals such as those found in programs for advanced English learners at some universities in Japan. Many students on such programs have lived or studied overseas or used English in the home, enabling them to develop a more multimodal proficiency in English. It was this intangible difference and the relative dearth of literature within SFL addressing it that led to the exploratory description introduced in this paper.

This paper outlines a model of non-verbal resources of face-to-face talk in English based on a multimodal analysis of a class of university students at a Japanese university who were particularly adept at communication in English due to varying degrees of experience living or studying English overseas. These students participated in a language learning history project where they interviewed (and were interviewed by) a classmate for an hour concerning their learning history from early childhood to the present. The project consisted of 21 interviews which were video-recorded by the students and explored as multimodal texts. The project was conducted with written permission from all participants and the university where they studied. Pseudonyms are used throughout this paper to protect anonymity. A more detailed account of the project as a whole can be found elsewhere (Kiernan, 2019). Not only did the students show varying degrees of fluency with non-verbal resources that seemed to reflect the length and depth of childhood experience overseas and overall bilingual development but some students also emphasized the importance of non-verbal resources, with one student in particular emphasizing the effective use of gesture and body language as central to her success during a high school study abroad program. She described her approach as follows:

> … And when I was in, er, the United States, I did a lot of mistakes but at the time, I felt, if I hesitate, er, making a mistake, I, nothing will talk. So, I didn't care about, as you say, mistakes and just talk. And, but like, talking in this way, um, <u>"I'm Izumi and I'm from Japan."</u> Like talking like this, "<u>Hi, I'm Izumi, I'm from Japan."</u> It's really different. And so even, I can't, I couldn't speak English, I used like body languages and changed my voice, more happy voice and with smile, and it's I think, it made, it keep me, up (laughs). And, at first time, like many, my friends are, at first time, at first time of staying in the United States, many of my friends said, "You are so quiet. You are so quiet," And I was sad. So, at that time, I tried to be more active. And tried to show who I am. Yeah.

Izumi's example may not be readily understandable from this verbal transcription precisely because the difference that she is underlining between "I'm Izumi and I'm from Japan" and "Hi, I'm Izumi, I'm from Japan" is not a verbal one but one which she illustrated through her tone of voice, facial expression and body language. Izumi, who thought of herself as an outgoing person was shocked to find that she was regarded as shy and quiet when she began high school in the US as part of a yearlong exchange program, simply because her English ability did not allow her to participate in conversation. In another part of the interview, she explained that her decision to establish her personality in the US began with the physical act of folding her arms and legs to establish a confident posture, which, together with her expressive use of what English she did know, allowed her to establish and maintain a network of friends and an environment in which she could develop her English.

The principle example which will be used to illustrate the description of multimodal resources proposed here derives from a student who had spent almost equal periods of her childhood living in Japan and the US. The model itself is broadly divided between gestural and oral resources considered from the perspective of the ideational, interpersonal, and textual metafunctions. Before doing so, the following sections situate this model in relation to previous research in multimodality and gesture studies.

2. Multimodality in face-to-face talk

The multimodal nature of face-to-face communication has been largely overlooked in the past within linguistics in general and SFL in particular as the result of both theoretical and practical limitations of the past. Yet the recent development of multimodal studies within SFL now makes it the ideal resource on which to build a description that embraces the embodied nature of face-to-face talk. The limitations were practical because, before audio-video recording and (as yet unrealized) analysis, transcription was limited. Even today, whereas automated analysis of digital written text corpora is widespread and highly sophisticated, multimodal corporal and automated analysis of video are still in their infancy (Adolphs and Carter, 2013). The qualitative software, NVivo (Bazeley, 2007), used for this project does provide a way to link transcription to video and so effectively code video segments as does, multimodal video but the process is slow and labor intensive. Likewise, the painstaking attention to detail found in the transcriptions of traditional conversation analysis did often provide some account of gesture or posture (Hepburn and Bolden, 2013), and recommended the use of video recording but there is still no comprehensive description of nonverbal resources. The theoretical limitation has been the longstanding emphasis of linguistics as exclusively concerned with the verbal resources of communication, an approach that is changing with the establishment and growth of multimodal studies as a branch of SFL. In retrospect, this development might well be regarded as inevitable and the multimodal exploration of talk as coming full circle back to the central concern of linguistics with spoken communication.

Hallidean linguists has evolved out of a tradition of modern linguistics that prioritizes the (spoken) verbal dimension of language famously underlined in Saussure's (1986) distinction between "language" and "parole" yet continues to acknowledge the interrelation between language and context and view language as one semiotic mode among others (Firth, 1950; Hasan, 2009; Robins, 1971/2004). Accordingly, while Halliday's most prominent contribution to linguistics is widely regarded as his functional account of grammar (Halliday and Matthiessen, 2014), the overall model of language in which this functional account verbal language is situated is one that has opened linguistic description to engaging with other semiotic modes of communication (Bateman, Wildfeuer, and Hiippala, 2017; O'Halloran and Tan, 2015). In practice, the development of multimodal studies that explicitly explore non-verbal modalities has gone hand in hand with the growth of multimedia and online communication which have spawned research where the SFL notion of a "text" has been expanded to embrace multimedia such as films (Bateman and Schmidt, 2012), and social media platforms (Page, 2010). It has also been stimulated by research in educational contexts where visual resources such as diagrams and scientific procedures are central to the impartment of knowledge (Kress, Jewitt, Ogborn, and Charalampos, 2001). Even for Halliday, "text" was not explicitly verbal but rather defined as "a sociological event, a semiotic encounter through which the meanings that constitute the social system are exchanged." (Halliday, 2002: 50). Many of those who have taken on multimodality bring with them multidisciplinary knowledge with backgrounds in visual arts (Kress and van Leeuwen, 2006), film (Bateman and Wildfeuer, 2014), or music (van Leeuwen, 1999). For such researchers, multimodality is not something unique to certain kinds of texts but rather a feature of all communication. As Page put it:

> … multimodality insists on the multiple integration of semiotic resources in communicative events. From this perspective, all texts are multimodal … Mononodality in comparison is not an actual quality of texts but rather a way of thinking about individual semiotic resources once abstracted from the communicative ensemble in which they occur. (Page, 2010: 4)

It is from this perspective that this paper will consider the resources of face-to-face talk.

If, as Page implied, multimodal texts are not limited to multimedia texts, however, a "mode" cannot be simply conflated with a media. Therefore, a definition of a mode is needed. In some cases, such as a picture book, the mode and media may largely overlap if not entirely correspond; the visual mode is realized through the illustrations and the verbal through the printed writing (Guijarro, 2014). This example is not entirely straightforward, though, as illustrations may include verbal elements such as signs or speech bubbles or titles that may effectively constitute separate modes. In the case of speech itself, the verbal mode (which could be transcribed into written form) needs to be considered separately from features such as intonation, which, as Brazil (1995) has illustrated, forms a separate meaning making resource in English.

If intonation represents a separate mode of meaning making from the verbal dimension of speech, there are potentially others since speakers routinely realize speech using an array of other kinds of emphasis or special effects in order to mimic other people, convey emotion, irony, or drama or create sound effects among others. Despite their prominence in much studied speech genres such as dramatized personal narratives (Labov, 1997; Mishler, 1991; Norrick, 2000; Ochs and Capps, 2001) they have not, to my knowledge, been explored as modes (or "*a* mode") of spoken discourse. Perhaps the principle reasons for this is that these resources are regarded on the one hand as part of a transparent dimension of language such as the mimicking of sounds, that is therefore not semiotic, and on the other spontaneous and individual or idiosyncratic and therefore also not amenable to semiotic description. However, a multimodal approach which involves describing the "communicative ensemble" rather than an abstracted verbal mode, would need to provide an account of such resources.

Likewise, a multimodal description of speech should not end with a description of vocal resources but extend to the whole of the body involved in face-to-face communication. Fortunately, while there has, so far, been little research into non-verbal communication within SFL, considerable work has been done within gesture studies that could help to shape a multimodal description.

3. Three insights from gesture studies

Gesture as distinguished from sign language has tended to fall outside linguistics with the majority of research instead being carried out within the social psychology oriented field of gesture studies (Kendon, 2004). This field offers a number of important insights into embodied communication that emphasize the integral nature of speech and gesture as a unique human facility potentially suited to a multimodal analysis.

First, in contrast to the widespread assumption that gesture is somehow a primitive pre-language form of communication shared by primates (as close evolutionary relatives), observation of apes in the wild suggests that this may not be the case (Tomasello, 2003). Although animals, including apes, may exhibit emotions through their bodies, this is very different from the semiotic use of gesture by human beings. Specifically, for example, it has been argued that apes do not point, a practice which is central to deictic expression in language and gesture alike (Tomasello, 2014). Halliday explained the distinction between bodily expression and using the body as a sign by noting that there is a difference between hitting somebody *because* you are angry and hitting someone *to show that* you are angry, the latter being a semiotic act of communication (Halliday, 1978/2004: 114). The examples of apes that have been seen to use gestures such as pointing have been those reared by humans and have gone hand in hand (literally) with learning other features of human communication (Brakke and Savage-Rumbaugh, 1995; Segerdahl, Fields, and Savage-Rumbaugh, 2005). Moreover, it is specifically the capacity to read gestures as social cues that appears to characterize human intelligence as illustrated by research comparing the intelligence of young children with apes (Kolbert, 2014: 249). More generally, such observations would seem to support the belief that human language as the complex use of semiotic resources is intimately related to the complexity of human societies (McNeill, 2012; Tomasello, 2014: 124).

A second finding within gesture studies and interrelated to these ideas concerning the ontology of language both in evolutionary terms and child developmental terms that flies in the face of lay perceptions is that gesture is not a pre-language mode of communication that is replaced by speech, but rather one that tends to co-occur with it and develop in conjunction with speech. Gulberg and de Bot (2010) present evidence to show that children do not produce gestures as a means of communication prior to words. Moreover, gesture is not a resource that matures in the early stages of language development but rather one that increases in sophistication as spoken language develops. This should hardly be surprising when it is considered that other semiotic modalities, whether it be fashion, the spread of memes on social media, or the visual language of advertising both evolve to higher levels in conjunction with language into adulthood and in the context of social interaction. Moreover, while some physical gestures appear to have both spontaneity and transparency, others acquire iconic and culturally specific meanings. (Hall and Hall, 1990; Samovar, Porter, and McDaniel, 2008).

The third, and most useful collection of findings within gesture studies for this project is the work that has been done on describing and classifying gesture. Within gesture studies, there is no consensus, and McNeill (1992, 2000, 2014) alone has offered conflicting accounts, but taken together they identify important dimension to consider. The most important among these is Kendon's gesture continuum. This model locates gestures on a scale of iconicity from conventionalized meanings associated with concrete meanings (similar to sign language) to the kind of vague gesturing used by speakers to hold a turn while trying to recall some forgotten information, referred to as Butterworths after the researcher who identified them (Butterworth and Beattie, 1978).

A step along the continuum from Butterworth's were *cohesives*, which refer to the gestures used to organize talk, for example, indicating the opening of closing of a topic. This may also embrace the habitual gestures or *beats* that provide a rhythm or accompaniment to talk without having a clear iconic referent.

More concrete than *cohesives* are *deictics* which involve the use of hands, arms or other parts of the body including movements of the head or direction or gaze to identify features of the immediate environment. Though they may occur by themselves deictic gestures are closely interlinked with spoken deixis such as demonstrative pronouns.

More iconic are *metaphorics* which refer to gestures used to represent abstract concepts such as rising or falling movements of the hands and arms to represent increases or decreases.

Finally, the most iconic category are conventionalized meanings with concrete referents. This category includes spatial referents such as up or down but also a range of conventionalized meanings such as hand and finger gestures used to indicate money, OK, goodbye and so on. Figure 1 summarizes this continuum.

sign language	*iconic*	*metaphoric*	*deictic*	*pantomime, cohesives*	*Butterworths*

←---→

iconic spontanous

Figure 1. Kendon's (2004) Continuum

Another important observation in the understanding of gesture is the overall structure of individual hand/arm gestures. Gulberg (1998; Marianne Gullberg and de Bot, 2010) identified four stages of movement which can be tracked and explored in relation to speech. The first stage is *preparation* where the hands begin to move and get into a position to make the gesture, then the *stroke* movement, followed by *hold,* where the hands maintain the final shape with which the stroke ends, and then *recovery* whereby the hands move back to the original position.

Acknowledging the slippery nature of gesture as communication, Streeck characterized gesture as "…spontaneous and sometimes improvised, rarely subject to regimentation, and impossible to cast in a system of rules." (Streeck, 2009: 2). Notwithstanding, he suggested a spatial model distinguishing between "making sense of the world at hand" meaning a physical demonstration such as a cooking class; "disclosing the world within sight" meaning referencing the larger immediate environment such as a guide would do when giving a guided tour; and *depictive* used to "evoke imagined worlds" such as a storyteller dramatizing a story.

While Kendon's continuum is a useful way of illustrating how gesture occupies a broad spectrum of iconicity, the examples represent diverse language functions, in SFL terms. Nevertheless, it seems reasonable to expect that the less iconic kinds of gesture may transfer or be acquired more readily with more iconic ones offering more of a challenge. Likewise, while gestures of the world at hand, the evocation of storyworld is likely to offer more of a challenge. For this reason, the following outline of the model focuses on a narrative where gesture is used to do just this.

4. Ideational gestural resources in a "performed student narrative"

Chikako was one of the more fluent users of English in the class, having spent almost half her childhood in the US. She was interviewed by her close friend Ayame. When describing her early life in the US she told three consecutive stories that characterized her stages of adaptation to life in America, or identity development. The first story concerned a boy who pestered her on the bus, knowing that she was a recent immigrant and asking her to say something in English. She mentioned that she was alone on the bus because she had no friends, making her vulnerable to his taunts. The second story, which will be the focus here, concerned her first best friend in the US who was another Japanese girl who happened to be a close neighbor and acted as her translator. Finally, she described the period after this friend returned to Japan when she became close friends with other girls who she characterized as "mixed". The label "mixed" in this context implicitly included herself and embraced both multiethnic identity and experience. The middle narrative was of particular interest because it was a "performed" narrative (Wolfson, 1978) which was accompanied by gestures throughout. The reason for such prominent use of gestures for this story was that it was about space; specifically the physical proximity of the houses of Chikako and her best friend. The story is an example of what Streeck (2009) called *depictive* gesture used to evoke an imagined story world. This example is particularly interesting because it illustrates how gesture and speech are used in conjunction in order to both create a story world space but also a spontaneous and temporary iconography of gestures.

As can be seen from the illustrated extract from the narrative provided in Figure 2, a range of hand and arm movements are used to depict the valley, their houses and the path connecting their houses. Moreover, the space is evoked so vividly that Ayame participates in the space by asking "How close is this?" indicating the gap between Chikako's hands which she continued to hold, representing the position of the houses. If the various features of Chikako's narrative gestures (and Ayame's contributions) are considered as ideational gestural resources, it turns out that they are not all of one kind but illustrate a range of kinds of meaning. First, there is *depicture*, which refers to the gestures that she used to represent the houses and valley. These could further be subdivided in to the relatively *static* cupped hand gestures used to represent the houses, and the *dynamic* sweeping arm movement which she used to describe the shape of the valley. More generally, even though Gullberg's (1998) model suggests that all gestures are dynamic in so far as they appear temporarily out of (and return to) neutral resting positions, depictive gestures may be either *static* or *dynamic* in this way. As these examples show, however, static and dynamic do not necessarily correspond either to any static quality of the thing being represented or even such abstractions as differences between grammatical categories for verbs or nouns (though such a usage is conceivable). In this case, the dynamic valley is the larger landscape and the houses are details located in relation to it. The movement used for both the valley and the path at the top also represents the connection between Chikako and her friend.

There are other story world gestural resources. A separate kind of resource are those used for *pointing* (story world deixis). Again, these can be divided between specific locations such as “right here” and indications of movement such as “go like that” used to indicate the path taken to Chikako’s friend’s house from her own.

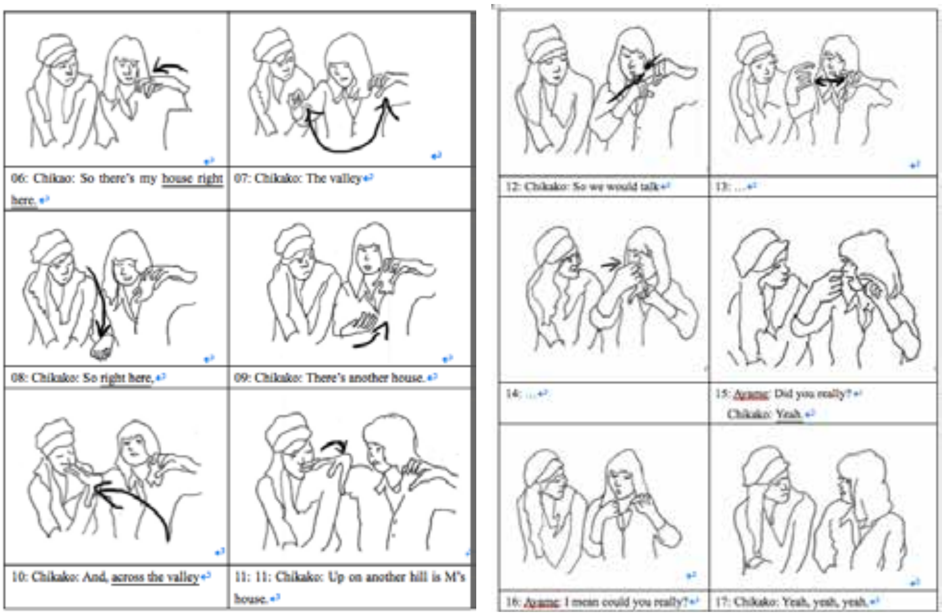
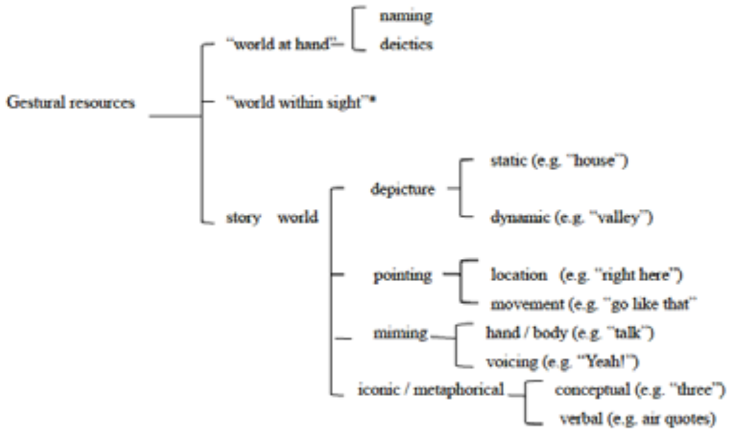


Figure 2: A selection of consecutive gestures from Chikako’s narrative

In addition, she uses some *miming* to evoke their communications. Her hand gestures that accompany the word “talk” indicate the movement and meeting of voices across the valley. Chikako also used a cupped hand and elongated voice to represent shouting without raising the actual volume of her voice. Finally, iconic and metaphorical representations are grouped together. Examples of this included Ayame’s use of three fingers to accompany “three minutes” (conceptual) and Chikako’s double finger air quotes. These ideational resources are summarized in Figure 3.



* "world at hand" and "world with in sight" are the categories used by Streeck (2009) to distinguish between deictics used for visible held or touchable close objects, and those physically close enough to gesture towards but not to touch.

Figure 3: A summary of the ideational resources of gesture

5. Interpersonal resources

The previous section provided an overview of ideational resources illustrated using a single narrative from the interviews. In order to describe the range of interpersonal resources, however, this section instead draws more broadly on variation across the interviews. Interpersonal non-verbal resources can be considered as existing on a physical scale from the macro level of bodily posture and *orientation*, through hand and arm *gestures*, to the details of *facial expression,* and *tone of voice.*

In these interviews, there were three principle features of orientation constituted by *seating position*, *body proximity* and *posture*. Of these, seating position was the most stable as participants, once seated generally maintained their position for the entire interview. There were five positions, which represented not only differences of seating arrangement between the interviewees but also on relation to the camera. Position 1 (formal interview) had the interviewer and interviewee sitting opposite each other (at desks) with the camera viewing them form side on. Position 2 (casual interview) had the participants sitting next to each other (usually without desks) in front of the camera. In between these two positions was Position 3 (on-stage interview) where the desks were angled towards the camera, in the style of TV chat shows. Position 4 (camera interview) was one where the interviewer stood behind the camera. This position was only used in one interview, which was abandoned after a very short time, perhaps because of the intimidating positioning of this orientation. Position 5 was a variation on position 3, where the camera was placed at the side of the participants who sat next to each other. In contrast to position 4, position 5 avoided engagement with the camera.

These seating orientations also varied according to the proximity of the speakers in accordance with the level of intimacy on display. Hence, while Ayama and Chikako were sat with their bodies touching during Chikako's interview, Ayame's interviewer, Akira, sat slightly away from her, even though this meant that he sat on a less comfortable part of the bench. Izumi (who also adopted the same position with a male interviewer) sat at a more neutral distance from her interviewer which allowed her to hug him for demonstration when discussing what she saw as the relative intimacy of body language in the US. Finally, the seating position was modified by the body posture. This meant that the default posture of the seating position varied in practice so that participants in position one sometimes directed their attention towards each other and those in position 2 actually oriented themselves more like position 2 sometimes also turning to face each other. While it is certainly tempting to attribute semiotic meaning to this dimension of posture, one interview that was disrupted leading to the interview being filmed in three separate locations, had the interviewers sat in three different seating positions. In this case what was common to all three was an apparent disengagement from the camera (except when addressing it) characterized by slouching.

The interpersonal dimension of gesture can also be divided into resources for turn-taking interaction, pointing gestures used for self-other identification, and gestures used to express emotion. Although as noted above, the Butterworth gestures associated with recall are treated as part of a mental process of recall, in these interviews, such gestures were treated as interactional so that interviewers actively participated in recall activities, or as Masa did on one occasion, reflected back the gesture to elicit clarification. Just as it has been observed that pronouns are central to identity positioning in talk, so the physical gestures that accompany them are integral to this. As Izumi both explained and demonstrated, failure to communicate through physical gesture at her school in the US initially gave others the impression that she was shy. Whereas Masa and Shiro played out a cool unemotional style for much to the interview, Koko engaged energetically with Izumi through dramatic use of gestures of all kinds. In this way, bodily movement was integral to the expression of a range of emotions. The face is the natural site of emotional expression but was also used for interaction and pointing (though gaze). Finally, though there is not space here to discuss the role of tone of voice, this too is a key interpersonal resource. Figure 4 summarizes these interpersonal resources.

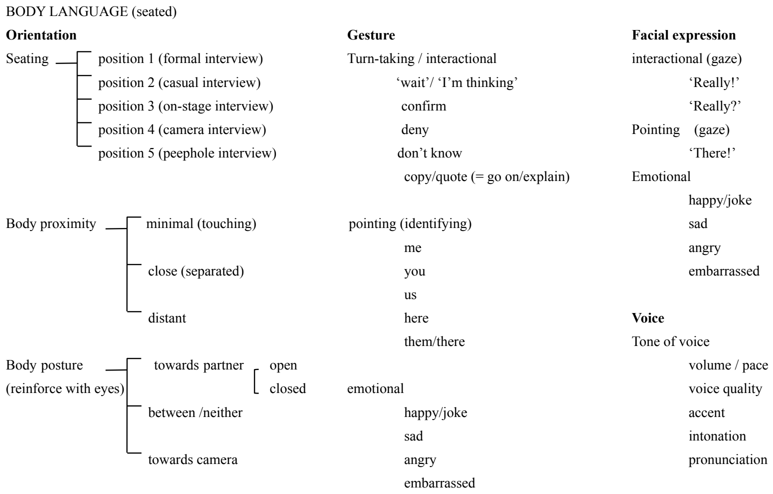


Figure 4: A summary of the interpersonal resources of gesture in the interviews

6. Textual resources

In terms of textual resources, as noted above, research in gesture studies identified a class of resources called cohesives used to organize talk, as well as *beats* which provide an accompaniment to talk which also would seem to be textual. To return to the example of Chikako's narrative, her story was framed by opening and closing gestures. At the beginning, she raised her hand as she uttered "This really interesting thing." This phrase itself marked a bid to recount her story and was immediately followed by what in Labovian terms would be the *abstract* of her story: a brief summary where she prepared the groundwork for the gestures which she was to use throughout her narrative. The end of her story was marked by a similar gesture that simultaneously indicated the end of her story and her friend's return to Japan and with it the end of an episode in her life in the US. More generally, textual resources are used to help participants negotiate the structure of the text that they are creating which in this case consisted of a life history interview. In this case, the structure was one of a macro life history embedded with narratives and explanations to elaborate on each period. In other words, the interviews can be viewed as structured around a series of narrative framings, which, as with Chikako's narrative, were marked with hand gestures. Likewise at the micro level, each gesture has, as Gullberg (1998) observed a textual structure of its own (preparation-stroke-hold-recovery). However, there was another dimension of textual organization that was not so much marked by gestures as observable through a multimodal shift in orientation. This aspect of structure is the kind developed by Goffman in his account of frame theory (1975). Goffman's theory explains how identities are negotiated in relation to the context, which provides a frame for interactions. In the case of these interviews, the predominant structure of interview, provided by the educational research task, was negotiated within other contextual relationships and framings that were marked by things like switching from English to Japanese or addressing the camera. These textual framings could be represented as a series of boxes with the absent teacher observer represented by the camera as the outermost frame. In this frame, participants' identities were inscribed as students or research subjects. Hence, where the camera was addressed, it was with my name and looking at the camera. Within this was the public performance of the interview task with the role either of interviewer or interviewee. However, these self-selected partners were also close friends who not only spent four classes a week together but a month living together overseas during the recent summer break. Even within this interview task then, the context also allowed them to share experiences conversationally, shifting away form the specific focus. In addition, some participants, particularly those struggling with the task itself, appealed to their partner's in Japanese in a kind of "off stage" talk indicated both by language change, reducing volume to a whisper and either seeking eye contact or moving closer together. Moreover, with this nestling of contextual boxes in mind, the gestural performance of a narrative might also be seen as a further dimension of framing narrative performance. For this reason, rather than propose as system of textual resources, the first step towards a description of textual resources should be to provide an account of the relevant frames. With more space, one might then be able to map the resources relevant to this.

7. Conclusion

In this paper, I have proposed that face-to-face talk can usefully be explored as a multimodal text consisting of spoken and gestural modes. This proposal is discussed here in relation to a learning history interview project participated in by students taking an advanced English program at a Japanese university. Despite the fact that they had been selected for the class on the basis of a standardized test, they shared an outlook on language learning as centered on social communication and speaking in particular. The interviews included talk from the students that indicate that they recognized the importance of non-verbal communication in talk particularly in study abroad contexts where building social relations was both challenging and important. Across the interviews, the participants showed a range of conversational and gestural fluency and one particularly skillful performance of gesture in narrative was used as an example to illustrate how gestural resources could be modeled as a system of functional meanings. Moreover, the description of the role of gesture included a spread of functional meanings across the three metafunctions. Most of the features identified here reflect those already observed in the literature on gesture studies, so the principle contribution here could is the reorganizing of these features to fit with an SFL description of conversation. With that said, this model has many limitations which nevertheless be seen as potentially fruitful areas for exploration in future studies. First and foremost, while the model was based on a detailed analysis of a body of interviews that has only partially been summarized here, the framework proposed here is in need of verification and inevitable modification in other face-to-face contexts. Moreover, the observation that language learners, even within the advanced level class discussed here, exhibit multimodal fluency in accordance with their overall ability in English is a potentially contentious one that is worthy of an examination in its own right. Likewise, while the paper opened with the observation that the traditional focus on reading and grammar seems to go hand in hand with a language development that is effectively mono-modal is in need of research. In addition, should it prove the case, finding an appropriate way to introduce these dimensions into the classroom is a significant challenge in its own right that cannot be approached in a simplistic manner. That said, considering the importance of face-to-face talk as a central multimodal genre it is surely a focus that has long been in need to exploration and description. Any such SFL description would hopefully build on the one hand on the findings of gesture studies and involve the restructuring of these findings as a mode compatible with the work already undertaken on spoken language. In addition, it seems desirable that any such model draw on the description of actual talk, which if done with a view to developing pedagogy be drawn from fluent language learners in that context. As such, it is hoped that with all its limitations this study may serve as a first step towards the modeling of multimodal resources in speech and gesture. Finally, to readers who remain skeptical of the potential for the need for a multimodal description of talk, I would like to finish with a quotation from Streeck who vividly described the potential complexity and depth of gesture in talk:

> Movements of the hands are capable of evoking images of objects, scenery, actions and events. They are capable of making the abstract tangible by expressing it in spatial terms. They can visualize speech acts or responses that are sought, or the structure of spoken utterances. And in the first place, they can find and mark meaning in the world around us: by movements of that hand that are so slight that one even hesitates to call them movements – a minimally embellished way in which the object is handled, a finger's tracing of an invisible line – we can make the features of our lived-in world transparent and intelligible to one another. (Streeck, 2009: 4)

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A Systemic Functional Approach to Reading Questions

Yuya Kaneso
Toyo Gakuen University (Part-time lecturer)

Abstract

This study aims to categorize reading questions from a Systemic Functional Linguistic (SFL) perspective and to propose an SFL framework of reading questions. Many studies of English as a Second Language (ESL) and English as a Foreign Language (EFL) are aware of different kinds of reading questions used in the classroom and their importance in teaching the English language. While these two areas of study have already addressed a variety of topics on reading questions (Nuttall, 2005; Long and Sato, 1983), SFL studies have not paid much attention to the differences between reading questions and ordinary questions. This paper firstly shows the differences between the two kinds of questions and points out some specific features of exchanges involving reading questions. The second section of this paper reviews the ESL and EFL studies of reading questions to indicate their findings and issues of reading questions. The third section discusses the possibility of approaching reading questions from the SFL perspective. Finally, this paper introduces the SFL framework for reading questions. This study helps ESL and EFL practitioners grasp the types of reading questions and what kind of reading activities they can initiate by asking different types of reading questions.

1. Introduction

In Systemic Functional Linguistics (Halliday, 1985; Halliday, 2014; Martin, 1992), asking a question in an exchange has been treated as a speech function expressing the speaker/writer's demand for information. This speech function is assumed to initiate the role of speaker/writer and the role of listener/reader in the exchange, and the listener/reader is expected to respond to the speaker's/writer's demand by an answer or a disclaimer. This principle lying on question shows contrasts with the other three speech functions, offer, command, and statement, but differences on the inside of this speech function were rarely addressed in SFL studies. Hasan (1989) developed a general SFL framework of question on the basis of mother-child interaction, but it does not seem to be suited for differentiating questions attached to a reading text due to several unique features that these questions have.

The following text was originally in the English language textbook for Japanese 8th graders, *New Crown 2*.

Text 1: At the Zoo (New Crown 2)

[1] Ken: Ratna, look at this! [2] Ratna: Please read it to me. [3] Ken: OK! [4] "Only about 400 Sumatran Tigers remain in the world. [5] They will disappear without our help. [6] We are studying them [7] and protecting them. [8] We sell cards at the zoo shop. [9] Buy one, [10] and help us and the animals."

The three questions below were presented with Text 1 in the EFL study of reading question by Fukazawa (2008).

(1) How many Sumatran Tigers remain in the world?
(2) Why did Ratna ask Ken to read it for him?
(3) What is your opinion about the zoo's activities?

Fukazawa, 2008

All three examples above are called reading questions or reading comprehension questions, and they surely have the status of question. However, unlike these questions, such as "How many books do you have?" or "What is your opinion about global warming?" answerers of reading questions need to read the referred text to retrieve necessary information and to respond to the reading questions correctly. On the other hand, in answering a question that asks about the information that the answerers are already either familiar with or unfamiliar with, the answerers do not need to read a text to response to the question. This necessity to read the relevant text in an exchange of reading questions is also similar to the feature of questions that presume answerers to retrieve necessary information from shared physical environment, such as "Could you pass me the salt?" (Martin and Matruglio, 2013) but in general, necessary information to answer reading questions is only recoverable by the act of reading the referred text. The number of Sumatran Tigers meant to be asked in the first reading question is not the one that can be retrieved from the Internet or other texts but the one from the referred text. Ken, the Japanese character referred to in the reading question, is also not any person named Ken but Ken in this context of exchange. Similarly, the answerers' opinion asked in the third reading question must be involved with the zoo's activities described in the referred text. In this sense, the answers of reading questions are dependent on the context of reading materials.

It is also noteworthy that in the exchange initiated by a reading question, the power relationship between the two participants, the answerer/reader and the questioner, is not equally structured. The answerers of reading questions may be occasionally allowed to discuss the correct answer with the questioner after the exchange, but the questioner always has the right to decide if the answer is in/correct or in/valid. The value system in the discourse initiated by reading questions is based on the correctness or the validity that the questioner assumes. This requirement of the reading activity for answering reading questions due to the questioner's ownership of correctness and validity on reading questions also implies that the speech function of reading question is not only limited to the one of question but also the one of command that demands an act of reading from the answerers. This command, in addition, does not instruct how the referred text should be read to answer the reading questions, but the answerers are expected to read the referred text and to answer the reading questions under the given condition.

The comparison between ordinary questions and reading questions so far shows that when questions demand information written in a text, the exchange entails several specific features that are not specified in asking ordinary questions. The main focus of this study is, however, not on the difference between questions and reading questions but on how these reading questions can be further categorized from an SFL perspective. The three reading questions above, as noted, demand information written in the text, but the information demanded in each reading question is still qualitatively different from each other. However, since most studies of SFL have not drawn the special attention to reading questions, there are only a few SFL resources to discuss the specific differences. Studies of English as a Second Language (ESL) and English as a Foreign Language (EFL), on the other hand, have already explored a wide range of the topics on reading questions and have shown several frameworks for reading questions. The abundance of research on reading questions in ESL and EFL, however, does not mean that the ESL and EFL frameworks for reading questions are easily applicable to investigate the exchange initiated by a reading question in a pedagogical setting. The first part of this present paper, therefore, explores the studies of reading questions in ESL, EFL, and SFL, by presenting the further categories of reading questions and the typological and theoretical issues there. The latter part of this study proposes an SFL framework for reading questions by showing how SFL theories can be integrated into the framework.

2. ESL and EFL studies of reading questions

One of the most comprehensive ESL and EFL frameworks of reading questions is the framework developed by Nuttall (2005). Nuttall (2005) showed categories of reading questions by examining them from four aspects: forms of question, presentation of questions, the questioner, and types of question. Forms of questions refer to "their grammatical patterns". Reading questions categorized from the aspect of forms of question have included questions, such as yes/no questions, wh-questions, and how/why questions. Presentation of questions is related to presenting reading questions. Reading questions categorized from the aspect of presentation are true/false questions, open-ended questions, and multiple-choice questions. Presentation of questions also concerns if the reading questions are given in the form of writing or in the oral format. The third aspect of reading question in Nuttall (2005), the questioner, is about who asks reading questions in an exchange. For this aspect, Nuttall (2005) has provided two options, the teacher and the student. The fourth aspect, types of questions, categorizes reading questions by what is asked by the questioners or what reading skills is required from the answerers/readers to answer the questions. Nuttall (2005) indicated six types of reading questions categorized from this aspect: questions of literal comprehension, questions involving reorganization or reinterpretation, questions of inference, questions of evaluation, question of personal response, and questions concerned with how writers say what they mean. For example, in this framework by Nuttall (2005), as indicated in Fukazawa (2008), the three reading questions above are categorized into three different types. The first reading question is a question of literal comprehension. Questions of literal comprehension are defined as “questions whose answers are directly and explicitly expressed in the text” (Nuttall, 2005: 188). The second reading question is a question of inference. Questions of inference concern the questions that “oblige the students to consider what is implied but not explicitly stated” (Nuttall, 2005: 188). Then, the third reading question is a question of personal response. Questions of personal response are the ones that ask the readers “to record his reaction to the text” rather than “to assess the techniques by means of which writer influences him” (Nuttall, 2005: 189).

The framework for reading questions by Nuttall (2005) has influenced some other studies and their frameworks for reading questions, such as Day and Park (2005) and Fukazawa (2008). Day and Park (2005) viewed reading questions from two aspects, forms of questions and types of comprehension. Forms of questions are basically the mixture of Nuttall’s two aspects: forms of question and presentation of questions. Forms of question include yes/no questions, alternative questions, true/false questions, wh-questions, and multiple-choice questions. On the other hand, types of comprehension are based on types of question that Nuttall (2005) proposed. This aspect consists of six types: literal, reorganization, inference, prediction, evaluation, and personal response. Fukazawa (2008) focused on the aspect of Nuttall’s ‘types of question’ and applied five types of reading question in Nuttall to the research. In both cases, several aspects in Nuttall (2005) were contracted or blended in order to make the framework concise, and ‘questions concerned with how writers say what they mean’ was excluded from the framework. As for the aspect of the questioner, Nuttall (2005) remarked it for the pedagogical benefit of reading activities in which students make reading questions to ensure their own understanding of texts, but the questioner of reading questions has been mostly assumed to be the teacher in most studies of reading questions including Day and Park (2005) and Fukazawa (2008).

The reduction on the number of aspects and categories of reading questions is not only the case of studies influenced by Nuttall’s (2005) framework. For example, Tanaka’s framework (Tanaka, Shimada, and Kondo, 2011; Tanaka and Tsuji, 2015), which was based on Been (1975), also used fewer varieties of reading questions than the previous work, Tanaka and Tanaka (2009). Despite the varieties of aspects to make reading questions for teaching English in Tanaka and Tanaka (2009), Tanaka’s studies afterwards (Tanaka, Shimada, and Kondo, 2011; Tanaka and Tsuji, 2015) were based on the framework consisting of three types of reading questions: fact-finding question, inferential question, and evaluation question. It is probably impossible to clarify the degree of categorical correspondence across different frameworks for reading questions, but the main ranges of these three reading questions by Tanaka seem to correspond to the three types of reading questions by

Nuttall (2005), questions of literal comprehension, questions of inference, and questions of personal response.

At the level of the aspects of reading questions, other ESL and EFL studies would add other aspects, such as the one of in what stage of the lesson the reading questions are asked (Hiramoto, 1997; Tanaka and Tanaka, 2009) or the one of whether the teacher knows the answer of the question or not (Long and Sato, 1983). However, as the ESL and EFL studies above have shown, increasing the number of aspects and categories of reading questions in a framework does not necessarily promise its applicability to other research. Matsuura (1990) argues:

> It is important to consider the convenience of these categories since they are used for analyzing English classes. If the categories become excessively complicated, the analysis needs specialized knowledge, and the teachers cannot apply them easily. (p. 15)

Indeed, the ESL and EFL studies of reading questions have provided abundant categories of reading questions, especially in the categories of what Nuttall (2005) calls types of reading question or what Day and Park (2005) calls types of comprehension, but some categories overlappingly cover the same range (Matsuura, 1990; Nuttall, 2005). Nuttall (2005), in fact, admitted the overlap between questions involving reorganization or reinterpretation and questions of inference. Although it is mentioned that the latter type is more ‘sophisticated’ and ‘difficult’ than the former one (Nuttall, 2005: 188), the criteria for allocating these two types of reading questions still depend on one’s interpretation of these keywords and a couple of example reading questions offered there. Besides, in the studies of reading questions, the definitions of each question type often heavily rely on such semantically loaded expressions including the ones referring to explicitness/implicitness and directness/indirectness of the ways to show how the demanded information is written in the text. It may be also impractical to convey the difference of question types without any reliance on those expressions, but this terminological ambiguity in definitions of reading questions seems to be left untouched in the ESL and EFL studies of reading questions.

3. Reading Questions and SFL

As for the SFL studies specialized for the categorization of reading questions, this present study has found Gerot (1985, 2000). Gerot (2000) mentioned Halliday and Hasan (1976)’s cohesive devices as its theoretical background of the framework. Gerot (1985, 2000) included five types of reading questions: replicative question, echoic question, synthesis question, oblique question, and surmise question. The terminologies for types of reading questions are distinctively different from the ones reviewed in the ESL and EFL studies above, but it is generally safe to assume that replicative question and echoic question correspond to Nuttall’s (2005) questions of literal comprehension and questions involving reorganization or reinterpretation respectively. The last three questions in Gerot (1985, 2000) are more likely to be subcategories of Nuttall's (2005) questions of inference, although Gerot (1985) took the last two types, oblique questions and surmise questions, as inferential types.

Table 1: Gerot's (2000: 213-214) five categories of reading questions

Replicative	readers have only to take note of the fact that the experience of some meaning in the text is replicated word for word in the question-answer sequence.
Echoic	readers have not only to locate the answer in the text but also to recode that answer; in doing so, they have to be cognizant of the semantic relation existing between lexical item(s) used in the answer and text.
Synthesis	readers interpret meaning explicitly encoded and also explicate implicit cohesive devices in the process of connecting, integrating and conflating information.
Oblique	readers make an inference from some one clue in the text; the reader has to single out that bit of the text which through its implied meaning leads her to the correct answer. This involves an understanding of the literal/dictionary meaning of the items in the text; at the same time, it calls for the ability to answer the question 'What follows from this?'
Surmise	readers must make an inference. The answer must be reconstructed from the diffuse clues throughout the text and from what the readers know about the context of situation which is reconstituted by the language patterns of the text.

Applying the framework by Gerot (1985, 2000), however, would not solve the issues found in the ESL and EFL studies. It is true that the framework by Gerot (1985, 2000) has succeeded in categorizing some reading questions by a more linguistic approach than the ESL and EFL studies, but one small hindrance that needs to be mentioned here is that due to its focus on the questions testing their comprehension of the referred text, it does not contain question types concerning evaluation and answerers/readers' personal response. As these question types are the ones of main interest to the ESL and EFL studies applying the studies of reading questions to reading education and teacher education (Fukazawa, 1991; Fukazawa, 2008), a framework without these question types cannot grasp the whole picture of reading questions used in the classroom.

Adding these question types to the framework can be an easy task, but the biggest limitation of using the framework by Gerot (1985, 2000) is that the categorization is based only on the textual meaning. In SFL theory, three metafunctions, ideational, interpersonal, and textual, are considered to realize a context stratum known as register. Register consists of three dimensions, field, tenor, and mode, and each dimension corresponds to the three metafunctions respectively. Mode has been taken as the dimension for explaining contextual dependency as is concerned with the role of language in a social situation (Cloran, 2000), but Martin and Rose (2013) showed the potential to interpret contextual dependency by Martin's (Martin, 1992; Martin and Rose, 2007) discourse semantic systems: Appraisal and Negotiation for interpersonal meanings, Ideation and Conjunction for ideational meanings, and Identification and Periodicity for textual meaning. Martin (Martin, 1992; Martin and Rose, 2007) redefined Halliday and Hasan's (1976) cohesion (reference, substitution, ellipsis, conjunction, and lexical cohesion) in the stratum of discourse semantics (Martin and Matruglio, 2013). In Martin and Matruglio (2013), contextual dependency from textual meaning, interpersonal meaning, and ideational meaning are explained by three variables, implicitness, negotiability, and iconicity. Implicitness is concerned with the amount of text's dependency on exophoric reference, substitution or ellipsis and its interaction with high-level periodicity. Negotiability is related to the degree of possibility to argue its proposition or proposal. Iconicity is involved with the extent of congruent expressions which connect the sequential relation with the occurrence in the field. This study is clearly influenced by Martin and Matruglio's (2013) discussion of contextual dependency, but this study avoids explaining reading questions by contextual dependency due to a possibility to cause some terminological confusions in this interdisciplinary study. The analysis of contextual dependency starts from the viewpoint of language and explores what can be retrieved from the context. The analysis of reading questions, on the other hand, begins from the side of (con)text and measures what can be easily answered and what cannot. Taking care of this opposition of analytical starting points throughout this paper is not the ideal in this attempt of proposing an SFL framework of reading questions by integrating the three areas of studies on reading questions.

The possibility to categorize reading questions from the trinocular perspective can be seen in the difference between the first two example reading questions and the third example reading question mentioned in the beginning. In the studies of reading questions, reading questions and their question types are all aligned in one line, but the nature of some reading questions actually faces different directions. When the answers of the first two example reading questions and the ones of the last example reading question above are compared, it comes to be obvious that the answers of the first group can be composed by only the information written in the text while the answers of the last example reading question cannot be composed in the same way. To be accepted as the right kind of answer, the answers of the last example reading question needs to be expressed in the form of answerers' opinion, and their language use is most likely to be involved with the set of interpersonal linguistic resources discussed in the system of Appraisal (Martin and Rose, 2007). This discourse system covers interpersonal linguistic resources used for showing one's feeling and one's evaluation about things or people. In answering the third reading question, in fact, the answerers are required to show their attitude on what the zoo does for saving

Sumatran Tigers. Their answers would start by saying something like "The zoo is doing a great job" or "Its approach is indirect". The answers can be also projected by adding 'I think' and 'I don't believe' and ideationally metaphorically "In my opinion". They can be sharpened and softened by inserting an expression, such as 'very' and 'kind of' and it is also possible to respond in a modal way like "The zoo should also sell cute stuffed animals" and "The zoo should know that cards are outdated for kids". Of course, some expressions here, such as projections and modal expressions, can be used in answering the first two reading questions, but these utterances in answering the first two reading questions are optional, as these do not change if the answers are correct or incorrect. From the side of the reading question, not the one of its answer, this reading question is a demand for information on how the answerers evaluate the content of text on the basis of the reading.

This reading question "What will Ratna and Ken talk about after this?" is another example that Fukazawa (2008) attached to the same reading text. This example shows the possibility of categorizing reading question from an ideational perspective. The sets of linguistic resources related to this reading question are Ideation and Conjunction. Ideation deals with a set of linguistic resources representing our experience by capturing activities, people, things, qualities, places, and the sequences of these elements involved in the activities (Martin and Rose, 2007). Conjunction is concerned with a set of linguistic resources expressing logical meanings by interconnections (Martin and Rose, 2007). The general difference of this forth reading question from the first two reading questions above is that it asks about an alternative/external reality that can be drawn from the main text. In this reading question, the circumstance, 'after this', enacts the continuation of the dialogue in the text, but no one, including the questioner, could know and say for sure what would actually happen in the extended stage of the referred text, although something would definitely happen there if such enactment is realized. It is also fair to mention that the language of this reading question allows the answerers to use 'will', which reflects the possibility to be analyzed as future tense and modulation, but this reading question fundamentally asks about what the two characters in the referred text would talk about after the end of referred text so that this reading question can be basically dealt with by following or extending taxonomy relations or activity sequences in the referred text. Therefore, this reading question demands the information on the sequenced but derivative setting of the referred text.

The use of textual set of linguistic resources is not much associated with the categorization of reading questions in this framework. The last three reading questions clearly apply a textual set of linguistic resources used for tracking participants (Martin and Rose, 2007), such as 'it', 'the', and 'this'. The first example may not successfully express the textual meaning showing the relation with the referred text, but what the questioner tries to mean here can be made more clear with an expression like 'according to the text', as this reading question is probably meant to ask the number of Sumatran Tigers shown in the text. Since the use of these textual resources is a common feature of reading questions, they are not much useful for the categorization of reading questions.

4. An SFL Framework for Reading Questions

The SFL framework for reading questions in this study has five primary categories: Spotting Question, Chaining Question, Developmental Question, Evaluative Question, and Developmental and Evaluative Question. Spotting Question is a category of reading question that demands the information realized within a clause or in a clause in the referred text. Chaining Questions is a category of reading question that demands the information realized more than one clause in the referred text. Developmental Question is a category of question that demands the information realized in an alternative setting of the referred text. Evaluative Question is a category of question that demands the information on how the answerers to evaluate the content of the referred text. Developmental and Evaluative Question is a category of reading question that demands the information on the answerers' decision or evaluation in an alternative setting of the referred text.

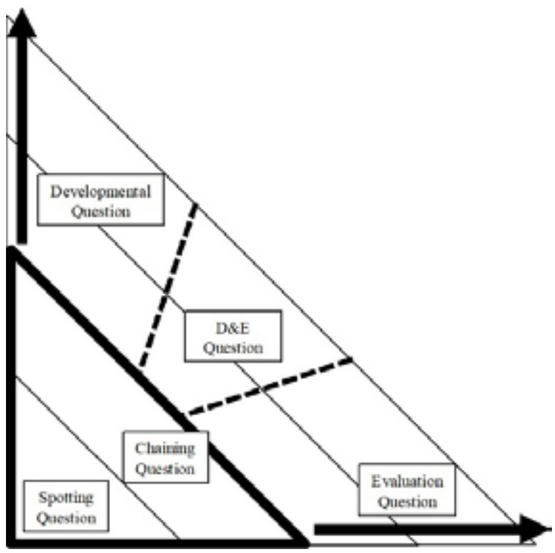

Figure 1: A Visual Image of Five Primary Categories of Reading Questions

This SFL framework for reading questions also applies one of Matsuura's (1990) criteria to clarify the meaning of inference that has been widely used for the terminology of reading questions. Matsuura's (1990) framework has offered three types of reading question: Intra-sentential Question, Inter-sentential Question, and Appreciation Question. The basic difference between Intra-sentential Question and Inter-sentential Question is how many sentences in the referred text are needed to answer the reading questions. In SFL, the unit of sentence is taken as the one of orthography and the basic unit of analyzing grammar and meaning in SFL is usually the one of clause (Eggins, 2004; Halliday, 2014). By using the unit of clause in the categorization of reading questions, the remaining issues of the definitions and explanations of some question types can be dealt with. For example, the difference between Nuttall's (2005) two types, questions involving reorganization or reinterpretation and questions of inference, has been explained by the degree of inference (Nuttall, 2005: 188), but the reading activity that these question types call reorganization and reinterpretation seems to be involved with inference of meaning realized within a clause in the referred text. On the other hand, a higher level of inference described in the studies of reading questions, on the other hand, is oftentimes concerned with the interpretation of more than one clause in the referred text. In this study, therefore, this issue related to the inference of meaning in the refereed text is attempted to be settled by setting the number of clauses as the criterion of inference, and this criterion is spread throughout the framework. The reading questions in the last three categories ask the answerers to answer about the peripheral information of the main text, but some reading questions demand the answers based on one clause or a part of one clause from the answerers while others demand the answers based on more than one clause. If it is necessary, the first category of this framework, Spotting Question, can be divided into two types, questions of literal comprehension (fact-finding question and replicative question) and questions of reorganization or reinterpretation (echoic question).

Developmental Question and Evaluative Question have been discussed above in order to draw the relationship between reading questions and trinocular perspectives. The fourth example reading question is categorized into Developmental Question and the third example reading question is categorized into Evaluative Question. Developmental Question includes reading questions with a conjunction or a circumstance that plays a role to structure the own setting that is not indicated in the setting of the main text. The status of reading questions in this category is subordinate to the main text, which means the answers still have to be based on the content of the main text to be correct. This question type includes Day and Park's (2005) 'prediction' and some of the questions explained by the relationship with answerers' activity of inference in the ESL and EFL studies. Evaluative Question includes the reading questions expressed with a reference of the answerers, 'you' or 'your'. The inclusion of answerers in the reading questions changes the attention of the discourse from on construing the main text to the answerers' evaluation of the content(s) in the referred text. The status of reading questions in this category is more equalized to the main text than the one of Developmental Question. Thus, the answers for Evaluative Question are allowed to explain the answerers' own opinion or reasons, and various kinds of responses could be considered as valid.

As for Evaluative Question, due to its closeness to Chaining Question, it is undeniable that the approval of some reading questions as Evaluative Question needs the text of the actual exchange between the questioner and the answerers.

Text 2 – Example reading text (Tanaka, Shimada, and Kondo, 2011)

[1] Mari flies to the Occident twice a year [2] to buy fashionable clothes.

This text based on the original version in Been (1975) is mentioned by Tanaka, Shimada, and Kondo (2011) to explain their question types. One of the example reading questions there is “Does Mari have a lot of money?” and in the study by Tanaka et al. (2011), it is called ‘Inferential Question’. This study takes this reading question as a Chaining Question rather than an Evaluation Question. The language of the reading question and the semantic association between the reading question and the referred information by the reading question show the feature of Chaining Question. However, some may argue the definition of ‘a lot of money’ in the reading question by saying, “I am not so sure if she is rich or not’ or “I can’t exactly say if she has a lot of money”. This argument might be possible simply because the text provided by Tanaka, Shimada, and Kondo (2011) does not mention the existence of the other parts of the text, but the given text does not indicate the possibilities that she usually lives thriftily or that she luckily has a connection with an airline company. If such arguments are allowed by the questioner in the exchange, it would be better taken as Evaluative Question. In that case, what would be meant in this reading question is probably rather close to the meaning of “Do you think she has a lot of money?” or “Do you consider her rich?” and the language of answering the reading question would involve answerers’ evaluation. One of the criteria between the two question types is if the reading question/questioner takes the answerers’ ideas into account or not. Chaining Question does not deal with various perspectives that answerers bring into the process of response, and its correct answers are often assumed to be self-evident and predominated by the logic of questioner. Evaluative Question, on the other hand, counts on answerers’ perspectives on the reading questions, and its answers need to be valid or reasonable for the questioner.

The fifth category, Developmental and Evaluative Question, is made by combining Developmental Question and Evaluative Question. The example of this category of reading question is one of Fukazawa’s (2008) questions, “What would you do if you were one of the main characters?” Reading questions in this category ask answerers’ personal idea about the phenomena occurring in the extended reality drawn from the main text. In this reading question, the reference of the answerers in the reading question suggests that the answerers need to express their own idea, and the conjunction, ‘if’, indicates that the field of answering this reading question is situated in an alternative reality of the main text in answering this reading question. Answerers’ choice of activity as one of the main characters of the referred text comes to be involved with the answerers’ value system more or less as it implies their affection and judgement on people and appreciation on things.

5. Conclusion

This study of reading questions reviewed the three areas of studies on reading questions and showed some theoretical and practical issues remained in the studies of reading questions. The number of reading questions that this study covers could be limitlessly increased by adding new aspects, but the remaining issues of the studies of reading questions are rather the disorganization of the relationships among different question types. The framework for reading questions in this study, therefore, focused on the minimum and introductory set of categories to clarify the relationships by approaching reading questions from the SFL perspective.

This study began with the analytical limitation of approaching reading questions from SFL. Reading questions surely have some peculiar features that ordinary questions do not have, but this view and its pedagogical importance have not been shared in SFL studies. It is necessary to increase attention to reading questions in the SFL community and to establish further categories of reading questions to help language teachers to have the sense of control on the reading questions to initiate different kinds of language activities by asking different kinds of reading question.

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正当化コード理論を使って談話分析と現実世界をつなぐ：概要とケーススタディ

Using Legitimation Code Theory to link discourse analysis and the real World: Introduction and case study

稲子 あゆみ
神戸市外国語大学
Ayumi Inako
Kobe City University of Foreign Studies

Abstract

Originated by Basil Bernstein and developed by Karl Maton and colleagues, Legitimation Code Theory, or LCT, is a sociological theory that has long and intense relationship with the systemic functional linguistics (SFL). This paper aims to discuss the significance of incorporating LCT in SFL discourse analysis. This paper begins by a brief introduction to the history of LCT with its relationship with SFL. It then introduces its fundamental concepts, consisting of scales, or *dimensions*, to investigate different aspects of knowledge that is negotiated in our society. This is followed by a case study of discourse analysis, focusing on grammatical choices in the POLITENESS system (Teruya, 2007) made in the discourse of Twitter after the nuclear accident in Fukushima in 2011. The study draws on the SFL notion of *negotiability* (Hood, 2017; Hood and Lander, 2016; Martin and Matruglio, 2013) and LCT notion of semantic gravity, or SG (Maton in presss) to demonstrate how this dual approach offers unattended insights into what is generally referred to as addressee honorifics in the Japanese language from a knowledge negotiation perspective, as well as providing ways to complement linguistic analysis of discourse by linking it to the real world context.

1. 初めに

正当化コード理論(Legitimation code Theory, LCT)は Karl Maton が 2000 年代から提唱する教育社会学の理論である。その理論的枠組みは、Maton を中心とするグループによって現在も構築途上にあるが、同時に SFL との共同研究などにより、すでに多くの研究成果を挙げている。正当化コード理論の特徴は、知識の諸相を高度に抽象化するした複数の dimensions の組み合わせと、理論とデータをつなぐ独自の translation devices によって、社会で交渉されるあらゆる知識の可視化を可能にする実践的な理論的枠組みを提供できる点にある。これによって言語学の枠組みでは扱うことのできない談話と現実世

界との関係を分析することが可能になる。

本稿の目的は正当化コード理論の概要を紹介し、談話分析における活用可能性をケーススタディを通して議論することである。同時に、SFL と LCT の枠組みを組み合わせることによって、いわゆる「聴者敬語」に関して、知識の交渉という観点から新たな説明の可能性を開いていく。

2. Bernstein から正当化コード理論へ: SFL と LCT との関わり

Maton and Doran (2017)によると、SFL と LCT の対話は、後者の前身である Basil Bernstein が提唱したコード理論の時代に遡る。「言語の社会学 sociology of language」と称される一連の探究の中で、Bernstein (1990: 13)は、code を'culturally defined positioning devices' と定義した。上で、児童が物を分類する際に用いる基準の違いから、社会階層によって異なる coding orientations を概念化した(20)。Hasan と同僚による一連の coding orientations に関する言語学的探究(Cloran, 1989; Hasan, 1986/2005, 1989, 2002; Williams, 2005)は、Bernstein の社会学的探究と表裏一体の関係を成している。

Bernstein が SFL に影響を与えたもう一つの重要な概念は、教育ディスコースにおける classifications と framing (Bernstein, 1971: 158)である。ここで Bernstein は、教育内容そのものに注目するのではなく、複数の教育内容同士の関係や、教育内容と文脈との間の関係に着目した。これらの概念は、シドニー学派によるジャンル・ペダゴジーにおける教育サイクルの構築と実践研究に活用され、現在に至っている。

その一方で、知識を可視化するという点で正当化コード理論の概念化に直接つながったのが、Bernstein (2000)における *Horizontal discourse* と *Vertical discourse* を区別した knowledge structure の概念である。前者が日常生活の特定の文脈に根差した知識に関わるのに対して、後者には、科学にみられる、一貫性を持ち明示的で体系的原則に基づいた階層的構造に組織された形式と、人文社会科学における一連の専門的な言語の両者が含まれる。

Bernstein (2000)の着想を出発点に、多様な事象を観察できる実践的な理論として再構築されたのが正当化コード理論である。シドニー大学を中心とする SFL との共同研究も含め、多様な知識構築の分野に関する研究成果を挙げるとともに、現在も理論的枠組みの構築が進んでいる。(例: Christie and Martin, 2007; Christie and Maton, 2011; Martin and Maton, 2017)。

3. 正当化コード理論の概要

正当化コード理論は理論とデータの間の真の対話を可能にする理論的枠組みである Maton (2016a: 6)は述べる。複数の dimensions に渡って概念化された codes が、あらゆる実践の探究を可能にしている。

正当化コード理論における dimensions とは、実践の根本原理を探求するための概念グループである(Maton, 2016b: 238)。Dimensions には Specialization、Semantics、Autonomy、Temporality、Density があり(Maton, 2016a: 11)、そのうち 2018 年時点で、研究に適応可能な定義づけおよび図式化が定着している

ののは、Specialization、Semantics、Autonomy の三つの Dimensions である。Specialization は知識や知者(knower)の構造に関する dimension で、実践と対象の関係である epistemic relations (ER)および実践と主体の関係としての social relations (SR)の強度として概念化される。Semantics は実践における意味に焦点を当てる。Semantic codes には semantic gravity (SG)と semantic density (SD)の二つが含まれる。前者は実践における意味と文脈の関係の相対的度合いを示し、後者は実践における意味の凝縮の度合いを示す。Autonomy の dimension は、実践におけるさまざまな構成要素同士の相対的な関係性とその境界について概念化する。Autonomy codes には、文脈またはカテゴリー内外の構成要素の位置づけ、すなわち境界に関する *positional autonomy* (PA) 、および文脈またはカテゴリー内外の構成要素の関係に関する *relational autonomy* (RA)がある(Maton and Howard, 2018: 6)。

　それぞれの Dimension について、実践によって作り出される特定のパターンを示す構造、その構造の根底にある根本原理を明らかにする legitimation code、legitimation code を作り出す構成関係、構成関係と legitimation code のモダリティを写像する Cartesian plane、時間軸上での動きを示す profile、さらにこれらのモダリティを作り出す device が概念化される。言い換えれば、おけるの二つの側面を相対的な尺度の形で定義づけた上で、それぞの側面を平面に位置づけることによって、実践における根本原理の関係を平面上の位置関係という形で一目で捉えることが可能だということである。例えば、Specialization は以下のような形で平面上に図式化される。

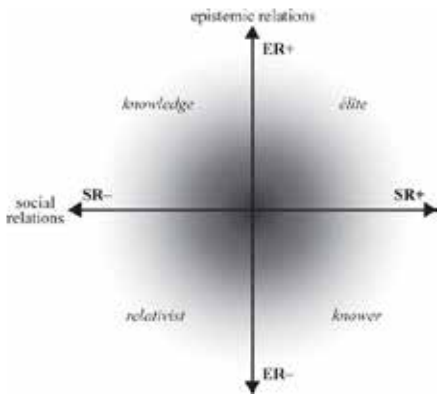

図 1: The specialization plane (Maton 2016a: 12)

また、Semantics における SG や SD の時間的推移を semantic profile という形で図式化することもできる。図 2 は三種類の単純な semantics の推移である。

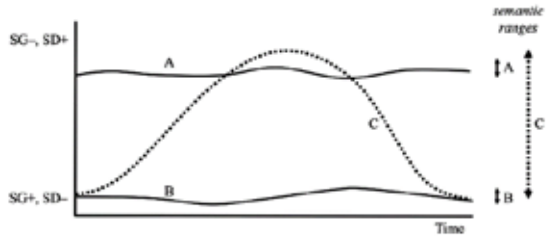

図 2 Three simple semantic profiles (Maton in press: 6)

以下のケーススタディでは、semantic gravityに焦点を絞り、談話分析においてLCTの概念がどのように言語学の枠組みを補完するかを例示していきたい。

4. ケーススタディ

4.1 POLITENESSのシフトと理論的枠組み

このケーススタディでは、いわゆる丁寧体と普通体のシフトに焦点を当てる。これらの言語資源は、SFLでは語彙文法上のシステムであるPOLITENESS (Teruya, 2007; Inako, 2015)における選択肢として概念化できる。以下の図3は、Inako (2015)が提示したPOLITENESSのシステムネットワークである。

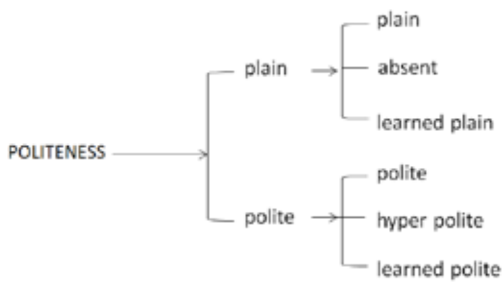

図 3 The system of POLITENESS (Inako, 2015: 210)

また、テクストにおけるこれらの資源の選択における機能は、談話意味論上のシステムであるNEGOTIATION、および*presence*またはコンテクスト依存度(Martin and Matruglio, 2013; Hood and Lander, 2016; Hood, 2017)の観点からとらえ直すことができる(Inako 2015, 2017)。談話意味論の層では、POLITENESSはNEGOTIATIONシステムに伴って機能する。NEGOTIATIONは、情報または品物・サービスの要求もしくは付与というオプションから成る発話機能のシステムである(Martin, 1992; 龍城他、2006)。POLITENESSの選択は、NEGOTIATIONのシステムのうち特定のオプションに対応するのではなく、それぞれのオプションにおいて、addresseeもしくはcontentのいずれかの要素を前面に出し、もう一つの要素を背面に下げるという機能を持つ。例えば、情報付与という発話機能を具現化するにあたりPOLITENESSにおいて

plainが選択されたとすれば、「情報を」伝えるという側面が前面に押し出され、politeが選択されれば、「相手に」伝えるという側面が強調される。

さらに、registerの三要素とコンテクスト依存性を関連づけた*presence*の概念もPOLITENESSの選択に関与している。Presenceとは、「言語がsemiosisにおける『今ここ』との関係で意味を構築する度合い」(Hood and Lander, 2016: 26筆者訳)と定義され、field, mode, tenorの観点からそれぞれ*iconicity, implicitness, negotiability*という三つの尺度が概念化されている。このうち、negotiabilityは、「意味が『あなたと私』『今ここ』において議論可能な度合い」(Hood, 2017: 190筆者訳)と定義される。例えば、代名詞のうち一人称や二人称は三人称よりもnegotiabilityが高く、finite clauseはnon-finite clauseよりもnegotiabilityが高い(Martin and Matruglio, 2013)。同様に、dialogueはmonologueよりもnegotiabilityが高い。Politenessに関して言えば、plainがよりmonologue的でありpoliteがよりdialogue的性質を持つとことは先行研究(Makino, 1983; Maynard, 1993; Cook, 1998)の観察から確認されており、これをnegotiabilityの尺度で捉え直せば、plainよりもpoliteのほうがよりnegotiableである、と規定することができる(詳しくはInako(2017)参照のこと)。

これらの言語学説明をまとめると、表1のようになる。言語分析が示すことができるのは、あくまでも言語の選択における意味的記述である。例えばあるテクストにおいてpoliteとplainの両方が選択されている場合、politeが選択された方がコンテクスト依存性が高く、plainが選

表 1: POLITENESS, NEGOTIATION, negotiability の関係

POLITENESS	NEGOTIATION		negotiability
	foregrounded	backgrounded	
plain	content	addressee	low
polite	addressee	content	high

択されたほうがより低いと記述することはできる。しかしながら、ある具体的な文脈に位置づけられたテクストの発話において、なぜplainもしくはpoliteが選択されたかを説明するには、言語学の視野を越えて直接的に現実世界の文脈と関連づけることが必要である。

そのための理論的枠組みを提供してくれるのが、LCTのsemantic gravityである。Maton (in press: 2)によると、Semantic gravityは「意味がその文脈と関係する度合い」と定義され、semantic gravityが強ければ(SG+)意味が文脈依存する度合いが高く、semantic gravityが弱ければ(SG–)味が文脈依存する度合いが低い。この尺度が日本語におけるpolitenessの選択にも係わっているのではないか、というのが探究の主旨である。

4.2 データと問い

使用するデータは、2011年に発生した福島第一原子力発電所事故に関するツイッター上の投稿である。ソーシャルメディアの一つであるツイッター

は、mode (Martin 1992)の観点から見ると、書き言葉ではあるものの、language for action, dialogic natureの両面で話し言葉的な性質も備えている(Inako, 2013)。分析対象となるのは、物理学者が2011年3月25日に投稿した以下のツイートである。

> Pu はα線をだして崩壊するのですが、確実に体の中に止まるので危ないわけです。体の中にどんだけエネルギーをほり込むかって話で、あまり工夫はない。化学毒性については詳しくないですが、即死ってなんの話って感じ。RT @user:これってスポンサーが国だし[1]

このツイートでは、あるfinite clauseではpoliteが選択され、別のclauseではplainが選択されている。言い換えれば、一つのツイートの中に、POLITENESS上のシフトが見られている。このケーススタディは、言語学的視点に加えてLCTのsemantic gravityを使うことで、このツイートに見られるpolitenessのシフトをどのように説明することができるかを探究する。

5.　分析と考察

5.1　言語学的分析

ツイートのうち RT の後に来る部分(別のユーザーが投稿したツイートの引用)部分を除いた部分における politeness および mood に関する語彙文法上の選択と、具現化される談話意味論上の機能を分析したのが表 2 である。

表 2:　ツイートにおける POLITENESS の選択と談話意味論的機能

move	データ	NEGOTIATION	negotiability
1	Pu はα線をだして崩壊するのですが、	情報付与 (addressee focus)	
2	確実に体の中に止まるので危ないわけです。		
3	体の中にどんだけエネルギーをほり込むかって話で、	情報付与 (content focus)	
4	あまり工夫はない。		
5	化学毒性については詳しくないですが、	情報付与 (addressee focus)	高い(一人称)
6	即死ってなんの話って感じ。	情報付与 (content focus)	低い (monologue)

このツイートでは POLITENESS のシフトが三回見られる。まず Move 2 と Move 3 の間で polite から plain にシフトし、続いて Moves 4-5 の間で plain から polite へ、さらに Moves 5-6 間で plain へとシフトする。これらのシフトの内、Moves

4-5 間と Moves 5-6 間のシフトについては、言語学上の観察から、negotiability の尺度を通して説明することが可能である。すなわち、Move 5 では一人称が使われており、Move 6 は monologue 的である。しかしながら、Moves 1-4 の中には、語彙文法・談話意味論的機能から見ても、コンテクストの観点から見ても、POLITENESS のシフトにつながる特徴を見いだすことができない。

4.2 言語資源の選択と現実世界との関係

そこで、Moves 1-2 と Moves 3-4 の間の POLITENESS に関して、LCT における Semantic gravity の概念を使って説明ができるかどうかを試みる。

まず、Moves 1-2 において表されている意味を見ると、「プルトニウム」という物質の性質をについて「危険性」という観点で説明している。プルトニウムの危険性は、ツイートが投稿された原子力発電所事故直後という社会的文脈において注目されていた話題であった。また、ツイートの筆者である物理学者は、この度の事故とプルトニウムの危険性との関係について別のユーザーとの間のやりとりする中で、別ユーザーの投稿への返信としてこのツイートを投稿した。これと次の Moves 3-4 の部分を比較すると、後者では、Moves 1-2 と同様にプルトニウムという物質の性質を説明してはいるものの、そこで表されている意味は、Moves 1-2 ほど現実の文脈と密接に関わっているわけではなく、むしろ、プルトニウムを含めたさまざまな放射線物質について、エネルギーと人体との関係をより全般的に解説し、そうした全般的な観点からプルトニウムの性質について「あまり工夫はない」と評価している。この意味では、Moves 3-4 は Moves 1-2 に比べると現実の文脈との関連性は薄く一般的な意味を表出していると捉えられる。これを semantic gravity の尺度で言い換えれば、Moves 1-2 は Moves 3-4 に比べて semantic gravity が強く(SG+)、逆に Moves 3-4 は弱い(SG-)と言える。

また、Moves 4 と Move 5、Move 5 と Move 6 のシフトについても、semantic gravity の強弱から説明することが可能である。Move 5 において自身の専門性について読者に説明するという点で、Move 4 よりも意味と現実との関係が強い。Move 6 では、プルトニウムについて「即死」に及ぶ危険性の議論が出ている現実から自身を切り離し、「なんの話しって感じ」という論評を独り言として記載しているという意味で、semantic gravity は Move 5 と比べると低い。

これらの発見を上記の表 2 に加えたのが表 3 である。

表 3: ツイートと NEGOTIATION, negotiability, semantic gravity

move	データ	NEGOTIATION	negotiability	SG
1-2	Pu はα線をだして崩壊するのですが、確実に体の中に止まるので危ないわけです。	情報付与 (addressee focus)	高い	強い
3-4	体の中にどんだけエネルギーをほり込むかって話で、あまり工夫はない。	情報付与 (content focus)	低い	弱い
5	化学毒性については詳しくないですが、	情報付与 (addressee focus)	高い	強い
6	即死ってなんの話って感じ。	情報付与 (content focus)	低い	弱い

Semantic gravity の強弱についての分析結果は、NEGOTIATION および negotiability の観点からの観察と矛盾なく合致しており、LCT の提供する semantic gravity の尺度が SFL の言語学的説明を補完することがわかる。

6. 結語

本稿の目的は、社会学理論であるLegitimation Code Theory(LCT)の概要を紹介するとともに、SFL探究にLCTの観点を導入することの有効性をケーススタディを通して示すことであった。Bernsteinのcode theoryに基礎を置くLCTとSFLは、車の両輪として、教育ディスコースを初めとした多様なテクストの社会記号論的探究を進めてきた。LCTは、Codeと呼ばれる複数の尺度を組み合わせることによって、研究目的とデータに合わせた分析のための道具を提供してくれる。ケーススタディでは、POLITENESSの選択について、semantic gravityの観点から表現された意味を現実の文脈と関連づけることによって、言語学的枠組みを補完する有効な説明を得ることができた。このように、Legitimation Code Theoryを使うことの利点の一つとして、言語分析と現実世界の文脈を結びつけることの一つの例を示すことができた。

しかしながら本研究にはケーススタディとしていくつかの限界がある。一つのツイートのみを扱うケーススタディであることか概要で紹介したtranslation deviceは今回の分析では作成しなかったが、ケーススタディであってもより大きなデータについて一般化可能な考察を得るためには、尺度の強弱を決定するためのtranslation deviceが必要となる(具体例としてはInako, 2019がある)。また、概要で紹介したsemantic gravity以外のCodesについては実例を示すことができなかった。

しかしながら、一般化の面で限界はあるものの、POLITENESSという日本語の語彙文法資源について、semantic gravityというLCTのCodesの一つが、社

会学的な視点から言語学の分析を補完する尺度を提供してくれることを示したことの潜在的意義は大きい。今後、POLITENESSを含めた多様な言語リソースに関してより説明力のある記述・分析を探究していく中で、semantic gravityを含めたLCTの多様な尺度を有効に活用することが期待される。

註

[1] データはインターネット上のパブリック・ドメインにあるツイート保存サイトTwilogから収集した。ユーザー名は匿名化してある。

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第 26 回日本機能言語学会秋期大会プログラム

会期：2018 年 10 月 6 日（土）～ 10 月 7 日（日）
会場：日本体育大学（世田谷キャンパス）http://www.nittai.ac.jp
教育研究棟２Ｆ（２２０１教室、２２０２教室）
＊今大会は、日本体育大学との共催です。
キャンパスマップ　https://www.nittai.ac.jp/about/campus/tokyo/index.html

10 月 6 日（土）
12:45 –13:20　受付　（１階正面玄関）

13:20 – 13:35　開会の辞
第 1 室（2201 教室）　日本機能言語学会会長 **パン　バージニア（立命館大学）**

13:40 – 14:20　研究発表 1
第 1 室（2201 教室）　司会: David Dykes（四日市大学）
Peter McDonald（桜美林大学）[発表言語: 英語]
'Utilizing Videos to Create Multimodal Consciousness—Raising Activities for Reading and Writing Classes'

第 2 室（2202 教室）　司会: 飯村龍一（玉川大学）
早川 知江（名古屋芸術大学）[発表言語: 日本語]
「絵本の中の視点：文と絵による具現と組合せ」

14:25 – 15:05　研究発表 2
第 1 室（2201 教室）　司会: 鷲嶽正道（愛知学院大学）
Patrick Kiernan（明治大学）[発表言語: 英語]
'Modelling Multimodal Resources in Speech and Gesture'

15:05 – 15:20　休憩

15:20 – 16:00　研究発表 3
第 1 室（2201 教室）　司会: 佐々木真（愛知学院大学）
金曽 祐哉（東洋学園大学）[発表言語: 英語]
'A Systemic Functional Approach to Reading Questions'

16:05 – 16:45　研究発表 4
第 1 室（2201 教室）　司会: 伊藤紀子（同志社大学）
Sonya Chik（香港理工大学）[発表言語: 英語]
'My Opinion, but You Decide—
A Contrastive Analysis of Online Book Reviews in English, Japanese, and Chinese'

16:45 – 16:55　休憩

16:55 – 17:30　総会　第 1 室（2201 教室）　司会: 三宅英文（安田女子大学）

18:30 – 20:30　懇親会　「創作和食　田　DEN」（参加費 5,000 円）
〒158-0081 東京都世田谷区深沢 6 丁目 14-2

9:30 – 10:00 受付

10:00 – 10:40 研究発表 1
第 1 室（2201 教室） 司会: Virginia Peng（立命館大学）
*~~**Crystal Lam（香港理工大学）**[発表言語: 英語]~~
~~‘Digital Media Discourse Analysis: A Systemic Functional Perspective’~~
*キャンセルされました。

第 2 室（2202 教室） 司会: 三宅英文（安田女子大学）
稲子 あゆみ（神戸市外国語大学）[発表言語: 日本語]
「Legitimation Code Theory（正当化コード理論）を使って談話分析と現実世界をつなぐ」

10:45 – 11:25 研究発表 2
第 1 室（2201 教室） 司会: Patrick Kiernan（明治大学）
Ming-chia Lin（National Academy for Educational Research）[発表言語: 英語]
‘Classroom Talk and Perceived Outcome of the Remedial-based and Mixed-ability Instruction for EFL Reading Skills:
The Linguistic and Interview Analysis’

11:25 – 11:40 休憩

11:40 – 12:20 研究発表 3
第 1 室（2201 教室） 司会: 岩本和良（杏林大学）
Jack Pun（The City University of Hong Kong）[発表言語: 英語]
‘Using Discourse Analysis to Inform Better Nursing Handover Communication in a Bilingual Hong Kong Hospital’

12:20 – 13:30 昼食

13:30 – 14:10 研究発表 4
第 1 室（2201 教室） 司会: 鷲嶽正道（愛知学院大学）
David Dykes（四日市大学）[発表言語: 英語]
‘The A.L.I.C.E. Response Programme to Active Shooters in Schools, and the ‘Lockdown’ Context to Which It is Tied’

14:10 – 14:25 休憩

14:25 – 15:35 **特別講演**
大会議室（2503 教室） 司会: Virginia Peng（立命館大学）
特別講演者：**鳥飼玖美子 (立教大学名誉教授)** [発表言語: 日本語]

「異文化コミュニケーションとしての通訳翻訳：機能主義的視点からの分析」

15:35 – 15:45 閉会の辞
大会議室 (2503 教室) 日本機能言語学会副会長 **佐々木真 (愛知学院大学)**

The Program of JASFL 2018

Dates: October 6 (Sat) and 7 (Sun) 2016
Venue: Nippon Sport Science University, Setagaya Campus http://www.nittai.ac.jp
Educational Research Institute 2 F (2201, 2202)
＊This Conference is co-hosted by Nippon Sport Science University.

October 6 (Saturday)
＊The dining hall and the convenience store on campus are available only on 6th (Sat).

12:45 –13:20 Registration (1F Front Entrance)

13:20 – 13:35 Opening Remarks
Room 1（2201） President of JASFL **Virgina Peng (Ritsumeikan University)**

13:40 – 14:20 Paper Session 1
Room 1（2201） Chair: David Dykes (Yokkaichi University)
Peter McDonald（J.F. Oberlin University）[To be presented in English]
'Utilizing Videos to Create Multimodal Consciousness―Raising Activities for Reading and Writing Classes'

Room 2（2202） Chair: Ryuichi Iimura (Tamagawa University)
Chie Hayakawa (Nagoya University of the Arts) [To be presented in Japanese]
'Viewpoints in Picturebooks: Realization through Words and Pictures and Its Combination'

14:25 – 15:05 Paper Session 2
Room 1（2201） Chair: Masamichi Washitake (Aichi Gakuin University)
Patrick Kiernan (Meiji University) [To be presented in English]
'Modelling Multimodal Resources in Speech and Gesture'

15:05 – 15:20 Coffee Break

15:20 – 16:00 Paper Session 3
Room 1（2201） Chair: Makoto Sasaki (Aichi Gakuin University)
Yuya Kaneso（Toyo Gakuen University）[To be presented in English]
'A Systemic Functional Approach to Reading Questions'

16:05 – 16:45 Paper Session 4
Room 1（2201） Chair: Noriko Ito (Doshisha University)
Sonya Chik（The Hong Kong Polytechnic University）[To be presented in English]
''My Opinion, but You Decide― A Contrastive Analysis of Online Book Reviews in English, Japanese, and Chinese'

16:45 – 16:55 Coffee Break

16:55 – 17:30 AGM Room 1（2201）Chair: Hidefumi Miyake (Yasuda Women's University)

18:30 – 20:30 Reception 「創作和食 田 DEN」(Participation Fee: 5,000 yen)
6-14-2 Fukazawa, Setagaya-ku, Tokyo 158-0081
TEL 03-5760-3009

9:30 – 10:00 Registration

10:00 – 10:40 Paper Session 1
Room 1（2201） Chair: Virginia Peng (Ritsumeikan University)
~~*Crystal Lam (The Hong Kong Polytechnic University)~~ ~~[To be presented in English]~~
~~‘Digital Media Discourse Analysis: A Systemic Functional Perspective’~~
***Cancelled**

Room 2（2202） Chair: Hidefumi Miyake (Yasuda Women’s University)
Ayumi Inako (Kobe City University of Foreign Studies) [To be presented in Japanese]
‘Using Legitimation Code Theory to Link Discourse Analysis with Real-life Context’

10:45 – 11:25 Paper Session 2
Room 1（2201） Chair: Patrick Kiernan (Meiji University)
Ming-chia Lin (National Academy for Educational Research) [To be presented in English]
‘Classroom Talk and Perceived Outcome of the Remedial-based and Mixed-ability Instruction for EFL Reading Skills:
The Linguistic and Interview Analysis’

11:25 – 11:40 Coffee Break

11:40 – 12:20 Paper Session 3
Room 1（2201） Chair: Kazuyoshi Iwamoto (Kyorin University)
Jack Pun（The City University of Hong Kong） [To be presented in English]
‘Using Discourse Analysis to Inform Better Nursing Handover Communication in a Bilingual Hong Kong Hospital’

12:20 – 13:30 Lunch

13:30 – 14:10 Paper Session 4
Room 1（2201） Chair: Masamichi Washitake (Aichi Gakuin University)
David Dykes (Yokkaichi University) [To be presented in English]
‘The A.L.I.C.E. Response Programme to Active Shooters in Schools, and the ‘Lockdown’ Context to Which It is Tied’

14:10 – 14:25 Coffee Break

14:25 – 15:35 **Plenary**
Conference Room（2503） Chair: **Virginia Peng (Ritsumeikan University)**

Guest Speaker: **Dr. Kumiko Torikai (Emeritus Professor at Rikkyo University)** [To be presented in Japanese]

‘Functional Approaches to the Study of Interpreting and Translation as Intercultural Communication’

15:35 – 15:45 Closing Remarks
Conference Room（2503） Vice President of JASFL **Makoto Sasaki (Aichi Gakuin University)**

『機能言語学研究』および*Proceedings of JASFL*
作成と投稿のための規約

作成と投稿のための規約

1.　使用言語

日本語または英語

2.　原稿の種類

（１）研究論文　（２）書評・紹介　（３）研究ノート

3.　独創性

投稿原稿は以下の条件を満たす場合にのみ出版の対象として考慮する。

(1) 著者のオリジナルな著作であること。

(2) 他の出版物に同時に応募しないこと。

(3) 他の学会で既に発表した内容のもの（同一の内容のもの、同一のタイトルのもの、発表言語だけを変えたもの等)、重複発表と見なされるものは受け付けない。また重複発表と見なされたものは発表後であっても採択の許諾を取り消すこととする。

(4) 著作権は各著者に属する。ただし再版の権利は日本機能言語学会に属する。

4.　投稿資格

投稿は会員にかぎる。ただし共著の場合は筆頭著者が会員であればよい。ただし、同一の著者を筆頭著者とする投稿は、現行の種類にかかわらず１本のみとする。

5.　審査方法

審査の際はすべての原稿は無記名とし、３名の審査員が審査する。

6.　書式と構成

6.1　書式設定とファイル形式

用紙をB5とし、余白は上下左右各25ミリをとる。使用するワープロソフトは問わないが、ファイルはMicrosoft Word互換のファイル(docまたはdocxファイル)として保存、投稿する。

6.2　フォント設定と行間

日本語で書く場合のフォントはＭＳ明朝（11ポイント）、英語で書く場合はTimes New Roman（11ポイント）の文字サイズを用いることとし、シングルスペースの行間とする。

6.3　語数

『機能言語学研究』：日本語の場合 22000 文字以内、英語の場合 7000 語以内とする。

Proceedings of JASFL: B5 14 ページ以内とする。

6.4　要旨

執筆する言語にかかわらず、論文要旨を必ず英語で100字〜200語にまとめ、冒頭に記載する。

6.5　タイトル

日本語で執筆する場合には英語のタイトルを必ず記載する。タイトルの表記法は下記を参考にする。

例：　　日本におけるSFL理論の英語教育への応用
　　　　On Application of SFL to English Education in Japan

6.6　セクション構成と段落

日本語で執筆する場合、 セクションおよび段落の最初は字下げをする。ただし、英語で執筆する場合、セクションの最初は字下げ（インデント）せず、２段落目からインデントする。セクションのタイトルは左寄せとする。またセクションの番号は「１」から始めることとする（「０」は使用しない）。

7.　参照方法

参照したすべての文献（著書、モノグラフ、論文他）は本文中の適切な場所で明示すること。その方法は以下を参照すること。

7.1　直接引用

原文をそのまま引用する場合は必ず「 」内に入れる。引用文が４行を超えるときは本文の中に挿入せず、全文をインデントして本文から一行空けて切り離す。

7.2　著者への参照方法

a.　著者名が本文に記されている場合は、その直後に出版年とページのみを (　)に入れて示す。例「Halliday (1994：17) が述べているように…」

b.　特定の個所ではなく、より一般的に参照する場合は、著者名の直後に出版年のみを (　) に入れて示す。例「Hasan (1993) は次のように述べている。すなわち…」

c.　著者名が本文中に記述されない場合は、著者名も (　) に入れ、（著者、コンマ、年）の順で記載する。例 (Martin, 1992)。」

d.　著者が２名の場合は二人の姓を入れる。例 (Birrell and Cole, 1987)

e.　著者が３名以上の場合は筆頭著者名のみを出し、ほかは「他」として全著者名は出さない。(Smith et al., 1986)

f.　同じ著者の同じ年の出版物を２冊以上参考文献として使う場合は、それぞれの著作の出版年に‘a’, ‘b’ 等の文字を付記して区別する。例 (Martin, 1985a)

g. 同一個所に複数の参考文献を付ける場合には、すべての文献を１つの(　) 内に入れ、各文献をセミコロンで区切る。例 (Maguire, 1984; Rowe, 1987; Thompson, 1988)

7.3　略語

同一文献に２回目以降言及する場合にも最初の場合と同様にして、‘*ibid.*’, ‘*op.cit*.’, ‘*loc.cit.*’ 等の略語は用いない。

8.　参考文献

参考文献は本文で引用・参照したもの、および原稿の準備段階で使用した文献すべてをリストに載せること。著者の姓のアルファベット順、同一著者ならば出版年の順に並べる。

8.1　書籍

１つの文献の記述は、著者名、(　) に入れて出版年、著作名、出版地、出版社、必要ならばページの順序に出す。記載方法は下記の例に倣うこと。

a.　単著の例：

寺村秀夫（1984）『日本語のシンタクスと意味』第2巻　東京：くろしお出版

Halliday, M. A. K. (1994) *An Introduction to Functional Grammar 2nd edition*. London: Arnold.

b.　共著の例：

益岡隆志、田窪行則 (1992)　『基礎日本語文法』東京：くろしお出版

Martin, J. R. and Rose, D. (2004) *Working with discourse: meaning beyond the clause*. London: Continuum.

c.　単一編纂者図書の例：

龍城正明（編）（2006）『ことばは生きている』東京：くろしお出版

Christie, F. (ed.) (1999) *Pedagogy and the Shaping of Consciousness: Linguistic and Social Process*. London: Cassell.

d.　複数編纂者図書の例：

仁田義雄、益岡隆志（編）（1989）『日本語のモダリティ』東京：くろしお出版

Hasan, R. and Williams, G. (eds) (1996) *Literacy in Society*. London: Longman.

8.2 雑誌の論文

論文名は「　」内に入れ、雑誌名は『　』内に入れ、巻、号、ページを記載する。英語の場合は雑誌名をイタリックにし、巻、号、ページを記載する。ただし英語の場合、タイトルはそのまま表記する。また編纂図書の一セクションを形成している場合は‘ ’で囲むこととする。

例：

安井稔(2007)「文法的メタファー事始め」,『機能言語学研究』4：1−20

龍城正明 (2008)「「は」と「が」そのメタ機能からの再考」, *Proceedings of JASFL*, 4: 115-149

Halliday, M.A.K. (1966) Notes on transitivity and theme in English, Part1, *Journal of Linguistics*, 3.1: 37-81.

Matthiessen, C.M.I.M. (2004) ‘Descriptive motifs and generalizations’. In A. Caffarel, J.R. Martin and C.M.I.M. Matthiessen (eds), *Language Typology: a Functional Perspective* 537-674. Amsterdam & Philadelphia: John Benjamins Publishing Company.

9. 註

註はできるだけ避ける。どうしても必要な場合は簡潔にし、本文の最後、参考文献の前に置く。

10. 図、表、地図、グラフ

これらはすべて本文中該当箇所に挿入する。コンピューターでスキャンしたり、写真撮影したりする際不鮮明にならないよう、文字、数字、線等は太く、はっきりと書いておくこと。

11. 校正

著者は編集者から送付された編集済みファイルの校正（初稿のみ）をする。

12. 原稿提出

原稿電子ファイルで、添付ファイルとして提出すること。フォーマットはMS-Word互換ファイル (.doc, .docx)とする

13. 原稿送付先

jasfleditor@gmail.com

Notes for contributors to *Japanese Journal of Systemic Functional Linguistics* and *Proceedings of JASFL*

1. Language

Manuscripts may be submitted in English or Japanese.

2. Types of Manuscripts

(1) Standard Articles (2) Review Articles and Book Review (3) Research Notes

3. Originality

Manuscripts are considered for publication only on the understanding that they are not simultaneously under consideration elsewhere, and that they are the original work of the author(s). Any previous form of publication and current consideration in other languages are not accepted. If the manuscript has been deemed as the same content published before in other books and journals, the validity of selection is eliminated and the article is excluded from the journal. Copyright is retained by the individual authors, but JASFL is authorized to reprint.

4. Qualification

JASFL members are exclusively eligible to contribute to publications; however, regarding an article by multiple authors, the main author at least is requested to be a JASFL member. Multiple articles with the identical main author are not accepted regardless the types of manuscripts.

5. Assessment procedures

Articles are subject to the usual process of anonymous review. Articles are read by three reviewers.

6. Formats

6.1 Document format

All pages can be created with any word processor under a condition that the file is saved as Microsoft WORD format (.doc, .docx) on B5-sized paper, with margins of 25 mm or 1 inch on every side.

6.2 Fonts and Spacing

Manuscripts are typed in Times New Roman (11 point) with single spacing.

6.3 The word limit

Japanese Journal of Systemic Functional Linguistics:

Manuscripts are not allowed to go beyond 7,000 words.

Proceedings of JASFL:

Manuscripts are not allowed to go beyond 14 pages in the B5 format.

6.4 Abstract

An English abstract of 100-200 words is included in the beginning of the text.

6.5 Title

English title is required when a manuscript is written in Japanese.

6.6 Indentation and Section Number

Indentation is required from the second paragraph of a section. The first section number starts with “1”, NOT “0”.

7. Format for References in the Text

All references to or quotations from books, monographs, articles, and other sources should be identified clearly at an appropriate point in the main text, as follows:

7.1 Direct quotation

All direct quotations should be enclosed in single quotations. If they extend more than four lines, they should be separated from the body and properly indented.

7.2 Reference to an author and more than one authors

a. When the author's name is in the text, only the year of publication and the page should be enclosed within the parentheses, e.g. ‘As Halliday (1994: 17) has observed …’

b. When the reference is in a more general sense, the year of publication alone can be given, e.g. ‘Hasan (1993) argues that …’

c. When the author's name is not in the text, both the author's name and year of publication should be within the parentheses and separated by a comma, e.g. (Matthiessen, 1992)

d. When the reference has dual authorship, the two names should be given, e.g. (Birrell and Cole, 1987)

e. When the reference has three or more authors, the first author's name should be given and the rest should be written as ‘et al.’, e.g. (Smith et al., 1986)

f. If there is more than one reference to the same author and year, they should be distinguished by use of the letters ‘a’, ‘b’, etc. next to the year of publication, e.g. (Martin, 1985a).

g. If there is a series of references, all of them should be enclosed within a single pair of parentheses, separated by semicolons, e.g. (Maguire, 1984; Rowe, 1987; Thompson, 1988).

7.3 Abbreviation

If the same source is referred to or quoted from subsequently, the citations should be written as the first citation. Other forms such as ‘*ibid.*’, ‘*op.cit.*’, or ‘*loc.cit.*’ should not be used.

8. Reference List

The Reference List should include all entries cited in the text, or any other items used to prepare the manuscript, and be arranged alphabetically by the author's surname with the year of publication. This list should be given in a separate, headed, reference section. Please follow the examples given:

8.1 Books

a. A single-authored book

Halliday, M. A. K. (1994) *An Introduction to Functional Grammar 2nd edition*. London: Arnold.

b. A multiple-authored book

Martin, J. R. and Rose, D. (2004) *Working with discourse: meaning beyond the clause*. London: Continuum.

c. A single-edited book

Christie, F. (ed.) (1999) *Pedagogy and the Shaping of Consciousness: Linguistic and Social Process*. London: Cassell.

d. A multiple-edited book

Hasan, R. and Williams, G. (eds) (1996) *Literacy in Society*. London: Longman.

8.2 Articles in journals and edited books

Halliday, M. A. K. (1966) Notes on transitivity and theme in English, Part1, *Journal of Linguistics*, 3.1: 37-81.

Matthiessen, C.M.I.M. (2004) 'Descriptive motifs and generalizations'. In A. Caffarel, J.R. Martin and C.M.I.M. Matthiessen (eds), *Language Typology: a Functional Perspective* 537-674. Amsterdam & Philadelphia: John Benjamins Publishing Company.

9. Notes
Notes should be avoided. If they are necessary, they must be brief and should appear at the end of the text and before the Reference.

10. Figures, tables, maps, and diagrams
These items must be inserted in an appropriate position within the article, and should carry short descriptive titles. They must be precisely and boldly drawn to ensure scanning or photographic reproduction.

11. Proofs
Authors will be sent proofs for checking and correction.

12. Submission of a manuscript
A manuscript for submission must be saved as a MS-Word compatible file, and be submitted as an attachment file.

13. Correspondence
Manuscripts are to be sent to: **jasfleditor@gmail.com**

Proceedings of JASFL

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