Multimodality across Communicative Settings, Discourse Domains and Genres

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Edited by
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and Belinda Crawford Camiciottoli

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FOREWORD

THEO VAN LEEUWEN

So far, many studies in multimodality have focused on semiotic artefacts, or what Sigrid Norris has called "cultural tools" (2012)—magazine advertisements, children's picture books, textbooks, websites, and so on. But increasingly there is also a focus on interaction, on 'live' communicative events, and this volume goes further in that direction than most of the edited volumes on multimodality that have appeared so far, with papers on lectures, interpreting, courtroom interaction, Ted talks and so on.

With this increasing interest in live interaction comes an increasing interest in what, traditionally, and perhaps rather logocentrically, has been called 'non-verbal communication'—i.e., facial expression, gaze, gesture, posture, proxemics and so on. While there is, in the literature on these communicative modes, still a degree of psychological universalism, the papers in this volume begin to show that 'non-verbal communication' also has its registers, that it is differently realised in different settings, for instance in lectures and courtrooms, and that it has its own scales of formality.

All this is important. In the age of the new orality, with its mixture of the formal and the informal, the public and the private, it is important to understand how informal communication works, in all its dimensions. Traditional linguistic approaches, which, as we now understand, described formal rather than everyday informal language, are not of much help here, as can be seen from many of the contributions to this volume, which highlight the rise of idiom, the importance of pragmatic competence, and, above all, the importance of a focus on the role of non-verbal communicative modes in effective communication in many different contexts, from language learning to winning elections.

Equally important is this volume's focus on the relevance of multimodality for the study of professional practices, in chapters on dyslexia, interpreting, language learning and so on. Multimodality matters. It is not just an add on, a matter of style. It partakes meaningfully in the representational as well as in the interpersonal and textual functions of communication. And understanding how it does so is of practical

importance in many domains, especially when online practices inevitably reduce the richness of live interaction and therefore require a critical eye on what might be lost, and hence needs to be compensated for.

This is not to say that there are no challenges ahead for the multimodal study of live interaction. Moving linguistic and pragmatic approaches such as conversation analysis, pragmatic analysis and corpus linguistics into the age of multimodality, as all the papers in this volume do, is complex, and sometimes still does not get much further than asserting the importance of multimodality, while remaining theoretically and methodologically safely anchored in linguistics. When that is reversed, as for instance in the chapter on interpreting, we can begin to see that 'non-verbal' communication, far from being 'prosodic' or 'paralinguistic', in fact provides the fundamental structure of the interaction, in which language, along with other modes, then finds its place, just as in contemporary writing it is often layout which provides the fundamental structure, in which words, along with images and other graphic images, then find their place.

In all this I would like to take the opportunity to stress the as yet insufficiently recognised role of rhythm as the lifeblood of all live interaction, the single element that integrates the multiple modes at play as they unfold in time, that frames the multimodally realised communicative moves which provide the functional structure of the interaction, and that synchronises the bodies of the participants, when they are speaking as well as when they are listening (cf. e.g., Van Leeuwen 2011, 2014). The analysis of rhythm can therefore help bring out how different semiotic modes are orchestrated, including the integration of the dynamics of facial expression, gaze, gesture, posture and proxemics with the dynamics of all the dimensions of voice quality and articulation, in short, with the music of speech. Too often, the literature has treated these semiotic modes in isolation from each other, segmenting the unity of the body into parts while in reality the body works as a whole.

This also raises questions for the way multimodal communication is modelled in transcription templates, whether computer-mediated or not. Multimodal theory and method is, as yet, not advanced enough to take these for granted and use them for purposes of convenience. It is important to ask just which modes they select for analysis and which they do not, and how they represent the way these modes integrate. Every new 'applied' study of the way multimodality works in specific contexts will add or modify multimodality theory—and also contribute to our understanding of the roles—I use the plural deliberately—language may play in different kinds of multimodal interaction.

In all this it will, finally, also be important to keep revisiting the pioneering work of the 1960s on non-verbal communication and its relation to verbal communication, as is indeed done in the introduction to this volume. Although the work of these pioneers is now more than half a century old, the current volume is, in its own way, also a pioneering work, as it determinedly introduces multimodality in a range of linguistic and discourse analytical approaches, and in the study of a range of professional practices. For this the editors and contributors should be congratulated.

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INTRODUCTION

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This collection of scholarly research originates from a workshop entitled "Multimodal Perspectives on Language Teaching and Research" held in May 2015 at the University of Pisa. The aim of the workshop was to explore multimodality from both analytical and practical perspectives, with contributions grounded in discourse analysis, conversation analysis, pragmatics, and corpus linguistics, as well as applications for teaching and learning. The workshop was sponsored by the Department of Philology, Literature, and Linguistics, and organised by the Corpus Research Unit of the University of Pisa Language Centre, whose recent initiatives include the Pisa Audio-Visual Corpus Project (cf. Crawford Camiciottoli and Bonsignori 2015),[2] and a partnership with the Language Center of the University of California at Berkeley to collaborate in the development of the Library of Foreign Language Film Clips (LFLFC), an ongoing project aiming to promote the learning of language and culture through films.

[1] Belinda Crawford Camiciottoli wrote the introductory paragraph and the section "Multimodality and Multimodal Studies", while Veronica Bonsignori wrote the section "Overview of the Volume".

[2] Veronica Bonsignori was the recipient of a three-year research scholarship from the University of Pisa Language Centre (2013-2016) focusing on the use of audiovisual texts to teach English as a second language in multicultural contexts. During the last year she cut and annotated more than 70 clips from American films and TV series of different genres, which are now published on the LFLFC website (cf. http://blcvideoclips.berkeley.edu/).

Multimodality and Multimodal Studies

The notion that other communicative modes beyond speech and writing are crucial components of human interaction is not a new one. As far back as late 19th century, Darwin (1890/1989) studied the patterns of facial expressions in humans. Moving into the 20th century, the social scientist Efron's (1941/1972) milestone research on gestures used by Jewish and Italian immigrants in New York led to the method of naturalistic observation that still today represents the fundamental approach to analysing gestures and other forms of non-verbal bodily communication. In the 1960s, the anthropologist Hall (1966) proposed the concept of *proxemics*, or how people use spatial and body positioning to communicate non-verbally, also revealing strong cross-cultural differences. Birdwhistell (1970) developed the notion of *kinesics*, coining the term *kineme* to indicate a unit of gesture, similar to the way we use *morpheme* or *lexeme* to indicate a unit of language. In the 1980s, an important framework for analysing the contribution of different semiotic modes was proposed by Poyatos (1982), with the Basic Triple Structure that sees communication as a combination of language (verbal), paralanguage (prosodic or non-verbal/vocal), and kinesics (extra-linguistic or non-verbal/non-vocal). Ekman (1980) and McNeill (1992) formulated classification schemes to analyse gestures, including underliners or vague rhythmic hand movements to accent words, deictic gestures to point to some referent, iconic gestures to describe objects or actions, metaphoric gestures that represent ideas or abstract concepts, and emblems that carry meaning on their own and are not necessarily accompanied by a verbal message (e.g., the 'thumbs up' gesture).

With particular reference to language-oriented research, some scholars of conversation analysis expanded their approach to include other communicative modes beyond speech. Goodwin (1981) studied the role of gaze direction, showing how it contributes to reshaping the meaning of utterances as they unfold during conversation. Focusing on body movements, Kendon (1990) found that they tend to be synchronised with speakers' utterances, for instance, when speakers shift their posture slightly forward before responding to interlocutors. Similarly, Heath (1984) observed that both gaze and posture shifts interact with speech to display recipiency towards interlocutors.

In the late 1990s, multimodal studies began to emerge as a field of scientific enquiry in its own right, starting with Kress and van Leeuwen's (1996) and Lemke's (1998) ground-breaking work on the contribution of visual modalities to the construction of meaning. With the concept of

social semiotic multimodality, Kress and van Leeuwen (1996) showed how people make use of modal resources beyond the verbal in social practices, describing a grammar of visual design that looks at how colour, perspective, and composition encode meanings in the same way as functional grammar in language. Other approaches utilised in multimodal studies include 1) multimodal discourse analysis based on multimodal transcription systems incorporating verbal and non-verbal features that illustrate their meanings and functions, and how they interact (Baldry and Thibault 2006), and 2) multimodal interactional analysis that focuses on situated interaction and how participants express themselves and react to the discourse of others, particularly from the perspective of intercultural communication (Scollon and Scollon 2001). These approaches have some points in common and do not always have well-defined boundaries, and most current multimodal research draws on their fundamental principles to some extent.

In recent years, interest in multimodality has been further heightened by the rapid developments in the area of digital technology, which have profoundly changed the way we communicate and interact in our social practices (Hyland 2009). This applies especially to educational settings. As O'Halloran, Tan, and Smith (2016: 256) aptly point out:

> Changes in higher education, especially in the use of digital technology, have revolutionized traditional academic practices, with an increasing recognition of the need for students and teachers to develop multimodal competencies across a range of communicative platforms.

This trend is closely linked to the rise of multimodal literacy, meaning the ability to construct meanings through "reading, viewing, understanding, responding to and producing and interacting with multimedia and digital texts" (Walsh 2010: 213). It is now beyond question that educators must actively foster the acquisition of multiliteracies amongst learners (Jewitt and Kress 2003), also to successfully leverage their ever-growing inclination to expertly use multisemiotic digital resources outside the classroom (Street, Pahl, and Rowsell 2011). To achieve this goal, it is necessary to implement new pedagogic practices to raise awareness of the role of multimodality in learning from two different perspectives. In the first case, the focus is on effectively exploiting the multimodal aspects of teacher-student interaction in the classroom, as well as the materials utilised for learning, e.g., texts, images, websites, and audiovisual resources. In the second case, the emphasis is on teaching students explicitly how multiple semiotic resources interact to construct meanings. This approach is associated with the New Literacy Studies paradigm,

which refuted the traditional interpretation of literacy in terms of the capacity to read and write (Gee 1996), and the New London Group, which encouraged the teaching of multimodal discourse by means of new technologies (New London Group 1996).

With particular reference to language teaching, the multimodal approach not only helps learners to better understand and produce texts in the target language (O'Halloran, Tan, and Smith 2016), but also enhances their awareness of the target culture as reflected in diverse approaches to non-verbal communication. Numerous studies have demonstrated the benefits of exposing language learners to input that integrates non-verbal modes such as gestures and facial cues (cf. Busá 2010; Sueyoshi and Hardison 2005; Harris 2003, *inter alia*). This research has highlighted the importance of being able to exploit different semiotic resources in language teaching and learning.

Overview of the Volume

The contributions to this volume focus on multimodality in various communicative settings, with special attention to how non-verbal elements reinforce and/or add meaning to verbal expressions. They reflect a variety of methodological approaches that are grounded in both quantitative and qualitative techniques, including multimodal discourse analysis, multimodal transcription, and multimodal annotation software capable of representing the interplay of different semiotic modes, i.e., speech, intonation, direction of gaze, facial expressions, hand/arm gesturing, and spatial positioning of interlocutors.

The ten chapters in the volume are structured into two parts. The five chapters in the first part explore issues related to the use of multimodal resources in educational activities and interactions. In the five chapters of the second part, multimodality is investigated as a key component of communication that takes place in different specialized domains (e.g., political discourse, legal discourse, economic discourse) and genres (e.g., fictional genres such as live action and animated films *vs.* authentic forms of communication, such as political interviews, courtroom trials, and TED Talks).

In Chapter 1, "Multimodal listening skills: Issues in assessment and implementation", Mari Carmen Campoy-Cubillo discusses how different communicative modes may enhance various comprehension issues related to the listening construct. In this sense, multimodal listening skills may be considered a multi-faceted construct composed of a number of micro-skills that entail being able to understand and interpret the inner connection of

several modes within a communicative unit. Bearing in mind the complex nature of multimodal communication, she addresses the implications for assessing multimodal listening tasks. In this regard, Campoy-Cubillo suggests that different criteria for multimodal listening task design should consider: (1) the purpose and meaningfulness of the selected multimodal input; (2) the difficulty of the assessment questions, considering that the learner may be asked to infer information from a number of co-occurring modes; (3) question types; and (4) task administration. She focuses in particular on the last two points, highlighting their important role in multimodal listening implementation. Finally, she suggests that devising a listening construct that accounts for a variety of modes encountered in real communication may lead to a better understanding of the listening process, where an awareness of available communicative modes may enhance both comprehension and communication on the part of the language learner. This may also imply a change in the way listening is taught in the classroom and the nature of learners' active listening responses.

Chapter 2, "Teaching specialised vocabulary to dyslexic adult learners: A proposal for multimodal lexical input processing enhancement", by Gloria Cappelli and Sabrina Noccetti, deals with the nature of vocabulary learning and suggests how to enhance lexical input processing in adult students with dyslexia through multimodal and multisensory learning activities. More specifically, it presents a case study comparing the learning outcome of specialised vocabulary instruction of English as a second language in two groups of Italian learners with dyslexia. The experimental group carried out highly multimodal and multisensory activities and also received an adapted training application to develop first-language lexicon that is used with dyslexic children. The control group was instead taught following the guidelines discussed in the literature on foreign language teaching to dyslexic learners (cf. Nijakowska 2010; Kormos and Smith 2012). The results of this preliminary study seem to confirm the beneficial impact of multimodal and multisensory teaching methods for specialised vocabulary acquisition in learners with dyslexia.

Also using a case-study approach, Chapter 3, "A multimodal analysis of interpersonal features in academic lectures: A case study", by Belinda Crawford Camiciottoli, aims to shed light on the interplay between verbal and non-verbal modes during interpersonal episodes in an academic lecture, and how this may work towards enhancing understanding. On the verbal level, the analysis focuses on the lecturer's use of interactional devices, i.e., comprehension checks, imperatives, idioms, and puns, while on the non-verbal level, the co-occurrence of prosodic stress, gaze

direction, and hand/arm gesturing with interactional language were investigated. The data consist of the digital video recording and corresponding transcript of a political philosophy lecture available on Yale University's Open Courses website. The multimodal annotation software ELAN (Wittenburg et al. 2006) was implemented to identify the co-occurrence of verbal and non-verbal elements during interpersonal episodes in which the lecturer engages the audience. With particular reference to gesturing, the study adopts an analytical framework based on description and function (Kendon 2004; Weinberg et al. 2013). The multimodal analysis of interpersonal features in lecturer-audience interaction contributes to a better understanding of how verbal and non-verbal features can work synergistically to reinforce meanings, thus improving comprehension and promoting a learning-friendly classroom atmosphere.

In Chapter 4, "The distinctive multimodal nature of pragmatic competence: Bridging the gap between modes", Vicente Beltrán-Palanques discusses the nature of pragmatic competence, with particular attention to its multimodal dimension, in contrast to traditional language teaching approaches that have focused mainly on the development of pragmalinguistic competence. Beltrán-Palanques maintains that the development of learners' communicative competence depends not only on pragmalinguistic competence, but also on other competencies involving different semiotic modes that allow learners to communicate successfully in the target language. However, the communicative competence model has rarely taken into account the multimodal nature of communication, with the exception of some works (Celce-Murcia 2007; Royce 2007). Indeed, it may be argued that a multimodal approach for teaching pragmatic competence in a second/foreign language (SL/FL) is crucial since communication is multimodal by nature, and learners need to become aware of the different modes that coexist in a communicative event. Thus, he proposes a 'revisitation' of the communicative competence model from the perspective of multimodal pragmatic competence.

Chapter 5, "Dialogue interpreting as a multimodal activity in community settings", by Elena Davitti, demonstrates how a multimodal approach can contribute to a more in-depth understanding of the interactional dynamics of Dialogue Interpreting (DI), through an analysis of a selection of extracts from authentic interpreter-mediated data in naturally-occurring pedagogical settings, with comparisons to interactions in other professional settings (i.e., medical and legal). In particular, the paper explores various multimodal practices displayed by participants to co-construct meaning, manage dynamic participation frameworks, and monitor and coordinate the interaction. Different practices may lead to changes and reconfigurations of

the participation framework, distribution of tasks and responsibilities, and ultimately frame the interaction as more or less collaborative. Conclusions highlight (1) how this type of research can truly enrich our understanding of the communicative and interactional dynamics of DI, thus contributing to its conceptualisation as socially situated and embodied interaction; (2) how this type of research can increase the 'multimodal literacy' of professional interpreters, thus informing everyday practice; and (3) how this approach and findings can be integrated into interpreter education.

The second part of the volume opens with Chapter 6 by Silvia Masi entitled "Gestures in motion in TED talks: Towards multimodal literacy", serving as a 'bridge' between the first part of the volume dedicated to pedagogical settings and the second part that focuses on specialised discourse domains and genres. She starts from the assumption that, as a relatively new genre, TED Talks have become a useful resource in foreign language teaching for the development of listening comprehension skills and the teaching of non-verbal behaviours. This chapter addresses precisely the issue of the use and understanding of gestures in this genre of popularisation that is now increasingly exploited in educational settings. The study presents a qualitative analysis of a selection of examples from three talks on socio-economic topics, with the aim of exploring and categorising the interplay between verbal signals and arm and hand gestures. In doing so, it sheds light on how different gestures may assist in the comprehension of meanings in an international context, as represented by TED Talks.

In the following Chapter 7, "Gender-related communication in political interviews: A multimodal analysis of meaning-making in the Obama/Clinton interview of 2013", Silvia Bruti investigates the contribution of gestures and body language (including facial expressions) to meaning-making in political interviews, distinguishing between female and male styles. For this purpose, a multimodal approach is used to carefully analyse the joint interview with President Obama and then Secretary of State Hillary Rodham Clinton on the CBS News programme *60 minutes* that aired in January 2013. In particular, the analysis makes some distinctions between typical female and male non-verbal behaviours and highlights the association between gestures and body movements with the linguistic elements identified as typical concomitants of gender-related language use. To this end, comparisons were drawn between Clinton's and Obama's speech and those of other female and male politicians during interviews by referring to two small self-compiled comparable corpora. Finally, both Clinton's and Obama's gestural behaviours in this interview were compared to the gestural styles of other politicians in the same genre, with a view to identifying their peculiar traits.

Chapter 8, "Analysing political discourse in film language: A multimodal approach", by Veronica Bonsignori, explores the ways in which non-verbal elements co-occur with certain rhetorical strategies (i.e., parallelism) often employed in political discourse. She utilises films for the analysis as they represent the perfect multimodal product due to their audiovisual nature. In political communication, non-verbal elements, such as gestures, gaze, facial expression, head movements, and body posture, are widely acknowledged as performing important communicative and persuasive functions. Extracts from two political drama films *The Ides of March* (2011, George Clooney) and *The Iron Lady* (2011, Phyllida Lloyd) were analysed, first by selecting and creating video clips where relevant communication exchanges were present. These were then investigated with the multimodal annotation software ELAN (Wittenburg et al. 2006) to determine how various semiotic resources work together to construct meaning in political discourse. Particular attention was paid to the interplay of verbal and non-verbal signals. The chapter also offers some reflections on how such video resources can provide useful tools for both research and teaching in ESP contexts focusing on political discourse.

Chapter 9, "A multimodal analysis of discourse in the South African Courtroom: The Oscar Pistorius case", by Daniele Franceschi, provides an investigation of trial language from a multimodal perspective, combining the analysis of the lexical-semantic and socio-pragmatic features of this specific type of spoken legal discourse with the non-verbal elements associated with the speech. The data used for the analysis consist of authentic audio-visual excerpts from the trial of Oscar Pistorius, the South African Paralympic athlete who was on trial for the murder of his girlfriend. The focus here is on both defence and prosecuting lawyers' questioning techniques and speaking styles during the examination and cross-examination phase of the accused. The ultimate aim is to advance theoretical research in the field of legal discourse by utilising a wider, multi-semiotic approach, while extending this type of analysis to the South African context. This is because courtroom discourse studies have thus far relied almost exclusively on U.S. or U.K. cases. At the same time, the results obtained may be useful for developing new teaching materials that allow ESP learners studying law to be exposed to various sources that integrate verbal with non-verbal signals.

Finally, Chapter 10, "How idiomatic are Disney animated films? The multimodal meaning-making of idioms", by Gianmarco Vignozzi, delves into the role and representation of idiomatic expressions in animated films. The analysis makes use of Disney films, which are amongst the most successful audiovisual products of all time and widely cherished by both

children and grown-ups. As illustrated by numerous studies (cf. Lippi-Green 1997; Chiaro 1998, *inter alia*), such success is not only the result of complex and winsome plots, but also of multi-layered and well-planned dialogues and images, which are carefully contrived to be entertaining to an audience. Vignozzi implemented a framework developed by Wildfeuer (2003) to perform a multimodal analysis of the idioms occurring in a corpus of five Disney animated films, covering a wide time span and different themes. His analysis shows how and to what extent the co-deployment of different semiotic components of a shot is crucial for the effective meaning-making of idioms in animated movies.

From different perspectives and using a variety of analytical techniques, the various contributions to this volume have highlighted the increasingly important role of multimodality in communication across different communicative contexts and different genres. It is hoped that the volume will offer new insights about how to exploit multimodal resources to enhance the learning of English for both general and specific purposes.

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PART I –

MULTIMODALITY IN PEDAGOGICAL SETTINGS

CHAPTER ONE

MULTIMODAL LISTENING SKILLS: ISSUES IN ASSESSMENT AND IMPLEMENTATION[1]

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1. Introduction

Assessment criteria for listening comprehension tests (Buck 2001; Nation and Newton 2009) have traditionally focused on understanding audio input. However, real instances of communication are multimodal in nature. When we listen to someone, we do so in a specific context in which other communicative modes such as gestures, facial expression, visual context, or interpersonal distance participate in the communicative act, producing a given multimodal message (Jewitt 2009). The development of multimodal listening skills would then imply focusing not only on audio input, but also on all types of non-verbal input. This chapter analyses how different communicative modes may enhance different comprehension issues related to the listening construct. In this sense, in the case of the listening macro-skill, multimodal listening skills may be considered a complex construct composed of a number of micro-skills that entail being able to understand and interpret the inner connection of several modes within a communicative unit.

Bearing in mind the complex nature of multimodal communication, implications for assessing multimodal listening tasks have recently been discussed (Campoy-Cubillo and Querol-Julián 2015). In this regard, the different criteria for multimodal listening task design should consider

[1] The research conducted in this article is part of the Innovation in Education Research Project: 2954/14 Projecte d'Innovació Educativa: *Anàlisi i millora de les estratègies per a escoltar i interpretar textos orals en llengua anglesa sobre la base d'objectius específics*, Universitat Jaume I.

issues such as (1) the purpose and meaningfulness of the selected multimodal input, (2) the difficulty of the assessment questions, taking into consideration that the learner may be asked to infer information from a number of co-occurring modes, (3) question types, and (4) task administration. The last two aspects are particularly relevant. The way questions are posed and how they are sequenced may determine to a large extent the possibility of dealing with non-verbal issues. If a learner is asked to pay attention to non-verbal information and is requested to answer a question at the same time, unless the task is administered in a way that the listening input contains pauses in the right places, it may not achieve its intended purpose. Thus, question type and listening administration procedures will have an important role in multimodal listening implementation.

2. Multimodal Listening Configuration

In past decades, communicative interaction has been influenced by the rapid increase in new technologies and the resulting applications and digital resources that create new *multimodal communicative configurations* (e.g., virtual communities or social networks, vodcasts, blogs, chat rooms, online dictionaries, etc.). With the advent of online and off-campus studies, there has been a notable shift in the way we teach and in the wide variety of (multimodal) resources that we may use when doing so. If we think about how lectures were taught in the past, we can agree on the fact that a good lecturer would use at least two of the main non-verbal communicative features: kinesics (including mostly gestures, head nods, and facial expressions) and paralanguage (above all prosodic features). The lecturer could also provide the students with hand-outs in order to follow the lecture or complement the presentation. In such a situation, we can identify at least six different communicative modes: the utterances produced in this particular speech event, prosodic features, gestures, head nods, facial expressions, and a written text. Some of these modes (in the same way as written and spoken modes) may in turn be divided into different sub-categories. For instance, when examining facial expressions, researchers say that they may fall into different categories which may be indicative of an emotion: anger, happiness, surprise, fear, sadness, or disgust (Ekman 1982). Moreover, these categories may be represented by a combination of different micro-expressions. Surprise, for instance, may be indicated by brow raising and jaw dropping, among others.

If we shift a lecture situation to the present times, we can assume that, given an adequate economic situation, a lecturer may also use a computer

when delivering a presentation, and thus introduce audio material (different from his/her own voice), images, and other types of contextual visual information. Finally, if we take into consideration off-campus formats, or situations where m-Learning (i.e., using mobile devices for learning on accessible portable platforms) or any type of e-Learning is fostered, there are other communicative modes that may come into action, thus further complicating the multimodal construct, for example by facilitating student-teacher interaction through online discussion boards.

What all of these options mean is that the lecture as a multimodal genre may include more modes today than it did a couple of decades ago. It also means that being able to encode and decode this information implies having developed digital skills (Van Dijk 2006), both on the part of the lecturer/teacher (Rangel Baca 2015) and the audience that is expected to interpret the combination of modes provided in a given lecture.

In the teaching and learning environment, it was the design of computer-mediated input that made experts in different fields pay attention to the advantages that the new technologies could offer to the educational world. Material that was offered in CD or online format had a higher level of acceptance among learners, particularly because they felt more motivated by the multimodal format (Handley 2008; Laurillard 2013; Meyers, Erickson, and Small 2013; Blake 2016). However, the impact of new technologies in education has also been recognised by teachers, researchers, and language testers (Chappelle 1997, 2016; Blake 2016; Chun 2016; García-Laborda 2007, 2013; Martín-Monje, Elorza, and García-Riaza 2016). This is because the new "multimodal ensembles" (Jewitt 2009: 301) require new interpretations of co-occurring modes that are not present in non-technical communicative modes. Moreover, working with multimodal tools to create teaching materials also entails analysing in which ways multimodal input may affect students' output, and how that input should be manipulated when creating multimodal testing materials. This has important implications for multimodal e-learning formats and in making decisions on what and how to teach when using multimedia resources in an effective way. However, as Blake (2016) rightly points out, although new technologies are widely diffused and used, little use is made of these technologies in order to enhance non-verbal communication awareness and train students in understanding non-verbal features as a part of communication. Blake (2016: 129) states that:

> Most L2 instructors implement their curriculum with an eye to improving the four skills: speaking, listening reading and writing. Absent in this vision are notions of pragmatic, sociolinguistic, and multicultural competences.

What is needed is a detailed analysis of non-verbal features and how they interact among each other and with verbal features in a particular situation. This interaction needs to be studied within a specific event or situation because non-verbal communication is mainly 'situation-based' or 'situation-activated'.

Pragmatic features of communication, however, have not been fully incorporated into teaching and learning practices as much as they could have been. Multimodal texts are a sound starting point where some or all of these features may be used—when present—as part of language learning instruction. The use of these features requires a sound teaching theory for how to teach them, when to teach them, and also how much is enough for a given lesson or as part of a syllabus. In this regard, an interesting point is made by Blake (2016: 133) when he observes that implications for teaching may be related to pre- and post-activities, and in the case of listening tasks, these provide the opportunity to introduce or frame these activities within an adequate knowledge and context background:

> Pre-listening activities are a sine qua non in order to frame authentic videos with the necessary cultural background and, in turn, deal with the illocutionary intent of the authors. Pragmatic considerations (something almost never taught in the first or even second year of instruction) also deserve explicit attention when preparing students to listen to authentic videos.

There are three communicative modes—namely gestures, facial expressions and prosodic features—that have gained special attention within the fields of Linguistics and Multimodal Communication. Since humans have always relied on the use of gestures and facial expressions together with prosodic features as primary modes to convey their messages, these modes naturally combine in all instances of oral communication. Thus, relating verbal content with paralinguistic and kinesic features in video samples is a natural way to start analysing how co-occurring modes combine and interrelate in spoken interaction or other oral communicative situations (Campoy-Cubillo and Querol-Julián 2015).

In the analysis of multimodal texts, it is essential to focus on mode diversity and how each mode contributes to the message. In this sense, we need to analyse, first, the different components of the multimodal text, and second, their interaction. Concerning this interaction, some modes may be more clearly and directly interconnected than others in a particular situation, that is, the part of the meaning that they bring to a particular

message may be more relevant than the part of the meaning that other modes may provide.

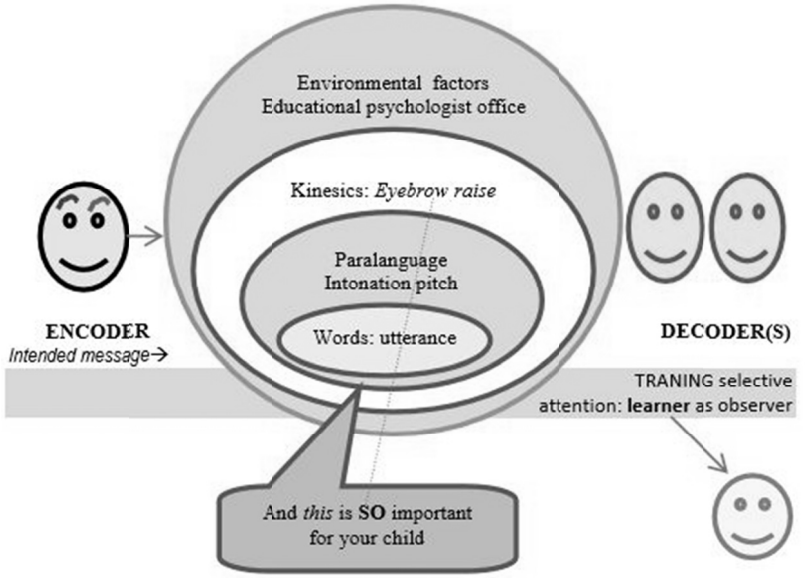

Fig. 1-1. Mode interaction in a multimodal sequence: an educational psychologist giving advice to parents about their child

Fig. 1-1 exemplifies how, when uttering the phrase *And this is so important for your child*, an educational psychologist is making use of intonation to signal importance of the message and is at the same time supporting his/her message with a brow rise. All of this happens at the psychologist's office, which reflects the context that tells us how relevant this phrase may be for the decoders of the message, i.e., parents. In this particular event, we have added the figure of the learner, who is seen as an observer of this event in a video. It is expected that, in order to understand all the modes in this task, the learner has been receiving some kind of training in previous classroom practice. In selecting this piece of video, the instructor needs to make sure that the chosen situation is not misleading and that the different modes interacting within it may be clearly discussed in the classroom, thus making it possible to raise awareness of the importance of the different channels or modes of communication in clarifying or adding information to a message/event.