

Animating Evaluation:
A Multimodal Appraisal Analysis of Story-Time
Animation

By

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ABSTRACT

This dissertation presents the multimodal appraisal analysis of story-time animation videos; a form of computer-mediated motion picture entertainment that are conventionally uploaded to the social media platform YouTube. By means of the multimodal appraisal analysis, this dissertation aims to elucidate the potential of story-time animation to construe emotions and opinions. To achieve this goal, the dissertation establishes a multimodal appraisal methodology which facilitates the identification, description and analysis of emotions and opinions in texts which implement several communicative modes. The dissertation first outlines several linguistic frameworks constructed to identify emotions and opinions - such as Martin and White's Appraisal Framework (2005) - and proceeds to explore how such frameworks have been adapted to identify emotions and opinions in multimodal texts. It then establishes the multimodal appraisal methodology established in this dissertation, designed specifically with animated media in mind. The dissertation then applies this multimodal appraisal framework to various scenes of three story-time animation videos produced by the YouTube content creator 'Jaiden Animations' in order to elucidate the evaluative potential of story-time animations. The multimodal appraisal analysis of this dissertation ascertained that story-time animations possess great potential to construe emotion and opinions however each of the communicative modes that it utilises commits to these emotions and opinions to varying degrees. It also observed that these communicative modes would complement and contradict one another in order to upscale and downscale emotions and opinions and to construe a wide range of emotion hybrids.

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Chapter One - Introduction

1.1 - Research Aims and Questions

The emotions we experience and opinions that we share are both fundamental components of our everyday communicative experience. They assist in our goals to construct particular personae in particular contexts and to align with or distance ourselves from particular social networks (Martin and White 2005:1). We can construe our emotions and opinions through a myriad of methods including the words that we speak, the movements that we make and the facial expressions that we wear. Texts classified as 'multimodal' will utilise diverse combinations of these methods of communication - referred to as 'communicative modes' - for this purpose, in addition to the description of real-life phenomena and the management of textual cohesion (Martin and Zappavigna 2019:2). The general aim of this dissertation is to investigate the expression of emotions and opinions in a particular type of multimodal text dubbed 'story-time animation' - texts popularly regarded for their centralisation of the narrator's personal emotions and opinions. In order to successfully explore the expression of emotions and opinions in story-time animations, this dissertation proposes a hybrid analytical framework which combines both linguistic and psychological approaches to emotions and opinions with analytical frameworks specifically designed for the systematic socio semiotic analysis of animation.

This dissertation poses three research questions (RQ) designed to address specific aspects of this general aim:

RQ1: What are the potentials and limitations for construing emotions and opinions in story-time animation?

RQ2: How do the communicative modes in story-time animation complement and contradict each other on local and global scales in order to express, grade and negate previously expressed emotions and opinions?

RQ3: Can the Appraisal framework be effectively adapted for application to multimodal texts?

The remainder of Chapter One is dedicated to an introduction of story-time animation, a brief outline of the linguistic study of emotions and opinions and a discussion of the social and pedagogic value of the current study.

1.2 - Research Rationale

1.2.1 - An Introduction to Story-time Animation

Story-time animations are a form of computer-mediated motion picture entertainment that are predominantly uploaded to the popular video-sharing social media platform 'YouTube'. These animations share similarities with the computer-mediated media of blogs and video logs (vlogs) insofar that they either recount

interesting real-world events in the lives of the text producer and provide commentary on topics that align with the interests of the text producer and their intended audience. The intended audience of story-time animations are typically teenagers and young adults with an interest in animation and general 'nerd culture'.

Story-time animations are an exciting and unique genre of computer-mediated communication as they have many communicative modes at their disposal to tell a story. Such communicative modes include sounds and music, verbal narration, facial expressions, body movements and colours. In addition, story-time animations are not restricted to specific camera angles and missed footage since the whole story is drawn. This sentiment was summarised by Kress who stated that "In image, if there is something that we wish to depict, we can depict whatever we want." (2004:112).

In contrast to the animations produced by well-renowned household names the likes of Disney Pixar and Dreamworks, story-time animations are produced by small teams of everyday people with a runtime of between ten and twenty minutes. The production of such animations by everyday people would not have been possible in the recent past where a single 30-second animation would take approximately ten weeks and a copious amount of funding to produce (Boddewyn and Marton 1978; Bush et al. 1983:26). Now with the affordability and accessibility of digital art technology and software such as drawing tablets, 'Adobe Photoshop' and 'Affinity Photo'¹ anyone can try their hand at the art of animation. The origins of story-time

¹ See <https://www.creativeblog.com/advice/the-best-software-for-digital-artists> for a quick overview on some of the digital art tools available to artists in the present day.

animation can be linked with this technological availability and affordability as the founding channels of the genre can be traced back to 2013 when this technology became prolific in developed societies. 'TheOdd1sOut' is one of these founding channels who boasts 16.5 million subscribers; its most popular video reaching 136 million views (figures accurate as of 17/03/2021). Another of the founding channels is 'JaidenAnimations' who has 9.75 million subscribers; its most popular video reaching 56 million views (figures accurate as of 17/03/21). This dissertation's dataset comprises of three videos produced by the YouTube channel JaidenAnimations which tell of her travel experiences in Tokyo, Japan; California, US and London, UK. These videos were specifically chosen for the breadth of emotions and opinions that they construed.

1.2.2 - An Overview of the Academic Study of Animation

Academic research surrounding animation spans across several fields. Advertising and marketing researchers have taken particular interest in the genre; exploring animation's potential to persuade and promote certain products and services on television (Bush et al. 1983), on websites (Zhou et al. 2021) and within video games (Huang and Yang 2012). Film studies have also taken interest in animation, typically analysing animated films produced by Disney and popular television series such as 'South Park'. A wide range of topics have been covered and sections been scrutinised of these animations including gender representation and stereotypes (i.e. Streiff and Dundes 2017) and political, religious and historical commentary (i.e. Cogan 2012).

Nevertheless, despite linguistic interest in general multimodal media being piqued in the late 90s with the study of single static images (Kress and van Leeuwen 2006) - there has been little attempt to identify and describe the meaning potentials and limitations of animation; potentials and limitations in the context of this dissertation being what emotions and opinions are possible and impossible for story-time animations to convey. This is in spite of the wealth of general and professional applications for animation which span across the 20th and 21st Centuries; they have been successfully implemented as an educational tool to describe and demonstrate technical scientific concepts (He and van Leeuwen 2020), they are effective tools of advertisement (Bush et al. 1983) and they are a prominent and popular mode of entertainment as independent entities or amalgamated within another media such as video games (Unsworth 2013, 2014, 2015; Ngo 2018).

There are a couple of reasons I can conjecture as to why animation has been dismissed as a socio semiotic resource by the public and academia. Outdated stereotypes in relation to animation still seem to pervade in society such as the observation by Ogilvy and Raphaelson (1983) that animation is only an effective mode of communication for children and not for adults. However, the reason why animation may have been neglected by linguistic academia specifically is due to the complexity that a complete socio semiotic analysis of this communicative mode would entail. A typical animation will utilise many communicative modes including spoken vocals, background music, colours and characters with their own facial expressions and body movements. Accordingly a fully comprehensive breakdown of the communicative affordances of all these elements would be required before

animations could be analysed with any degree of accuracy and reliability. It is however with the combined resources of psychological and linguistic research of emotive speech prosody (Crystal 1969; Halliday 1967, 1970; McNeill 1992; Sobin and Alpert 1999; Pell et al. 2009; Jaywant and Pell 2011), facial expressions (Adams and Kleck 2005) and gestures (Ekman and Friessen 1969; Kendon 2004; Hood 2011; Ngo 2018; Hao and Hood 2019) that the current study now attempts such a comprehensive analysis of animation as a socio semiotic mode. This remains a momentous task nonetheless and one that cannot be completed within the confines of this dissertation. The current study does however make a contribution to fill this gap as it explores the potentials and limitations of story-time animation to express emotions and opinions, termed 'evaluative' expressions by linguists (Thompson and Hunston 2000; Martin and White 2005).

1.2.3 - Identifying Evaluative Expressions in Story-time Animation

Before commencing the investigation of story-time animation's evaluative potential, it must be established which linguistic approach to emotions and opinions is maintained by this dissertation. Fortuitously, several fields of linguistics have taken great interest in the acquisition, development and expression of emotions. Thereby, there are numerous linguistic perspective and approaches to emotions and opinions that can be assumed by the dissertation. Conversation analysts will use general discourse analysis techniques to identify and examine the evaluative affordances of colloquial language and structural conversational devices such as turn-taking (Jefferson 1988; Sandlaud 2004; Goodwin and Goodwin 2000:254); cognitive

linguists were inspired by the psychologically conceived 'basic emotions' in order to investigate the conceptualisation and universality of emotions (Athanasiadou and Tabowska 1998; Harkins and Wierzbicka 2001; Kövecses 2000) and psycholinguistics have examined the acquisition and development of emotional resources and the expressive variation of emotions between different cultures, classes and genders (Painter 2003). The framework of analyses that this dissertation utilises derives from systemic functional linguistics (henceforth SFL), an approach which explores emotion in context of the interpersonal metafunction; how emotive language and embodied resources 'enact social relations' (Martin and Zappavigna 2019:2). This framework situated within SFL is termed the Appraisal framework.

The Appraisal framework is one of the most prominent, influential and ambitious linguistic models devised to identify, describe and analyse explicit and implicit expressions of emotions, societal values and normative assessments. The framework also provides tools to identify the prototypicality of entities - in other words it is in possession of its classical qualities - and the intensity of the emotions, values and assessments that have been attached to such entities (Martin and White 2005:35). The development of this framework spanned several publications by the linguists Martin, White and Rose (1999, 2000, 2003, 2005). Two of the framework's greatest strengths are that it can be applied to a vast variety of text types and genres and that individual words are not confined to one category of the framework. This second affordance of the framework is of particular import as SFL approaches to communication assert that the meaning of an instance of communication can

change depending on the context in which it occurs within (Macken-Horarik and Isaac 2014:68).

While the significance and advantages of the Appraisal framework cannot be understated there remain aspects of it that can be refined. Due to the ambitious nature of the framework - of which it attempts to provide categories that encompass all expressions of emotions and opinions both explicit and implicit - aspects of the model have been identified as 'problematic' (Thompson 2014:49). These issues concern finding the balance between folk and academic accounts of emotions in the framework (Benítez-Castro and Hidalgo-Tenorio 2019:316), the fuzzy boundaries that exist between emotion and opinion categories (Bednarek 2008; Benítez-Castro and Hidalgo-Tenorio 2019; Thompson 2014), the distinction between actual and potential emotional states (Bednarek 2008; Martin 2017) and the status of undirected moods in the framework (Thompson 2014). It is with these problematic aspects of the model in mind that in tandem with the investigation of story-time animation's potential to express emotions and opinions, it also trials Benítez-Castro and Hidalgo-Tenorio's (2019) revised emotion taxonomy which was inspired by both linguistic and psychological approaches to emotion and attempts to address some of these issues with the original framework.

1.3 - Social and Pedagogic Value

As emphasised in Section 1.2.1, story-time animation is an exciting media to investigate due in part to the particularly high level of creative freedom that it is granted by the vast quantity of communicative modes it can utilise. However, there

is further rationale regarding why the communicative potentials of animation should be investigated on a wider scale. For decades animation and analogous resources - such as cartoons and claymation - have been an outlet for the expression of 'subversive thoughts'². In everyday life such expression of subversive thoughts can be observed in the political cartoons of newspapers which mock various political figures and ideologies³. It is thereby crucial that animation is investigated with models like the Appraisal framework - which are specifically designed to uncover explicit and implicit emotions, opinions and stances - so that a comprehensive understanding of the expression and implication of these 'subversive thoughts' construed via animations can be developed.

In addition to the theoretical, methodological and empirical contributions this dissertation aims to make, it also aims to contribute to the pedagogy of studying animation. It became apparent through tutoring GCSE English that students are now required understand and analyse multimodal media during the course of their studies. Such multimodal media can be in the form of animated adaptations of novels studied in the literature classroom⁴ and newspaper articles that conventionally appear in the British language examination paper. It is my hope that the revised Appraisal framework that is devised and practically demonstrated in this

² Refer to Herhuth 2016 for an article which calls for animation to be approached by a variety of fields and emphasises its "capacity for political expression".

³ Refer to Artz and Pollock 1995; Baumgartner 2008; Bounegru and Forceville 2011 and Swain 2012 for a few examples of linguistic analyses of political cartoons which explores the expression of 'subversive thoughts' in the media.

⁴ Refer to Unsworth 2013, 2014 for a discussion of animations that are studied in the Australian classroom

dissertation can inform an analytical framework that students can use to analyse multimodal media in the classroom.

1.4 - Structure of the Dissertation

The dissertation opens with Chapter Two which introduces, describes and critically examines the Appraisal framework. The chapter explores the origins of the framework, its construction, the advantages and challenges of using the framework and finally address several methodological and theoretical revisions of the Appraisal framework that have been proposed.

Chapter Three continues the review of the literature as it provides an overview of the theoretical and methodological background of multimodality in linguistics and summarises the existing body of literature that pertains to the socio semiotic study of animation. The general goals of this chapter are to emphasise the advantages and challenges of multimodal study, present several socio semiotic frameworks specifically designed for the analysis of multimodal texts and underscore the gaps in the multimodal literature that the current study aims to fill.

Chapter Four presents the methodology of the current study; it explores the dataset of story-time animations in greater depth, delineates the coding and analysis procedures of the dataset and documents the evaluative potentials of the communicative modes featured in animation that were previously identified in prior multimodal appraisal analyses.

Chapters Five, Six and Seven feature the multimodal appraisal analyses of each of the three story-time animation videos respectively. Each analysis aims to address all three of the proposed research questions via the identification of the general potentials and limitations for evaluative meaning in the animations, the examination of how the communicative modes of the animation complement and contradict each other in the animations and a critical evaluation of the benefits and limitations of the analytical framework itself.

Chapter Eight draws the findings of the analysis chapters together as it outlines the theoretical and methodological findings and social value of this dissertation. In addition, the chapter reflects on the limitations of the study and provides recommendations for the future study of animation as a socio semiotic medium and for multimodal appraisal analysis more generally.

Chapter Two - Evaluative Language and the Appraisal Framework

2.1 - Chapter Two Introduction

Chapter Two establishes the theoretical background of evaluative language and the methodological development of the Appraisal framework. Section 2.2 introduces the general functionality of evaluative language and the various approaches to its study, Section 2.3 describes the domains and subsystems of the Appraisal framework and Section 2.4 explores the practical applications, critical assessments and proposed refinements of the Appraisal framework. The chapter concludes with Section 2.5 which summarises the key points of this review of the literature.

2.2 - The Value of Evaluative Language

Evaluative language is an interpersonal form of communication which allows us to share our emotions, opinions and commitments with the people in our lives in order to establish solidarity with or distance oneself from them. Such language can be conveyed via explicit and implicit forms of language; in this dissertation, explicit language is termed 'inscribed' whilst invoked language is termed 'invoked' (Martin and White 2005:67). Instances of evaluative language will generally also have a particular valence and intensity. 'Valence' refers to the positive or negative charge of the emotion or opinion whilst 'intensity' refers to the relative strength of the emotion or opinion (Martin and White 2005:2; Martínez Caro 2014:322; Macken-Horarik and Isaac 2014:71, 77).

Communicative resources with the potential to construe evaluation do not have fixed interpretations, rather they are sensitive to the context they occur within (Hunston and Thompson 2000:1; Martin and White 2005:1; Alba-Juez and Thompson 2014:4). Furthermore, these same communicative resources themselves have the potential to shape and influence the interpretation of communication that has occurred in any part of the text they occur within in addition to other texts that are related to them (Bakhtin 1981:278; Macken-Horarik and Isaac 2014:68; Goźdz-Roszkowski and Hunston 2016:131).

One of the earliest recognitions of the evaluative function of language in linguistics occurred within Labov's (1972) investigation of narrative structure. Labov recognised that evaluative language was "perhaps the most important element in addition to the basic narrative of the clause" on the grounds that such language justifies the 'point' of the narrative (1972:366). It follows that if the narrator successfully justifies the narrative, solidarity can be established between the narrator and the audience. This concept of establishing solidarity and distance between the narrator and audience continues to be incorporated into the definition of evaluative language in the present day. Nonetheless, while the existence and value of evaluative language was affirmed in this publication, it did not provide a criteria of what constitutes evaluative language. Linguists began to recognise that labelling and categorising emotions rather than merely identifying them is important because it results in more reliable and valid analyses that can be compared and corroborated by multiple analysts (Shimanoff 1985:19). Nonetheless, linguists also acknowledged that the introduction

of emotion labels may limit the scope in which an emotional landscape can be described (Anderson and Leaper 1998:439).

An attempt to provide a classification system for evaluative language was Lemke's (1998a) development of the seven semantic dimensions of propositions and proposals (See Figure 2.1).

**Figure 2.1 - Lemke's Semantic Dimensions
(1998a:4-5)**

- 1) Desirability/Inclination
- 2) Warrantability/Probability
- 3) Normativity/Appropriateness
- 4) Usuality/Expectability
- 5) Importance/Significance
- 6) Comprehensibility/Obviousness
- 7) Humorousness/Seriousness

There are a considerable number of similarities between the underlying principles of Lemke's semantic dimensions and Martin and White's Appraisal framework. These similarities may stem in part from the fact that they were both first developed during the late 90s (Thompson 2014:48). The first similarity between the two frameworks are the three fundamental attributes of evaluative language that Lemke establishes; evaluative language works to build solidarity or distance, it can be graded in terms of likelihood, desirability, importance, permissibility, usually, severity and comprehensibility and can establish both individual identities and wider social viewpoints (Lemke 1998a:1). As will be exemplified in Section 2.3 of the current

chapter, the Appraisal framework also upholds these attributes of evaluative language. The second similarity between the frameworks is that they both draw upon the interpersonal metafunction and concepts of clausal modality established by the SFL approach to language (Halliday 1994:355-363).

The development of the semantic dimensions however diverts from Appraisal in its application of corpus evidence to exemplify the dimensions in real world data. Nonetheless, while corpus methodology did not inform the development of the initial framework, corpora ultimately were utilised to argue for and against proposed refinement to the Appraisal framework (Bednarek 2008; Martin 2017) and to identify grammatical patterns associated with particular forms of emotions and opinions (Bednarek 2009; Su and Hunston 2019).

In summary, Lemke's semantic dimensions provided a glimpse of what a fully realised systematic framework of evaluative language could eventually look like. Nonetheless its applicability was limited as the framework only accounted for evaluations that occur within propositions and proposals.

Hunston and Thompson's (2000) publication is also noteworthy as it accumulated and gave prominence toward much of the research that had been undertaken in regards to evaluative language to that point. In this publication the authors established a definition of evaluation which subsumed previous definitions and terminology of evaluative language; "evaluation is the broad cover term for the expression of the speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" (Hunston

and Thompson 2000:5). They also emphasised the pervasiveness of emotions, opinions and stances in speech and writing through a text extract which illustrated inscribed and invoked evaluation, infrequent meanings, valence and intensity (Hunston and Thompson 2000:1). In addition they briefly considered how evaluative language can be recognised via “signals of comparison, subjectivity, and social value” in texts; a concept explored further in the publication. While Hunston and Thompson provide an inclusive definition of evaluative language and some criteria for identifying evaluative language they do not identify labels for the language. However, the full publication does include an iteration of the Appraisal framework which the following section explores.

2.3 - The Appraisal Framework

The Appraisal framework is a systematic analytical model designed to identify, categorise and describe emotions, opinions and stances. The framework was developed throughout several publications (i.e. White 1998, Martin 2000, Martin and Rose 2003) with *'The Language of Evaluation'* (Martin and White 2005) providing its most comprehensive overview.

The Appraisal framework consists of three domains, 'attitude', 'graduation' and 'engagement'. The attitude domain is concerned with our emotions and opinions toward ourselves, other people, objects and performances. Attitude is composed of three subsystems 'affect', 'judgement' and 'appreciation' which are dedicated to the categorisation of emotions, societal values and normative assessments respectively

(Martin and White 2005:35-26, 42-43). Subsections 2.3.1, 2.3.2 and 2.3.3 are dedicated to the description of the attitude domain and its subsystems in greater detail. Graduation is concerned with ranking attitudinal and engagement resources across two 'axes of scalability'; 'force' and 'focus'. Force graduation intensifies and quantifies whilst focus graduation specifies the typicality of items (Martin and White 2005:135). Subsection 2.3.4 describes graduation and its subsystems in greater detail. Engagement is concerned with the stances and value positions we assume in response to the actions and propositions of other people (Martin and White 2005:40, 92). As engagement is not analysed as part of this multimodal appraisal analysis, this domain will not be described further in this dissertation.

From this point in the dissertation onward, a particular coding system comes into effect in order to highlight the expression of attitude and graduation. Any expressions of attitude are underlined whilst any expressions of graduation are *italicised*.

2.3.1 Attitude: Affect

The affect subsystem is concerned with the emotions we experience which can be construed through qualities, processes, comments and metaphors (Martin and White 2005:46). These emotions can be classified within three major categories of emotion which together form an affect taxonomy. These categories are 'un/happiness',

‘in/security’ and ‘dis/satisfaction’. The affect taxonomy and the emotions that it represents are presented in Table 2.1. The lexical realisations of affect presented here are only generalisations as meanings are context-sensitive. For instance, in the table below ‘cry’ is classed as ‘misery’ but in a different context it could be classed as ‘cheer’ in the sense of ‘a cry of joy’⁵.

Emotion Group	Emotions	Lexical Realisation
Un/happiness Emotions representative of ‘affairs of the heart’ (Martin and White 2005:47). Defined by our (lack of) happiness with and love of ourselves and others.	Misery Antipathy Cheer Affection	Cry, wail, sad, miserable, down Awful, revile, dislike, hate, abhor Smile, rejoice, glee, cheerful Embrace, love, adore, revere
In/security Emotions representative of our ‘eco social wellbeing’. Defined by whether we feel content or disturbed.	Disquiet Surprise Confidence Trust	Restless, anxious, uneasy Start, shocked, staggered Assert, proclaim, assured Committed, entrust, believe
Dis/satisfaction Emotions spurred on by the activities we involve ourselves with. Defined by our satisfaction/frustration and engagement/detachment with/from such activities.	Ennui Displeasure Interest Pleasure	Yawn, flat, bored, jaded Cross, angry, furious, caution Attentive, industrious, absorbed Compliment, satisfied, pleased

An additional emotion group dubbed ‘dis/inclination’ which represents the states of ‘fear’ and ‘desire’ was established outside of the affect taxonomy. The category was separated from the affect taxonomy on the grounds that all emotions represented by this category express future or potential emotional states known as ‘irrealis’ affect (e.g. I was wary of opening the treasure chest); Martin and White assert that they

⁵ Refer to Macken-Horarik and Isaac 2014:83-85 for further elaboration in regards to the context-sensitive nature of attitudes.

cannot express existent present or past states referred to as 'realis' affect (e.g. I was surprised to find gold in there) (Martin and White 2005:48).

The emotions of the affect taxonomy and the dis/inclination category can all be graded for valance, intensity and prototypicality. In addition, further discerning factors include whether the emotion is construed as a mood or was triggered by and directed toward a specific entity, whether the emotion was experienced physically or mentally, whether the emotion was construed through a quality, process, comment or metaphor and whether the emotional state is realis or irrealis (Martin and White 2005:46-48, Bednarek 2008:14).

2.3.2 Attitude: Judgement

The judgement subsystem is concerned with our opinions of what constitutes acceptable behaviour and admirable characteristics of the people and human organisations inside and outside of our social networks. There are five types of judgement which either relate to one's 'social esteem' or 'social sanction'.

Judgements of social esteem concern one's value to society whilst judgements of social sanction concern one's ability to uphold the rules and laws of a society (Martin and White 2005:52, Bednarek 2008:15). If one is able to demonstrate positive values and ethical integrity toward a social network, they can solidify their in-group membership (Macken-Horarik and Isaac 2014:72). Alternatively one can act to portray values that are perceived negatively by the social network to distance themselves from the group. The five types of judgement are presented in Table 2.2.

Table 2.2: Martin and White's Judgement Taxonomy (2005:53)			
Judgement Group	Opinion	Positive Lexical Realisations	Negative Lexical Realisations
Social Esteem What value do you possess?	Normality How ordinary/special?	Lucky, normal, stable, fashionable, predictable	Unlucky, odd, erratic, dated, obscure
	Capacity How capable?	Powerful, healthy, mature, funny, clever	Weak, sick, childish, foolish, unaccomplished
	Tenacity How dependable?	Brave, patient, persevering, loyal	Timid, impatient, stubborn, disloyal, distracted, despondent
Social Sanction What ethical integrity do you possess?	Veracity How honest?	Honest, direct, tactful	Dishonest, deceptive, manipulative, blunt, blabbermouth
	Propriety How ethically grounded?	Moral, just, empathetic, humble, altruistic	Immoral, corrupt, unjust, insensitive, arrogant, selfish, irreverent

Like affect, judgements can be graded for valence, intensity and prototypicality. In addition, the categorisation of the representative lexical realisations may differ if presented in an alternative context.

2.3.3 Attitude: Appreciation

The appreciation subsystem is concerned with our assessments of objects, processes and performances both concrete and abstract. There are five types of appreciation which fall into one of three categories; 'reaction', 'composition', and 'valuation'. Reactions concern the capacity of an entity to intrigue or appeal to us, compositions concern the capacity of an entity to be detailed and coherent and valuations concern the social significance of an entity (Martin and White 2005:56, Bednarek 2008:15, Macken-Horarik and Isaac 2014:74). The five types of

appreciation that fall within these categories are presented in Table 2.3. Like affect and judgement, appreciations can be graded for valence, intensity and prototypicality. In addition, the categorisation of the representative lexical realisations may differ if presented in an alternative context.

Appreciation Group	Opinion	Positive Lexical Realisations	Negative Lexical Realisations
Reaction	Impact Does it grab me?	Arresting, dramatic, intense, sensational	Boring, tedious, dry, predictable, flat
	Quality Did I like it?	Lovely, beautiful, appealing, delicious	Nasty, ugly, repulsing, disgusting, off-putting
Composition	Balance Does it hang together?	Unified, proportioned, logical, consistent	Irregular, disorganised, contradictory, flawed
	Complexity Can it be followed?	Simple, pure, precise, rich, detailed	Extravagant, unclear, plain, simplistic
Valuation	Valuation Is it worthwhile?	Innovative, creative, unique, authentic, effective, helpful	Shallow, derivative, common, fake, worthless

2.3.4 Graduation

The graduation subsystem is concerned with upscaling and downscaling evaluative meanings (Martin and White 2005:135). Furthermore, when grading lexis is attached to ideational lexis - lexis which describes real word scenarios and environments - the combination can afford evaluation (Hao and Hood 2019:203). The framework identifies two 'axes of scalability' - 'focus' and 'force' (Martin and White 2005:137). Examples of the these two forms of graduation scalability are presented in Table 2.4.

Table 2.4: Martin and White's Graduation: Focus and Force (2005:137-151) Underlined = Force/Focus		
Axes of Scalability	Up-Scaling	Down-Scaling
Focus	The <u>genuine</u> article A <u>true</u> warrior	Its <u>kind of</u> dull It <u>sort of</u> upset me
Intensification		
Force (Qualities)	I am <u>very</u> forgetful	I am <u>a bit</u> unlucky
Force (Processes)	It helped us <u>greatly</u>	It was a <u>slight</u> inconvenience
Force (Modalities)	It is <u>extremely</u> unlikely	It is <u>quite</u> rare
Quantification		
Force (Number)	There were <u>few</u> good solutions	
Force (Mass)	A <u>large</u> incident	
Force (Proximity)	A <u>recent</u> scandal	
Force (Distribution)	A <u>narrow</u> victory	

Focus graduation specifies the prototypicality of an entity - the extent to which a an entity fulfils the membership criteria of a certain semantic category (Martin and White 2005:137).

Entities are upscaled or 'sharpened' if they fulfil the membership criteria (i.e. 'the genuine article') and downscaled or 'softened' if they do not fulfil the membership criteria and are subsequently branded 'marginal members' (i.e. 'it's kind of dull') (Martin and White 2005:137-138). The secondary function of focus graduation is to create solidarity or distance between people and value positions. When an attitude is sharpened (i.e. 'true justice'), it indicates that the authorial voice strongly aligns with a particular value position. This can create solidarity between the authorial voice and the audience if they hold the same value position or create distance if the authorial voice and audience hold different value positions. When a negative term is

softened (i.e. 'a bit disappointing'), the authorial voice is attempting to make concessions toward an opposing value position in order to maintain solidarity with people who hold contrary values. The softening of positive terms (i.e. 'sort of fun', 'kind of amazing') can also maintain solidarity by acknowledging members of the audience whom may not agree with the positive evaluation. The softening of positive evaluation can also be implemented as a face-saving act of modesty when in context pride is perceived as untoward (Martin and White 2005:140).

Force graduation upscales and downscales evaluation via intensification (i.e. '*incredibly* exciting', '*slightly* underwhelming') and quantification devices (i.e. '*much* determination'; 'little effort') (Martin and White 2005:137). Like focus graduation, force graduation can also signal alignment, foster solidarity and establish distance. Upscaling evaluation can signal strong alignment with a value position either to affiliate or distance themselves from the audience whilst downscaling evaluation can suggest weaker alignment with a value position in an effort to avoid complete affiliation with the position (Martin and White 2005:152-153).

2.4 - Directions, Criticism and Revisions of Appraisal

The following section of the chapter explores the applications and developments of the appraisal framework. It first accentuates the significance of the framework in terms of its contributions toward the analysis of evaluative language. It then shifts to consider several theoretical and methodological critiques of the framework that have been raised by appraisal linguists. The section finally presents some of the proposed

revisions of the framework and the debates that have ensued as a result of these proposals.

2.4.1 Affordances of the Appraisal Framework

One of the appraisal framework's most fundamental affordances is that it can be applied to a wide range of topics and text genres including but not limited to online forums (Drasovean and Tagg 2015), wine reviews (Hommerberg and Don 2015), vlogs and blogs, online political commentary and reactions (Swain 2012; Bouko 2020), legal discourse (Yuan 2019), academic writing and teaching (Hood 2010, 2011; Hao and Hood 2019), business communication (Fuoli 2012; Fuoli and Hommerberg 2015), picture books (Painter et al. 2013) and news reporting (Bednarek 2006; Economou 2010). While this list is by no means exhaustive, this dissertation expands its application with its analysis of animated videos.

Another affordance of the framework is its embodiment of both inscribed and invoked meanings. While invoked meanings undeniably introduce an additional element of subjectivity into any appraisal analysis, such meanings are important to consider as non-core lexis and ideational choices contribute much to the overall evaluative landscape of most communication (Martin and White 2005:62). Identification of both forms of meaning also allows an analyst to track the 'cumulative significance' of emotions with finer precision. 'Cumulative significance' refers toward patterns of evaluative resources; which attitudes are foregrounded and restricted in the text. Identification of these patterns can establish specific styles of

the text and genre as a whole, authorial identifies and personas (Macken-Horarik and Isaac 2014:68).

A further affordance of note is the framework's sensitivity to context. In practicality, if an utterance is generally classified as a particular attitude, it can be classified differently with no theoretical consequences if context dictates that this to be so (Macken-Horarik and Isaac 2014:68). An example of this is the judgement "weak" which in the sense of being unable to lift an object would be classified as 'negative capacity' but in the sense of cowardice would be classified as 'negative tenacity'. This affordance becomes particularly pertinent in the context of a multimodal appraisal analysis where it will be illustrated that the same facial expression or gesture has the potential to invoke multiple different evaluative meanings.

2.4.2 Criticism of the Appraisal Framework

While the contributions and affordances of the appraisal framework are considerable, there remain several concerns in regards to its analytical methodology and theoretical foundations. Section 2.4.2.1 considers the analytical concerns that pertain to the manual annotation procedures utilised by the current study whilst Section 2.4.2.2 considers the theoretical concerns that pertain to the composition of the Appraisal framework itself. While the analytical and theoretical concerns themselves are presented in this Chapter, the specific manner in which they have been resolved in this dissertation is reserved for the Sections 4.3 and 4.4 of Chapter 4.

2.4.2.1 - Analytical Concerns

There are four main concerns pertaining to manual coding and annotation; the identification and division of units that construe evaluation, whether double coding should be permitted, whether global or local annotation should be adhered to and the mitigation of annotation discrepancies. This section considers each of these concerns respectively in further detail.

The first concern - the identification and division of units that construe evaluation - refers to a process termed 'unitization' (Artstein and Poesio 2008:580-583; Krippendorff 2004). In the context of Appraisal analysis, unitization concerns whether entire phrases that contain evaluative lexis should be marked as one unit or whether each individual lexeme with evaluative properties should be considered one single unit. Take for example the phrase "I only serve what's ripe and in season" from my dataset. The phrase could be coded as one single unit of evaluation or 'ripe' and 'in season' could be coded as separate units. While both methods are valid, the annotator must be consistent with the method of unitization they choose. It is crucial that the method is prominently established in the methodology of the investigation otherwise there is a considerable risk that annotations will become inconsistent which consequently could severely manipulate any results produced (Fuoli 2018:235). Additionally, the establishment of a consistent method of unitization is crucial if different datasets are to be compared.

The second concern - whether double coding should be permitted - refers to the designation of two or more attitudinal labels to a single instance of evaluative communication (Macken-Horarik and Isaac 2014:80-81). This concern is akin to the 'Russian-Doll' Syndrome; the phenomenon in which one evaluation invokes another evaluation (Thompson 2014:59). In context of the previous example phrase taken from my dataset - "I only serve what's ripe and in season" - the underlined lexemes both inscribe positive appreciation of the metaphorical video ingredients and invoke positive judgement of the content creator production proficiency. Herein lies the problem, should the evaluative units be coded solely for positive appreciation, solely for positive judgement or should they be coded for both positive appreciation and positive judgement? While allowing for multiple coding enables the analyst to illustrate the full evaluative environment and reduces categorical ambiguity, analyses inevitably become more complex, time-consuming and subjective. As a result, similar scenarios may accidentally be interpreted differently in qualitative analyses and data may become skewed in quantitative analyses (Fuoli 2018:238).

The third concern - whether global or local annotation should be adhered to - refers to whether the whole stream of discourse and relevant contextual information should be referenced when annotating an evaluative expression ('global annotation') or whether expressions should be annotated independently of the discourse and relevant context ('local annotation'). If abiding by the SFL approach to discourse analysis - the field of linguistics that the Appraisal framework is guided by - both the whole discourse and relevant contextual information should be referenced when coding individual items of evaluation (Halliday and Matthiessen 2004; Martin and

White 2005:161-162; Hood and Martin 2007:745). While this approach can lead to the 'true' reading of the evaluative language, referencing the whole discourse and context adds an additional element of complexity to the analysis which could result in annotation errors and skewed quantitative figures.

The fourth concern - the mitigation of annotation discrepancies - specifically pertains to the background of the annotator(s) in this context. Annotation discrepancies caused by annotator background generally result from three broad factors; the annotator's level of proficiency in the language of the dataset, the annotator's familiarity with the dataset and the annotator's familiarity with the Appraisal framework. Annotation discrepancies due to the annotator background become more frequent when there is a high frequency of vague expressions in the text, when the text producer relies on their audience possessing specific institutional and contextual knowledge and when the boundaries of the analytical framework can be blurred (Hommerberg and Don 2015:186-187; Fuoli 2018:233). While annotation discrepancies skew quantitative results, they can also provide valuable insight regarding how the data and the framework itself can be interpreted.

2.4.2.2 - Theoretical Concerns

There are four substantial concerns pertaining to the affect subsystem. These comprise of the balance between folk and academic accounts of emotions, fuzzy boundaries between the emotion categories, the distinction between realis and irrealis emotions, and the evaluative status of generalised dispositions and

‘emotional talk’. This section discusses these concerns within the context of revisions of the Appraisal framework which have aimed to address them.

An early attempt to refine aspects of the Appraisal framework was Bednarek’s (2008) modified affect taxonomy. Informed by corpus analysis, psychological emotion research, various dictionary definitions of emotions and the SFL approach to language four modifications to the affect taxonomy were proposed. The modifications involved alteration of the emotions represented by the ‘in/security’ and ‘dis/inclination’ categories and the promotion of ‘surprise’ and ‘dis/inclination’ to superordinate status. The revised affect taxonomy is summarised in Table 2.5.

Emotion Groups	Emotions	Realisations
Un/happiness	Misery Antipathy Cheer Affection	Cry, wail, sad, miserable, down Awful, revile, dislike, hate, abhor Smile, rejoice, glee, cheerful Embrace, love, adore, revere
In/security	Disquiet <i>Distrust</i> <i>Quiet</i> Trust	Restless, anxious, uneasy Uncertain, disbelief, suspicious Confidence, reassured, solace Committed, entrust, believe
Dis/satisfaction	Ennui Displeasure Interest Pleasure	Yawn, flat, bored, jaded Cross, angry, furious, caution Attentive, industrious, absorbed Compliment, satisfied, pleased
<i>Dis/inclination</i>	<i>Non-desire</i> <i>Desire</i>	Refuse, reluctant, disinclined Miss, long for, yearn for, want
<i>Surprise</i>	<i>Surprise</i>	Start, shocked, staggered

The first modification - alteration of the in/security emotions - involved the replacement of two of the original emotion labels - ‘confidence’ and ‘surprise’ - with

the labels 'quiet' and 'distrust' respectively. This was so the in/security emotions could mirror their counterparts 'disquiet' and 'trust'. 'Quiet' represents any feelings of 'emotional calm', including the former in/security sub-emotion 'confidence' whilst 'distrust' represents feelings of suspicion harboured when someone believes an entity is or has been unreliable and/or morally unjust (Bednarek 2008:161).

The second modification - alteration of the dis/inclination emotions - involved the replacement of the original emotion label 'fear' with 'non-desire'. This was in order to remove annotation ambiguity between the in/security and dis/inclination categories since feelings of 'fear' could justifiably be considered forms of 'disquiet'. The term 'non-desire' was chosen to replace 'fear' so that it mirrored its positive counterpart 'desire'. 'Non-desire' represents emotions which involve a sense of unwillingness to act or commit to something (Bednarek 2008:161; Martin 2017:35).

The third modification - the promotion of dis/inclination to superordinate status - was commissioned in order to illustrate that all emotion categories can relate to an irrealis trigger. It is clarified in the publication however that while all emotion categories can relate to an irrealis trigger, dis/inclination emotions cannot relate to a realis trigger (Bednarek 2008:166).

The fourth modification - the promotion of surprise to superordinate status - removes the implication in the Appraisal framework that surprise is culturally construed exclusively as negative. This implication was on account of its pairing in the original affect taxonomy with the positive in/security emotion 'trust'. Bednarek

asserts that surprise is neutral; the emotion is not construed strictly positively or negatively. The assertion was supported by corpus evidence which suggested that two feelings of surprise - 'delighted' and 'impressed' - co-occurred with the positive behavioural surges 'laughter' and 'smile' as opposed to with negative behavioural surges (Bednarek 2008:163).

Bednarek's (2008) revisions of the affect taxonomy have been praised and utilised in several publications for the purpose of practical appraisal analysis, theoretical discussion and further revisions of the framework (i.e. Macken-Horarik and Isaac 2014; Thompson 2014; Benítez-Castro and Hidalgo-Tenorio 2019). Nonetheless, Martin (2017) reviewed two of the four changes; the shift of 'fear' from dis/inclination to in/security and the promotion of 'surprise' to superordinate status.

In regards to 'fear', Martin contemplated whether the emotion solely relates to unrealis states or whether it can also relate to realis states. In other words, when someone frightens us are we afraid of the actions they have the potential to perform or are we directly afraid of the person (Martin 2017:34)? While Martin states that corpus evidence could determine whether 'fear' can be triggered by something materially present, he acknowledges that there is currently insufficient data available in corpora resources to strongly suggest that 'fear' can be triggered by a realis entity (Martin 2017:34-35). Martin made a similar argument in regards to the promotion of 'surprise' to superordinate status. He argued that a wider range of feelings synonymous of surprise needed to be subject to corpora analysis in order to conclude whether they have a positive or negative valence. Like in the case of 'fear'

however, Martin acknowledged that compiling a corpora the size required and procuring funding for this task would be a challenge (2017:36-37).

Another linguist who voiced concerns regarding theoretical aspects of the Appraisal framework was Thompson (2014) He specifically contemplated the attitudinal status of general dispositions and ‘emotional talk’. ‘General dispositions’ refer to general, undirected moods akin to character traits that are not triggered by a particular event (Thompson 2014:55) whilst ‘emotional talk’ refers to language resources that intentionally or unintentionally “express or signal affect” (Bednarek 2008:11).

Thompson suggested that rather than classifying general dispositions and emotional talk as affect, they could instead be considered judgements of one’s character (Thompson 2014:56). In relation to my dataset, this would result in the phrase “I’m incapable of feeling anything anymore” being classified as ‘upscaled negative propriety’ on account that the apathy invoked by this phrase is framed as a general characteristic of the speaker. By coding expressions such as this phrase solely as judgement, this removes the requirement to double code and can somewhat prevent the “Russian-Doll Syndrome”; the process of one attitude invoking another in a recursive fashion (Thompson 2014:59).

2.4.3 A Linguistic and Psychologically-Inspired Emotion Taxonomy

Following the discussed concerns and revisions of the Appraisal framework, Benítez-Castro and Hidalgo-Tenorio developed an emotion taxonomy inspired by both linguistic and psychological approaches to emotions (2019). Their

modifications were specifically informed by corpus linguistics, construction theory (i.e. Barrett 2017) and neuroscience (i.e. Lang and Bradley 2008). The authors assert that it was important to develop an analytical framework of emotions which considered both linguistic and psychological approaches because the respective approaches address the shortcomings of the other; while linguistic approaches have a tendency to overly rely on folk concepts of emotions - folk concepts being the popularly-believed notions that have infiltrated and influenced the public perception of emotions - psychological approaches have a tendency to lose sight of the everyday person's consciousness and communication of emotions (2019:316). The importance of striking a balance between folk concepts and psychological theorisations in social scientific frameworks of interpersonal relationships has been echoed by the linguistic pursuit of (im)polite language. Linguistic impoliteness theorists have asserted that such frameworks which are not informed by both folk concepts and psychological theorisations "risk losing its grasp on the object of study" (Haugh 2012:118) and has previously "hampered social scientific progress in various ways" (Reich et al. 2009:3 From Sifianou 2019:50).

The structure of Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy differs considerably from both Martin and White's original affect taxonomy and Bednarek's modified affect taxonomies. While in previous iterations of the affect taxonomy emotion goals were only relevant criteria to define dis/satisfaction emotions, they became the key organising principle of emotions in Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy. Three types of emotion goals were specified, goal-

seeking emotions, goal-achievement emotions and goal-relation emotions. Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy is presented in Table 2.6.

Goal-seeking emotions	Attention-grabbing	Surprise Un/interested		
	Inclination	Dis/inclined		
Goal-achievement emotions	Dis/satisfaction	In/security	Dis/quiet	Confused, Anxious, Fearful, Embarrassed
		Un/happiness	Dis/trust	Doubt, Mistrust/Confident, Trust
Goal-relation emotions	Attraction			Hedonic, Eudaimonic
	Repulsion			Frustrated, Angry
				Liking, Affection, Respect, Sympathy, Tolerance Disgust, Antipathy, Disrespect, Indifference, Intolerance

2.4.3.1 Goal-seeking Emotions

The goal-seeking category is comprised of five emotions; 'surprise' which was previously subsumed under in/security in Martin and White's original taxonomy (2005) and a superordinate category in Bednarek's affect taxonomy (2008); 'un/interested' which was previously subsumed under the dis/satisfaction category in both Martin and White's and Bednarek's affect taxonomies; and 'dis/inclined' which was a superordinate category in both of the previous iterations of the taxonomy. Goal-seeking emotions are connected as they each express one's level of awareness "with the happenings, situations and entities in our environment". Feelings of 'surprise', 'interest' and 'inclination' construe that one is aware of their

environment whilst the feelings 'uninterested' and 'disinclination' indicate that one has chosen to ignore the happenings of their immediate environment. The emotions that construe an awareness of the environment can be positioned on a cline of attentiveness; 'surprise' involves momentary attention toward an unexpected situation, 'interest' involves a deeper focus toward novel entities we would like to learn more about and 'inclination' involves a deeper and prolonged focus in an effort to obtain the stimulating entity in our environment. The valence of every emotion in this category emerges from co-text and any additional context relevant to the emotional expression (Benítez-Castro and Hidalgo-Tenorio 2019:319).

2.4.3.2 Goal-achievement emotions

The goal-achievement category is comprised of seven emotions; dis/quiet, dis/trust, sadness, happiness and anger. While the emotion composition of in/security with dis/quiet and dis/trust reflects Bednarek's revised affect taxonomy, the emotion composition of the un/happiness category differs from previous iterations of the affect taxonomy. The labels 'sadness' and 'happiness' now replace 'misery' and 'cheer' whilst antipathy/affection are moved to a different category of the taxonomy and are replaced by 'anger'. Goal-achievement emotions are connected as they all reflect our ability to fulfil our goals, satisfy our needs and uphold our values. Feelings of 'quiet', 'trust' and 'happiness' indicate that one has or will be able to successfully fulfil our goals, satisfy our needs and uphold our values whilst feelings of 'disquiet', 'distrust', 'sadness' and 'anger' indicate that one has been or will be unable to fulfil, satisfy and uphold them.

Breaking down the goal-achievement emotions in more detail, 'Dis/quiet' involves the breakdown/maintenance of emotional calm; 'Dis/trust' involves the plausibility of an event or belief in the honesty and virtue of an entity; 'happiness' involves the fulfilment of social and basic needs; 'sadness' involves sensations of loss, defeat and energy drain due to the failure to attain the desired goal and anger involves accusations of unfairness and provocation in addition to determination to confront the situation in order to reclaim the desired goal (Benítez-Castro and Hidalgo-Tenorio 2019:320-323).

Some of the goal-achievement emotions are divided into further emotion subtypes. Relevant to this investigation due to their high frequency in story-time animation are the subtypes of 'disquiet' 'confusion', 'anxiety', 'fearfulness' and 'embarrassment' (Benítez-Castro and Hidalgo-Tenorio 2019:321). 'Confusion' refers to the "perceived inability to understand something" (Storm and Storm 1987:813), anxiety refers to "ongoing rumination on vague and, at times, unfounded threats" (Power and Dalglish 2008:177), 'fearfulness' refers to the "quick fight or flight response to an imminent or current menace" (LaBar 2016:751) and 'embarrassment' refers to "unwanted exposure after something happens or we do something that violates a social - as opposed to a moral - standard" (Wierzbicka 1999:113). Goal-achievement emotions can be associated with typical valences - happiness is usually a positive emotion whilst sadness is usually a negative emotion - however, context must still be referenced to ensure that the valence has been interpreted accurately.

2.4.3.3 - Goal-relation emotions

The goal-relation category is comprised of two emotions; 'attraction' and 'repulsion'. 'Attraction' refers to instances where one is positively drawn to an entity, whilst 'repulsion' refers to instances where one attempts to distance themselves from an entity due to a visceral aversion of it. The emotions of this category are connected as they both convey near instinctive affective relations with an entity which one desires to draw closer to or distance themselves from.

Like disquiet, emotion subtypes were specified for attraction and repulsion. For attraction, one of these is 'affection', an emotion label previously featured in Martin and White's (2005) and Bednarek's (2008) un/happiness dichotomies. 'Affection' was subsumed under 'attraction' on account that the definition of 'affection' was too narrow; it emphasised a "sense of care" which does not necessarily have to be present in an affective relationship (Benítez-Castro and Hidalgo-Tenorio 2019:324). The other emotion subtypes of 'attraction' include 'liking', 'respect', 'sympathy' and 'tolerance'. 'Liking' refers to attraction based on aesthetic and/or intellectual preference; 'respect' refers to a feeling that is triggered by the recognition of "outstanding qualities skills or achievements"; 'sympathy' refers to "fond attachment towards a distressed entity" and 'tolerance' refers to the feeling of acceptance in the face of aversion (Benítez-Castro and Hidalgo-Tenorio 2019:324).

Similarly in regards to 'repulsion', Martin and White's un/happiness emotion label 'antipathy' is subsumed under 'repulsion'. This was also on account of its narrow definition of "hostility" that does not account for the visceral aversion that can be experienced in a state of 'repulsion'. The four other emotion subtypes of repulsion are 'disgust', 'disrespect', 'indifference' and 'intolerance'. 'Disgust' refers to a visceral aversion caused by an entity's "polluting and noxious nature"; 'indifference' refers to "a lack of concern towards an entity that perhaps other people regard as being in distress" and 'intolerance' refers to an "unwillingness to accept" another entity (Benítez-Castro and Hidalgo-Tenorio 2019:325-326).

2.5 - Chapter Two Summary

The development of our knowledge of evaluative language and appraisal theory is integral in order to deepen our understanding of the emotions and opinions people express, the stances that people uphold and the devices people use to (de)emphasise these emotions, opinions and stances. In order to deepen our understanding, linguists developed frameworks which would allow others to identify, describe and analyse these emotions, opinions and stances. Two prominent frameworks developed to this end were Lemke's Semantic Dimensions (1998a) developed to identify the evaluative properties of propositions and proposals and Martin and White's Appraisal Framework (2005) developed to identify emotions, opinions and stance inscribed and invoked in any form of communication. While Martin and White's Appraisal framework contributed greatly to the realm of Appraisal research, a number of linguists remained critical of some analytical and theoretical

aspects of the framework. Some of the analytical issues raised regarded unitization, double-coding, the contextual scale of annotations and annotator background. The theoretical issues raised regarded the emotion labels, the distinction between realistic and unrealistic emotions and the evaluative status of general dispositions and 'emotional talk'. In order to address some of these issues, several refinements to Martin and White's Appraisal Framework were proposed. Bednarek (2008) proposed four modifications to the Appraisal framework; promotion of 'surprise' and 'dis/inclination' to superordinate status, the replacement of 'fear' in dis/inclination for 'non-desire' and the replacement of 'confidence' and 'surprise' in in/security for 'quiet' and 'distrust'. In addition, Thompson (2014) made some suggestions in regards to the classification of general dispositions and 'emotional talk'. He suggested that instead of classifying them as affect, they could instead be classified as judgements if they construe an opinion of one's character. The proposed revision that is the focus of the present study however is Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy (2019). The framework informed by both linguistic and psychological approaches to emotions aimed to remove the fuzziness surrounding the emotion categories and create a framework that acknowledged both folk concepts and psychological theorisations of emotions. As stated in Chapter One and explored further in Chapter Four, this dissertation amalgamates Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy with the judgement, appreciation and graduation categories of Martin and White's Appraisal framework to determine whether emotions and opinions can be distinguished in a more accurate manner if it is informed by both linguistic and psychological approaches to emotions and opinions.

Chapter Three - The Evaluation of Multimodal Data

3.1 - Chapter Three Introduction

Chapter Three explores the literature surrounding the linguistic approach to multimodality. Section 3.1 defines multimodality and describes its integration within two fields of linguistics, critical discourse analysis and appraisal analysis. Section 3.2 specifically engages with the multimodal appraisal analysis of animation; it explores the affordances of animation, its analytical and theoretical methodology and potential directions for further study. Section 3.3 describes the general advantages and challenges of multimodal analyses and considers several of the methods proposed to overcome the challenges.

3.2 - Linguistic Approaches to Multimodality

‘Multimodality’ encapsulates any form of communication which implements and combines several communicative modes to effectively convey meaningful messages (Bateman 2017:7). Many communicative modes exist; the words we write and vocalise, the facial expressions we wear and the pictures and diagrams we draw are all considered communicative modes. These communicative modes are perpetually shaped by our social networks and cultures. The communicative modes in a multimodal text may reinforce and compliment each other as ‘inter-semiotic couplings’ or contradict and work against each other as ‘divergent couplings’ (Lemke 1998b; Kress and van Leeuwen 2001:20; Jewitt 2013:12; Breeze 2014:305; Hao and Hood 2019:209). This process of modes complementing and

contradicting each other is referred to as 'intermodality' (see Ngo 2018:34-35; Martin and Zappavigna 2019:25-28) By implementing several communicative modes in specific ways, multimodal texts are able to achieve communicative goals and construe evaluative meanings that were otherwise difficult to attain (O'Toole 1994:169; Breeze 2014:306; Bateman et al. 2017:115).

We interact with multimodal media on a daily basis; television programmes, pictures books, news articles, advertisements and video games are just a few examples. As such media has become widely popularised and assimilated into many aspects of our lives, it has become increasingly important to develop means to describe, analyse and evaluate them. An early attempt to develop such a systematic socio semiotic framework were Kress and van Leeuwen. The linguists developed a 'visual grammar' which was initially created to analyse single static images and then applied to moving images in the 2nd Edition (2006). Like the appraisal framework, visual grammar was founded on the principles of the systemic functional theory of language. As a result, there is a degree of crossover between the foundational concepts of the appraisal framework and visual grammar; both stress the context-sensitive nature of communication and adhere to relevant components of the metafunctions of communication.

Following the establishment of visual grammar, other fields of linguistics developed approaches to analyse multimodal media in a manner that suited their research methods, aims and goals. Two of these linguistic approaches - multimodal critical

discourse analysis and multimodal appraisal analysis are described in the following subsections.

3.1.1 - Multimodal Critical Discourse Analysis

Multimodal Critical Discourse Analysis aims to discern how different communicative modes complement and contradict each other in order to construct, favour and sustain certain ideologies and power relations Machin and Mayr 2012:10; Ledin and Machin 2018; Serafis et al. 2020:547). Multimodality became a notable element of critical discourse analysis in the 2010s when Machin and Mayr (2012) developed a framework to elucidate the formulation of ideologies in newspaper texts via the interplay of verbal and visual communicative modes. The framework was then utilised by several critical discourse linguists to identify ideologies and power relations in new texts.

Serafis et al. (2020), is an example of a study which followed Machin and Mayr's (2012) multimodal critical discourse framework in order to analyse the 'multimodal configurations' of headlines and the images which accompanied them. The investigation aimed to identify racist conceptualisations of refugees and immigration construed in Greek newspaper articles which reported on the Greek 'refugee crisis' (2020:545). As the investigation had a methodological focus, the study only analysed two representative examples of Greek newspaper articles and thereby did not attempt to 'give a full empirical analysis of migrants' and refugees' representation in the media' (2020:545). Nonetheless, in an empirical context, the

authors found that descriptors of migrant populations in the Greek media were generally associated with terminology which construes negative valence; they were specifically characterised as ‘natural disasters’ and a danger to the Greek economy. In addition, the authors found that the image of the article held the potential to influence the reading of and add meaning to the headline, likewise the headline can influence the image.

3.1.2 - Multimodal Appraisal Analysis

Multimodal appraisal analyses aim to discern how different communicative modes complement and contradict each other in order to convey emotions, opinions and stances (Bednarek and Caple 2012; Martin and Zappavigna 2019). Like multimodal critical discourse analysis, multimodality was prominently integrated with appraisal theory in the 2010s.

One of the first attempts of the 2010’s to apply the appraisal framework to visual-verbal data was Economou’s (2010) analysis of the evaluative language in ‘standouts’. ‘Standouts’ were defined as the introductory segment of a news story which feature large images with captions, a Bold head-line, a sub-headline and a by-line. This analysis is of particular interest as one of its main findings was that the negative judgement associated with the refugees in the visual image were not construed in the verbal text that accompanied it. This observation suggested that it is possible for the message of the visuals to contradict and work against the message expressed by the verbal text despite belonging to the same news article.

Bednarek and Caple (2012) also chose news texts for their dataset when they designed a multimodal appraisal framework devised to identify and analyse 'news values'. 'News values' in this context referred to the attitudes, grading properties and literary devices that were most commonly implemented during a given news story. The most pertinent findings of this study were that news stories value *appreciation* impact of either valence, superlatives, force gradation and general negative valence in both verbal and visual communicative modes of the story (2012:112).

Swain (2012) analysed a different segment of newspapers, that being the political cartoons featured within them. With exception of Lemke's (1998a) application of the semantic dimensions to political cartoons, the genre had yet to be analysed in by a systematic socio semiotic framework (2012:81). As a result, a great deal of methodological inspiration was derived from Economou's (2010) multimodal appraisal analysis of visual-verbal newspaper standouts. While the general analytical methodology generally followed Economou's there was one major theoretical deviation. While Economou upheld the stance that images could not inscribe judgment (2010:224), Swain argued that it was possible specifically for political cartoons to not only invoke affect and judgement via its visual elements but to also inscribe the attitudes by means of them (2012:84). The aim of Swain's study was to identify 'evaluative keys' in political cartoons. Similar to 'news values', 'evaluative keys' refer to patterns of evaluation that are formed by favouring with and dissociating from specific categories in the appraisal framework⁶. Following the

⁶ Refer to Chapter Four of Martin and White (2005) for further elaboration regarding evaluative keys.

multimodal appraisal analysis of three political cartoons, Swain identified three new evaluative keys, the observer voice characterised by expressions of positive and negative appreciation (2012:87-88), the jester voice characterised by expressions of negative judgement: social esteem (2012:88-91) and the the indicter voice characterised by expressions of negative judgement: social sanction (2012:91-92).

Texts that combine the spoken word with a visual video have also featured in multimodal appraisal analysis datasets. A multimodal appraisal analysis of youth-justice conference videos was carried out by Martin et al. (2013) in order to explore how identities are constructed via 'attitude-ideation couplings'; 'attitude-ideation' couplings being the simultaneous expression of descriptions of reality and evaluative meanings expressed via language and paralinguage (Martin et al. 2013:467-470). The study identified several attitude-ideation couplings that could be linked to specific personae; the transgressive (guilty) persona, for example, is defined by lack of participation, excuses and unconvincing displays of remorse. This lack of remorse was characterised by the attitude-ideation coupling of ideation: snickering and smiling/attitude: remorseless that occurred while apologising to the victim (2013:476-480).

There have also been efforts to analyse social media content via multimodal appraisal analyses. Linguists analysing such data will generally identify the evaluative affordances of the communicative modes that are implemented in the video and then observe how these facilitate the achievement of a particular communicative goal. YouTube videos are one of the many types of social media

content that has been analysed, the same platform story-time animations are typically published. Multimodal appraisal studies of YouTube videos have included the analysis of the interpersonal and textual affordances of deictic gestures in order to successfully convey instructions in vlogs (Frobenius 2013), identification and discussion of the personae and linguistic keys of videos pertaining to the popularly dubbed 'momo challenge' (Inwood and Zappavigna 2021) and the identification and discussion of how 'ambience' is utilised to fabricate co-presence between the YouTuber and their audience in ASMR videos (Zappavigna 2020).

A multimodal appraisal analysis of YouTube videos of particular note is Martin and Zappavigna's (2019) analysis of how the meanings of the metafunctions are construed via paralinguistics in vlogs. Within this article the authors distinguished between two forms of paralinguistics, namely sonovergent paralinguistics and semovergent paralinguistics. Sonovergent paralinguistics refers to the convergence of paralinguistics with prosodic features in order to convey interpersonal and textual meaning (2019:8-11) whilst semovergent paralinguistics refers to the convergence of paralinguistics with lexicogrammar and discourse semantics (2019:11-15). Generally, the authors found that many paralinguistic modes, including speech prosody, facial expressions and gestures, all have the potential to invoke - but not inscribe - ideational, interpersonal and textual meaning (2019:11-20). This is with exception to emblematic gestures - a culturally-specific type of gesture which are considered language as opposed to paralinguistics - which does possess the potential to inscribe specific meanings with specific positions (2019:23-25).

3.3 - Linguistic Approaches to Animation

Animation is a form of multimodal communication that typically combines moving images with music, voice acting, body language, facial expressions, graphology and occasionally typography to convey a plethora of meaningful messages (Ngo 2018:32). Animation can be used for a number of different purposes including but not limited to education, promotion and entertainment. However to date, very few linguists have attempted to systematically identify, describe and analyse the affordances and meaning potential of animation from a socio semiotic perspective. This section of Chapter Three describes the few prominent socio semiotic studies of animation which have all markedly inspired and influenced this dissertation.

Unsworth's work is some of the most prominent and influential in regards to the identification of the evaluative properties of animated movies and multimodal datasets more generally. Each of his studies emphasise the importance of identifying the semiotic affordances of animation and contributes to the creation of a systematic and accessible multimodal appraisal frameworks that can be deployed in the English Language classroom.

In his 2013 study, Unsworth performed a comparative analysis of picture books and their animated movie adaptations. The reason for this was twofold; in order to identify and draw attention to the affordances and "different interpretative possibilities" that both picture books and animation have to offer and to demonstrate the "accessibility of a metalanguage of multimodality... as a pedagogic

tool for multimodal literary pedagogy” (2013:15). In terms of empirical findings, Unsworth found that the main interpretative difference between picture books and animation was that animation tended to commit more evaluative meanings than the original picture book. In the context of the material analysed, this meant that more information in regards to the relationship between characters, the emotions experienced by the characters and the general dispositions of the characters could be inferred from the animated movie adaptation than from the picture book (2013:23-37).



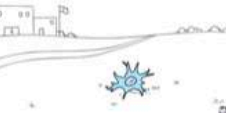


In his 2014 study, Unsworth focused on the evaluative potential of camera focalisation, distance and angle and discussed how this influenced the overall interpretation of the narrative. Like Unsworth 2013, changes of interpretation and evaluative expression were gauged by comparing picture books with their animated movie adaptation. The study supported the findings of the 2013 study as the animated adaptation again committed to more evaluative meanings. It achieved this by affording an ‘emphatic viewer orientation’ via camera focalisation on specific entities in the animation (2014:98-99, 101) and the inclusion of facial expressions that were not featured in the picture book (2014:101).

In his 2015 publication, Unsworth argued against the claim that judgement: propriety could not be construed via visual communicative modes (Martin 2008:128). Simultaneously, he revised Martin and White’s cline of inscribed and invoked evaluation; the cline established in order to specify the degree in which the audience are forced to align with values construed by the communicative mode (Martin and

White 2005:67). While the original cline consisted of four forms of construal, ‘inscribe’, ‘provoke’, ‘flag’ and ‘afford’, Unsworth argued that a fifth form termed ‘entail’ existed between inscribed and invoked invocation. Unsworth’s revised cline of invocation is presented in Table 3.1⁷ with examples of each type acquired from my corpus of story-time animation.

Unsworth proceeded to exemplify the revised cline of invocation whilst demonstrating the potential of moving images to construe judgement: propriety. Entailed propriety was expressed via visual graduation strategies such as increasing the size of physical features (2015:80), provoked propriety was expressed via a visual comparison of two battles presented via a split screen to force the audience to observe the similarities for themselves (2015:82), flagged propriety was expressed via the absence of soldiers during their medal ceremony to judge the government for an insensitive and meaningless act (2015:81), and afforded propriety was expressed via the line “Some men were only half blown to bits and came home with parts of their bodies missing” as the ideational information presented within it suggests that the state these men returned in was horrific and should be condemned (Unsworth 2015:80-81).

⁷ The original figure of ‘Strategies for inscribing and invoking attitude’ can be found in Martin and White 2005:67.

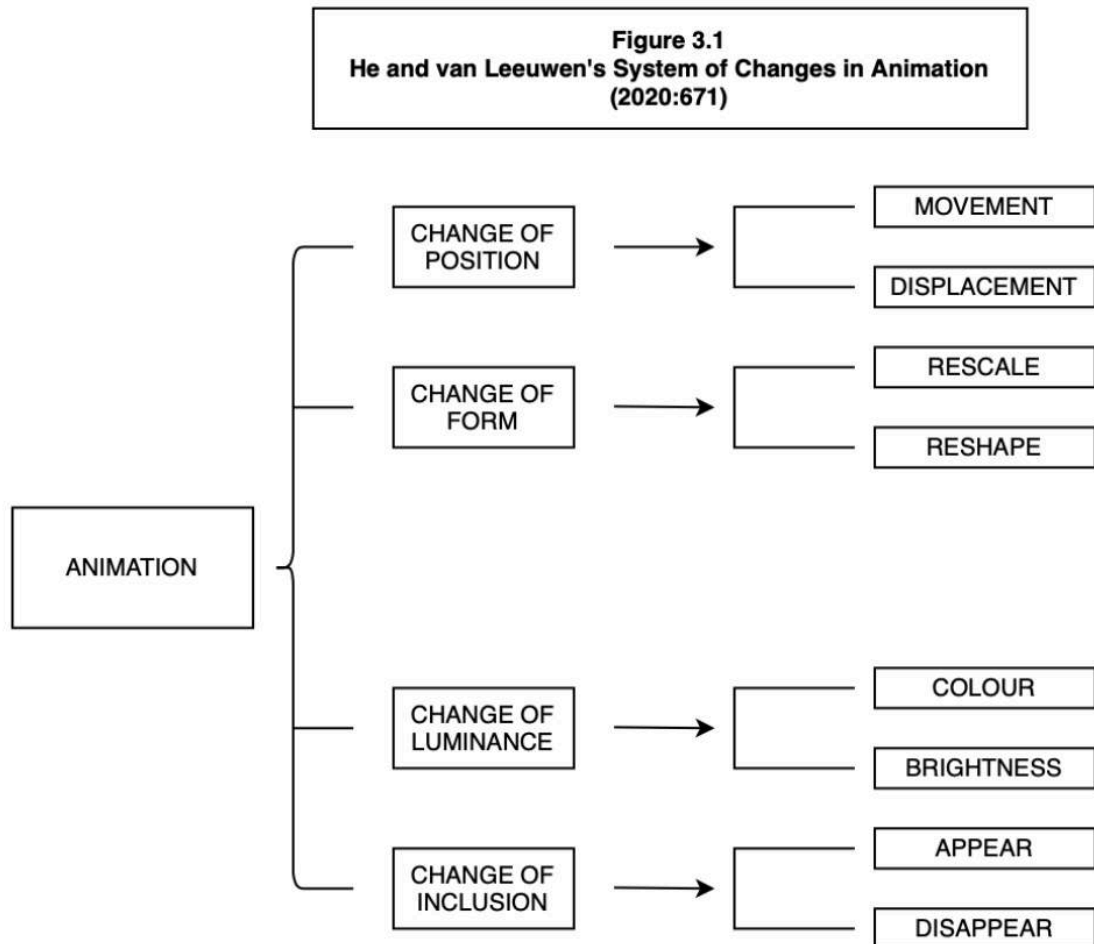
Type of Attitude	Definition	Lexical Example	Visual Example	Visual Example Commentary
Inscribe	Explicit language OR an emblem of which there is a direct link between the expression and an evaluation.	"it would've been <u>super awesome</u> to just hover the camera over the Japanese symbols"		A thumbs up gesture is emblematic of happiness and/or agreement.
Invoke: Entail	A (visual) metaphor that compares one entity with another typically unrelated entity OR a cultural symbol that is vastly recognised by the members of the culture it is associated with.	"Because I'm a <u>baby</u> "		The pitchforks, wings, horns and pointed tails of the narrator are cultural symbolism of negative propriety.
Invoke: Provoke	A visual comparison or parallel that reflects the attitude of an entity.	"You're like the <u>airport customs line riddle master</u> " A comparison of a stranger in the line with the narrator to an entity that invokes negative normality on account eccentricity.		The brain cell eating grass reflects the narrator's current negative capacity disposition.
Invoke: Flag	Non-core vocabulary and imagery that orients the audience to a particular evaluation.	"With <u>all the one corrections</u> I gave him" - Flags negative self esteem of the narrator as she should not be feeling bad about correcting someone once.		The narrator's date driving away suggests his repulsion of her.
Invoke: Afford	The audience is oriented to a particular evaluation in spite of the absence of explicit and implicit expressions of evaluation.	" <u>Won nothing at a big arcade</u> " - Affords general negative appreciation of the arcade as it insinuates that a person should win something at an arcade of that size.		"Dear Shrek" suggests incapability of writing a formal email.

Ngo (2018) also investigated animation as a socio semiotic resource during a multimodal appraisal analysis which investigated how gestures and lexis worked conversantly and divergently in order to construe attitudes in the animated film 'Coraline'. The investigation bares resemblance to the multimodal appraisal analyses cited in Section 3.1.2; attitude-ideation couplings were identified throughout the course of the analysis like in Martin et al. (2013) and it demonstrated the accessibility of the metalanguage of multimodality (Unsworth 2013). The analysis itself was carried out by identifying the evaluative expressions in 'significant points of tension' of the animation's story.

The important observations of Ngo's multimodal appraisal analysis were threefold; gestures were an essential component of characterisation in the animation, none of the gestures that occurred in the animation were meaningless and the meanings of language and gestures never perfectly converged with gestures generally committing additional meaning than language (Ngo 2018:41).

A third pair of linguists that have recognised and examined animation as a socio semiotic resource are He and van Leeuwen (2020) who developed a socio semiotic systematic framework specifically designed for the multimodal analysis of animation. The authors established established four types of meaningful 'changes in animation' that have the potential to construe Halliday's three metafunctions: 'ideational', 'interpersonal' and 'textual' - 'textual' referring to communicative resources which manage the flow of information (Martin and Zappavigna 2019:2). These meaningful changes are 'change of position', 'change of form', 'change of luminance' and

'change of inclusion'. He and van Leeuwen's 'System of Changes in Animation' (2020) is illustrated in Figure 3.1.



A 'Change of Position' has occurred in an animation when a body part has moved to a different location. In my dataset of story-time animation videos, this change is incredibly common and encompasses all times when a character's eyes, eyebrows or arms move or are in any way displaced (i.e. an eye falling off a character's face).

A 'Change of Form' has occurred in an animation when a body part changes its shape or size. Changes of Form are also common in my dataset of story-time animation videos as it encompasses all times the character's facial features change size, the amount of space used for a gesture changes and the shape of the character's facial features change.

A 'Change of Luminance' has occurred in an animation when the colour(s) or brightness of an image has changed. In my dataset of story-time animation changes of this sort are rare - but not absent - as the images are usually drawn in black and white.

A 'Change of Inclusion' has occurred in an animation when an object has been added or removed from a shot. This change was exemplified in Unsworth's (2015) analysis of animations where no soldiers were present despite the verbal track announcing that soldiers were given medals. Changes of Inclusion occasionally occurred in my dataset of story-time animations.

He and van Leeuwen proceeded to apply their framework to a dataset of scientific animations produced on the educational software 'Explain Everything'. The software

allows students to create their own animations in order to represent and replicate scientific processes (2020:673-678). The analysis ultimately identified several ideational affordances of each change of animation. However as a methodological study, the authors did not form an extensive list of such ideational affordances, nor did they attempt to identify and discuss any interpersonal or textual affordances of the changes in the context of these scientific animations. This dissertation develops the work of He and van Leeuwen (2020) by identifying the interpersonal affordances of each type of change of animation.

3.4 - Advantages and Challenges of Multimodal Research

This section of the chapter considers the various methodological and analytical advantages and challenges of pursuing multimodal research in linguistics. It discusses these in both a general capacity and in the specific context of multimodal appraisal research.

3.3.1 - Advantages of Multimodal Research

One of the chief advantages of introducing multimodality into linguistic research is that it aids linguists in their pursuit to understand how meaningful messages are construed and how communicative goals are achieved in the specific context of a particular dataset (Jewitt 2013:251). Specifically, it “opens up possibilities for recognising, analysing and theorising the different ways in which people make meaning and how these meanings are interrelated.” (Jewitt 2013:250). The

knowledge acquired from multimodal research, within linguistics and other fields of study, can subsequently contribute to the improvement, adaptation and development of multimodal media (Jewitt 2013:235-259).

Another key advantage of multimodal research is that it generally provokes the discovery of additional meanings and alternate interpretations that would not have been uncovered if a single communicative mode was analysed. This is because the analyst when an analyst considers several communicative modes they can observe the additional and alternate evaluations construed via communicative modes complementing and contradicting one another. An instance where the consideration of several communicative modes lead to alternate interpretations of the text was Economou's (2010) investigation of newspaper Standouts. In this investigation, whilst the 'Point' portrayed asylum seekers as "polarising Australia" the written story and main image portrayed them as people passively waiting, not actively desecrating Australia (2010:225-227).

In addition, a benefit that presented itself as multimodal texts were analysed by linguists was that such texts could be approached by an existing school of linguistic thought - that being SFL. This was demonstrated within the design of Kress and van Leeuwen's 'visual grammar' which incorporated numerous fundamental principles of the school of thought. One of these important principles is that like language, visual semiotic modes are able to fulfil the three major metafunctions of communication - 'ideational', 'interpersonal' and 'textual' (2005:15). Another is that meanings, including how they can and cannot be expressed, are ordained by history and

culture, not by the specific semiotic modes themselves (2005:2). A further principle is that even if the same meaning can be realised by several different semiotic modes, the manner in which they are expressed will always differ (2005:2). This principle in particular has been discussed and substantiated by multimodal appraisal linguists who have observed this same phenomenon; for instance Ngo's (2018:41) data suggested that in the case of language and gesture, these semiotic modes 'converged' on attitudinal meanings but never replicated identical attitudes.

3.3.2 - Challenges of Multimodal Research

One of the challenges that impacts many multimodal analyses is that it is difficult to obtain and firmly deduce the intended reader's interpretation of the text (Machin and Mayr 2012:10). As a consequence, multimodal analysts must ultimately resort to making informed assumptions based upon knowledge of the text producer and the intended target audience. Making incorrect assumptions would be undoubtedly detrimental to a multimodal analysis as it could lead to unintentional interpretations of the text and the 'true' reading never being reached. I have attempted to face this challenge by choosing a dataset of which I have been the intended the audience of prior to the investigation. In other words, whilst during this dissertation the story-time animations were approached from the position of a researcher, I was still able to draw upon my past experiences of watching the videos as a person who watched them as a form of entertainment.

The next challenge pertains to a drawback of the second advantage listed in section 3.3.1; consideration of several communicative modes can facilitate the identification of more meanings and interpretations of a multimodal text. While uncovering more meanings is undoubtedly a strength of the approach, the more factors that are included in any given analysis, the more complex it becomes. As a result, the likelihood of annotation discrepancies (i.e. annotating the same or similar evaluative experiences with different attitude labels) is raised regardless of whether the analysis is manual or computer-mediated. As a result, the reliability of the results would inevitably be reduced. Furthermore, the consideration of several communicative modes increases the risk of over-interpreting the text as it is possible that connections and contradictions induced by different communicative modes in the text were not intended. This could be due to different authors producing different segments of the same text - this being the norm for the multimodal media of video games - or the multimodal analyst lacking required knowledge in regards to context, the text producer and/or intended audience. The risk of over-interpreting can be mitigated by researching relevant contextual factors surrounding the text including the authors, readers, production date and story premise (Breeze 2014:305).

Another risk that arises in linguistic multimodal research is the possibility of 'reinventing the wheel' - a process where novel terminology is created to describe entities and processes that have been identified, documented and debated by a different field prior to its relevance in another realm of study. To prevent this, it is important to engage with fields of study of which traditions of multimodality already exist: such as Media and Film Study, Social Anthropology and Psychology.

Furthermore, engagement with fields outside of linguistics will aid linguists in their endeavour to develop analytical frameworks for multimodal media that can be applied both within and outside of linguistics. It can also assist linguists determine the possible affordances and limitations of communicative modes more efficiently than if these were not consulted (Machin 2013:348).

The final challenge to be discussed in this section is particularly pertinent for multimodal appraisal analyses of which visual semiotic modes are utilised. As was made apparent in Section 3.1.2 of the current chapter, different linguists hold different opinions in regards to which communicative modes have the potential to inscribe attitude. As a result, a multimodal appraisal analyst must choose which stance to take on this matter before construction of the analytical methodology. Martin and White (2005:67) and Economou (2010:224) assert that visual semiotic modes only possess the potential to inscribe a limited number of affect values and otherwise invoke them via provoking, flagging and affording the attitude; Swain (2012:84) claimed that in the specific context of political cartoons all types of attitude can be inscribed as well as invoked, Unsworth (2015:78) upheld a similar stance to Martin and White (2005:67) and Economou (2010:224) but established a new form of invocation named 'entail' and Martin and Zappavigna (2019:24) claimed that while facial expressions and body language generally do not inscribe attitude, emblematic gestures are an exception. This dissertation upholds Unsworth (2015) and Martin and Zappavigna's (2019) stances of paralinguistic modes expressing attitudes; paralinguistic modes will 'invoke' attitudes via 'entailing', 'provoking',

‘flagging’ or ‘affording’ while language and emblematic gestures can ‘inscribe’ attitude.

3.5 - Chapter Three Summary

Research into multimodality is vital in order to develop a deeper understanding of how communication is achieved in contexts where several communicative modes are implemented to complement and contradict each other. Different fields of linguistics have approached multimodality in contrasting ways designed in order to align with their research priorities; multimodal critical discourse analyses aim to discern how modes interacted to inscribe and invoke ideologies while multimodal appraisal analyses aim to discern how modes interacted to inscribe and invoke emotions, opinions and stances. Linguists that have performed multimodal appraisal analyses have been able to establish frameworks of analysis for the specific genre of text which has been analysed and have demonstrated that modes other than lexis are capable of expressing attitude, graduation and engagement.

Chapter Three also highlighted research on the multimodal mode of animation specifically; illustrating the general affordances of animation as a semiotic resource and the frameworks that have been designed to analyse the resource. The chapter introduced three linguists that pursued research of this nature, Unsworth (2013, 2014, 2015), Ngo (2018) and He and van Leeuwen (2020) each of whom proposed frameworks for analysing multimodal animated data and identified and analysed the affordances of the mode.

The final section of Chapter Three delineated the advantages, limitations and challenges that arise during multimodal research. The section reflected that while the introduction of multimodality heightened linguists understanding of how meaningful messages are construed via various communicative modes, a number of challenges remain in regards to the assimilation of multimodality with linguistic research. Machin and Mayr (2012), Machin (2013) and Breeze (2014) each raised separate challenges; it is difficult to obtain and firmly deduce the intended reader's interpretation of the text, the more factors that are included in any given analysis, the more complex it becomes and a lack of contextual knowledge including the authors, readers, production date and story premise can result in inaccurate interpretations of the text. Another challenge which I emphasised is the ongoing debate of which attitudes paralinguistic communicative modes have the potential to express. This dissertation upholds the stances of Unsworth (2015) and Martin and Zappavigna's (2019) on the matter.

Chapter Four - Methodology

4.1 - Chapter Four Introduction

Chapter Four provides a detailed account of the coding and analytical methodology that has been established for the multimodal appraisal analysis of story-time animations. Section 4.2 describes the dataset of story-time animations and establishes the selection criteria, ethical procedures and transcription processes of the videos. Section 4.3 sets out the coding methodology of the data which involved choosing software for the purposes of annotation and prosodic analysis, mapping transcriptions onto the annotation software and labelling the expressions of evaluation that occurred in the dataset. Section 4.3 also describes my approaches to the coding challenges initially described in Chapter Two. Section 4.4 describes the analytical methodology which informed the qualitative analyses of the animations that are showcased in Chapters Five, Six and Seven.

4.2 - Data

4.2.1 - The Dataset

The dataset of this dissertation consists of three story-time animations. Popularised in 2014 on the media-sharing platform 'YouTube', story-time animations tell stories of real-life experiences from the YouTube channel owner. These life experiences can range from serious incidents such as health scares, natural disasters and the death

of pet or family member to trivial topics such as revisiting a childhood video game or watching a new television series. Story-time animations were an excellent form of animation to examine the expression of interpersonal meanings in because the content places a strong emphasis on the emotions and opinions of the channel owner before, during and after the events of the video. Nonetheless, to ensure a comprehensive investigation of the evaluative potential of story-time animation and of the multimodal appraisal framework itself, four selection criteria were established. These are as follows:

1. The videos and dataset as a whole are representative of many of the Appraisal framework's emotions, opinions and graduation techniques. This is to ensure a comprehensive analysis of animation's potential to construe evaluation and a comprehensive review of multimodal appraisal framework itself.

2. The video is presented as a monologue. This is to prevent an additional variable from entering the multimodal appraisal analysis which is already complex in nature due to the various communicative modes investigated. As such, all emotions, opinions and stances expressed in these videos derive from the perspective of the narrator even if they are attributed to an external party within the animation.

3. The videos utilise a wide range of linguistic and paralinguistic communicative modes for the purpose of expressing evaluative meanings. This is so that the meaning evaluative potential of animations and the process of communicative

modes complementing and contradicting one in order to express evaluative meanings can be sufficiently observed and analysed.

4. The videos are accessible in the public domain. This is to aid replication of the study and so that the full videos can be referenced while reading the dissertation.

With reference to this criteria, three story-time animation videos were chosen for my dataset from the channel 'Jaiden Animations'. 'Jaiden Animations' was one of the founding channels of the story-time animation video genre on YouTube and as of 26/05/2021 has a total of 9.97 million subscribers. The three videos that were chosen for analysis from this channel were, 'What My Trip to Japan was Like', 'Locked Out of My House' and 'An Uncomfortable Trip to the UK'. These videos are referred to as 'Video One/V1', 'Video Two/V2' and 'Video Three/V3' respectively throughout the remainder of the current study. Furthermore, throughout this dissertation, the channel owner who is represented both verbally and visually via an animated caricature in the videos is referred to as the 'narrator'.

Video One: 'What My Trip to Japan was Like' was produced in 2019 and as of 01/12/20 had received 23 million views. The video recounts the narrator's experiences with the transportation system, foreign cuisine and tourist attractions that Japan has to offer. See Appendix 1A for a link to the video and a transcription of the lexical content that was coded and analysed. An in-depth discussion and analysis of this video occurs in Chapter Five.

Video Two: 'Locked Out of My House' was produced in 2019 and as of 01/12/20 had received 21 million views. The video is a sequel to Video One and recounts a series of unfortunate incidents that occur whilst the narrator travels back to her home in California. See Appendix 1B for a link to the video and a transcription of the lexical content that was coded and analysed. An in-depth discussion and analysis of this video occurs in Chapter Six.

Video Three: 'An Uncomfortable Trip to the UK' was produced in 2019 and as of 01/12/20 had received 14 million views. The video is a sequel to Videos One and Two and features two main plot points. The first recounts an incident of losing the narrator wallet in the UK whilst the second recounts another incident when she was harassed by a stranger in the passport queue of the airport. See Appendix 1C for a link to the video and a transcription of the lexical content that was coded and analysed. The in-depth discussion and analysis of this video occurs in Chapter Seven.

Another video from the same channel was used to trial my initial coding methodology; 'My Horrible Nightmare Group Project'. This video was produced in 2018 and as of 27/05/2021 had received 31 million views.

4.2.2 - Data Transcription

The communicative content of the story-time animation was transcribed onto three forms of software, a word document, the annotation software ELAN and the

prosodic analysis software PRAAT. Different aspects of the videos were transcribed onto each of the software, depending on their individual strengths. Lexis and tone groups were transcribed in the word document, all communicative modes were transcribed in ELAN and the narrator's voice was transcribed in PRAAT. This was so all the communicative modes could be displayed in a clear manner. The word document transcripts of each video are printed in Appendices 1A, 1B and 1C in addition to links to their corresponding video.

4.2.2 - Ethical Clarification

All sensitive information including the names and ages of all people mentioned in the videos have been anonymised and censored. Consent was gained from the YouTube channel Jaiden Animations to reproduce imagery from the videos in the current study.

4.3 - Coding Methodology

This section of the chapter presents the coding procedures established in order to describe the communicative modes that the story-time animation implements and identify the attitudes that these communicative modes construe. The section is split into two primary subsections. The first presents the labels that are used to describe emotions, opinions, grading devices and the features of the communicative modes themselves. The second presents the unitization of the communicative modes and how the attitudes that these communicative modes expressed were identified and

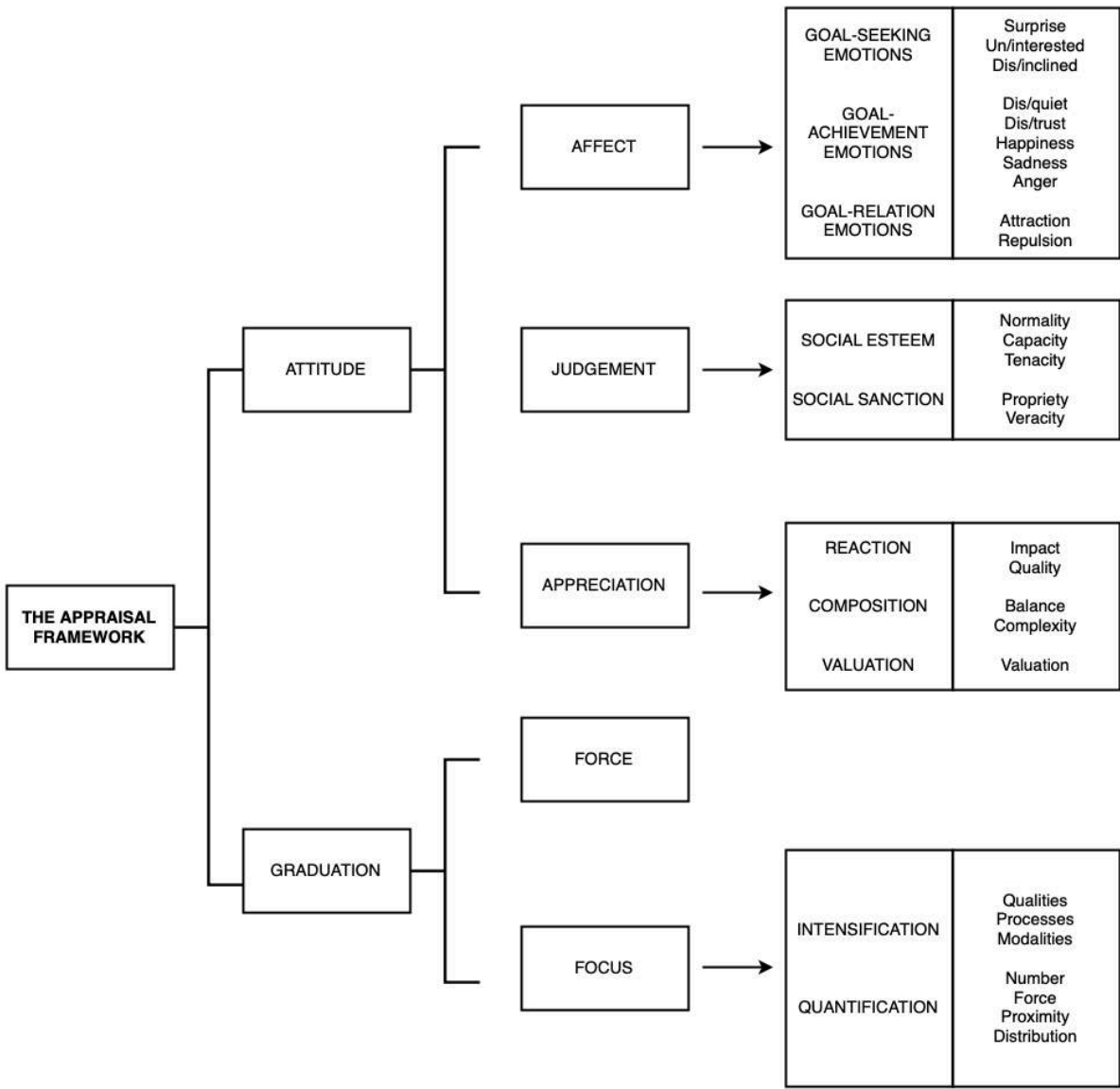
coded. Following these two primary subsections, a third subsection considers several of the coding concerns raised in regards to coding in Chapter Two and explains how these are addressed by the dissertation.

4.3.1 - The Classification of Evaluative Language

The labels for the attitudes and grading devices in this dissertation derive from the revised emotion terminology established by Benítez-Castro and Hidalgo-Tenorio (2019:318-326) whilst the judgement, appreciation and grading terminology derive from Martin and White's original Appraisal framework (2005:52-58,137-152). Figure 4.1⁸ presents a visual figure of all the labels that the dissertation utilises in order to code evaluation.

⁸ 'Engagement' is excluded from Figure 4.1 on grounds that it is outside the realm of the current study to analyse this form of evaluation in the detail it warrants.

Figure 4.1
The Appraisal Framework



4.3.2 - Coding Lexis

4.3.2.1 - Unitization

In the annotation software ELAN, lexis was recorded in accordance with the tone groups they occurred within (Definitions of tone groups and how their boundaries were set are described in Section 4.2.3). Nonetheless, inscribed attitudes were coded solely for the individual item that expressed them as opposed to all the lexis in the tone group. In practicality, this entailed that in a scenario where two or more lexemes with evaluative meaning occurred within the same tone group - such as in the coordinating conjunctions “social and energetic” (V2 06:51), “loopy and lethargic” (V2 04:57) and “socially confident and calm” (V2 03:38) - each evaluative lexeme would be annotated individually as opposed to as one unit. The decision to code individually was made in order to prevent more double coding than was necessary. An exception to this rule are phrases that invoke attitudes - such as “almost all my brain cells were dead at this point” (V2 02:53) which invokes high negative capacity - due to it being the sum of its parts and not an individual lexeme that triggers the evaluative meaning.

4.3.2.2 - Identifying Attitudes

As the communicative mode the Appraisal framework was devised upon, all forms of attitude and graduation can be expressed via lexis. In terms of the word classes that can inscribe attitudes, adjectives such as 'happy' and 'disheartening' can be used to describe the feelings of an entity, adverbs and modal adjuncts such as 'calmly' and 'reluctantly' describe the emotional circumstance of an action or event, verbs such as 'angered', 'adored' and 'panicked' describe "affective mental and behavioural processes" (Martin and White 2005:45-46). In terms of invoking attitudes via lexis, symbolic and comparative language, non-core evaluative lexemes and specific combinations of ideational lexemes are all viable options (Martin and White 2005:62,65; Unsworth 2015:79-80). In terms of word classes for grading lexis, focus can be achieved via scaling and assessment locutions and the suffix -ish whilst force is achieved via modification of an item via adjectives, adverbs, maximising locutions, figurative locutions, repetition and metaphor (Martin and White 2005:137-153).

4.3.3 - Coding Speech Prosody

4.3.3.1 - Unitization

As established in Section 4.3.2, the entire vocal track of each story-time animation was transcribed in accordance to tone groups. In order to distinguish the boundaries between the tone groups, the current study followed the boundary criteria established by Crystal (1969) and Cruttenden (1986). It was crucial to become aware of all the potential signs of a tone boundary in the context of this dataset of story-time animations particularly because unlike in natural conversations, pauses cannot be relied upon to locate these boundaries. This is because most pauses are removed in the post-production editing process of story-time animations. This is generally with exception of pauses intended for dramatic effect. The boundary criteria of this dissertation is presented in Figure 4.2:

Figure 4.2 - Tone Group Boundary Criteria

1. A tone group generally ends with **tone prominence**: a salient syllable which commonly occurs when a speaker presents important information.
2. A tone group generally ends with an **elongated final syllable**: a syllable which is noticeably longer than others that came before and follow it.
3. The gap between one tone group and another may contain a **filled or unfilled pause**: filled pauses constitute hesitation markers such as 'um' and 'er' as well as audible breaths whilst unfilled pauses constitute inaudible breaths.
4. A tone group may begin with **anacrusis**: (an) unstressed syllable(s).
5. A tone group may begin or end with one of seven units of speech:
 1. **Vocatives**: name(s) at the end of an utterance
 2. **Interjections**: utterances that interrupt the flow of speech
 3. **Question Response**: single word answers such as 'yes', 'no' and 'maybe'
 4. **Conjunctions**: joining words such as 'and', 'but' and 'so'
 5. **Adverbials**: a word or phrase that typically expresses the location, time or manner that something occurs in such as 'in the kitchen', 'in a few minutes', 'in a strange way'
 6. **Comment adjuncts**: a word or phrase that expresses the attitude of the speaker to a proposition such as 'unfortunately'
 7. **Tags**: '....you know'

4.3.3.2 - Identifying Attitudes

Several prosodic features of speech have been identified as possessing specific evaluative properties by psychologists and linguists alike (Banse and Scherer 1996; Halliday 1967, 1970; Jaywant and Pell 2011; Pell et al. 2009; Sobin and Alpert 1999). The multimodal appraisal analysis of this dissertation considers eight of these prosodic properties, average volume intensity, variance of volume intensity, average pitch frequency, variance of pitch frequency, rate of utterance, length of utterance, number of pauses and length of pauses. Definitions for each of these prosodic features and their evaluative properties are reported in Table 4.1.

Table 4.1: Definitions of Evaluative Prosodic Features (Banse and Scherer 1996; Sobin and Alpert 1999:358; Pell et al. 2009:423-425; Jaywant and Pell 2011:4).		
Prosodic Feature	Definition	Evaluative Properties
Average Volume Intensity (AV)	The volume that the tone group maintains throughout most of its duration.	High: Surprise, Disquiet, Anger, Happiness Mid: Attraction Low: Sadness, Quiet
Variance of Volume Intensity (VV)	The number of times the volume changes throughout the duration of the tone group.	High: Surprise, Sadness, Anger Mid: Happiness, Attraction, Quiet Low: Disquiet
Average Pitch Frequency (APF)	The pitch that the tone group maintains throughout most of its duration.	High: Surprise, Disquiet, Attraction Mid: Anger, Happiness, Quiet Low: Repulsion, Sadness, Distrust
Variance of Pitch Frequency (VPF)	The number of times the pitch changes throughout the duration of the tone group.	High: Surprise, Anger, Disquiet, Happiness, Attraction, Mid: Low: Repulsion, Sadness, Quiet
Rate of Utterance (RU)	The speed at which the tone group is delivered.	Fast: Surprise, Disquiet, Anger, Happiness, Attraction Mid: Quiet Slow: Repulsion, Sadness
Length of Utterance (LU)	The amount of time the tone group takes to finish.	Long: Sadness, Happiness, Attraction Mid: Repulsion, Quiet Short: Surprise, Disquiet, Anger
Number of Pauses (NP)	The number of pauses that occur within a group of tone groups.	High: Repulsion, Sadness Mid: Happiness, Attraction, Quiet Low: Surprise, Disquiet, Anger
Length of Pauses (LP)	The amount of time a pause takes to complete.	Long: Repulsion, Sadness, Happiness Mid: Attraction, Quiet Short: Surprise, Disquiet, Anger

In order to determine the average volume intensity and pitch frequency of a female speaker two resources were referred to. For pitch fundamental frequency, the frequencies recorded within an investigation of female dominance and attractiveness perception were used to inform the average pitch frequency for a female speaker (Borkowska and Pawlowski 2011). In this investigation, 184Hz and below was

identified as low frequency, 223Hz was a medium frequency, 261Hz was a high frequency and 310Hz was a very high frequency. The average volume intensity was informed by an online article explaining speech intelligibility was referred to (dpamicropones.com). For this study, two sets of speech level figures were utilised; those at a listening distance of 5.0m for Videos One and Three and those at a listening distance of 3.0m for Video Two. For a listening distance of 5.0, 45dB is considered a normal speech level, 51dB is raised, 57dB is loud and 63dB is shouting. Any speech level lower than 45dB was considered a lowered voice. For a listening distance of 3.0, 50dB is considered a normal speech level, 56dB is raised, 62dB is loud and 68dB is shouting. Any speech level lower than 50dB was considered a lowered voice. The basis for using two sets of listening distance figures is because the normal speech level for Videos One and Three were between 45dB-50dB whereas the normal speech level for Video Two was between 50-55dB.

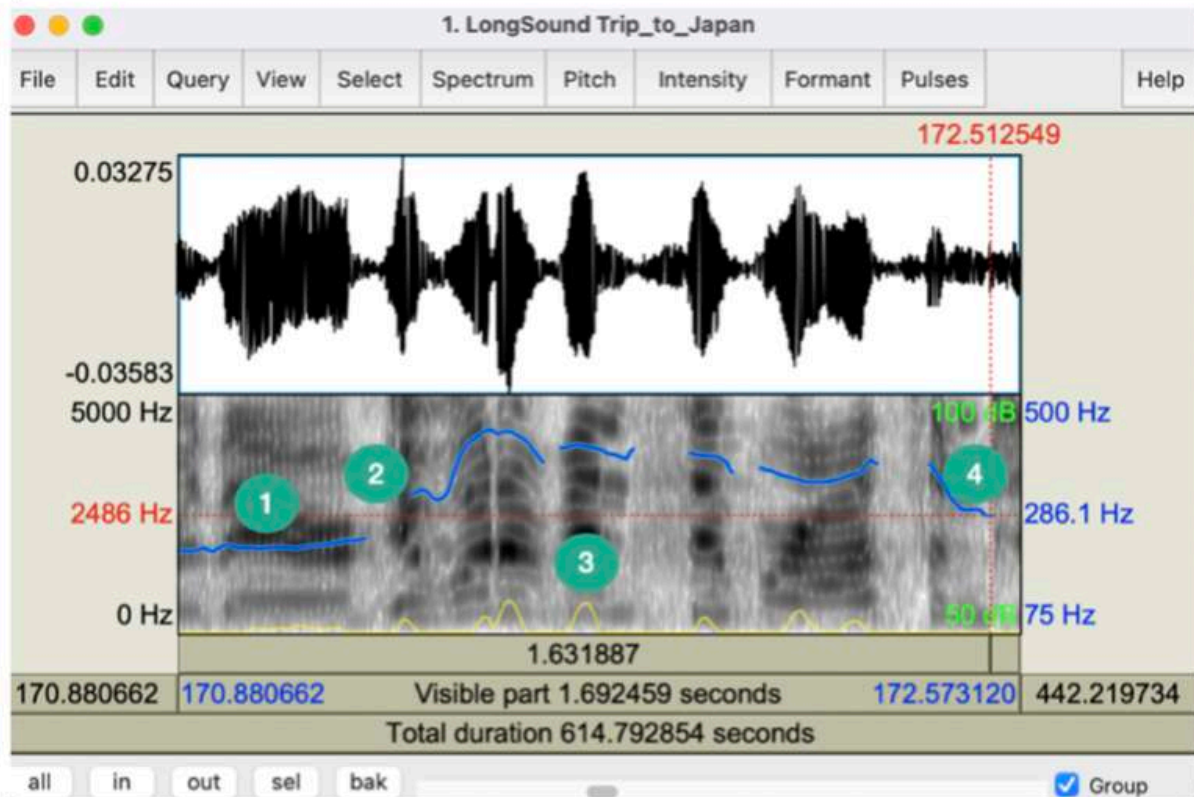
In addition to these general prosodic features, pitch tones can also influence the evaluative interpretation of a tone group (Halliday 1967, 1970 sourced from Tench 2015). The pitch tones relevant to the current study occur at the end or 'tonic' of the tone group. Table 4.2 below describes these tonic pitch tones and their evaluative properties.

Table 4.2: Definitions of Evaluative Tonic Tones (Halliday 1967, 1970) sourced from Tench 2015

Pre-tonic	Tonic	Evaluative Properties
Even Mid	Fall	Neutral, Forceful, Impatient
Rising	High Fall	Strong, Surprise/Interested (Unexpected)
Falling	Low Fall	Strong, Uninterested (Expected)
Continuous Rising	Fall	Forceful, Petulant Complaint
High or Falling	High Rise	Disappointment, mild, tentative, neutral
High or Falling	High Fall or High Rise	Emphasis of 'point'
Low	High Rise	Intense, surprise, disapproval, concern
Even Mid	Low Rise	Expectation, reassurance, mild, polite request
Low	Low Rise	Uncertainty
Rising	Rise-Fall	Surprise, Personal reaction
Continuous Rising	Low Rise-Fall	Intense, Awe, Disappointment

In order to identify the prosodic features and tonic tones in the animations in an accurate and thereby reliable manner, the vocal tracks of the videos were uploaded into the speech prosody analysis software PRAAT. Figure 4.3 presents a screenshot of the PRAAT software and provides labels to demonstrate how the prosodic features and tonic tones were identified in the software.

Figure 4.3 - Identifying features of speech prosody in PRAAT



1 - The blue line on the spectrogram represents the **pitch contour**. This particular blue line represents that the pitch frequency is currently at a medium level with little variance. The specific pitch frequency is displayed on the middle blue number to the right of the spectrograph and the average pitch reading can be gained from the 'pitch' menu.

2 - The lack of a blue line on the spectrogram represents a pause in the vocal track. This particular pause is an indicator that one tone group has ended and another has begun.

3 - The yellow line on the spectrogram represents **intensity contour**, in other words the amplitude/loudness of noise at any given moment. The intensity contour marked by the '3' icon suggests that the amplitude is currently higher than typically expected by this narrator.

4 - The blue line marked by the '4' icon represents a 'Fall' tonic tone.

4.3.4 - Coding Facial Expressions

4.3.4.1 - Unitization

Facial expressions - composed of the features 'eyes', 'eyebrows' and 'mouth' in the context of this dissertation - were coded in terms of the 'changes of animation' that He and van Leeuwen (2020) identified. These 'changes of animation' are reflected in Table 4.3.

Change of Animation	Eyes	Eyebrows	Mouth
Change of Position	The pupils move to face a different direction or the eyes move to a different location on the face	The height of the eyebrow shifts	The mouth moves to a different location on the face
Change of Form	The shape of the pupils and/or eyes shifts	The shape of the eyebrows shifts	The shape of the mouth shifts
Change of Luminance	The colour or hue of the pupil and/or eyes shifts	The colour or hue of the eyebrows shifts	The colour or hue of the mouth shifts
Change of Inclusion	The eyes and/or pupils reappear or disappear	The eyebrows reappear or disappear	The mouth reappears or disappears

4.3.4.2 - Identifying Attitudes

Like speech prosody, specific facial expressions possess the ability to invoke specific attitudes. In terms of eye contact, direct gaze has been associated with feelings of joy, love and anger whilst averted gaze has been associated with the feelings of fear, embarrassment, sadness and disgust. In addition to the general

disposition of submission (Argyle and Cook 1976; Fehr and Exline 1987; Grumet 1999; Kleinke 1986; Rutter 1984; Hinde and Rowell 1962; Redican 1982). Eye contact therefore seems to have the potential to invoke both affect and judgement. This claim is substantiated by linguistic multimodal appraisal analyses of animation and cartoons which has linked eye contact with judgement in addition to affect (i.e. Swain 2012:90; Unsworth 2015:81; Ngo 2018:40). Eye contact also has the potential to be implemented as a grading device. It has been observed that feelings of joy and anger are perceived as more intense when gaze is direct and fear and sadness are perceived as more intense when gaze is averted (Adams and Kleck 2005:9).

Pupil size also has the potential to invoke specific emotions. Pupil size specifically refers to the constriction and dilation of the pupils. Constriction is the process where the pupils shrink smaller whereas dilation is the process where the pupils grow larger. Generally, dilation has been associated with states of interest, inclination and attraction whilst constriction has been associated with states of disinterest, disinclination, repulsion and fear (Laeng and Falkenberg 2007; Wiseman and Watt 2010; Swain 2012:92).

The size of facial features in a general sense has also been emphasised as a variable with the potential to grade attitudes. If a facial feature is enlarged, it is associated with upscaled force: mass whereas if a facial feature becomes smaller, it is associated with downscaled force: mass (Swain 2012:87-92).

The height and shape of eyebrows are also variables of facial expressions with the potential to invoke evaluation. Raised eyebrows have been associated with states of excitement and surprise in the context of vlogs (Martin and Zappavigna 2019:15,17) and fear and positive social esteem in the context of political cartoons (Swain 2012:90). Straight brows drawn close together and to the eyes has also been associated with a particular attitude, that of dissatisfaction - or in the terms of the revised appraisal framework deployed in the current study, repulsion (Swain 2012:91).

The position and shape of the mouth are the final variables of facial expressions discussed in this sub-section that also have the potential to invoke evaluation. Expressions created by the mouth generally align with the emotions that it would invoke in reality; a mouth downturned at corners conveys sadness whilst a mouth upturned at the corners conveys happiness and an opened mouth fear or anxiety (Swain 2012:89-90, 92).

4.3.5 - Coding Gestures

4.3.5.1 - Unitization

Like facial expressions, gestures were coded in terms of the 'changes of animation' that occurred in relation to them. In this dissertation, gestures are broadly defined as movements of the upper and lower extremities of the body, movements of the head and shifts of posture. In practice, this definition would consider body movements

such as a pointing finger, a tapping foot, a shaking head, a slumped-over posture as gestures. The ‘changes of animation’ in relation to gesture are reflected in Table 4.4.

Changes of Animation	Gestures
Change of Position	The area the gesture is performed in shifts
Change of Form	The motion of the gesture shifts
Change of Luminance	The colour or hue of or surrounding the gesture shifts
Change of Inclusion	Body parts reappear or disappear

4.3.5.2 - Identifying Attitudes

Gesture - more so than other paralinguistic modes - has drawn the attention of linguists as they have been recognised to be “as much a part of the utterance’s design as the speakers’ words” (Kendon 2004:5). They possess the ability to provide vital interpersonal information in regards to the “intentions and attitudes” of entities and can cooperate alongside words and other paralinguistic modes in order to support, contradict, intensify or specify the meaningful messages that they convey (Cléirigh 2010; Kendon 2004:1-5; Martin et al. 2013; Martinec 2000, 2001, 2004). All these evaluative functions can be performed by both spontaneous and scripted gestures which are regulated by the social and cultural conventions that constrain the communicator (Kendon 2004:3). The gestures analysed in the current study are classified as ‘scripted’ as they were all drawn with intention by the animators and constrained by American and Japanese animation tropes.

While a few studies have investigated the interpersonal function of gestures (i.e. Hood 2011; Hao and Hood; Ngo 2018), much of the linguistic research has focused on the ideational and textual functions of the communicative resource. In spite of this, amongst the few studies that observed its interpersonal function, one specifically investigated it in the context of animation. Taking the stop motion puppet animation ‘Coraline’, Ngo investigated the expression of evaluative meanings in lexis and gesture. Within this study, individual gestures were mapped to specific attitudes (Ngo 2018:37-40). These pairings of gesture and evaluative property are reported in Table 4.5.

Gesture	Emblem/General	Evaluative Property
Repetitious Index finger circling head	Emblem	Negative Judgement Force: Intensification
Repetitious Stamping Foot	General	Affect: Displeasure Force: Intensification
Both Hands on Hips	General	Affect: Displeasure Force: Intensification
Pointing Index Finger	General	Focus: Upscaled Prototypicality
Hands Reaching Out	General	Affect: Happiness Force: Intensification

While the interpersonal affordances of gesture have not been explored in great depth, considerable attention has been awarded to their grading properties. Focus gradation can be signalled with 'precise hand gestures', 'muscle tension' and '(de)-centering postures' (Hood 2011:44-46; Martin and Zappavigna 2019:17). A softened focus is achieved through less precision, less tension and de-centering whilst a sharpened focus is achieved through more precision, more tension and a centred posture. Force gradation can also be achieved via three different means. The first method is by altering the size of the gesture; if it consumes a considerable amount of space it can invoke a high intensity or a large quantity whilst a motion performed in a small space can invoke a low intensity or a low quantity (Hood 2011:45-46; Ngo 2018:34). The second method is via sequential repetition of a body movement; the more repetitions of the movement, the higher the intensity (Ngo 2018:33-34). The third method is via combination of gestures. If the same gesture is performed by both hands of the communicator simultaneously, the intensity is raised whereas if different gestures which convey different messages are performed simultaneously, the intensity is decreased (Ngo 2018:33-34). Further to this point, intensity can be raised if a gesture combines with another communicative mode which invokes a similar message and decreased if the gesture combines with another communicative mode which invokes a conflicting message.

As briefly mentioned in Section 3.2.2 of this dissertation, there is one form of gesture that is not considered a paralinguistic resource. Emblems are recognised as a linguistic resource as they are capable of inscribing a specific meaning which can be recognised in the absence of other linguistic and paralinguistic communicative

modes. An example of an emblematic gesture is the thumbs up sign which is capable of inscribing positive propriety of another's behaviour and general positive appreciation of a quality of an entity (Martin and Zappavigna 2019:24; Ngo 2018:33).

4.3.6 - Coding Considerations and Challenges

A coding consideration previously discussed in Section 2.3.2.1 of the current study was whether double-coding should be permitted. In this study, double-coding has been allowed so that 'emotion hybrids' could be represented accurately. Martin and White (2005:60) identified several emotion hybrids that are construed as a combination of affect with judgement or appreciation, namely 'guilt', 'embarrassment', 'pride', 'jealousy', 'envy', 'shame', 'resentment' and 'contempt'.

Another consideration was the procedure to follow in the event of annotation ambiguity. In order to avoid false positives - which could damage the interpretation of the data - in this dissertation an expression would not be coded for evaluation in the event of ambiguity. Nonetheless, before an expression was entirely discounted, it was important that any relevant co-text that precedes and/or follows the expression is considered as it may potentially alter the interpretation of expression in a meaningful way (Macken-Horarik 2003:316). This approach to annotation - in which all relevant co-text is referenced when annotating - is labelled 'global annotation' (Macken-Horarik and Isaac 2014:69).

A challenge that also concerns annotation ambiguity was the identification of invoked attitudes and the distinction between the four forms of invocation outlined in Section 3.3 of the current study. Martin and White (2005:62) themselves acknowledged this issue; including invoked instances of evaluation in an analysis inevitably introduces a higher level of undesirable subjectivity. Nonetheless they argue that despite the drawbacks, invoked attitudes should not be avoided due to their intrinsic evaluative contribution so long as the analyst specifies any relevant sociological factors that could influence their interpretation of such invoked evaluations. In the case of myself as an analyst of story-time animations, it should be noted that whilst I am currently approaching this dataset as an academic analyst, I have previously watched these videos for their intended purpose of entertainment and as part of their intended audience of young adults with an interest in travelling and Japanese culture.

One of the greatest challenges of coding this particular dataset was making distinctions between the three different subdomains of attitude - affect, judgement and appreciation - from one another. Fortunately, a number of potential methods to make these distinctions have been established by appraisal linguists. One method is to identify “the source and target of evaluation” when choosing an attitude label. Martin and White (2005:59) demonstrate this with the example of “it was a skilful innings”; while ‘skilful’ is typically deemed judging lexis, in this specific context it should be labelled as appreciating lexis because ‘innings’ targets a division of a cricket match and not a human entity. The second method of identification also relates to the status of the source and target of evaluation. Thompson (2014:56)

argues that “affect should be limited to interactant-sourced feeling”. When this rule is adhered to instances such as “I’ve become a lot more socially confident and calm” from Video Two of my dataset would be coded as positive capacity and positive normality respectively rather than as quiet because these feelings were not directly caused or targeted at a specific entity. The third method of identification that has been explored pertains to grammatical patterns of attitudes. Grammatical patterns of note, are that ‘ADJ *at*, ADJ *by* and ADJ *that* are common structures that realise affect, ADJ *in* and ADJ *towards* commonly realise judgement and ADJ *for* and ADJ *to n* commonly realise appreciation (Su and Hunston 2020:358). Generally grammar can be used to distinguish between emotions and opinions however it is more challenging to distinguish between judgement and appreciation with this method as the two attitude domains share many of the same patterns (Bednarek 2009:171; Su and Hunston 2020:364).

4.4 - Analysis Methodology

This section of the chapter presents a series of steps which were devised in order to carry out a systematic qualitative multimodal appraisal analysis that can be replicated by future studies. The section first outlines the selection process which entailed choosing which segments of each animation would be analysed and then discloses the eight-step multimodal appraisal analysis methodology.

The first decision to make before any analyses could commence was to determine which segments of each video would be analysed. Due to spatial constraints it was impossible to analyse every moment of each of the story-time animations in the fine-

grained detail that is required for a multimodal appraisal analysis. The first step then was to divide each story-time animation into 'narrative divisions'. Narrative divisions are points in a story defined by a change in topic, a major event, a change of communicative methods and/or a shift in the attitudes expressed. The narrative divisions of each story-time animation are marked in the transcriptions of the videos printed in Appendices 1A-1C. From these narrative divisions, a maximum of one scene could be picked for a 'scene analysis', an in-depth multimodal appraisal analysis of a coherent set of shots that address a particular topic or line of thought. The decision to limit the analysis to one scene per narrative division was crucial in order for a large scope of attitudes to be represented and analysed in each analysis. As a result of this restriction much of the revised appraisal framework could be evaluated and many combinations of communicative modes interacting with one another could be observed. The concept of 'narrative divisions' and 'scene analyses' was inspired by Ngo's (2018:36) 'episode analysis' where only segments "with significant points of tension were selected for close examination of attitudinal meanings".

Once the scenes to be analysed were determined the analysis could begin. In order for this analysis to be undergone and completed in a systematic manner, the 'Guide to Multimodal Appraisal Analysis' was created. This guide was inspired by the 'annotation manuals' that have been developed for manual appraisal analyses. Of note are Macken-Horarik and Isaac (2014:87-88) who formed an annotation guide for qualitative appraisal analysis and Fuoli and Hommerberg (2015:Appendix A) who formed an annotation manual for manual annotation for the quantification of evaluative expressions.

The principle advantages of the analysis guide is that the scene analyses of the current study can be comfortably followed - thus making the analysis more transparent, the steps can be used by or inform future multimodal appraisal analysis methodology and the current study will be easier to replicate.

This dissertation's 'Guide to Multimodal Appraisal Analysis' is presented in Figure 4.4 on the following page.

Figure 4.4 - Guide to Multimodality Appraisal Analysis

STEP ONE: Note down all the attitudes that were coded in each shot of the scene.

STEP TWO: Identify any evidence from corpora, psychological research and linguistic research which supports or conflicts the attitude that has been mapped to the (para)language.

STEP THREE: If a visual communicative mode, identify which change(s) of animation caused the attitude (He and van Leeuwen 2020:671). Communicative modes may change position, form, luminance and inclusion.

STEP FOUR: If a visual communicative mode, identify whether changes of position and changes of form were sonovergent or semovergent.

STEP FIVE: Identify whether the attitude was inscribed or invoked. If the attitude was invoked, identify whether it was invoked via entailing, provoking, flagging or affording attitude (Unsworth 2015:77-81).

STEP SIX: If attitudes were upscaled or downscaled, identify if they were graded via focus, intensification or quantification.

STEP SEVEN: Do the evaluative meanings expressed by other communicative modes align or conflict with one another?

STEP EIGHT: Did any annotation ambiguity arise during the analysis? If so discuss the ambiguity.

4.5 - Chapter Four Summary

Chapter Four demonstrated that a sound methodology for the multimodal appraisal analysis of the current study with its outline of the dataset, coding methodology and analytical methodology. In doing so, it established a systematic framework for analysing multimodal datasets informed by the analytical and theoretical concerns discussed in Chapters Two and Three of this dissertation.

Data collection was a relatively simple task since story-time animations are available in the public domain and are a rich resource for evaluative communication. The methodological challenges arose when developing the approaches for coding and analysing these animations in a comprehensive and systematic manner.

The coding methodology section of the chapter first presented the revised appraisal framework formed to identify expressions of evaluation in the dataset. This revised framework was an amalgamation of Benítez-Castro and Hidalgo-Tenorio's emotion taxonomy and Martin and White's judgement, appreciation and graduation categories. The section then set out the unitization and attitude identification processes for each of the communicative modes examined in the multimodal appraisal analysis - lexis, speech prosody, facial expressions and gestures. The principles of unitization and attitudinal coding for each communicative mode were informed by prior linguistic and psychological observations and analyses that involved them.

The analytical methodology section of the chapter began by introducing the concepts of 'narrative divisions' and 'scene analyses' which were inspired by Ngo's (2018:36) 'episode analysis' of "significant points of tension". Only one scene from each narrative division was permitted for analysis in order to promote a diverse representation of evaluative expressions analysed with the framework. The analysis methodology section concluded with the presentation of this dissertation's 'Guide to Multimodal Appraisal Analysis' designed in order to guide the scene analysis in a systematic manner and answer the three research questions that were posed during the introductory chapter of the dissertation.

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Chapter Five - Multimodal Appraisal Analysis: Video One

5.1 - Chapter Five Introduction

Chapter Five is the first of three multimodal appraisal analyses. This chapter directs its attention to Video One: 'What My Trip to Japan was Like'. Each analysis chapter is divided into two sections. Section 5.2 establishes the narrative divisions of Video One and summarise the prevalent topics, events, methods of communication and attitudes that arise in each division. Section 5.3 features the multimodal appraisal analysis of scenes from the animation using the 'Guide to Multimodal Appraisal Analysis' to ensure that each scene analysis is comprehensive and addresses the three research questions presented in Chapter One.

5.2 - Video One Narrative Divisions

Video One recounts the narrator's family vacation to Japan. The topics of the video are the tours they attended, the food they ate, the activities they participated in and the monuments they visited. The animation consists of four main narrative divisions and eleven sub divisions each defined by major events, conversations and shifts of attitudinal tone. The narrative divisions are established in Figure 5.1 and labelled in the 'What My Trip to Japan was Like' Transcript in Appendix 1A.

Figure 5.1 - Video One Narrative Divisions	
Introduction	
1.	Family Vacations (00:00 - 00:23)
Arriving in Japan	
2.	Tokyo International Airport (00:24 - 01:12)
3.	Tokyo Train Station (01:13 - 02:32)
Events in Japan	
4.	Translation App (02:33 - 03:12)
5.	Touring Japan (03:12 - 03:47)
6.	Kiyomizu-dera (03:48 - 05:42)
7.	Ghibli Museum (05:43 - 06:12)
8.	Sushi Restaurant (06:13 - 06:33)
9.	Sega Arcade (06:34 - 07:36)
10.	Robot Show (07:37 - 08:20)
Reflection	
11.	Video Plan (08:21 - 08:50)

The remainder of this section outlines the major events, conversations and shifts of attitudinal tone of each narrative division. This is because due to spacial constraints, the whole story-time animation cannot be subject to a detailed multimodal appraisal analysis. Nonetheless, interesting evaluative meanings are expressed throughout the entire animation and merit some attention.

5.2.1 - Family Vacations

Video One begins by providing the audience context in regards to the narrator's lack of family vacations. In the verbal track she claims that it has been a long time since her family have been able to go on vacation together due to them working hard on their careers. In summary, the narrator inscribes positive tenacity to her family but affords negative capacity to their poor work-life balance. She then specifies that this

trip to Japan is the first vacation the family have had together in a long time, intensifying this sentiment by utilising multiple communicative modes to convey the same message. The narrator ends the division by subverting the audience's expectations in terms of her reaction to the family vacation. Rather than projecting happiness, the narrator uses the visual animation to invoke fear in the family via constriction of their pupils as they observe the Japanese signs they are unable to understand (00:20).

5.2.2 - Tokyo International Airport

From this narrative division onward, the narrator dedicates the animation to describing the family's experiences in Japan. She begins by sharing their attempt to navigate the Japanese airport. The overall evaluative tone of this division fluctuates considerably between a general positive and negative valence; the narrator initially invokes negative capacity triggered by the long flight, general positivity triggered by her safe arrival into Japan and finally disquiet: anxious when she realises she does not know how to exit the airport (00:26 - 00:38). The narrator dedicates the remainder of the division to the story of the family losing their father in the airport. In contrast to the first portion of the division, this segment is dominated by negative feelings including fear, anxiety, anger and sadness (00:43 - 01:13).

5.2.3 - Tokyo Train Station

Once the family traversed their way from the airport to the train station, they were tasked with locating the correct train that would transport them to their hotel.

Disquiet: confusion and negative appreciation: composition were the most common attitudes expressed in the division as the family attempted to decipher the station map written entirely in Japanese kana (01:15 - 01:42). Eventually the narrator's father resorts to asking native Japanese people for directions. The narrator reacts with disquiet: embarrassment and the Japanese react with fear as her father gets up into people's faces and shouts at them. (01:43 - 02:22). The reactions of the narrator and the native Japanese people to the father's reactions may also encourage the audience to judge the father with negative judgement: propriety.

5.2.4 - Translation App

The 'Translation App' sub division marks the beginning of the 'Events in Japan' main division which explores the various activities the family participated in whilst in Japan. The narrator begins with a summary of the family's initial attitudes toward the trip. While herself and her mother evaluate the trip very positively, reflecting that they were '*super hyped* after experiencing and learning about the culture', the narrator's brother and father were described as indifferent to the trip (02:25 - 02:32). She then tells a story about the first place the family visited; a Japanese café for breakfast. It is here that she realises that her translation app is not working which results in

upscaled displays of confusion, anger, distrust and general negative appreciation of the app (02:41 - 03:12).

5.2.5 - Touring Japan

This narrative division rapidly describes the activities the narrator and her family participated in during a tour of Tokyo. The division is filled with much inscribed and invoked general positive appreciation of the activities she participated in and the monuments she visited and happiness whilst she experienced them.

5.2.6 - Kiyomizu-dera

In the latter half of the animation the narrator describes some of the tourist attractions in greater detail, the Kiyomizu-dera being one of those. She informs her audience of a tradition in the Edo period where people would jump off the temple's balcony in the belief that you would be granted a wish. She herself evaluates various aspects of the story with surprise (04:28; 04:44 - 04:46) and positive impact (00:42-00:44). Following the story she tells the audience about her experience drinking the water of the temple which she evaluates with various positive emotions and appreciation.

5.2.7 - Ghibli Museum

The next attraction the narrator describes is the Ghibli museum, which she generally evaluates with both upscaled inscribed and invoked happiness and positive appreciation. An exception to the positive evaluation occurred when the narrator was asked by a security guard to refrain from taking pictures inside the museum. However, she informs the audience with a low volume intensity that she took a picture of the children's play area. She proceeds to defend her actions with a high vocal intensity and pitch that varies immensely, exposing that she may not be entirely comfortable with breaking rules (06:10-06:13).

5.2.8 - Sushi Restaurant

Unlike the narrator's experiences at the Kiyomizu-dera and the Ghibli Museum, her experience at the sushi restaurant was rather negative. Her mother was very "overwhelmed" by the moving conveyor belt of food, as inscribed and invoked via the spoken narration and mother's facial expressions, and the narrator herself was construed as experiencing disquiet: anxious as she accidentally knocks over some of the plates on the sushi conveyor belt. The animation showed that this triggered the narrator to hide herself as an angry restaurant employee berated her for the inconvenience. While it is unlikely that the events played out as described here, the animation presents a window into how the narrator perceives the inner thoughts of strangers, in this instance the restaurant employees'.

5.2.9 - Sega Arcade

Before leaving Japan, the family attend a robot parade which she evaluates very positively. She specifically draws attention to her lightbulb drink, of which its positive evaluation was highly intensified.

5.2.10 - Video Plan

Initially the final narrative division of the animation summarises the narrator's emotions and opinions about the trip; those being very positive. The narrator, however, informs her audience that she had originally planned to also tell the audience a story about her journey home. As a result, she becomes angry at herself and judges herself with negative capacity due to her inability to construct a complete contained story. Before finishing the video, she promises her audience that she will produce a separate video for her trip back home but is portrayed as embarrassed about this as her pupils and arms move in quick succession (08:47 - 08:49).

5.2.11 - Summary of Narrative Divisions

This general overview of the narrative divisions ascertained that the most common types of evaluation in Video One were 'general positive appreciation' triggered by the positive attributes of the Japanese tourist attractions and 'general disquiet' triggered when the family became lost in Japan, were unable to read the Japanese

and accidentally broke the social and cultural standards of Japan. The following section explores how these and other attitudes were expressed in the animation via multimodal appraisal analyses of four scenes in Video One.

5.3 - Video One Multimodal Appraisal Analysis

5.3.1 - Family Vacations (00:13 - 00:24)

5.3.1.1 - Scene Analysis

Shot One

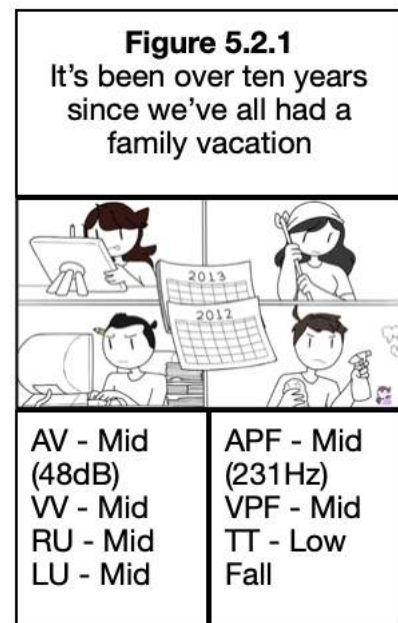
In this scene of the 'Family Vacations' narrative division, the narrator first divulges to her audience that it has been "over ten years" since her family have gone on vacation together. A calendar marked with the years 2008 to 2016 in the front layer of the animation is implemented as a device of force:

intensification as its falling pages visually depict the passage of time. The layer beneath the calendar depicts the four members of the narrator's family engaged in various work-related activities. Several

attitudes are entailed by the facial expressions of the family members. Positive

tenacity is entailed and negative capacity is afforded by the narrator's facial

expression. Her direct gaze at her drawing tablet entails positive tenacity whilst her



sticking-out tongue entails positive tenacity and affords negative capacity. The sticking-out tongue was double coded because while people will generally stick or bite down on their tongue during tasks where they must concentrate, this behaviour is typical of children and not someone the age of the narrator (Forrester 2015).

Positive tenacity is also entailed by the father's facial expression. His direct gaze at the computer, straight face and lowered brows together represent the face of one concentrating on a task. Meanwhile, the emotion of anger is entailed by the narrator's brother facial expression. This interpretation was reached as sloped down brows in animation are associated with general aggressive states whilst a frown is associated with unhappiness; thusly the combination of both produces an ultimate interpretation of anger. The emotion of anger is entirely plausible in the context of the goal-based affect taxonomy as some factor involved in the brother's cleaning process may be preventing him from achieving his current goal of removing the dirt.

Furthermore, the front and back layers of this shot themselves construe evaluative meaning as together they create a visual juxtaposition of time passing and seemingly standing still simultaneously. This visual juxtaposition is achieved as the pages of the calendar in the front layer change whilst the tasks of the people in the back layer remain constant. This juxtaposition has the potential to invoke two opposing judgements in the mind of the audience. The first is a judgement of negative tenacity as audience members condemn them for leading monotonous lives, the second is positive judgement as other audience members may commend the family for their dedication to their tasks.

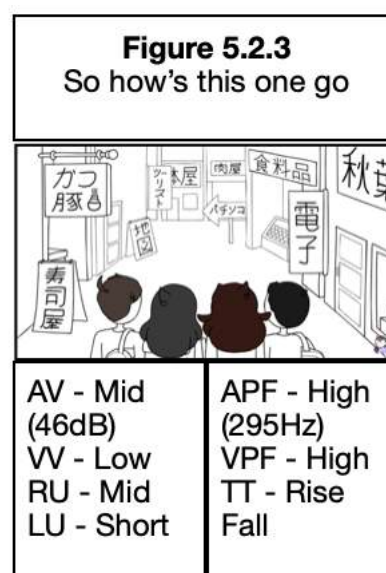
Shot Two

The next shot presents the family in a room together as the narrator announces that after ten years of not having a family vacation, they are suddenly “squished together in a foreign country”. The act of being ‘squished together’ and the ‘abruptness’ described by the lexis of the vocal track is simulated and thereby emphasised by the visual animation which first shows the family squished together in a small room before the walls of the room abruptly fall over to reveal Japanese scenery. This act of emphasis is force: intensification.



Shot Three

The camera then shifts behind the narrator’s family to reveal a street filled with signs written in Japanese kana. During this camera shift, the narrator poses the question “so how’s this one go”. This is followed by a substantial one-second pause where no words are spoken and the shot of the kana-filled street remains onscreen. It is possible that this extended display of Japanese kana is intended to orient the target audience of English-speaking young adults -

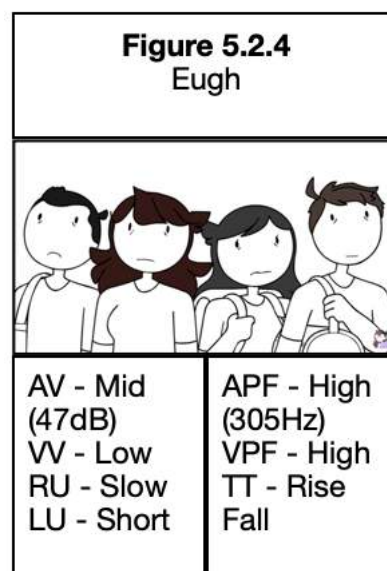


who likely cannot read kana themselves - toward a specific opinion of the situation; that the family will experience issues on the trip due to the language barrier.

Shot Four

Following the one-second pause, the animation transitions to the final shot of the scene in which the narrator provides her personal response to the question she posed in the shot prior. While the lexical content of the verbal response is not explicitly evaluative, the narrator's speech prosody reveals the intended interpretation. High fluctuating levels of pitch frequency with low volume variance are associated with states of disquiet, fear specifically

(Jaywant and Pell 2011; Pell et al. 2009; Sobin and Alpert 1999). Additional communicative modes utilised in the shot support and emphasise the feeling of fear invoked by the speech prosody. The camera shakes as the narrator answers the question, simulating body shudders and the change of facial expression form of the four family members - which feature constricted pupils with creases underneath the eyes and a frown - entail fear. The rationale behind labelling the facial expression as 'fear' as opposed to 'anxiety' is because the kana in this shot represent a 'current menace' rather than a potential threat (LaBar 2016:751; Power and Dalgleish 2008:177).



5.3.1.2 - Analysis Summary

The 'Family Vacations' Scene Analysis found that there are instances where double coding remains unavoidable even with the revised appraisal framework. This was the case of the narrator's sticking-out tongue which inscribed positive tenacity and afforded negative capacity. It was also observed that the true attitudinal reading may only be reached when all components of a communicative mode are considered. This was the case for the brother's facial expression in Shot One where only when both the meaning of the eyebrows and mouth were combined that a full interpretation of 'anger' was reached. The scene analysis also demonstrated that design aspects of the animation have the potential to invoke attitude. In Shot One, the juxtaposition of the calendar and family afforded judgements of their tenacity whilst the shaking camera of Shot Four visually entailed the disquiet: fearful as its shaking represented tremors of fear.

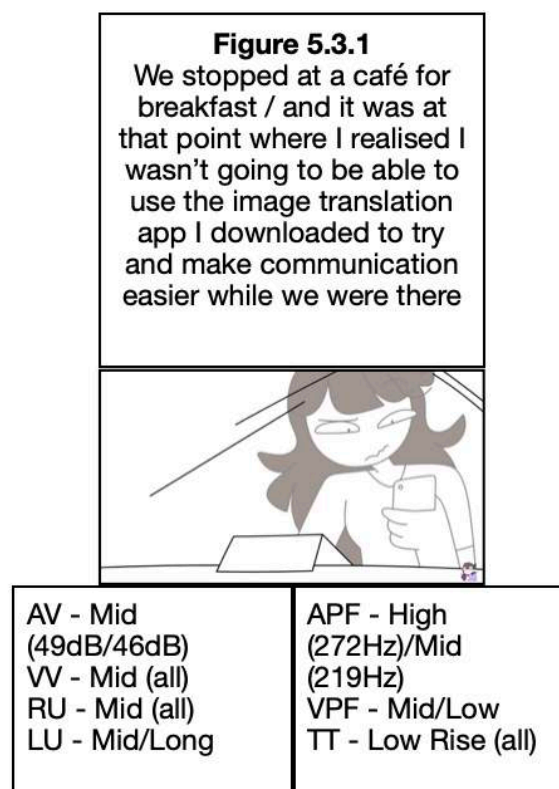
5.3.2 - The Translation App (02:33 - 03:12)

5.3.2.1 - Scene Analysis

Shot Sequence One

During narrative division four of Video One the narrator attempts to buy breakfast from a Japanese café. Initially a pleasant café scene is depicted; both the narrator and the café employee smile as they go about their business, invoking a general

positive disposition within the two of them. The positive atmosphere soon shifts however as the narrator takes out her phone to consult the image translation app she downloaded in order to translate the kana on Japanese signs. She reveals to the audience that she soon realised that she “wasn’t going to be able to use the image translation app”, a phrase that affords general negative appreciation of the service. Several ‘changes of animation’ are put into motion during this revelation. Initially with black oval eyes - which is the neutral form for eyes in story-time animation - the narrator looks between the sign and the translation app. The moment the narrator begins to scrutinise the translation is signified by changes of form and inclusion which all entail disquiet: confusion. These include constricted pupils, the hand on her hip and her raised eyebrow and waved mouth. As all of these facial features and gestures combine to invoke the same emotion and are drawn large in size, the sense of confusion is greatly intensified.



Shot Sequence Two

In the next shot sequence, the narrator expresses in the conditional tense that she could have evaluated the app with general intensified positive appreciation if it was able to translate the Japanese kana. As the narrator produces this commentary, the onscreen visual animation demonstrates the app correctly translating Japanese kana into English. Someone unable to verify whether the translation is correct can alternatively deduce this from the ‘happy emoji’ that appears on the phone screen which in this scenario is primarily a symbol of ‘correctness’ that also entails happiness. The most interesting aspect of this shot in terms of evaluative meanings however is the speech prosody. In comparison to the rest of the animation, the narrator’s pitch frequency reaches very high levels as it fluctuates from the very high pitch frequency of 309Hz to an average pitch frequency of 215 Hz between tone groups. A pitch frequency with high levels of average pitch frequency and variance of pitch frequency are associated with states of disquiet, suggesting that the app’s inability to work has truly thwarted her goal to order food - the concern of emotions in the goal-achievement group.

Figure 5.3.2

it would've been super awesome to just hover the camera over the Japanese symbols / and have the phone immediately be like / hey this is what this says / but it wasn't working the way I thought it would



AV - Mid (all)
(48dB/46dB/
48dB/49dB)
VV - Mid (all)
RU - Mid (all)
LU - Long/Short/
Short/Long

APF - Very High/
Mid/Very High/Mid
(309Hz/215Hz/
303Hz/257Hz)
VPF - Mid/Low/
High
TT - Fall/Even Mid
Fall/Rising High
Fall)

Shot Sequence Three

In the following shot, the narrator addresses the audience directly via both the verbal narration and visual animation. While no core or non-core evaluative language is spoken in this shot - the “surprised egg” is likely an incorrect translation of ‘egg surprise’ - evaluation is still afforded in this shot sequence. In terms of prosodic features, the excessive length and nonsensical content of the translation affords an appreciation of negative composition; this excessive length emphasised by the short length of the



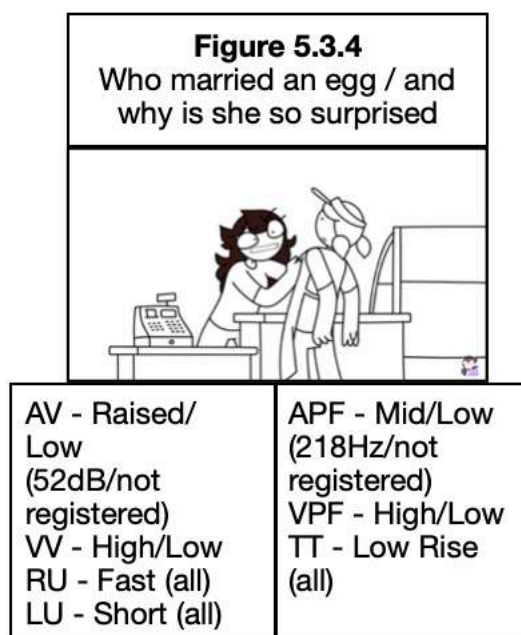
AV - Mid/Mid/ Low/Mid (49dB/47dB/not registered/49dB)	APF - High/Mid/ Very Low/High (295Hz/239Hz/ not registered/ 266Hz)
VV - Mid/High/ Low/Mid	VPF - High (all)
RU - Mid (all)	TT - Fall-rise/Fall/ High Fall/High Fall
LU - Short/Long/ Short/Short	

utterances that surround it and the High Fall tone tonic that follows it (Halliday 1970; Sobin and Alpert 1999). The other evaluative prosodic features in the vocal track are the long pause and whisper of “this wife” which suggests that this part of the translation is the most secretive and fascinating piece of information. In terms of the visual animation, A decentering posture is utilised to visualise the translation’s lack of precision (Hood 2011:44-46; Martin and Zappavigna 2019:17) and the narrator’s hand is on her hip and eyes are narrowed to invoke intensified distrust of the translation.

Shot Sequence Four

The scene concludes with a confrontation between the narrator and the café employee; the narrator angry while the café employee is fearful. Anger is entailed as the narrator physically grabs the employee, a culturally-recognisable symbol of aggression in both America and Japan. Anger is also invoked by the narrator's high volume and volume intensity and by her large eyes which

exceed the size of her forehead. The combination and excessive of the paralinguistic features intensify the anger that is expressed. This display of aggression triggered a response of disquiet: fearful within the café employee which was entailed by the constricted pupils and upscaled by their extreme tiny size.



5.3.3.2 - Analysis Summary

The 'Translation App' Scene Analysis found that all paralinguistic modes of the animation committed further to the construal of negative emotions and appreciations in this scene than with the lexical content of the vocal track. This matches the observations of Unsworth (2013, 2014) and Ngo (2018) who found that the visual animation would consistently commit more and a deeper sense of evaluative meaning than written renditions of the same story and the verbal track of

its animated adaptation. I am not considering this a ‘limitation’ of language however as the words to express more and a deeper sense of evaluative meaning do exist, the content creator has simply chosen not to convey them via this manner. This may be because the narrator is tentative to commit to such explicit negativity with her words but feels more comfortable to bring these inner attitudes to fruition with paralinguistic modes which invoke as opposed to inscribe attitude.

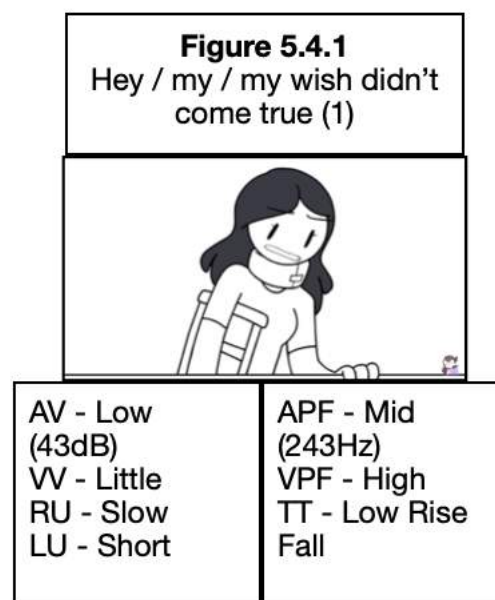
5.3.3 - Narrative Division Six - Kiyomizu-dera (04:46 - 04:56)

5.3.3.1 - Scene Analysis

Shot Sequence One

In this scene the narrator tells the tale of an old Edo Period tradition where people would jump off the balcony of the Kiyomizu-dera - a temple in Japan - in hopes of being granted a wish by the Japanese God Kannon. The narrator claims that one woman even jumped off the balcony twice and depicts this event within this scene of the story-time animation. In

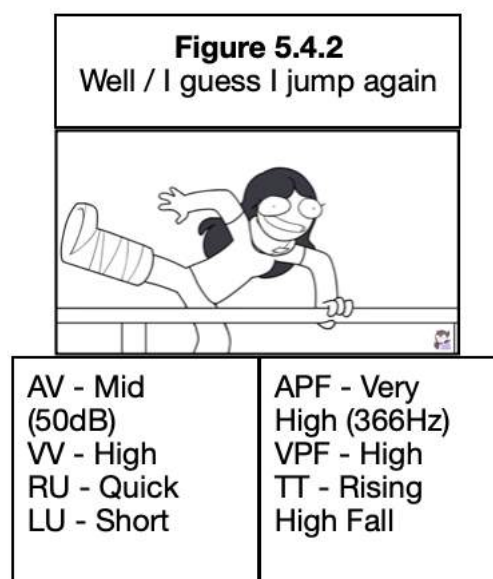
the first shot she attributes the words “hey / my / my wish didn’t come true” to the woman. Rather than an instance of force: intensification, the repetition of “my” represents a stutter which inscribes sadness. The stutter was coded as ‘sadness’



rather than disquiet: anxious because it was caused by the dejection of her wish not coming true which fulfils the definition of the emotion in the revised emotion taxonomy which concerns a “perception of loss or defeat in our attempt to achieve or maintain a goal” (Benítez-Castro and Hidalgo-Tenorio 2019:322; Webb and Pizzagalli 2016:859) as opposed to an ongoing concern that her wish will not be granted. This feeling of sadness is intensified by her downward gaze and her speech prosody, of which low average volume, little volume variance slow rate of utterance, short low utterance and long pauses all are associated with the emotion of sadness (Sobin and Alpert 1999:358; Pell et al. 2009:423-425). The vocal track of the animation then pauses for one second - a long time for story-time animation standards. The pause itself holds evaluative value as it both allows the audience to focus completely on the sadness invoked by the visual animation and emphasises the ‘changes of animation’ that occur in the next shot.

Shot Sequence Two

After the one second pause of the previous shot, the woman announces that she is going to jump off the balcony again. As she hoists herself over the bannister, this gesture, her bandages and wide eyes with tiny pupils entail upscale general negative social esteem. It has been coded in this general fashion because her actions are abnormal, stupid and dangers. The

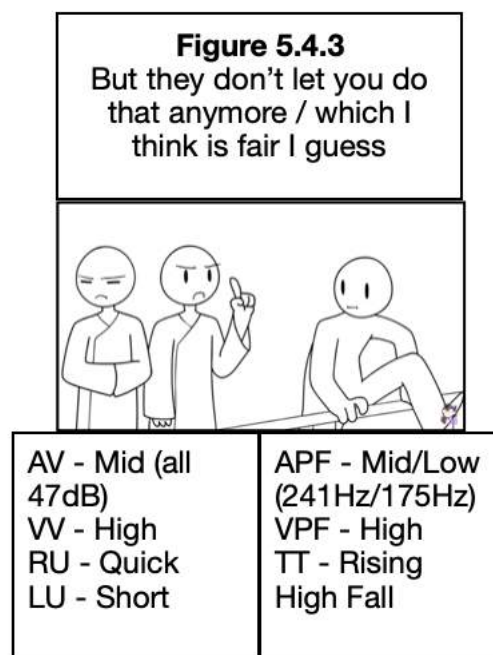


narrator's speech prosody of a very high and varying pitch frequency, high varying volume and quick rate of utterance also invoke and further upscale the sense of general negative social esteem construed.

Shot Sequence Three

Just as the woman makes her way over the temple banister, the animation shifts back to the present time where an unidentified person has their leg over the banister, presumably ready to jump. However before the person can make it over, two temple monks approach the person to admonish the behaviour. The monk on the right performs an emblematic cautioning gesture which inscribes the message that the person's

actions are wrong and affords negative propriety of the person for committing an action that breaches the rules of the temple. This monk's facial expression is also evaluative; the downturned mouth and straight brows drawn down together invoking frustrated anger triggered by the person jumping over the bannister (Swain 2012:91). It was coded as 'anger' rather than 'sadness' because the monk believes that the person's actions are a deliberate provocation of the rules and is therefore "determined to confront the situation or person, in the belief that the obstacle can be removed" (Harmon-Jones and Harmon-Jones 2016:776).



The gesture and facial expression of the second monk also construe evaluative meaning. The shaking head gesture inscribes the same message as the first monk's cautioning gesture; the person's actions are wrong and they should not be doing them. This also affords a judgement of negative propriety of the person for committing to the action. The evaluative meaning of the second monk's facial expression however differs from the first as their closed eyes are evidence of aversion, a state that is associated with repulsion. The label of repulsion: disrespect has been specifically attached as the physical behaviour of avoidance and lack of acknowledgement are key components of the repulsion: disrespect definition (Benítez-Castro and Hidalgo-Tenorio 2019:323, 325). An interpretation of this facial expression as anger is also possible however as the eyebrows and mouth are a direct copy of the first monks.

The narrator also provides her own commentary of the rule, evaluating it as "fair / *guess*". While 'Fair' is usually coded as judgement: propriety, reference to the trigger of the 'fairness' - the policy of the temple - reveals that it should be coded a positive valuation. It was coded specifically as positive valuation because the fairness likely relates to worthiness as it saves people from horrific injury and death. While 'fair' is an evaluation of positive valuation, "I guess" is a mechanism of downscaling force which dampens the sincerity of the appreciation somewhat. The low pitch frequency that this evaluation is delivered in is also a form of downscaling force as the narrator wants to demonstrate that she admits to this positive appreciation somewhat begrudgingly, to the extent that she attempts to conceal the evaluation by lowering her voice.

5.3.4.2 - Analysis Summary

The 'Kiyomizu-dera' Scene Analysis identified a distinct case of communicative modes working together in order to construe and emphasise a particular attitude. In shot one the woman's downward gaze, prosodic deliverance and stutter all complemented each other in order to invoke upscaled sadness whilst in shot two the woman's wide eyes and constricted pupils, wild gesture and very high fluctuating pitch frequency of speech all complemented each other in order to invoke upscaled negative social esteem. In Shot Three, more emblems were utilised in the story-time animation in order to inscribe meaning, in this context they were emblematic gestures. These gestures were the 'cautioning' gesture and the 'shaking head' gesture respectively. While these gestures inscribed the ideational meaning that the actions of the tourist were wrong, they also afforded negative propriety for breaching the rules of the temple. This shot also demonstrated the flexibility of the multimodal appraisal framework as lexis that generally occurs within the context of positive propriety was instead classified as positive valuation on account of 'fair' referring to a policy and not a person's disposition.

5.3.5 - Sega Arcade (07:17 - 07:35)

5.3.5.1 - Scene Analysis

Shot Sequence One

In this scene of the 'Sega Arcade' narrative division, the narrator and her brother attempt to play a rhythm game akin to Dance Dance Revolution. The first shot sequence depicts a person playing the game whilst providing a basic description of the game. The narrator states that she had "never seen" the game before; a phrase which may afford positive valuation to the machine on

account of its originality. The narrator then explains its gameplay mechanics stating that it features "less arrows / and a hundred percent more late nineties shuffling". Here "hundred percent more" is a device of force: quantification as it emphasises the extent in which the gameplay of Dance Rush Stardom contrasts from Dance Dance Revolution.

Figure 5.5.1

We were also introduced to this dance game I'd never seen before called Dance Rush Stardom / it's like DDR / but with less arrows / and a hundred percent more late nineties Melbourne shuffling



AV - Mid (all 47dB)	APF - Mid (258Hz)/ High (301Hz)/Mid (244Hz)/Low (209Hz)
VV - Mid	VPF - High/Mid/Mid/ Mid
RU - Mid (all)	TT - Fall/Small rise (3)
LU - Long/Short/ Short/Long	

Shot Sequence Two

Shot sequence two depicts the narrator and her brother attempting to play

Dance Rush Stardom. While her brother dances, the narrator has one arm on

her leg; a depiction of her laughing so much that she has to prop herself up.

This gesture can therefore be coded as

intensified happiness triggered by the

brother's dancing. While the visual

animation construes the narrator as

happy during the event, the vocal track

informs the audience of her feelings concerning the event in hindsight. She reveals

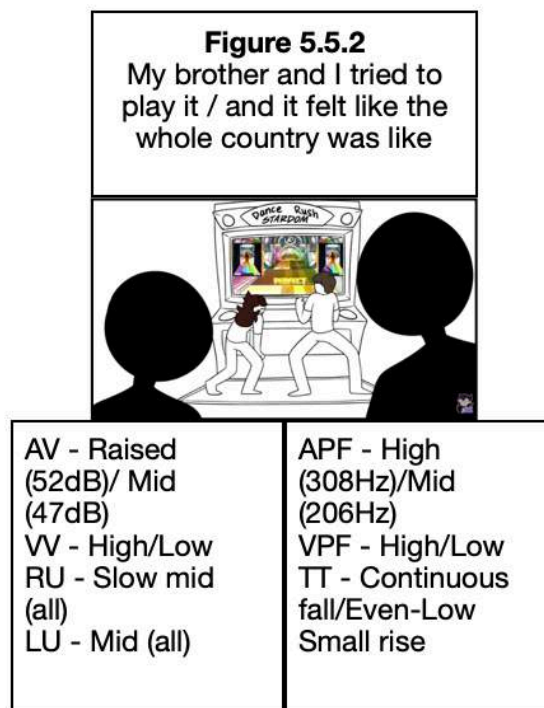
that she “felt like the *whole* country” had taken notice of her. This utterance affords

disquiet: anxious as it suggests that the narrator is now consciously worrying about

the perceptions everyone held of her. This interpretation is supported by the low mid

pitch frequency that the utterance is delivered in, suggesting she is now

embarrassed by the event.

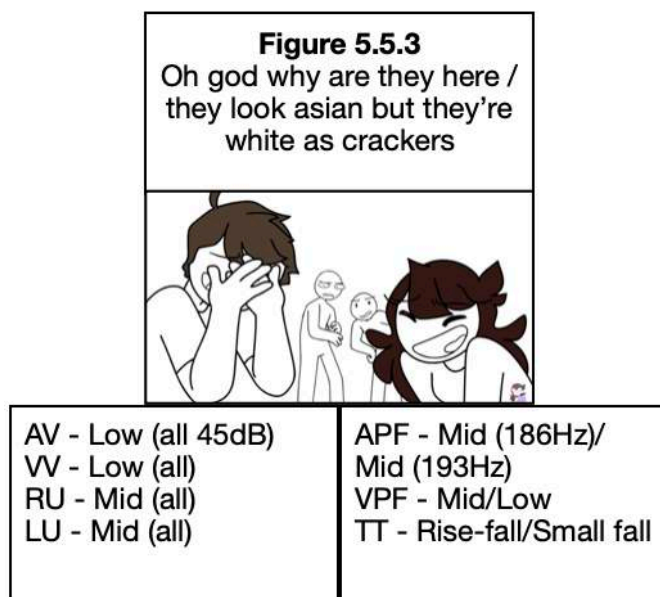


Shot Sequence Three

The camera shifts for shot sequence three so that the audience is now positioned in front of the narrator, her brother and the arcade guests. The narrator's brother has now stopped dancing and has placed both his hands over his face; the gesture a cultural symbol of

disquiet: embarrassed in Western cultures. Meanwhile the narrator continues to laugh at her brother. The happiness and positive impact that was entailed in shot sequence two is here intensified further by her large smile and the large, bold upturned eyes which are considered changes of form.

The narrator however appears to lead the audience to judge the behaviour of the narrator and her brother negatively via the reactions of the arcade guests and the contents of the vocal narration that accompanies the shot. First in regard to the arcade guests, the gesture and posture of the arcade guest to the left are physical representations of the aversion that defines repulsion: disgust as the guest uses their arms as a slight shield from the foreigners and moves their body weight backward to steer themselves further away from them whilst the drawn down brows and constricted pupils are generally associated with emotions of a negative valence like repulsion:disgust. On the other hand, the hand on hips gesture, bent forward



posture and straight slanted eyebrows of the arcade guest to the right together convey upscaled anger. Like the display of anger in the 'Kiyomizu-dera' narrative division, the paralinguistic communicative modes depict the guest actively attempting to confront what they perceive to be behaviour that provokes the social sanction rules of the arcade through their posture that is lent toward the aggressors, the narrator and her brother.

Meanwhile the vocal track further manipulates the audience's evaluation of the narrator and her brother by informing them of the opinions she perceives the arcade guests hold of them. To illustrate that these are the perceived personal opinions of the arcade guests the narrator delivers the utterances of this shot at a low volume, mimicking a whisper. The first utterance "Oh God why are they here" features the 'outburst of emotion' "Oh God" which invokes a general sense of dissatisfaction with the situation. "Why are they here" is a bit more specific as it specifically informs the audience that 'confusion' is one of the emotions experienced as part of the general dissatisfaction. The second utterance "they look asian but they're white as crackers" is primarily an ideational declarative statement. Nonetheless, its combination with the previous utterance gives it the potential to also afford the general sense of dissatisfaction that has been pervasive; the arcade guests are disquieted by the narrator and her brother's strange appearance, confused by their lack of skill at video games despite being in an arcade, angered by their loud and obnoxious behaviour especially not tolerated in Japanese society and distrustful of them because their appearances are so deceptive.

It is then that the combination of the hostile gestures and facial expressions of the guests with the narrator's perceptions of their thoughts that the audience may form a judgement of negative propriety toward the narrator and her brother.

Shot Sequence Four

The scene concludes with the narrator directly addressing the audience via the verbal track and the visual animation. In the verbal track the narrator claims that despite her perceptions that the Japanese people were repulsed, angry and confused at her actions, "we got a good kick out of it / so you know what / go konnichiwa yourself". The first



AV - Mid (all 50dB)
VV - Mid/Mid/Low
RU - Fast (all)
LU - Mid (all)

APF - Very High (384Hz)/Very High (363Hz)/High (270Hz)
VPF - Very High/Mid/Very High
TT - Continuous fall/Small rise

tone group contains 'good kick', an evaluation of positive: appreciation impact as it refers to having fun on the arcade machine. It is because the narrator evaluated the arcade machine positively that she can then tell the arcade guests to mind their own business with the subsequent phrase 'go konnichiwa yourself'. The verbal track is accompanied by a visual which first shows the narrator with pupils to the far left corners of her eyes and raises both arms with both palms facing upward. The eyes and gesture entail high disquiet: embarrassment due to the inability of the narrator to make eye contact with her audience and inability to be comfortable with her own

actions as shown through the gesture. The narrator syncs her next change of position with the second tone “so you know what”. This sonovergent change of position involves the narrator directly looking and pointing her finger at the audience which finally stop in position as she says “go konnichiwa yourself”. This is likely in an effort to address any of the audience members who were also judging the narrator and her brother for playing the arcade games incorrectly; the bluntness of the actions potentially affording for an interpretation of general negative judgement: social sanction.

5.3.5.2 - Analysis Summary

The ‘Sega Arcade’ scene analysis exemplifies a distinct case of communicative modes committing to different meanings for a very specific narrative purpose. This specific purpose was to reflect the narrator’s thoughts and feelings during the event and in hindsight. In shot three, the narrator and her brother were depicted as laughing as they were during the event whilst the arcade guests and verbal narration depicted her anxious concerns in hindsight.

Chapter Six - Multimodal Appraisal Analysis: Video Two

6.1 - Chapter Introduction

Chapter Six presents the multimodal appraisal analysis of Video Two: 'Locked Out of My House'. Like Chapter Five, Section 6.2 outlines the topics and evaluative themes of Video Two's narrative divisions and Section 6.3 features the multimodal appraisal analysis of several scenes from the narrative divisions of the animation.

6.2 - Video Two Narrative Divisions

Video Two: 'Locked Out of My House' recounts the narrator's journey home which was cut from the script of Video One: 'What My Trip to Japan was Like'. The animation consists of four main narrative divisions and eight sub-divisions which represent major events, shifts of communicative intent and shifts of attitudinal tone. The narrative divisions are presented in Figure 6.1 and are labelled in the Video Two: 'Locked Out of My House' transcript located in Appendix 1B.

Figure 6.1 - Narrative Divisions	
Introduction	
1.	Apology (00:00 - 00:15)
Journey	
2.	Transport Plans (00:15 - 00:52)
3.	The First Uber (00:52 - 02:12)
4.	The Second Uber (02:12 - 03:11)
5.	The Wrong House (03:11 - 05:24)
Getting into the House	
6.	No Keys (05:24 - 06:40)
7.	Roommate's Meal (06:40 - 07:38)
Conclusion	
8.	Story Moral (07:38 - 08:03)

6.2.1 - Apology

The narrator begins Video Two by first welcoming the audience to the video and clarifying that this video contains the story of her trip home which was cut from 'What My Trip to Japan Was Like'. The remainder of the narrative division is spent apologising for the production delay. This apology is characterised by inscribed negative appreciation of the flight home, invoked disquiet: embarrassment for breaking the conventional upload schedule of her YouTube channel and inscribed negative judgements of self esteem targeted toward the narrator herself for making excuses for the video's delay.

6.2.2 - Transport Plans

The next narrative division is dedicated to an exposition of the narrator's initial travel plans from the airport to her home. The exposition takes form as a flashback which takes place before the trip to Japan as the narrator discusses her travel plans with her roommate. This discussion is characterised by inscribed and invoked displays of disquiet: anxious as the narrator does not want to risk losing face by asking her roommate for another lift (00:40-00:42). The general attitudinal tone of the scene shifts to happiness however when the narrator opts to order an Uber to get home instead. This is represented by an emblematic 'thumbs up' gesture which symbolises the narrator and roommate's happiness with the decision (00:49).

6.2.3 - The First Uber

The general attitudinal tone of the animation quickly shifts again as the narrator admits she has never ordered an Uber before. To visualise the confusion that ensued as she attempted to order one, the visual animation depicts the narrator squinting at the app with one eyebrow raised, repeatedly tapping her phone in attempt to make the app work while the camera gradually zooms in on her and shakes (01:02-01:04; 01:23). Soon after successfully booking the Uber however the trip is cancelled as she failed to wait at the designated pick up point. The narrator construes her dissatisfaction triggered by the cancellation with an analogy of being stood up on a date. Throughout this analogy the narrator's emotions transition from disquiet to anger to sadness; the sudden shift of emotion themselves affording general negative

self esteem (01:37-01:43). The narrative division concludes with the narrator realising that it was her own fault that the Uber cancelled, triggering an invocation of embarrassment in the visual animation.

6.2.4 - The Second Uber

After realising her mistake, the narrator calls for a new Uber. Due to the long flight, the visual animation depicts the narrator with a disposition of sickliness and exhaustion via scribbled eyes, incredibly constricted pupils, a slumped posture and low eyebrows as she waits (02:13-02:22). Such a disposition would be coded 'negative capacity' with the Appraisal framework. When in the second Uber, this exhaustion causes the narrator to miss her stop. Consequently, the narrator panics as she now has to conquer her social anxiety whilst in an exhausted state in order to inform the Uber driver that he has driven past her house. Her panic is invoked via sweat droplets on her face, a withdrawn body posture, a waned mouth, lowered eyebrows and constricted pupils (02:24 - 02:29).

6.2.5 - The Wrong House

Despite the narrator's best efforts to guide the Uber driver to the correct house, he stops at her neighbour's house rather than her own. As a result, this narrative division revolves around the narrator's attempt to sneak over to her actual house whilst evading the gazes of the neighbours and the Uber driver who is yet to leave the driveway of the house. The narrator's 'covert mission' is characterised by

extreme intensifications of fear, anxiety, exhaustion and determination primarily invoked via the narrator's facial expressions. When the Uber driver eventually leaves for his next job, the narrator is finally able to hurry over to her own house.

6.2.6 - No Keys

Initially the narrator is incredibly relieved that she has finally reached her own home however she soon acts in shock as she realises that she accidentally left her keys in the house before the trip. This shock soon transitions to fear as she remembers that her housemate cannot let her in because she is out for a meal with her friends. Left with no other option, the narrator attempts to break into her own house. However, her attempts end in frustration as her attempts are thwarted by her own inability to pick locks or break windows (06:22 - 06:27).

6.2.7 - Roommate's Meal

In this narrative division the narrator abandons her attempts to break in to her house and instead orders another Uber to meet her housemate. She specifically emphasises "another Uber" to underscore the absurdity of the video's events - a flagged appreciation of negative complexity. The remainder of the division focuses on the sickly disposition of the narrator as she attempts to stay awake during her housemates meal. Her exhaustion is primarily invoked via lexis such as "my body just reverts to the baseline functions.... But that's basically it" (07:03-07:12) and

scribbles that represented eyes (07:02-07:07). The division concludes with the narrator finally being let into her house and collapsing onto her bed.

6.2.8 - Story Moral

In the final narrative division of the animation the narrator attempts to devise a moral for her story. This process takes place outside of the main setting of the animation, with the narrator sitting in an armchair holding a large story book, surrounded by children sitting on a carpet. When the narrator realises that she cannot create a sensible moral however she becomes embarrassed and explicitly judges her improvised moral via the general negative appreciation “that was really bad” (07:57). Meanwhile, the children sitting on the carpet are presented as sad, fearful and anxious at the prospect of being locked out their own homes. The emotions of the children are invoked via sweat droplets, closed crying eyes, lowered eyebrows and biting their finger nails (07:55-07:59). The animation ends with the narrator herding the children out of the house and slamming the door in their faces.

6.2.9 - Summary of Narrative Divisions

From this outline it was ascertained that the prevailing attitudes in this particular video were ‘upscaled negative capacity’ due to the narrator’s exhausted disposition throughout the entirety of the animation and ‘upscaled disquiet: fearful’ and ‘upscaled disquiet: anxious’ that was triggered as a result of her exhaustion. Section

6.3 explores further how these and other attitudes were construed and graded in the animation.

6.3 - Multimodal Appraisal Analysis: Video Two

6.3.1 - Apology (00:00 - 00:15)

6.3.1.1 - Scene Analysis

Shot One

In this scene of the 'Apology' narrative division, the narrator offers several reasons in regard to the production delay of the video.

Throughout the scene, the doll caricature of the narrator provides these reasons while the human caricature of the narrator represents the audience listening to the reasons. In the first shot, the doll asks the audience not to make fun of her for the production delay while closing her eyes and covering her

forehead with her arm. The two changes of position invoke disquiet: embarrassment as both the facial expression and gesture hide her from the "unwanted exposure" to the audience which defines the emotion (Wierbicka 1999:113; Benítez-Castro and Hidalgo-Tenorio 2019:321). This sense of embarrassment is further supported by the



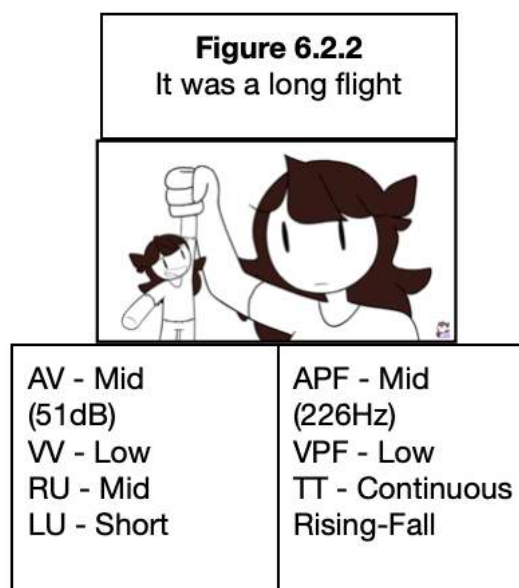
high pitch frequency the utterance of this shot is delivered in; a high average pitch frequency associated with states of disquiet (Jaywant and Pell 2011:4; Sobin and Alpert 1999:358).

Shot Two

In shot two the doll offers their first reason for the production delay, claiming that “it was *long* flight” back home. The lexeme “long” is both a form of force:

quantification as it acts as an imprecise reckoning of time the flight took and a form that affords negative appreciation: quality as the length has been associated with negative side effects both in present

scene, in Video One (00:28) and later in Video Two (00:18). A dialogic gesture is also used in this shot to visualise openness in order to gain the trust of the human that represents the audience.



Shot Three

The second reason offered by the doll to justify the production delay was that the flight left her “*very tired*”. Features of both the verbal narration and the visual animation commit to meanings which support this inscription of negative judgement: capacity. The speech prosody of the narrator supports the judgement as the short utterance is delivered in a low volume and mid-low pitch frequency intended to

imitate a state of exhaustion. The gesture and facial expression of the doll also support the judgement as together they have changed position and form to symbolise someone closing their eyes and falling asleep on a pillow.

Shot Four

In the fourth shot of the scene the human caricature of the narrator changes role to embody her current self as the vocal track is now attributed to her as opposed to the doll. The contents of the vocal track claim that she was “just kidding” about the excuses she made in the two shots prior, potentially affording a judgment of negative social sanction onto the doll. The lowered eyebrows and slightly narrowed eyes emphasise that the narrator is negatively judging the doll for being deceitful and improper. Meanwhile, the doll opens one eye likely in order to check how the audience has received their excuses. This change of form is also intended to support the invoked judgement of negative social sanction which the human

Figure 6.2.3
I was very tired



AV - Low (49dB)	APF - Mid (208Hz)
VV - Low	VPF - Low
RU - Mid	TT -
LU - Short	Continuous Fall

Figure 6.2.4
Just kidding



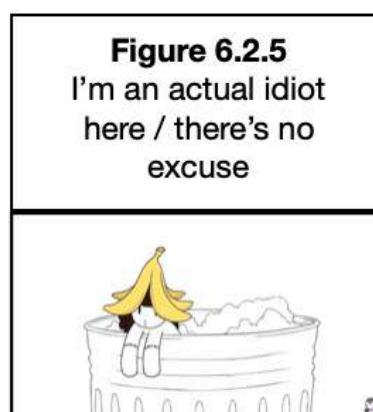
AV - Mid (52dB)	APF - Mid (242Hz)
VV - Low	VPF - Mid
RU - Fast	TT - Falling Low-Fall
LU - Short	

caricature of the narrator construes in relation to the doll as if one was truly being honest, they would not need to check the reaction of the audience.

Shot Five

The final shot of the scene depicts the narrator throwing the doll of excuses into a bin. This act entails negative appreciation: valuation of the excuses as it represents a metaphor of worthlessness.

Accompanying this act is an inscription of negative judgement: capacity with upscaled force via the utterance “I’m an *actual* idiot here”.



AV - Mid/Low (52dB/43dB)	APF - Mid (all) (208Hz/197Hz)
VV - Low (all)	VPF - Low (all)
RU - Fast (all)	TT - Slight Fall/ Rise-Fall
LU - Short (all)	

The appearance of the doll supports the inscription of negative judgement: capacity construed via the utterance as the banana peel on her head also entails this judgement due to its cultural association with stupidity - such as when cartoon characters slip over a banana peel. While the attitudes construed by the visual animation directly support those of the lexical content, the intent of the speech prosody was to construe remorse; a state which is a mixture of positive judgement: veracity, sadness and disquiet: embarrassment. It has been defined as remorse as the utterance utilises several of the prosodic features of the attitudes that create remorse. Low volume and low pitch frequency with little variance is associated with sadness and positive veracity whilst the fast rate of utterance and low level of

volume variance is associated with disquiet emotions like embarrassment (Jaywant and Pell 2011:4; Sobin and Alpert 1999:358).

6.3.1.2 - Analysis Summary

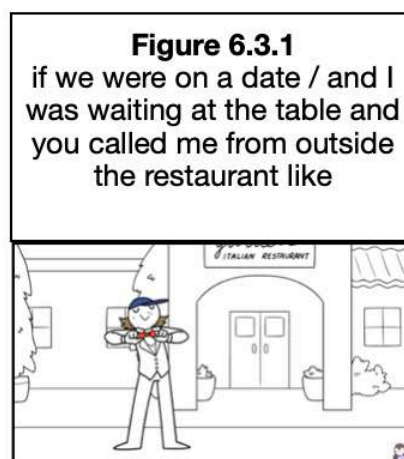
The 'Apology' scene analysis is striking as it features a larger quantity of explicit evaluative lexis than the scenes featured in the Video One scene analyses. Most of those attitudes expressed were negative judgements and appreciations of the flight back and of the narrator herself. The scene analysis found these judgements and appreciations were delivered in a unique way, the doll presented the excuses whilst the human represented the unseen audience. Throughout this scene were several occasions where communicative modes would both complement and contradict each other; while in Shot Three the doll's gesture, facial expression and speech prosody work together to enforce the excuse that she was "very tired", in Shot Four the open eye of the doll contradicts the calm and sleepy demeanour that she initially committed to.

6.3.2 - The First Uber (00:52 - 02:12)

6.3.2.1 - Scene Analysis

Shot One

This scene of 'The First Uber' narrative division features the narrator's analogy of the Uber driver cancelling her trip with being stood up on a date. While the lexical content of shot one is dedicated to exposition, the visual animation and prosodic deliverance of the exposition construe evaluation.



AV - Mid (53dB/
50dB)
VV - Mid (all)
RU - Mid (all)
LU - Short/Long

APF - Very High/Mid
(359Hz/234Hz)
VPF - High/Mid
TT - High-Rise/Mid-
Rise

The visual animation construes

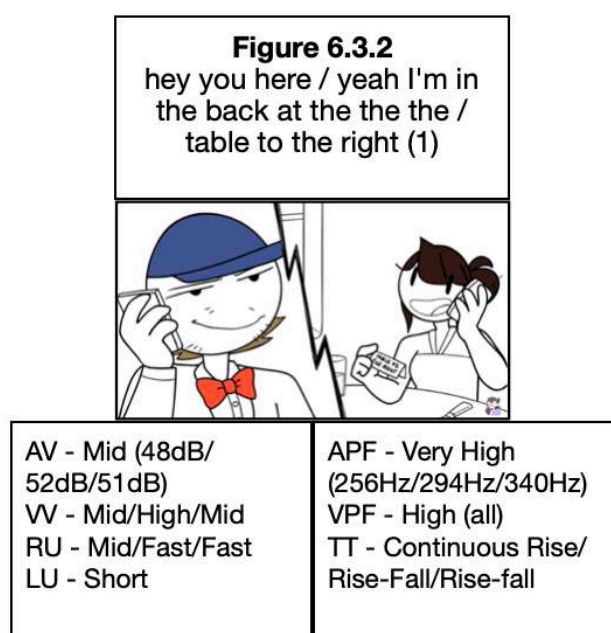
evaluation via the visual juxtaposition of the blue cap and red tie that the Uber driver date is wearing. This juxtaposition is evaluative as it affords negative normality and negative propriety on account of the strange combination of accessories and an assumed breach of the dress code because of the cap. The audience's attention is specifically drawn to this juxtaposition due to a 'change of luminance' which is applied to the cap and the tie; the cap coloured blue whilst the tie coloured red. This technique of force: intensification is rarely used in story-time animation as the use of colour requires additional time and resources for the animator.

The facial expression and gesture of the Uber driver date also construes evaluation as his large smile, downturned eyes and movement to fix his bow invoke a general disposition of positive self esteem on account of the confidence they express.

The prosodic deliverance of shot one's utterances on the other hand construe the emotional state of the narrator. The high pitch frequency, fast rate of utterance and fairly high volume intensity and high fall tonic tones together suggest the intense disapproval, anger and disquiet that the narrator experiences in regard to the Uber driver cancelling her trip (Halliday 1967, 1970; Jaywant and Pell 2011; Sobin and Alpert 1999). The reason the tone group was marked for both 'anger' and 'disquiet' was because the prosodic features matched to both states and both are entirely feasible in the situation. Furthermore, the true interpretation of the speech prosody cannot be reached as there is no lexical or visual clues as to the emotion she is specifically experiencing and the shots in the scene following shot one depict the narrator as experiencing both emotions.

Shot Two

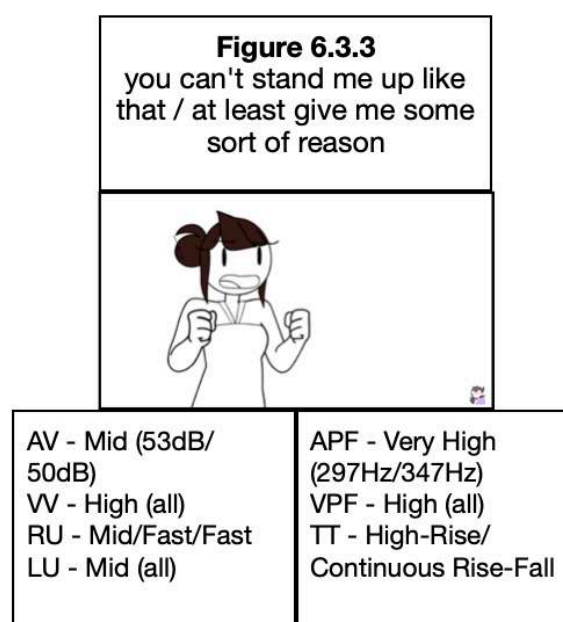
In Shot Two the driver calls the narrator to see where she is; a direct reference to the question the Uber driver asked her on the phone in the airport in reality. The narrator is construed as visibly happy but audibly nervous during her response; she smiles as she answers but her



nerves are betrayed by her stutter of “the the the” in addition to the very high varying pitch frequency and fast rate that the second and third utterances of the scene are delivered in (Jaywant and Pell 2011:4). Upon hearing the narrator’s response, the driver becomes visibly disgusted by the narrator; the repulsion: disgust entailed by his constricted pupils, wavering mouth and low eyebrows. This repulsion is then intensified further as he physical averts himself from the narrator by driving away from the restaurant thereby standing her up.

Shot Three

When the narrator realises that her date has stood her up the narrator asserts that “you can’t stand me up like that”; her disclaim of the action additionally affording anger as it suggests that she believes the attainment of her goal - that of going on a successful date - has been unjustly thwarted by the actions of the Uber driver (Harmon-Jones and




Harmon-Jones 2016:776). The narrator specifies the reason for believing his absence was unjust via the second utterance of the shot “at least give me some sort of reason”. This second utterance is foreshadows a later segment of the animation where she complains that the Uber driver could have informed her she was waiting at the incorrect pickup point (V2 01:51). The delivery of these lines using the same prosodic features as in Shot One suggests that the narrator once again intends to

construe her anger and disquiet that has been triggered by the driver's actions with her voice. The continuous rise-fall tonic tone of the second utterance supports this assessment of speech prosody as it has been particularly associated with petulant complaints (Halliday 1967, 1970). The visual animation specifically utilises gestures in order to construe evaluation in this shot. The first utterance is accompanied by two gestures; the first is a sonovergent gesture synced to the word "you" which motions presumably to the offscreen driver and a second sonovergent gesture which is synced to the word me in which the narrator opens her arms up by her sides. While both of these gestures primarily have dialogic and deictic purposes, their synchronisation emphasises the words "you" and "me" respectively. On the other hand, the second utterance is accompanied by a raised fist gesture performed with both hands entailing upscaled anger via combination of the same aggressive gesture (Ngo 2018:34).

Shot Four

The final shot of the scene depicts the consequences of the narrator's emotions overwhelming her. As a large stream of tears falls from the narrator's eyes, she jumps toward the window in a futile attempt to catch the Uber driver before he leaves. The large stream of tears entail upscaled sadness whilst the jumping gesture invokes negative

Figure 6.2.4 come on / come back / Rajesh	
	
AV - Mid (all 51dB) VW - Mid/High/High RU - Mid/Mid/Slow LU - Short (all)	APF - Mid/Very High/ Very High (123Hz/ 356Hz/296Hz) VPF - Mid/High/High (all) TT - High Rise/High Rise/Continuous Rising Fall

tenacity on account of the desperation the act requires. The prosodic deliverance of the narrator's lines in the scene further contribute to her negative emotional state; the very high fluctuating pitch frequency and high levels of volume variance associated with sadness, anger and disquiet (Jaywant and Pell 2011; Sobin and Alpert 1999). The communicative modes consider together, the audience may attribute a general sense of negative self esteem to the narrator as her reaction to the driver leading is abnormal, immature and desperate. This general disposition of negative self esteem is further emphasised by the demeanour of positive self esteem invoked by the waiter who stands sensibly with his hands behind his back passively watching the narrator.

6.3.2.2 - Analysis Summary

'The First Uber' scene featured one of very few occasions where a 'change of luminance' is employed within a story-time animation video for evaluative effect; specifically force: intensification in order to draw the audiences attention to the juxtaposition of the cap and bow tie which invoked negative normality and negative propriety. The scene also featured another example of which communicative modes construe different attitudes in order to contradict the messages of one another. In shot two the narrators facial expression construes happiness whilst her stutter suggests that in fact she is incredibly nervous about her date; a reflection of her state when she answered the phone while waiting for the driver in reality. During the scene analysis, the definitions of emotions provided by the revised emotion taxonomy were useful for justifying the interpretations of the animation. For instance,

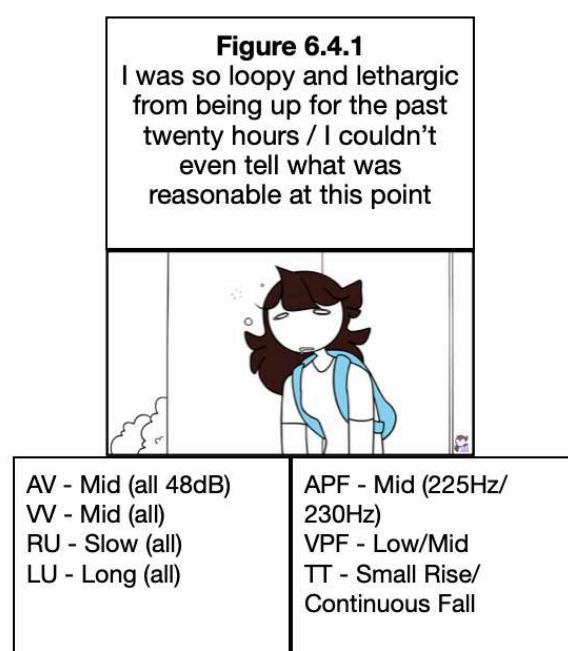
the narrators all the communicative modes could be attributed to anger in shot three of the animation as there is evidence that her goals have been unjustly thwarted and she wishes to action to correct what has been wronged.

6.3.3 - The Wrong House (04:56 - 05:15)

6.3.3.1 - Scene Analysis

Shot Sequence One

In this scene of the animation, the narrator attempts to spy on the Uber driver to catch the moment when he leaves the driveway. The primary evaluative purpose of this particular scene is to emphasise the exhaustion that the narrator experiences as she attempts her hypothetical espionage mission to stealthily sneak from behind her neighbour's house into the bushes in order to spy on the driver.



The general narrative of this shot is that due to her exhaustion she attempts to wake herself up but finds that she is unable to do so. The narrator provides commentary on her exhausted disposition during this shot, labelling herself as “so loopy and

lethargic”; both “loopy” and “lethargic” inscribing upscaled negative capacity. She then provides context for her exhaustion, using the specific quantification “the past *twenty hours*” to specify the time she has been awake. Finally, she informs the audience of the impact of this exhaustion stating “I couldn’t even tell what was reasonable at this point”; a statement that further flags negative capacity. While the volume intensity and pitch frequency of these utterances do not invoke any specific emotions or dispositions, the slow rate of utterance and long length of utterance imitates the prosodic features of someone exhausted and therefore can too be coded as a sign of negative capacity.

The visual appearance of the narrator upscales via combination the negative capacity construed by the vocal track. This is achieved via her drooped down posture, “comical nap drool” falling from her face, “snot bubbles” that appear above her head and the “empty eye” trope which is associated with characters close to death (TV Tropes, n.d.).

During the second utterance of the shot sequence - in which the vocal track specifies that she has been awake for twenty hours - the narrator attempts to wake herself up by squishing her face together. During this act, positive tenacity is flagged by her slanted eyebrows which are used in implemented during aggressive states (TV Tropes, n.d.). Nonetheless, the visual animation informs the audience that this attempt was unsuccessful as the “empty eye trope” returns, her mouth drops slightly open as if she has no more energy to keep it open and her eyebrows droop

down; all signs that the exhaustion which entails negative capacity in this context has returned.

During the third utterance of this shot sequence - in which she flags negative capacity by informing her audience sh can no longer think reasonably - the narrator prepares to pursue her espionage mission to sneak from behind the house and into the bushes. She presses her body against the wall and invokes positive tenacity with her facial expression once more as her mouth becomes straight and she directs her gaze to her target of the bushes; this facial expression is akin to that of the narrator's father in the first shot of Video Five's 'Family Vacations' narrative division.

Shot Sequence Two

The visual animation of shot sequence two depicts the narrator attempting to stealth her way from her hiding spot into some shrubbery.

The vocal track that accompanies these actions poses a set of three rhetorical questions which pertain to the narrator's mission, whether she was accomplishing her goal, whether the neighbours were watching and whether driver was

actually watching her the whole time. While none of the lexis in these utterances is



evaluative, the rumination and spiral of thoughts conveyed via the slow rate, long length of utterance and small rising tonic tone of the utterances afford disquiet: anxious (Power and Dalglish 2008:177).

During utterance one - “was I actually pulling this off...” - the visual animation depicts the narrator peaking out from behind a wall. While the same direct gaze and sloped eyebrows of positive tenacity remains on the narrator’s face from the previous shot, the “snot bubbles” reappear above the narrator’s head, entailing negative capacity and reminding the audience that she remains exhausted.

During utterance two - “were the neighbours just watching me...” the visual animation depicts the narrator pushing her suitcase into the bushes before rolling into the bushes herself. Positive tenacity remains invoked by her facial expression via the sloped eyebrows and direct gaze on her task.

Finally during utterance three - “did the driver actually see me...” the camera zooms in on the bush the narrator rolls into as her head pops up from between the foliage. The zoom acts to intensify the positive tenacity the facial expression invokes as it emphasises her serious expression, gaze locked onto the driver and a large scratch that she developed during her mission.

While positive tenacity has been attributed to the narrator throughout this shot sequence, her actions overall may trigger a judgement of negative normality of the narrator within the audience. This is because her actions in this scenario are abnormal and extravagant than the situation requires.

Shot Sequence Three

The purpose of shot sequence three is to illustrate the perceived reaction of the Uber driver to the narrator's actions in this scene. The visual animation depicts him as fearful of the narrator; his wide eyes with constricted pupils; creased, lowered eyebrows and pursed lips all signs of fear in Japanese

animation (TV Tropes, n.d.). Another

sign of the driver's fear is his "flight" response to close his car window and drive away so that the narrator cannot reenter the car. However, this act of closing the

window could also be coded as repulsion: disgust as the driver is making a

conscious effort to physically avert himself from an undesirable object, that being

the narrator (Benítez-Castro and Hidalgo-Tenorio 2019:325). As it is unclear whether

the driver is afraid of the next potential actions of the narrator or the noxious nature

of the narrator herself, the act of closing the window was double coded for both

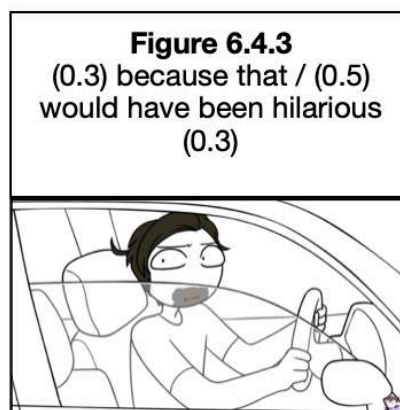
disquiet: fearful and repulsion: disgust.

As opposed to describing the perceived reaction of the Uber driver, the narrator opts

to use the vocal track describe her own evaluation of the perceived reaction. The

evaluation inscribed within the lexical content contradicts the evaluation invoked by

her speech prosody. While the narrator inscribes positive impact with the words



AV - Mid/Low (51dB/ 44dB)	APF - Mid/Low (225Hz/ 197Hz)
VV - High/Low	VPF - Low (all)
RU - Slow/Fast	TT - Small Fall.Small Rise
LU - Short (all)	

“would have been hilarious”, the noticeable pauses that occur between each utterance, the fast rate that the second utterance was delivered in, the low volume intensity with little variation and low pitch frequency with little variation all are attempts to hide the thoughts of the narrator and invoke disquiet: embarrassment. As the narrator spends much of the animation in a state of disquiet, it can be surmised that her feelings of embarrassment outweigh the positive impact that she inscribed to the hypothetical event.

6.3.3.2 - Analysis Summary

This scene of ‘The Wrong House’ narrative division construed negative capacity due to exhaustion via numerous means throughout the scene. This includes the implementation of visual animation metaphors like the “comical nap drool”, “snot bubbles” and “dying eyes” to entail negative capacity, her stooped over posture to flag negative capacity and the words “loopy” and “lethargic” to inscribe negative capacity. As they all occur concurrently, force: intensification is triggered. The scene also exemplified the attitudinal potential of three prosodic features that generally have not been utilised for evaluative purposes within the other scenes, rate of utterance, length of utterance and tonic tone. Each of these contributed to the impression that the narrator is ruminating on her past actions in shot sequence two and experiencing disquiet: embarrassment in shot sequence three. Coding ambiguity occurred when labelling the evaluative affordance of the window closing and the gesture of the man’s hands on the wheel, ready to drive away. The two labels that were in mind were disquiet: fearful and repulsion: disgust. Rather than

being an issue with the goal-based emotion taxonomy, this ambiguity was due to a lack of contextual information. The scene also featured another strong contradiction of evaluative messages triggered by conflicted communicative modes. In shot three while the narrator evaluates the theoretical event of the Uber driver watching her the entire time with the positive quality lexeme “hilarious”, the quick utterance, low volume and low pitch suggested otherwise.

6.3.4 - Locked Out (06:11 - 06:27)

6.3.4.1 - Scene Analysis

Shot Sequence One

In this scene of the ‘Locked Out’ narrative division, the narrator makes various attempts to break into her own home. This first shot sequence features a montage of the narrator attempting to open various doors of her house. In the vocal track, the narrator describes all the doors that she attempted to break



AV - Mid (all 50dB)
VV - High/High/Mid/
Mid
RU - Mid (all)
LU - Short (all)

APF - High/High/Mid/
Mid (280Hz/260Hz/
230Hz/243Hz)
VPF - Mid (all)
TT - Rise-Fall (all)

in through. While all this information is identical, the structural device of a list acts as a grading devices of force: repetition as the repetition of the same grammatical pattern emphasises the great lengths that the narrator went to in order to get into

her house. Each utterance is delivered in a similar fashion with exception to the average pitch frequency utilised. As can be observed in Figure 6.6.1, the average pitch frequency continually falls with a small rise in the final utterance, representing loss of hope as the narrator is unable to unlock any of the doors. This loss of hope was labelled as a transition from positive tenacity to negative tenacity.

The visual that accompanies utterance one illustrates her attempt to open the front door; an attempt that results in a scribble forming over the narrator's head. In the technical terms of graphic novels and animation, this scribble is a specific type of 'Grawlix', a non-alphanumeric symbol which indicates that a character is swearing (TV Tropes n.d.). This visual metaphor therefore represents what Martin and White refer to as an "emotional outburst" - (Para)language that is "underspecified as far as type of attitude is concerned". The general sense of unhappiness that is invoked by the scribble is upscaled by the slumped down posture of the narrator as she faces the door.

The visual animation that accompanies the second utterance illustrates the narrator's attempt to open the back door. During this attempt, the narrator shifts all her body weight to the right in an attempt to open the door; an action which can be labelled as positive tenacity. This sense of positive tenacity is upscaled by the narrator's facial expression of gritted teeth, closed eyes and slanted brows. The large size of the mouth and eyebrows are further grading mechanisms of force: intensification of the positive tenacity.

The visual animation that accompanies the third utterance illustrates the narrator's attempt to open the garage door. While the narrator's eyes and mouth remain in the same form as they were throughout the previous utterance, her eyebrows curve upward as a change of form to invoke her sadness and beads of sweat form as a change of inclusion to represent her desperate effort. The narrator's gesture during this utterance also expresses her desperate effort as she bangs on the garage door with her fists while sliding down to the floor. Both the sweat drops and gesture can lead to the audience judging the narrator for negative tenacity as while she is putting effort into her attempts to break in, they are all desperate and futile.

Finally the visual animation that accompanies the fourth utterance illustrates the narrator's approach to the secret door. Unlike with the other doors, the narrator does not attempt to open this door. Instead her hands clutch the edge of the wall; scared to remove herself from the wall. This gesture thereby was coded for disquiet: fearful. The narrator's facial expression of constricted pupils also construe disquiet: fear and thusly upscale the fear construed by this shot of shot sequence one. The trigger of the narrator's fear are likely the boards, chains and strange symbols that adorn the door and hint at the presence of an alien or alien technology is locked away inside.

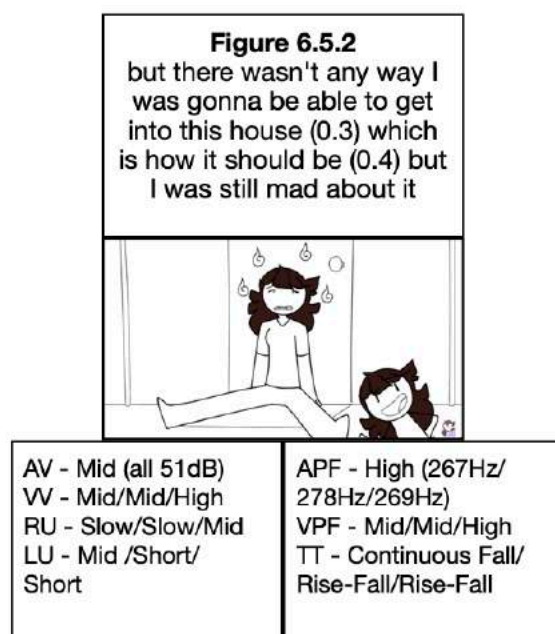
Shot Sequence Two

The first shot of shot sequence two depicts the narrator eventually abandoning her attempt to break into the house, claiming in the vocal track there was no way she would get in. This leads the narrator to slump down by the front door and close her eyes as if she is falling asleep; her exhaustion from the previous scenes of the

animation returning. The extremity of this exhaustion is entailed further by the symbols that float above the narrator's head. These symbols are likely depictions of a Japanese demon fire spirit known as 'onibi'⁹, Japanese spirits generated by people close to death, grudges and malice with the power to drain energy from their victims. These symbols therefore may entail both

negative capacity of the narrator and repulsion: antipathy of the Uber drivers in relation to the narrator. The repulsion of the Uber drivers toward the narrator is specifically antipathy as it represents a more enduring form of hatred which cause grudges and malice (Power and Dalglish 2008:285).

During the second shot of this sequence, a smaller version of the narrator appears on the front layer of the animation in order for to directly address the audience of the animation. She uses this opportunity to inform the audience that being unable to break into the house "is how it should be"; a flag of positive valuation of the house's ability to keep out unsavoury individuals which affords admonishment of her negativity toward it. The narrator enforces the invoked positive valence of her words with a smiling facial expression.



⁹ Information on the 'onibi' was gathered from the following resource: <https://yokai.com/onibi/> (first accessed: 02/04/21)

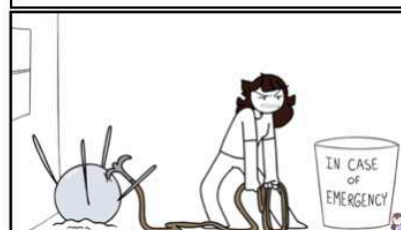
In the final shot of this sequence the narrator informs the audience that in spite of this actually being a positive attribute of the house, the narrator “was still mad” that she could not break into the house herself; the lexeme “mad” inscribing anger triggered by being unjustly locked out of her home. The paralinguistic modes that are implemented within this shot intensify the anger that is inscribed by also construing anger; the high varying volume intensity and varying pitch frequency the third utterance and the large frown, constricted pupils, slanted eyebrows and forehead creases of the narrator’s facial expression are all associated with invoking anger and general unhappiness (Jaywant and Pell 2011; Sobin and Alpert 1999). Meanwhile, the narrator’s crossed arm gesture entails defensiveness in Western culture (Parvez 2015). The likely triggers of this defensive gesture are her embarrassment that she is unable to break into her own house and her acknowledgement in her second utterance that it is good that no one can break into the house so easily. This sense of insecurity which triggered the defensive gesture is supported by the lengthy pauses that follow utterance one and utterance two; long pauses generally associated with the insecurity emotions of the emotion taxonomy (Jaywant and Pell 2011; Sobin and Alpert 1999). The defensive gesture itself was coded for negative tenacity and negative propriety on account that defensiveness involves being obstinate in their opinion and deceiving themselves of the truth.

Shot Sequence Three

In this final shot sequence of the scene, the narrator makes one final desperate attempt to break into her house. During this attempt, the facial expression of the narrator is one which entails anger as she directly glares at the various objects

associated with her final break-in attempt and wears the typical slanted eyebrows of aggressive states (Adams and Kleck 2005:9; TV Tropes, n.d.). The prosodic features implemented within the utterances of this shot sequence supports and intensifies the anger by the visual animation. This is because a low average volume

Figure 6.5.3
Jaiden living in a house that people can't break into (0.2) stupid



AV - Low (41dB/ 39dB)	APF - Low/Very Low (193Hz/105Hz)
VV - Low (all)	VPF - Low (all)
RU - Slow/Mid	TT - Even-mid Fall/ Rise-Fall
LU - Mid/Short	

intensity and low average pitch frequency with little variance attempt imitate one muttering to themselves. While this does not represent a typical prosodic expression of anger - usually the volume is high and the volume and pitch fluctuate greatly - the act of muttering should also be considered an indicator of anger.

When the narrator's final attempt to break into the house with the grappling hook ends in failure, she slumps over with her hands in fists and eyebrows slanted downward; a posture and facial expression which once more entail anger. Simultaneously, the narrator mutters "stupid" to herself. This explicit evaluation likely has a double-meaning; it is 'stupid' that the narrator cannot break into her house and the plan that the narrator used in her attempt to break in was 'stupid'. Both meanings nonetheless inscribe negative judgement: capacity to herself and likely to encourage her audience to do the same.

6.3.4.2 - Analysis Summary

This scene analysis demonstrated that the multimodal appraisal framework is able to classify Japanese symbols which entail attitudes. Those featured in this scene include the 'gawlix' which is a visual metaphor of an emotional outburst in shot sequence one and the 'onibi' which are spirits that are drawn to people in near-death states and summoned by feelings of antipathy. There remained however some coding ambiguity in relation to the gesture that accompanied the phrase "but I was still mad about it". While the gesture was triggered by embarrassment it represented defensiveness. This was difficult to code as defensiveness involves both being obstinate in one's thoughts and also deception one's self from the truth. This resulted in double coding of the defensive gesture as both negative tenacity and negative veracity.

Chapter Seven - Multimodal Appraisal Analysis: Video Three

7.1 - Chapter Introduction

Chapter Seven concludes the analysis portion of the dissertation with its multimodal appraisal analysis of Video Three: 'An Uncomfortable Trip to the UK'. The Chapter follows an identical structure to the prior analysis chapters; Section 7.2 provides an overview of the animation's narrative divisions and Section 7.3 presents the scene analyses of several emotionally-charged events from the narrative divisions and reflects on the proficiency of the framework.

7.2 - Video Three Narrative Divisions

The core narrative structure of Video Three: 'An Uncomfortable Trip to the UK' contrasts from Video One and Video Two as the two halves of the animation are dedicated to two separate events. The narrator dedicates the first half of the animation to the incident where she loses her wallet in London and the second half to her uncomfortable experience waiting in line for the airport passport check. The narrative consists of three main narrative divisions and ten sub narrative divisions, each defined by major events, conversations and/or shifts of attitudinal tone. The narrative divisions are established in Figure 7.1 and are labelled in the 'An Uncomfortable Trip to the UK' transcript in Appendix 1C.

Figure 7.1 - Video Three Narrative Divisions	
Introduction	
1.	Quality Content (00:00 - 00:29)
The Wallet	
2.	Tourist Attractions (00:30 - 00:50)
3.	Lost Wallet (00:50 - 01:14)
4.	Bags vs. Wallets (01:14 - 01:57)
5.	Searching for the Wallet (01:58 - 02:36)
6.	Finding the Wallet (02:36 - 04:05)
The Airport	
7.	Lining Up (04:06 - 04:36)
8.	Small Talk Pt. 1 (04:37 - 06:02)
9.	Reflection (06:03 - 06:27)
10.	Small Talk Pt. 2 (06:28 - 07:38)
11.	End of the Line (07:39 - 07:55)

7.2.1 - Narrative Division Overview

7.2.1.1 - Quality Content

Like Video Two, Video Three: 'An Uncomfortable Trip to the UK' begins with an apology from the narrator directed toward the audience of the video. In this video the apology is in regard to the over-production of videos with travel as its main topic. The narrator is presented as embarrassed by her supposed fault in the visual animation; she avoids eye contact with both her animated and virtual audience and her gestures constantly change position and form (00:07 - 00:16). Like the 'Apology' narrative division of Video Two, the narrator provides several excuses for the fault. However, this time rather than these excuses being negative judgements of herself, she instead defends herself with positive appreciation of her content. She specifically entails appreciation by equating the content of her recent videos with food you may receive at a fine-dining restaurant: 'quality stuff', 'only the

finest' (00:16 - 00:26). These phrases also afford positive capacity to the narrator as the person responsible for creating the videos. Nonetheless, the final shot of the narrative division negates much of the positive appreciation of the prior ten seconds of animation with the utterance "so I peed on my wallet".

7.2.1.2 - Tourist Attractions

This narrative division is the first that belongs to 'The Wallet' main division and follows the narrator and her friends as they experience various tourist attractions in London together. A general positive valence pervades most of the division; inscribed via lexemes such as 'fun' and invoked via recurring pointing gestures which identify the various tourist attractions as interesting (00:32 - 00:38). The general attitudinal tone shifts however as the division concludes; the narrator explicitly acknowledges that not all aspects of the tourist attractions were positive as "Shrek's adventure *wasn't that fun*" and "*more childish*" than the narrator and her friends anticipated. This sense of negative appreciation is also afforded via the quantification graduation "we were in line for like an *hour*" (00:43 - 00:48).

7.2.1.3 - Lost Wallet

The next major event of the animation sees the narrator returning to her hotel only to realise that she has lost her wallet. Many attitudes with a negative valence are construed during this narrative division as the narrator searches for her wallet and subsequently admits to her friends that it has gone missing. Some of the most

prominent negative emotions expressed during this sequence of events is disquiet: fearful - inscribed by the utterance “they were understandably freaked out” (01:02 - 01:04) - and anger - invoked via a facial expression of gritted teeth sloped brows, dilated pupils and creases (00:55 - 00:58).

7.2.1.4 - Bags vs. Wallets

The narrator uses this narrative division to interrupt the flow of the story to explain why she carries a wallet as opposed to a bag. Her explanation inscribes negative appreciation to bags - they are “*too much* of a hassle” and are “*minor inconveniences*” (01:15 - 01:22) - and positive appreciation to wallets - its capacity to fit inside her pocket is “*super great*” (01:28). It also highlights the negative attributes of women’s jeans - that tiny woman jean pockets are “*virtually useless*” which causes the wallet to fall out easily (01:29 - 01:38) - in order to proffer a possible reason why her wallet went missing in London.

7.2.1.5 - Searching for the Wallet

As the audience is returned to the trip narrative, the narrator describes the attempts of herself and her friends to find her wallet. While the audience can instantly label the narrator’s friends with negative social esteem as they throw hotel furniture around the room in their search (01:57 - 01:59), the narrator influences the audience to consider whether her calm disposition is an example of positive self esteem or

negative propriety: “so I was pretty calm / or maybe I’m incapable of feeling anything anymore” (02:06 - 02:09).

7.2.1.6 - Finding the Wallet

In the final sub-division of the ‘Lost Wallet’ main division, the narrator discovers her wallet in the toilet of her hotel room. The upscaled emotions surprise, fear, anger and fear again are invoked in quick succession at the revelation via her facial expressions and gestures (02:53 - 02:54). The remainder of the division is dedicated to the narrator’s friends as they react with repulsion: disgust by both the location of the wallet and the narrator’s subsequent immature behaviour. The friend’s expressions of disgust are highly dramatised as one faints, another’s eyebrows almost come off her face and the last is so shocked that he loses all facial features except from his eyes (03:00 - 03:04). The ‘change of inclusion’ of the last friend bares some similarities to Forceville’s observation of disappearing limbs in Japanese comics known as manga in which the loss of hands and arms equates to a loss of control (Forceville 2016:105). The narrative division ends with the narrator’s realising the immaturity of her actions. This is visualised with her pupils constricting and arms retracting as a visual metaphor of hiding away in embarrassment (03:47 - 03:50).

7.2.1.7 - Lining Up

The topic of the animation shifts in the second half to the narrator's uncomfortable experience in the UK customs queue. This set of narrative divisions was particularly interesting to analyse because while very few attitudes are explicitly inscribed during the segment it is very clear that the narrator judges the man who this narrative revolves around negatively. The first narrative division of this main division mostly presents ideational expositional information to the audience; a man has jumped part of the passport queue and so the narrator decides to confront him about his transgression. While this results in an apology, the man does not join the back of the queue and instead stands next to the narrator.

7.2.1.8 - Small Talk (Part One)

In the next division the man attempts to hold a conversation with the narrator. While man is construed as happy about the conversation, the narrator presents herself as intolerant to it; her responses to his questions are incredibly short and she generally keeps a straight face throughout the conversation (04:38 - 04:47). The narrator however then alleges that in response to her informing the man that she was in the UK to visit friends he inscribes the following judgement of negative propriety "I didn't expect such generosity / since all girls are selfish" (04:47 - 04:51). The narrator projects her surprise to the statement onto a mini caricature of the narrator which appears in the front layer of the animation with large eyes and constricted pupils and represents the perceived reaction of onlookers via large eyes, high and volatile pitch

frequency and raised eyebrows. The first segment of small talk continues to construe the anxiety, fear, confusion, anger and intolerance that the narrator experiences throughout the division.

7.2.1.9 - Reflection

Like in 'The Wallet' main narrative division, the narrator interrupts the main story so that she can inform the audience of her feelings toward the man's words and action in a more explicit fashion. She establishes that she felt "very uncomfortable" in the scenario and points out to the audience which exact actions she perceived as "weird" (06:03 - 06:13). She also takes this opportunity to reassure the audience that while she felt uncomfortable in the scenario she "didn't feel unsafe" (06:14 - 06:23).

7.2.1.10 - Small Talk (Part Two)

Following the interlude, the narrator returns to the main story where the man attempts to begin another conversation with her. Many of the emotions construed throughout 'Small Talk Part One' are replicated in this narrative division until the narrator eventually becomes completely disgusted by the behaviour of the man and decides to move to the back of the queue herself to escape the situation (07:25 - 07:28).

7.2.1.11 - End of the Line

The final narrative division of the animation shows the narrator finally reaching the front of the queue. It is in spite the events of the previous narrative divisions, the man in the queue bids the narrator goodbye labels her with the general positive judgement “pretty nice” and with the negative judgment:capacity label “nerd”.

Throughout this final interaction, the narrator is construed as still anxious, confused and angry as she tell him to “stop fist bumping” her, avoids eye contact with him and throws her arms around in frustration (07:45-07:48).

7.2.1.12 - Summary of Narrative Divisions

From the outline of Chapter Seven’s narrative divisions it was ascertained that each main narrative division of the animation featured unique prevailing attitudes. In the ‘Lost Wallet’ main narrative division, anger was implied via the visual animation as the narrator felt that losing her wallet as a result of her small jean pockets was unjust and disquiet: fearful was both inscribed and invoked in the animation as the friends were afraid that they would be unable to locate the narrator’s wallet. Meanwhile in ‘The Airport’ main narrative division, implied judgements of negative propriety were common as the narrator deemed the actions of the man in customs queue next to her as inappropriate and inscribed and invoked disquiet: fearful, disquiet: anxious and disquiet: confused in immediate reaction to this man’s actions.

7.3 - Multimodal Appraisal Analysis: Video Three

7.3.1 - Lost Wallet (00:51 - 01:09)

7.3.1.1 - Scene Analysis

Shot Sequence One

In this scene of the 'Lost Wallet' narrative division, the narrator and her friends arrive at their hotel and discuss the food they wish to eat later on. The lexical content of this shot provides expositional information which serves the course of the first half of the animation. To reflect the ideational nature of this expositional information, neutral prosodic tones are assumed for the utterances.



AV - Mid (48dB)	APF - Mid(all) (229Hz/211Hz)
VV - Mid (all)	VPF - Mid (all)
RU - Mid (all)	TT - Small Rise/ Small Fall
LU - Long (all)	

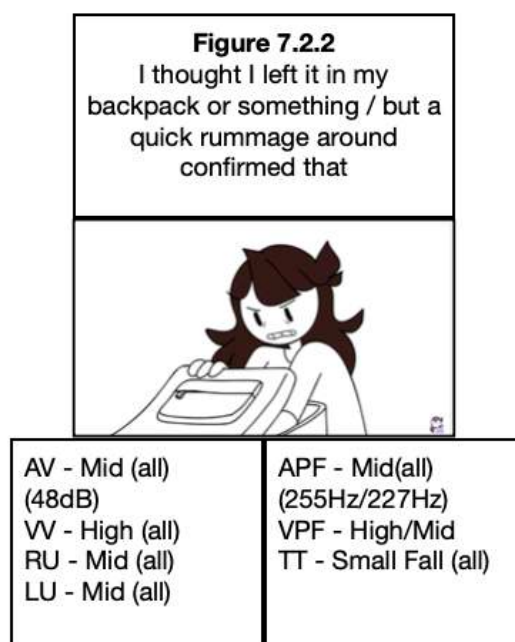
Meanwhile, the visual animation of this shot sequence construes the emotions that the narrator and her friends experience. Initially a positive atmosphere is depicted primarily via the happiness entailed by the smiles and relaxed postures of the group. This initial shot also features two facial expressions and gestures that were utilised in previous videos. The first of these is the sticking-out tongue of the narrator's

friend to the right who also holds one hand to his stomach. Previously in Shot One of Video One's 'Family Vacation' scene analysis this expression inscribed positive tenacity and negative capacity. However, in this context the sticking-out tongue inscribes positive quality as in this context it construes that the burger the friend is imagining is tasty. The hand on his stomach also inscribes positive quality as an emblematic gesture that specifically construes that food is tasty. The second of these is the narrator's crossed arms which in Shot Sequence Two of Video Two's 'Locked Out' scene analysis construed defensiveness. In this context however, the crossed arms gesture - in addition to the hands on hips gesture of the narrator's female friend - construe quiet as natural positions assumed when relaxing. This interpretation could be reached with reference to other visual aspects of the women those being their smiles and relaxed postures. The sticking-out tongue and crossed arms specifically serve as examples within this dataset that like lexis, particular facial expressions and gestures have the potential to construe different meanings in different contexts.

The shot sequence next depicts the narrator reaching into her pocket, only to discover that her wallet is not inside. This triggers her eyes and mouth to constrict due to the sudden fear that has dawned upon her. In addition to these changes of form, tiny triangle icons appear above the narrators head. These tiny triangles are an emblematic symbol of surprise in graphic novels and animation that are technically referred to as 'emanata' by graphical artists of these forms of media (TV Tropes, n.d.).

Shot Sequence Two

In shot sequence two the narrator rummages around in her backpack in an attempt to locate her wallet. Like the previous shot sequence, the vocal track simply provides the audience ideational information in regard to the process of searching her bag whilst the visual animation commits to the emotions the narrator experienced during this search.



While the narrator rummages around in her backpack, the visual animation paints her with a typical angry facial expression that has been observed throughout Videos One and Two; gritted teeth, dilated eyes, straight slanted brows and creases under the eyes. The combination of all these facial features committing to the same emotional message intensifies the anger construed by the expression. When simply using her hands to feel for the wallet is not enough, the narrator puts her whole body inside the backpack. It is possible for members of the audience to judge the narrator with negative social esteem for this act as it likely makes finding the wallet even more challenging due to her blocking all the light that would let her see where it is.

Shot Sequence Three

In shot sequence three the narrator concedes that her wallet is missing and decides to inform her friends of the situation. She announces to them that “I have *indeed* lost my wallet”; “indeed” specifying that the wallet is definitely lost as opposed to being temporarily displaced. The initial hesitancy and dread as the narrator accepts that the wallet is

lost is invoked by the considerable pause between her calling her friends and her confession, in addition to her high varying pitch with high levels of volume intensity variance. Meanwhile her sad acceptance is invoked in the second utterance via low levels of volume intensity and pitch frequency and a slow rate of utterance (Jaywant and Pell 2011; Sobin and Alpert 1999).

In terms of the visual animation, the camera zooms into the narrator’s face so that a ‘change of inclusion’ can be observed by the audience; the narrator’s pupils are missing from her constricted eyes. In the context of animation and graphic novels, the combination of constricted eyes and missing pupils entail dread, an extreme state of disquiet: fearful (TV Tropes n.d.). While this emotion is not the same as that construed by the vocal track, it does explain why she was hesitant to accept that the wallet had gone missing.



Overall, the combination of emotions in shot sequence three construes to the audience that while the narrator is terrified of the consequences from losing her wallet, she has also resigned herself to never retrieving the wallet. This shot sequence therefore is an excellent example of communicative modes which construe contrasting emotions complimenting each other rather than contradicting each other.

Shot Sequence Four

In shot sequence four, the narrator's friends react to the news that the narrator has lost her wallet. The facial expressions and gestures of her female and male friends closest to the lefthand side of the screen invoke surprise via their wide eyes with tiny pupils, clenched teeth, hands raised toward the mouth and the general tense posture assumed (Adams and Kleck 2005:9; TV Tropes



AV - Mid (all) (50dB)
VV - High/Mid/High
RU - Mid/Mid/Slow
LU - Mid/Long/Long

APF - High/High/Mid
(286Hz/273Hz/245Hz)
VPF - High/High/Mid
TT - High Fall, Small Rise, Fall

n.d). Their surprise is further entailed by the jagged outline of the narrator's friends; the jagged outline symbolic of lightning which can literally shock people. In contrast with her other friends

Meanwhile, her second male friend appears disappointed in the narrator for losing her wallet rather than being surprised. This sense of disappointment - a hybrid

emotion of unhappiness, disquiet and negative social esteem - was invoked via a 'face palm' gesture which directly entails negative capacity as it is a sign which signals that her friend believes the narrator has just done something stupid - that being losing her wallet in addition to the waved downturned mouth and scribbled downcast line eyes which flag that he is unhappy and disquieted by the loss too.

Nevertheless, during the utterance that accompanies this shot does not inscribe surprise, rather it inscribes disquiet: fear to the friends with the phrasal verb "freaked out". While the phrasal verb "Freaked out" without context does not fit into a specific category due to its definition as becoming extremely emotional and "undergoing an intense emotional experience"; the specific emotion nor trigger specified (Cambridge Dictionary, n.d.; Oxford English Dictionary, n.d.), it can be classified as disquiet: fearful with the context the animation provides as in the next shot the "freak out" is visualised with the narrator's friends grabbing hold of the narrator and running wildly across the screen. The facial expressions of the narrator's friends during the next shot further enforce that the "freak out" derives from extreme fear as as creases appear underneath their constricted eyes and their teeth whilst frowning. Meanwhile as her friend's are panicking, the narrator's mouth has had a change of position so it is now in the centre of the face as opposed to its usual position. It has also had a change of form as it is formed into a waved line. Her eyes have now become huge scribbles. The waves and scribbles represent the large amount of disquiet: confusion and sadness that she is currently experiencing as she both laments the loss of her wallet and is perhaps confused by the reactions of her friends. All the facial features and gestures of the narrator and her friends during this

shot subsequently invoke negative social esteem as their actions are not ordinary and paint them as incapable and undependable in the current context of locating the narrator's wallet.

In the final shot of the sequence, the narrator brings onscreen an image of a list with 'wallet' written at the top. This list acts a visual representation of the wallet being "pretty up there on the not good chart" which is vocalised in the third utterance; "pretty" being a form of downscaling graduation which modifies the position of the wallet on "the not good chart". The visualised position of the wallet however contradicts the graduation of "pretty up there" that was inscribed in the lexis as the wallet appears as number one on the narrator's list as opposed to somewhere close to the top.

7.3.1.2 - Analysis Summary

This scene analysis was rather complex due to the copious amount of evaluative meanings expressed by the various communicative modes utilised within the story-time animation. During the analysis further potentials for construing emotions and opinions were identified. Two more symbols almost exclusive to the genres of graphic novels and animation were identified in terms of their ability to construe evaluative meanings; the emanata in shot sequence one and shock outline in shot sequence four both had the potential to entail surprise. The limitations of these emanata and the shock outline are that they cannot construe the specific valence of the surprise; this must be construed by an alternative communicative mode in the

animation. Another meaning potential of animation uncovered in this scene analysis was its ability to construe the hybrid emotion 'disappointment'. The state of 'disappointment' was invoked via combination of facial expression and gesture in the animation by combining the 'face palm' gesture with the waved downturned mouth and scribbled downcast line eyes in order to entail and flag the evaluations that create disappointment - negative capacity, disquiet and sadness. The scene analysis also showed several more instances of communicative modes complementing and contradicting each other. Of note were Shot Sequence Three in which despite the communicative modes being used for separate purposes, they still complemented each other rather than contradicting each other. Also of note was the contradiction of focus between the lexical content of the vocal track and the lexical content of the visual animation; while the vocal track claimed that losing a wallet was pretty not good, the visual animation claimed that it was the most not good thing.

7.3.2 - Bags vs. Wallets (01:23 - 01:38)

7.3.2.1 - Scene Analysis

Shot Sequence One

In this scene of the Bags vs. Wallets narrative division the narrator provides the audience more details about the wallet that she lost. She first clarifies that the item she lost was a "new slim wallet" with the capability to fit into her pockets. This second portion of the utterance was labelled as flagged 'positive valuation' as the

wallet's size makes it worthwhile as she can carry it on her person. This positive valuation of the wallet is supported by the invocation of awe via the combination of the narrator's facial expression, gestures and symbols that surround herself and the wallet. Via dictionary definitions and corpus analysis, the attitudes that can be associated with awe have been



identified. Figure 7.3.2 presents the three dictionary definitions referenced:

Figure 7.3.2: Dictionary Definitions of 'Awe'

Cambridge Dictionary:

"A feeling of great respect sometimes mixed with fear and surprise."

Merriam-Webster:

"An emotion variously combining dread, veneration, and wonder that is inspired by authority or by the sacred or sublime."

Collins English Dictionary:

"Awe is the feeling of respect and amazement that you have when you are faced with something wonderful and often rather frightening."

(Cambridge Dictionary, n.d.; Merriam-Webster, n.d.; Collins English Dictionary, n.d.)

The dictionary definitions suggest that awe involves emotions associated with all three types of goals established by BÉNITEZ-CASTRO and HIDALGO-TENORIO (2019). These emotions are goal seeking's surprise, interest and inclined, goal achievement's disquiet: fearful and goal relation's attraction: respect. Furthermore, the Collins COBUILD definition specifically specifies the opinions of the awe-inspiring entities. An evaluation of 'wonderful' is classified as positive judgement: normality when referring to a person or community and as positive appreciation: valuation when referring to an object or performance. On the other hand, an evaluation of 'frightening' is classified as negative judgement: propriety when referring to a person or community and as negative appreciation: impact when referring to an object or performance.

Corpus data of 'awe' supported the dictionary definitions. Figure 7.3.3 presents instances of awe in context. Below each instance are the emotions and opinions that 'awe' embodies in this context. There are several interesting observations that can be garnered from these few instances. The first is that the goal relation emotion attraction: respect is always present in some capacity in an expression of 'awe'. This aligns with the dictionary definitions which all explicitly reference respect as a component of awe. The second observation is that in order to understand which emotions are at play in any one instantiation of awe the surrounding context must be adhered to. This is crucial because each instance of awe in Figure 7.3.3 involves different emotions and opinions. For example while awe in statement one refers to attraction: respect, interest and positive valuation, awe in statement three refers to disquiet: fearful and negative impact in addition to statement one's emotions and

opinions. Fortuitously the respected emotions and opinions appear easy to ascertain; in the corpus evidence statements 3 and 4 from literary texts labelled the intended emotions to ensure that awe was interpreted in that manner.

Figure 7.3.3: Corpus Evidence of 'Awe'

A15 1050: "We would stop even now and then to sit on our rucksacks in the snow that coated the glacier and gaze in awe at the beauty of the scene."
Attraction: Respect, Interest, Positive Appreciation: Valuation

A5R 158: "While he may not be collecting as actively as he was a few years ago, his name still inspires sufficient awe in most art world people for them to request complete anonymity when discussing him."
Attraction: Respect, Disquiet: Fearful, Negative Judgement: Propriety

A6N 1039: "The lite they had come to know so well for so long as it slipped by changelessly would be irrevocably altered: it was like a death or a wounding and brought all the wonder and fear and awe of change."
Attraction: Respect, Interest, Disquiet: Fear, Positive Appreciation: Valuation, Negative Appreciation: Impact

A6N 1443: "Only when they dropped or rattled something, the startled way they would look towards Moran, did the nervous tension of what it took to glide about so silently show. Rose had noticed this and she had put it down to the awe and respect in which the man she so loved was held, and she was loath to see differently now."
Attraction: Respect, Disquiet: Fearful, Positive Judgement: Normality, Negative Judgement: Propriety

A7D 793: "I remember the awe with which I realised - suddenly, while pushing the bike up the bog road - that I now had no excuse for putting off being happy; there was no one left to blame."
Attraction: Respect, Surprise, Disquiet: Fearful

Corpus Evidence in this figure derives was extracted from the British National Corpus. All rights in the texts cited above are reserved.

Returning to the analysis of the current shot, awe is invoked via the combination of sparkles which entail positive quality in both Western and Eastern cultures (TV Tropes, n.d.); the distance of which the narrator holds the wallet toward, the direct eye gaze toward the wallet and dilated pupils which all flag positive attraction: liking as signs of the narrator wanting to get closer to the item which she perceives to hold positive aesthetic traits; and the agape mouth of the narrator entails surprise.

The visuals then transition to a shot where only the wallet is visible and is surrounded by the shock outline previously utilised in Shot Sequence Three of the Lost Wallet scene. The evaluative meaning of the shock outline in this context differs however as rather than construing surprise in this context, the shock of light entails positive quality in an identical fashion to the sparkles in the prior shot. The speech prosody of the utterance that accompanies this shot however does not match the positivity that has otherwise been invoked throughout the entire shot sequence. Her lower volume and pitch represent the negative item however do not concern the wallet itself but is instead tied to the item specified in the current segment of the utterance, the tiny woman jean pockets. This intonation then does not contradict the positive appreciation of the wallet, rather it affords negative appreciation to the jean pockets and alludes to the fact that these jean pockets will become an issue in the future.

Shot Sequence Two

In the visual animation, so pleased that she is free from the burden of carrying a bag, the narrator begins to dance with her new wallet in her pocket. This act of dancing in combination with her smiling eyes and mouth invoke upscaled happiness. The

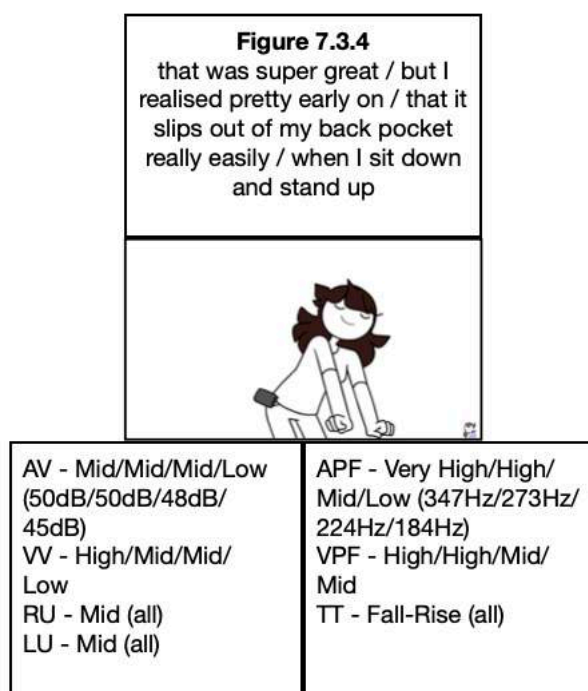
trigger of this happiness is specified in the vocal track; the wallet fitting in her pocket “*was super great*”.

Unfortunately while she is dancing the wallet flies out of her pocket, forcing her to go and collect it. When the narrator realises this, her mouth turns tiny and the eyes open in an act of mild recognition; ‘mild’ as her mouth does not open nor her pupils constrict as

when an animated character is

incredibly surprised. In terms of the multimodal appraisal analysis emotion taxonomy, mild recognition is labelled as ‘downscaled surprise’. As the narrator walks to the side to collect her wallet, her posture is bent over and her arms are by her side construing her intolerance to collect the wallet; the combination of the posture and facial expression were marked as intolerance as they border ‘antipathy and disinclination’ (Benítez-Castro and Hidalgo-Tenorio 2019:326). When the narrator returns onscreen, she directly stares at the wallet with a straight mouth and slanted brows, invoking anger as the wallet should not have fallen out of her pockets.

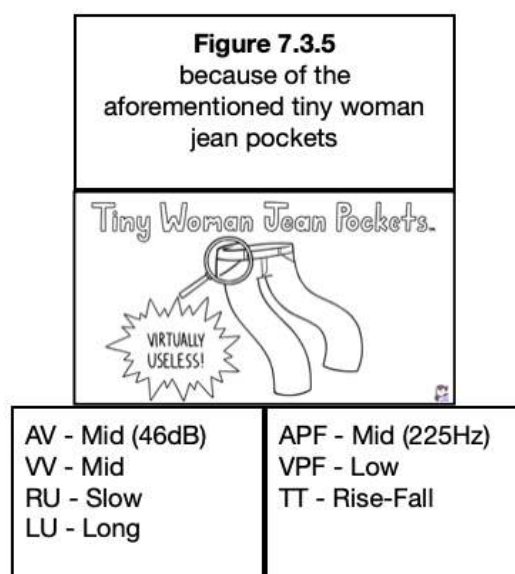
As these events unfold, the pitch frequency continually falls from one utterance to the next. The fall represents the transition of the narrator’s emotional state from



happiness to annoyance that the other communicative modes utilised in this scene also construe.

Shot Sequence Three

The narrator concludes the scene by explaining to her audience why the wallet fell out of her pocket; asserting that it was because of the “tiny woman jean pockets”. It becomes clear later in the animation that the purpose of this scene was to allude to the reason why the wallet was then lost in London. Negative valuation is directly inscribed to the jean



pockets in the visual animation via a parody of an advertisement for the jeans. In this parody, a magnifying glass is used as a mechanism of force: intensification to emphasise the pockets - the item that the advert intends to ‘promote’. Directly underneath this magnifying glass is another shock outline. The purpose of the shock outline differs still from its previous usages; here it acts as another mechanism of force: intensification for the words within it. This text reads “*virtually useless!*”; an evaluation of negative valuation with its prototypicality very slightly downscaled by the focus lexeme “*virtually*”. This text directly subverts the expectations in regard to the contents of a promotion description which should contain positive appreciation of the featured item. This however is what cements the advert as a parody created to invoke positive impact within the audience. The narrator’s distaste of the jean

pockets is also invoked by the speech prosody of the verbal utterance as mid-low volume and slow delivery are generally associated with emotions and opinions of a negative valence.

7.3.2.2 - Analysis Summary

This scene featured the invocation of another hybrid emotion, that of 'awe' in shot sequence two. 'Awe' was defined as a combination of attention-grabbing/inclination emotions, disquiet: fearful and attraction: respect triggered by entities that are 'wonderful' and 'frightening'. Following shot sequence one, the animation presents a transition from happiness to annoyance, construed via the prosodic deliverance of shot sequence two's utterances in addition to via the visual animation. This intensifies the emotions expressed by the narrator and also demonstrates an additional affordance of volume intensity and pitch frequency. The final shot sequence featured An unconventional method of invoking negative valuation. This involved a parody advertisement which labels the jean pockets as 'virtually useless' with written lexis, a communicative mode that is rarely utilised in animation.

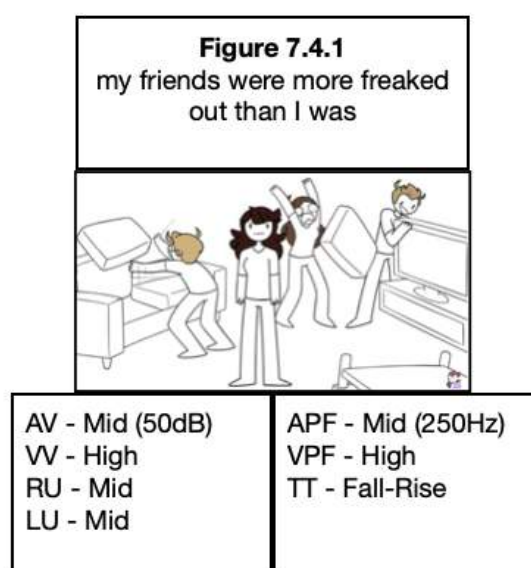
7.3.3 - Searching for the Wallet (01:57 - 02:09)

7.3.3.1 - Scene Analysis

Shot Sequence One

This narrative division returns the audience to the lost wallet scenario in London. This specific scene of the division illustrates how the narrator and her friends search for her wallet. The narrator begins the scene by once again subverting the expectations of her regular viewers with her inscription of disquiet: fear to herself and her friends;

“my friends were more freaked out than I was”. This subverts the expectations of her regular viewers as like in Video Two the narrator is usually the one to panic a lot. To emphasise just how odd this scenario is, this utterance was delivered with high levels of volume variance and variance of pitch frequency so that she could stress “friends” and “I” - the relevant parties that experienced the emotion.



The visual animation that accompanies this utterance illustrates the contrast of dispositions described in the verbal track. From the left of the shot to the right, the first friend flags disquiet: fear and negative social esteem via his gesture of blindly throwing cushions off the sofa, the second friend similarly flags disquiet: fear and

negative social esteem throws a piece of furniture - the table - and performs this with the conventional wide eyes constricted pupils of fear, and the third friend is the most sane as he only flags disquiet:fear while he ducks away from the table that the second is throwing via the small creases that form underneath his eyes. The distinction should be made that while the trigger of fear for the first two friends is likely the lost wallet, for the third friend the current trigger of fear is more likely the table that scrapes past him. In contrast to her friends, the narrator wears a straight face and neutral eyes and stands in a neutral straight position with her arms down by her side. While this facial expression and gesture cannot be classified as disquiet:fear, it can nonetheless be deemed odd in a scenario where her own wallet has gone missing and her friends are trying to help her locate it. One would expect that she would join in the search or at the very least watch her friends however instead she disregards the scenario and her environment. That can lead one to label her facial expression and gesture as flagging disinclination and potentially leading the audience to judge her for general negative social esteem and social sanction on account that her strange behaviour could be considered rude.

Shot Sequence Two

In this sequence of shots the narrator conjectures why she became so detached from reality despite losing her wallet. Her current calm, contemplative mood is reflected in her slow rate of utterance and low variance of volume and pitch frequency which completely contrasts states of insecurity such as 'fear' and 'anger' (Jaywant and Pell 2011; Sobin and Alpert 1999). In the lexical content of the vocal track she attributes her detachment to her brain becoming overwhelmed by

her stupid actions; judgements of general negative social esteem and negative capacity toward herself respectively.

Anxiety has been labelled as 'general negative social esteem' as opposed to 'disquiet: anxious' in this context as here it is referring to the mental disorder and not an isolated instance of the emotion.

During this contemplative commentary,

the visual animation illustrates the narrator's

brain watching the events of shot sequence one unfold. Throughout utterance one,

The narrator's brain is portrayed as incredibly downcast and exhausted; there are bags under its eyes, its eyelids are conceal much of the eye and its mouth is tiny and completely straight. The combination of upscaled sadness and negative

capacity flagged by this facial expression can be considered as the hybrid emotion

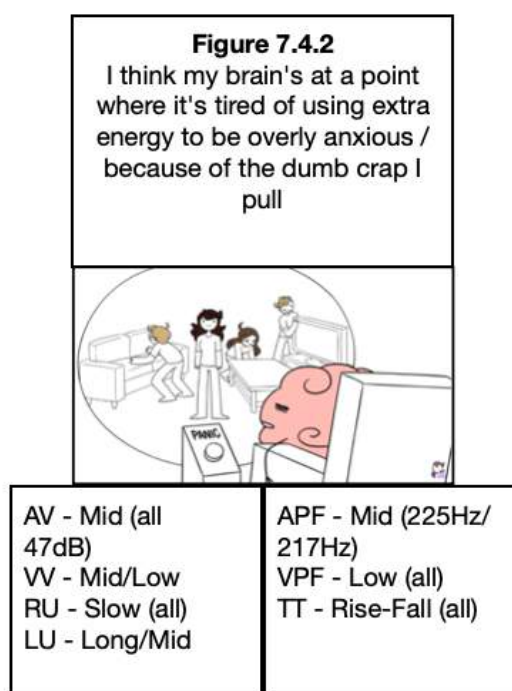
'depression' which is defined as "The state of feeling very unhappy and without

hope for the future" / "Brought low, oppressed, dejected, downcast, etc.; esp. in low spirits" (Cambridge Dictionary / Oxford English Dictionary n.d.). As the first utterance

draws to a close, the brain stretches its arm out toward a panic button located in

front of it. However, as the second utterance begins, the brain realises its arms will not reach and so they fall down to the sides of the armchair, construing negative

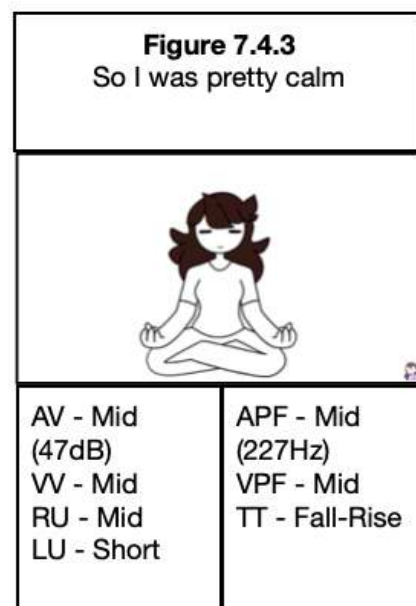
tenacity as the brain is too lazy to get out of its seat in order to push the button. This realisation is accompanied by a change of form via facial expression as its mouth



falls slightly open, it closes its eyes and dark shadows form underneath them in order to further intensify the state of depression invoked by during the first utterance of the shot sequence. The ultimate emotional state of the brain at the end of the shot sequence alludes to the conclusion the narrator reaches in regard to her state of disinclination when the scene concludes.

Shot Sequence Three

In this shot the narrator explains to the audience that because her brain decided not to make her panic, she instead was “*pretty calm*”; ‘pretty calm’ being an evaluation of downscaled quiet. She entails this quiet in the visual animation with an image of her meditating.



Shot Sequence Four

The narrator however instantly reconsiders her stance in the following shot; instead considering that she maybe “*incapable of feeling anything anymore*”. This is a judgement of of negative propriety as she uses non-core lexis to flag that she may have become an apathetic person. “*Anything*” was also labelled - as a form of focus - because it specifies the scale of apathy. The evaluative message of the narrator’s lexis



coordinates with that of her speech prosody; The low volume intensity with little variance, long length of utterance and low-mid pitch frequency with little variance are intended to replicate an apathetic state.

The narrator's physical appearance in the visual animation morphs into a stereotypical depiction of an emo kid; her hair covers her eyes and she wears a skull tops with a spiked bracelet. The imagery of the emo kid is intended to be metaphoric of her apathetic state. Concurrently, her facial expression assumes a form very similar to that of her brain at the beginning of the second sequence of shots; she has shadows under her eyes a straight mouth and eyelids drooping downward. All of these are signs of the state of depression that her brain was labelled for. The facial expression and fashion choices of the narrator therefore all contribute to entailing upscaled depression and negative propriety to the narrator.

7.3.3.2 - Analysis Summary

In this scene analysis, the hybrid emotion invoked due via the combination of multiple communicative modes in this scene is depression. 'Depression' in the current study is defined as the combination of upscaled sadness and negative capacity. Two of the four shot sequences of this narrative division construed depression. In shot sequence two, the brain's arms hanging loosely by the arms of the chair invoked negative capacity while its facial expression invoked both upscaled sadness and negative capacity. Meanwhile in Shot Sequence Four, the

narrator is presented as an 'emo girl' which is synonymous with the state of depression in Western cultures.

Stereotypical activities and appearances were used to entail attitudes. In shot sequence three the activity of meditation acted as a visual metaphor of quiet calm whilst in shot four the emo outfit and demeanour of the narrator acted as a visual metaphor of depression.

7.3.4 - Small Talk Pt. 1 (04:42 - 05:00)

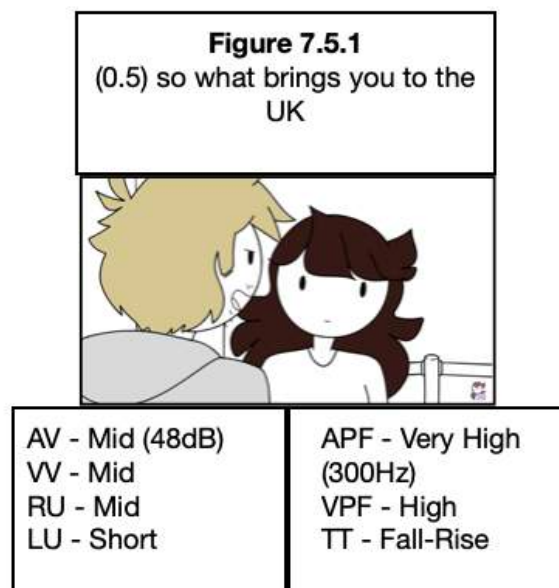
7.3.4.1 - Scene Analysis

This scene of the 'Small Talk Pt. 1' sub narrative division occurs within the second main narrative division, 'Airport Harassment'. This main division revolves around a man pushing in front of the narrator in the queue for customs and rather than apologising and returning to the back of the queue, he instead stands next to the narrator and attempts to start a conversation with her. In this scene the audience joins the narrator during this attempted conversation as the man asks her about the reason she visited the UK.

Shot Sequence One

The conversation begins with a very lengthy pause before the man asks her “what brings you to the UK”. This was an intentional act by the narrator who in the previous shot rather than asking for the man’s name, simply answered his question in the hope of ending the conversation there. This pause therefore represents the

repulsion: disgust of the narrator triggered by her distaste of interacting with the man.



Following the pause the narrator imitates the voice of the man; a very high pitch frequency with much variation which invokes a sense of disquiet - perhaps suggesting that the man feels nervous as he talks to the narrator or overly compensating in an attempt to portray himself as a cheerful person. The latter interpretation is supported by the facial expressions of the man who’s smile on his face entails that he is happy, a happiness triggered by his joy of talking to the narrator. The narrator on the other hand does not appear to be enjoying the conversation as her small facial features flag the repulsion: disgust also afforded by the lengthy pause in the vocal track.

Shot Sequence Two

In shot sequence two the narrator decides to answer the man despite her distaste of him. She begins her response with the filler language “oh huh” and accompanies the language with a raised bent arm, prone hand up gesture; an attempt to suggest to the man that she does not have a very interesting response and therefore he



AV - Raised/Low (52dB/44dB)	APF - Very High/ Low (350Hz/179Hz)
VV - High/Low	VPF - High/Low
RU - Fast	TT - High Fall/Low
LU - Short	Rise

should not waste his time talking to her. The filler language and gesture can also be interpreted as disquiet: anxiety as she attempts to formulate an answer that will both end the conversation without insulting him. This latter interpretation is supported by the prosodic delivery of the utterance; the raised volume intensity and very high pitch frequency invoke disquiet: anxiety.

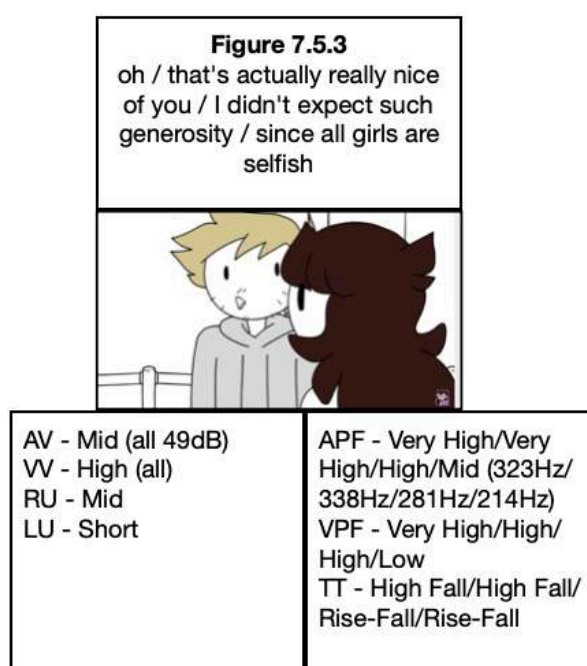
Eventually the narrator answers the man’s questions with “*just* visiting friends”; “*just*” being a form of focus to reinforce the idea that the narrator is not doing anything special. The utterance can also be noted for the fact that it makes no attempt to ask the man the same question; she limits her answer to the bare essentials in the hope that the conversation will end there. Like the pause in shot sequence one, this also affords repulsion: disgust as she attempts to avert herself from further interaction with the man. The prosodic delivery of this second utterance completely contrasts that of the first utterance; the average volume intensity and the

average pitch frequency both with little variation represents her coldness while answering the question. Under different circumstances the narrator's coldness could be judged as negative propriety. However - while the narrator never says it explicitly - the narrator implies throughout the 'Airport Harassment' main narrative division that the man's behaviour was rude and therefore her own demeanour is justified. This nevertheless may not prevent some audience members still labelling the narrator with negative propriety.

Throughout this shot, despite answering the man's question the narrator does not turn to face the man. Instead she faces the direction of the queue and looks upward. This aversion of the gaze is another invocation of repulsion: disgust which supports the repulsion also expressed by the vocal track.

Shot Sequence Three

In shot sequence three the vocal track assumes the role of the man as he does not take the narrator's hint that she would not like to continue the conversation and instead evaluates her response. He first reacts to her response with surprise; the lexeme "oh", very high pitch frequency with a lot of variation and high fall tone tonic of the first two utterances, the



emanata that appear above his head and his round mouth all combine to entail an upscaled sense of surprise.

The second utterance of the shot sequence has a second evaluative purpose, to inscribe positive propriety to the narrator. It achieves this with the phrase “that’s *actually really nice* of you”. The man uses the lexeme “nice” to inscribe positive propriety to the narrator and the grading lexemes. This second utterance is accompanied by a smile which entails a happiness that was triggered by the narrator’s supposed selfless behaviour.

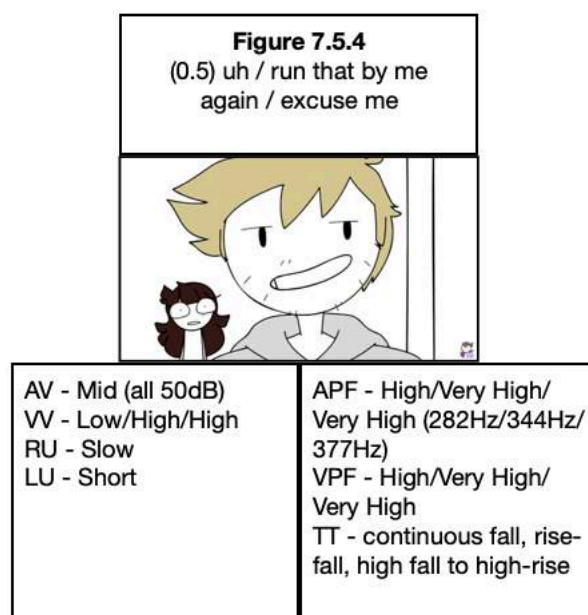
The reason for the man’s surprise is revealed in utterance three “I didn’t expect such generosity”; “generosity” inscribes positive propriety to the narrator whilst “didn’t expect” flags the surprise that is also invoked via the prosodic delivery. This utterance is accompanied by a camera angle change which brings the audience’s focus directly onto the man in preparation for the next utterance.

In this next utterance, the man elaborates on the reason why he was surprised by the narrator’s generosity: “since *all* girls are selfish”. His response contains negative judgement: propriety - which completely contrasts his positive judgement of propriety for the narrator - and the force: quantification “all” which expresses the scale of selfishness. During this utterance the camera zooms in closer to the man’s face in order to emphasise the lowering of his eyebrows which give the impression that he is glaring at the narrator, as if she herself is one of the females that he deems to be “selfish”. The lowered eyebrows can therefore be coded as an item that either affords and

intensifies the negative judgement of propriety inscribed by the lexical content of the verbal track.

Shot Sequence Four

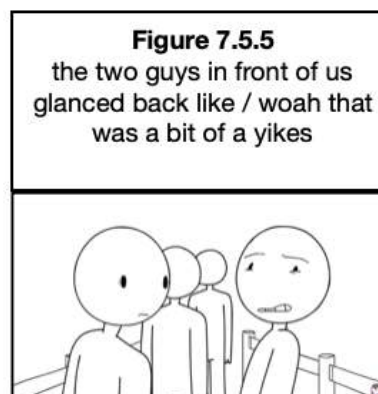
In Shot Sequence Four an image of narrator appears on the front layer of the animation so that she can both vocalise and visualise her reaction in regard to the man's opinion of women whilst the image of the man who triggered this response remains onscreen. The unfilled and filled pauses and



request to repeat his opinion infer the narrator's shock whilst "excuse me" infers that the man had broken rules of social propriety with his opinion. These were labelled as flagged surprise and flagged attribution of negative propriety to the man respectively. The surprise of the narrator expressed via the lexical content of the vocal track is upscaled via combination of the very high varying pitch frequency and high falls of these utterances in addition to the wide eyes, constricted pupils and agape mouth of her facial expression. The extreme sizes of the eyes and pupils further upscale the surprise expressed as size is a mechanism of force: intensification.

Shot Sequence Five

The narrator uses the final shot of the scene to validate her condemnation of the man's opinion by panning the camera over to the reactions of the people in the queue in front of her. They too are depicted as shocked and repulsed by the judgment of the man via the second utterance that is framed as from their perspective:



AV - Mid (all 48Hz)	APF - Mid/Low-Mid (253Hz/215Hz)
VV - Mid/Low	VPF - Mid/Low
RU - Mid/Slow/Mid	TT - Low-Fall Low-Rise-Fall
LU - Mid/Short/Mid	

“Woah that was *a bit* of a yikes”. In this utterance, “Woah” is a colloquial term that invokes their surprise while “yikes” inscribes negative quality to the opinion. In addition “*a bit*” is a grading mechanism that downscales the negative quality inscribed by “yikes”. The surprise and disgust of the people are also reflected in their facial expression. The creases next to the eyes of the person to the left invoke surprise whilst the clenched teeth, squinted eyes and lowered brows of the person to the right invoke repulsion: disgust.

7.3.4.2 - Analysis Summary

In this scene of the ‘Small Talk Pt. 1’ narrative division, speech prosody played a fundamental role invoking attitudes. The very high pitch that is attributed to the man in shot sequences one and three involves the artificial enthusiasm toward his interaction with the narrator in addition to negative normality for being attributed a

pitch frequency that is well outside of the realm of normalcy. A very high pitch frequency is also attributed to the narrator when she is surprised by the conversation. Lower pitch frequency is also utilised in the scene when the narrator wants to replicate whispering and muttering. This act of whispering and muttering itself was triggered by repulsion of the man. Pauses were also instrumental in this scene in order to imply the repulsion of the narrator. The pauses represent the narrator's attempt to avoid further conversation with the man in the queue.

The focus lexeme 'just' possessed a similar secondary purpose as the pause as it too attempted to close the conversation. It implied that there was nothing special about this meeting with friends thus it should not merit further conversation; a judgement of negative normality. This did result in double coding however it was important to code the lexeme for both meanings in order to form a comprehensive understanding of the word's evaluative potential.

In terms of ways in which modes would complement and contradict one another in this, they would generally complement each other to trigger force: intensification and contradict each other to represent the attitudinal disparity between the narrator and the man.

Chapter Eight - Conclusion

8.1 - Introduction

The function of Chapter Eight is to summarise the contributions of the dissertation toward the discipline of multimodal appraisal analysis, underscore the social insights of these findings and contributions, reflect on the limitations of the current study and consider future directions for multimodal appraisal and animation research. Sections 8.2, 8.3 and 8.4 are dedicated to each of these respective points of discussion in this conclusive chapter of the dissertation.

8.2 - Contributions of the Dissertation

This dissertation has contributed to the development of multimodal appraisal analysis in three broad manners; it has greatly expanded upon the description and analysis of animation as a socio semiotic resource with the potential to construe evaluative meanings, it has explored how attitudes are graded and emotion hybrids are construed via the combination of communicative modes which complement and contradict each other, and it has established a multimodal appraisal framework for the analysis of evaluative meanings in texts which implement several communicative modes. The following subsections explore the each of these contributions in greater depth.

8.2.1 - Empirical Contributions: The Evaluative Potentials of Story-time

Animation

This section begins by considering the evaluative potential of lexis in story-time animation. In comparison to the other communicative modes considered in this dissertation, lexis committed the least to explicit expressions of attitudes. This conforms to the previous observations of characterisation in animations and films; a character's personality is usually not explicitly described rather they are implied via 'appearance, actions, speech, feelings, thoughts and effects on other characters.' (Ngo 2018:32). While on the surface level this may appear a limitation of lexis, this is not how this dissertation interprets the matter. Rather, this dissertation asserts that in story-time animations, the narrator designates a different communicative role to lexis, that of expressing ideational, expositional information. This was particularly observed in Video Three's Lost Wallet scene analysis where the narrator the animation construed the anger the narrator experienced while lexis was used to describe the scenario and processes involved.

This dissertation demonstrated that speech prosody has much potential to construe attitude, nonetheless it was also the communicative mode which was subject to the highest degree of double coding. Just one example of this occurred during Shot Four of Video Two's 'Apology' scene of which the low volume intensity and low pitch frequency with little variance in volume and pitch was labelled for both sadness and positive veracity. On reflection, it would have been useful to have a general guideline of the evaluative functions of intonation designed specifically with reference to the

labels of the Appraisal framework. While doubtless this would not remove coding from the equation, it would mitigate it and make the double coding of speech prosody that does occur more reliable. See Section 8.4 of the current chapter for my recommendations of a future study which could address this issue.

As for the evaluative potential of animated facial expressions, some forms had the potential to inscribe specific emotions and opinions whilst others could only suggest attitudes it could generally occur with. In terms of inscribing attitude, this dissertation observed that a sticking-out tongue had the potential to construe two very specific attitudes; in shot one of Video One's 'Family Vacation' narrative division the sticking-out tongue inscribed positive tenacity and negative capacity whilst in shot sequence one of Video Three's 'Lost Wallet' narrative division it entailed positive quality. This observation of the sticking-out tongue however does pose the question of whether it should be considered a facial expression or emblematic gesture, despite being made by a feature of the face. While it has been marked as a facial expression in this dissertation, an argument could be made for its classification as a gesture. On the other end of the scale, the sloped down eyebrows which were observed on several occasions throughout all three videos of the story-time animations could not even afford specific attitudes on its own, it could only commit specifically to general aggressive states, those being anger and positive tenacity. In order to determine the correct interpretation of the eyebrows, other communicative modes had to be referenced. This occurred for instance in Shot Sequence Two of Video Three's 'Lost Wallet' scene where other facial features confirmed that in this context the eyebrows contributed toward anger and in Shot

Sequence One of Video Two's 'Locked Out' scene where the gestures of the narrator confirmed that in this context the eyebrows contributed toward positive tenacity.

Gestures demonstrated great evaluative potential to construe evaluation throughout the entire multimodal appraisal analysis of this dissertation. This is likely linked to the fact that gestures were only ever implemented for meaningful purposes; when the gesture did not commit to attitudes or grading meaning, it performed a deictic role or was implemented for the purposes of dialogic expansion or dialogic contraction. This meaning-exclusive implementation of gesture in animation was similarly observed by Ngo (2018:41); "none of the character's gesture is meaningless or unnecessary. All of the gestures are deployed with an intended meaning.". In the scenes of the story-time animation that were analysed in this multimodal analysis, emblematic gestures were implemented more commonly than anticipated. For instance, two of the four scenes in Video One featured emblematic gestures with the potential to construe evaluative meaning; Shot Sequence Four of the 'Translation App' scene featured an aggressive grabbing gesture which inscribed anger and Shot Three from the 'Kiyomizu-dera' scene featured a cautioning gesture which alongside its primary purpose to admonish afforded negative tenacity to the person who broke the rules of the temple. The evaluative properties of the cautioning gesture were also observed in Swain's multimodal appraisal analysis of political cartoons (Swain 2012:91).

8.2.2 - Empirical Contributions: Complementing and Contradicting

Communicative Modes

The most significant contributions of this dissertation toward the effect of modes complementing and contradicting concerns that modes would compliment each other in order to upscale emotions, they would contradict each other in order to downscale emotions and specific combinations of communicative modes would have the capacity to invoke emotion hybrids.

Upscaling was achieved by combining communicative modes that committed to the same or similar attitudes. This process of upscaling was common throughout the multimodal appraisal analysis of this dissertation; an example being during Shot Sequence Four of Video Three's 'Small Talk Pt. 1' where the eyes, lexis and speech prosody all committed to surprise in order to upscale it.

Downscaling on the other hand was achieved by combining communicative modes that committed to different attitudes that contradicted one another. While this was not as commonly observed as upscaling via combining complementing communicative modes an instance of downscaling occurred during Shot Four of Video Two's 'Apology' scene. During this scene, the open eye and relaxed gesture of the doll contradicted one another in order to downscale the sense of 'quiet' committed by the relaxed gesture. Combining contradictory gestures in this way also has the potential to trigger negative emotions and opinions from the audience, in the case of the doll negative social sanction.

As mentioned at the beginning of this section, this dissertation also observed that if certain communicative modes which construe certain evaluations are combined, together they have the ability to construe a hybrid emotion. This was observed in Shot Sequence One of Video Three's Bags vs. Wallets scene in which 'awe' was invoked. This invocation of awe was achieved via the positive valuation that was invoked by symbolic sparkles, attraction that was inscribed by holding the wallet close and the facial expression which invoked surprise. Unfortunately as only a few instances of construing hybrid emotions via combination of communicative modes could be reported in this study, more research is integral in order to understand this phenomena further. See Section 8.5 of the current chapter which considers such an investigation.

8.2.3 - Methodological Contributions: Establishing a Multimodal Appraisal

Methodology

The most significant methodological achievement of this dissertation is its contribution toward both a coding and analytical methodology for multimodal appraisal analyses. This was a substantial task which required compiling resources from identification frameworks of emotions and opinions, general coding practices of linguistic phenomena and the socio semiotic analysis of animations.

Two frameworks were combined in order to create the classification framework of evaluative language which was utilised for this dissertation's multimodal appraisal

analysis; Benítez-Castro and Hidalgo-Tenorio goal-based emotion taxonomy (2019) and Martin and White's Appraisal Framework (2005). Of these frameworks, the goal-based emotion taxonomy were used to classify emotions whilst the Appraisal framework's judgement, appreciation and graduation systems were used to classify societal values, normative assessments and grading devices. The definitions of emotions provided by the goal-based taxonomy considerably assisted the process of identifying emotions as observed during Shot Four of the 'Family Vacations' scene analysis where the facial expressions of the family member could be coded comfortably as disquiet: fearful as opposed to disquiet: anxious as it was clear that the emotion of disquiet was triggered by an imminent threat as opposed to ongoing rumination. There however remained some instances of coding ambiguity as a result of this dissertation's classification framework of evaluative language. One of the most significant moments of coding ambiguity in this dissertation occurred during Video Two's Shot Sequence Three of Video Three's 'The Wrong House' analysis where the driver scrolled up his window and put his hands on the wheel as if to drive away. Ambiguity was then caused as it could not be determined whether these actions construed disquiet: fearful or repulsion: disgust. This poses the question of the procedure that should be taken when the source and trigger cannot be identified when coding evaluation for visual aspects of texts.

Before the emotions, opinions and grading devices of the revised appraisal framework could be identified in the story-time animations, it was integral to split the communicative modes into units of analysis. For lexis, unless the attitude or grading device was construed via a sum of its parts, each evaluative lexeme was coded

separately. As for speech prosody, the vocal track was split into tone groups. The boundary criteria for these tone groups was informed by Crystal (1969) and Cruttenden (1986). As for facial expressions and gestures, each 'change of animation' signalled a new unit. The 'changes of animation' were proposed by He and van Leeuwen (2020) and were designed specifically for datasets of animation like story-time animation. These methods of unitization proved to be useful for the analyses as it ensured that all communicative modes of the animation were coded consistently and that the evaluative contributions of every communicative mode were accounted for and considered in the multimodal appraisal analysis.

Nonetheless, while it was rather straightforward to split facial expressions and gestures into units of change, it remained fairly complicated to split the vocal track of each animation into tone groups. This mostly arose as many of the natural pauses between utterances are removed from story-time animation bar those for evaluative effect such as those featured throughout Video Three's 'Small Talk Pt. 1' scene.

In order to distinguish how communicative modes typically expressed attitude and graduation, a wide range of research from psychology and linguistics which identified the evaluative affordances of communicative modes was adhered to. In terms of lexis, the examples provided by Benítez-Castro and Hidalgo-Tenorio (2019) and Martin and White (2005) informed their typical affordances. In terms of intonation, the evaluative functions of prosodic features was gained from a combination of the findings of Banse and Scherer (1996), Jaywant and Pell (2011), Pell et al. (2009) and Sobin and Alpert (1999) whilst the evaluative functions of tonic tones was informed by Halliday (1967, 1970). The evaluative functions of facial

expressions was informed by both psychological investigation (Adams and Kleck 2005) and linguistic appraisal analyses (Swain 2012; Unsworth 2015; Ngo 2018; Martin and Zappavigna 2019) whilst the evaluative functions of gestures were mostly informed by linguistic appraisal analyses (Hood 2011; Hao and Hood 2019; Ngo 2018; Martin and Zappavigna 2019). As was demonstrated in this dissertation, these resources were instrumental regarding the identification of attitudes in the dataset. Nonetheless, there remained several occasions throughout the multimodal appraisal analysis where non-academic resources had to be referenced in order to make somewhat informed judgement. Be that as it may, this is by no means a criticism of the above studies, rather it further underscores the lack of linguistic research which has investigated the evaluative affordances of animation specifically.

Finally, in order to distinguish the degree of which communicative modes committed to the evaluation they construed Unsworth's (2015) revised version of Martin and White's (2005) cline of inscribed and invoked attitude was adhered to. Every expression of evaluation by any communicative mode could be placed on this cline which consisted of five levels 'inscribe', 'entail', 'provoke', 'flag' and 'afford'. During the analysis, this was the aspect that caused the most issues as it was difficult to distinguish between the five forms. It was specifically difficult in the dataset to distinguish between items which entailed and provoked attitude and flagged and afforded attitude. If this methodology were to be revised - especially for use outside of linguistic academia - this is the aspect of the methodology which likely would be simplified or removed from the multimodal appraisal methodology entirely. This challenge of distinguishing between inscribed and invoked attitudes has also been

described as “far from straightforward” (Fuoli 2019). While Unsworth’s (2015) definitions and subsequent exemplification of each form of invocation did somewhat assist this task, it is in my opinion that the task of distinguishing between inscribed and invoked attitudes remains too subjective and problematic which leads to more time-consuming analyses.

8.3 - Social Insights

While the main aim of this dissertation was to make analytical and methodological contributions to the pursuit of multimodal appraisal analysis, the dissertation also make several social contributions. This brief section of the conclusion is dedicated to underscoring these insights before addressing the limitations of the dissertation.

The multimodal appraisal framework which has been proposed in this study - if adjusted for the particular audience such as for schools, therapy or the workplace - could contribute to the production of a greater multimodal appraisal framework which helps people to build a deeper understanding of the feelings we express and the values that we uphold in our everyday lives. This multimodal version of appraisal framework would be particular useful as so many of our communicative environments - from our face-to-face conversations to our interactions in virtual reality video games - are all considered multimodal. Specifically, this framework could allow people to become more aware of the typical triggers of particular feelings and values, develop an awareness of how our emotions and opinions are construed via a variety of communicative modes and be able to describe the emotions and opinions we experience with greater accuracy. This harkens to the

reason the original framework by Martin and White was developed as part of a Disadvantaged Schools Programs 'Write it Right' literacy project (2005:xi).

The second social contribution of this dissertation is how it has underscored how story-time animation is a media which young adults are turning to in order to voice what they perceive as 'subversive thoughts' and how these in turn can be uncovered via multimodal appraisal analyses. While this was not the main aim of the dissertation, the multimodal appraisal analysis found that the animator used the visual animation of Video One's 'Translation App' narrative division to construe upscaled anger triggered by the non-functioning translation app, the majority of Video Two's visual animation construed her anxiety disorder and Video Three to construe her discomfort of the stranger who was harassing her in 'The Airport' main division. Overall, it suggests that while the narrator decided not to share much explicit information about these 'subversive thoughts' via lexis, she felt comfortable doing so with the visual animation. This conforms to observations in previous multimodal animation investigations which found that visual aspects of animation committed to emotions stronger than words (Unsworth 2013, 2014; Ngo 2018).

8.4 - Limitations and Suggestions for Future Study

There are a number of limitations that must be acknowledged as this dissertation draws to a close. This section aims to briefly discuss these and consider how they may be addressed in future studies.

The first limitation pertains to the dataset of this dissertation which if larger and more varied could have better fulfilled the main aim of this dissertation. While a smaller dataset allowed for a fine-grained analysis of the data, it has come at the cost of making any definitive conclusions regarding the evaluative potential of story-time animation as a whole genre. So that more definitive conclusions can be drawn, a future study could perform a multimodal appraisal analysis with a dataset which features more and a wider range of story-time animation videos from YouTube channels dedicated to the media. For this to be possible however, multiple analysts would likely need to be involved due to the complex and time-consuming nature of such a task.

The second limitation concerns the limited theoretical scope of this dissertation's analysis. As declared in Section 2.3 of this dissertation, due to spatial constraints, the 'engagement' domain was not considered in the analysis. This was likely at detriment to this dissertation as some attitudes afforded by engagement devices may not have been uncovered in this multimodal appraisal analysis as a result. A future study of story-time animation could involve the engagement domain in some capacity; this could be an analysis of engagement and graduation alone or a study

of all three domains together. Like the study proposed for the first limitation however, this would be a complex and time-consuming task.

The third limitation concerns the references which were used to justify the evaluative affordances of some facial expressions, gestures and symbols; particularly those which are specific to animation and graphic novel media. Much of this justification derived from external websites which allow anonymous contributions as opposed to academic research. Be that as it may, this limitation stems from the larger issue that little linguistic research has been pursued to identify and describe the communicate potentials and limitations of animation. Thusly, it may be difficult to overcome this limitation if it cannot be demonstrated that animation is an important media worthy of analysis. Some interesting and important research on animation could include investigating how the media specifically utilises appraisal resources to construe 'subversive thoughts', how communicative modes work together to construe emotion hybrids and investigating the potential of animation to construe ideational and textual meaning.

The final limitations discussed in this section pertain to elements that were initially planned for the dissertation but which were ultimately omitted due to ambiguous annotation. This dissertation originally planned to report quantitative data which pertained to the frequency of attitudes expressed by each communicative mode. However, due to the considerable extent of ambiguous annotation which occurred, quantified results quickly became outdated and unreliable and were thusly cut from the dissertation. To help address this issue of ambiguous coding, comprehensive

investigations of the evaluative potential of each communicative mode analysed in this dissertation could be performed using the terminology of the Appraisal framework. In addition to addressing ambiguous annotation, this could also increase the ease of analyses, increase the reliability of results and contribute to a higher degree of inter-coder reliability in analyses which involve multiple coders.

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Appendix 1A

“WHAT MY TRIP TO JAPAN WAS LIKE” TRANSCRIPT

Link to video: <<https://www.youtube.com/watch?v=byldfZxK0AU>>

FAMILY VACATIONS (00:00:23)

In October I went on the first vacation I've been on with my family in years (.) my dad works super hard all the time (.) so normally it would either be my brother mom and me (.) or just me and my mom (.) even those vacations became pretty sparse (.) it's been over ten years since we had a family vacation (.) and all of a sudden we have to be squished together in a foreign country (.) so how's this one go (.) eh (.)

THE AIRPORT (00:24 - 01:12)

day one (.) we arrived at the Tokyo airport (.) after a nice and easy (.) eleven hour flight (.) got off the plane like (.) wow (.) I can't believe we finally made it (.) we've been planning and looking forward to this trip for almost a year (.) and it's finally happening (1) how do we get out of here (.) we walked around the airport for two hours (.) trying to figure out what we had to do (.) which train we had to get (.) we lost dad for like half an hour in the sea of asians (.) I'd already expected the worst (.) and thought he was dead (.) no worries (.) turns out he wasn't taken out by the Japanese mafia (.) my mom had to get train tickets (.) and he had to take care of the luggage (.) so we split up and planned to meet up at the ticket counter (.) but little did we know there were two of them at opposite ends of the floor (.) and as the stereotype goes (.) they looked exactly the same (.) so my parents were just

grumbling (.) and waiting for each other to show up at the opposite ticket stand (.) with no method of communication (.) because we didn't have wifi yet (.)

TOKYO TRAIN STATION (01:13 - 02:32)

after figuring that out (.) and getting to the Tokyo station (.) we had to use the subway to get to our hotel (.) none of us grew up in the city (.) and using the subway was new to us (.) so we had to look at the train station map to see what to do (.) and (1) is this the windows 98 pipe screensaver (.) what is this (.) props to people who use the metro daily (.) or just know how to figure that stuff out (.) because that's like a whole Bill Gates secret code (.) and the consequences of making a mistake is paying to be plopped in an area you didn't want to be at in the first place (.) so we didn't even know how to start reading the map (.) so my dad resorted to the only logical option (1) do you speak English (.) do you speak English (.) hello (.) urgh (.) plea-su (.) help us (.) I can't speak English idiot (.) get lost (1) a good ninety percent of the time we were lost and not knowing where to go (.) so my dad would just keep walking up to random Japanese people (.) and trying to communicate with them in English (.) even though we were in a country that (.) doesn't speak English (.) and when they obviously wouldn't understand he would just try to say it all again (.) but slower (.) like that was gonna make a difference (.) but we found a guy called Paul who helped us out (.) thank you Paul (.) hello (.) Japan is super different from the States (.) I didn't really know what to expect (.) but my mom and I were super hyped after experiencing and learning about the culture (.) dad and Jax (.) not so much (.) but they liked the food (.) so here's what happened (.)

TRANSLATION APP (02:33 - 03:18)

first morning (.) woke up early to do a Tokyo bus tour (.) this time after our best friend Paul taught us the ropes (.) we were experts at navigating the subway (0.5) we got on the wrong train (.) we stopped at a café for breakfast (.) and it was at that point where I realised I wasn't going to be able to use the image translation app I downloaded to try and make communication easier while we were there (.) it would've been super awesome to just hover the camera over the Japanese symbols (.) and have the phone immediately be like (.) hey this is what this says (.) but it wasn't working the way I thought it would (.) I don't speak Japanese (.) but I'm pretty sure they weren't selling a surprised egg topped with the first time the first time in fabric (.) this wife (.) I don't think that's a thing (.) who married an egg and why is she so surprised (.)

TOURING JAPAN (03:12 - 03:47)

the tour was fun (.) we went to a forest with some shrines (.) saw some sumo wrestlers (.) went up the Tokyo Tower (.) pretty cool Asian stuff (.) second day (.) we walked on Japan's big famous crosswalk that looks like the bee movie's traffic system (.) pressed F in the chat for the dog that waited nine years for his dead owner to return from the train station (.) I love you Hachiko (.) went to a hedgehog café (.) got on the wrong train (.) megadonki (.) spent way too much money in the Pokémon Centre (.) won nothing at a big arcade (.) then collapsed into bed (.) huh (.) I should probably slow things down a bit so you can really take in (.) day whatever (.) wrong train (.) rice triangles (.) tiny banana snack (.) my brother said it tasted weird (.)

walking tour (.) oh god my legs hurt (.) more noodles (.) went to sleep (.) we had another bus tour around Kyoto (.) one of the stops was this thousand golden statue temple that was really cool (.) and we learned about a bunch of Gods (.) one of which (.) I (.) a Pokémon master (.) already recognised since it was the inspiration behind Thundurus (.)

[6.0 Plays Pokémon Theme Song]

KIYOMIZU-DERA (03:48 - 05:42)

Another one of the stops on the bus tour (.) was this temple called Kiyomizu-dera (.) uh (.) and there's a whole backstory to this place (.) where some people would do this thing called (.) taking the plunge (.) which was seen as a bold and desperate (.) extreme wish making act (.) so it's simple (.) what you do is (.) jump off the forty-three foot temple balcony (.) and not die (.) that's literally it (.) I'm not joking (.) in the Edo Period (.) people believe that if they put their lives in the hands of Kannon (.) the God of Mercy (.) you'll be granted a wish (.) given you don't die (.) because he doesn't give wishes to corpses (.) during that time (.) two hundred people jumped (.) and eighty-five percent of them survived (.) which I'd actually say is a pretty good ratio (.) one woman apparently even jumped twice (.) hey (.) my (.) my wish didn't come true (1) well (.) I guess I jump again (.) but they don't let you do that anymore (.) which I think is fair I guess (.) anyway (.) that wasn't even where I was going with that place (.) there's this little shrine area at the foot of the temple (.) with three waterfalls each representing (.) either longer life (.) wisdom (.) or love (.) and if you drink from one of them (.) it's believed that you'll be granted that particular category in life (.) but you

only get one drink (.) thrifty ho (.) so I go up there with my long cup on a stick you get (.) and was watching what everyone else was doing (.) you get the water in the cup (.) wash one hand at a time (.) then put some water into one hand to drink from (.) and let the rest drop into the pool below (.) anyway (.) cutting to the chase (.) basically (.) you're in the presence of some pretty intense wisdom right now (.) also (.) there wasn't any place to dry your hands afterward (.) so I got wisdom water all over my pants (.) after that we saw the thousand red gates (.) you're allowed to walk under them (.) but apparently it takes like three hours to get through them all (.) and we didn't have that time (.) so we walked under like ten and then called it a day (.)

GHIBLI MUSEUM (05:43 - 06:12)

after waking up with some French toast that was lightly dusted with a pound of sugar (.) my mom and I went to the Studio Ghibli museum (.) I can't express (.) how incredible that place was (.) I would recommend it to anyone who has an appreciation for Ghibli (.) or animation (.) or art (.) or anything (.) I'd show you how mesmerising it is in there (.) but there's no filming or photos allowed inside (.) so no spoilers here (.) I'm a child of the law (.) but I did snag this pic of the kids play area (.) because I thought it was adorable (.) sometimes you've just gotta break the rules when its important ok (.)

SUSHI RESTAURANT (06:13 - 06:33)

we went to a conveyor belt sushi place (.) and mom had never been to one before (.) so she got overwhelmed (.) and just immediately grabbed like five random things (.) I've been to one once before (.) but my skills aren't anywhere near coordinated (.) so

when I tried to put the wasabi bowl back (.) I ended up clogging a bunch of plates (.) and ruining a section of the sushi harmony (.) and just being really obnoxious (.) and I felt really bad (.)

SEGA ARCADE (06:34 - 07:36)

the next day we almost got on the wrong train (.) heheh (.) the wisdom juice is kicking in (.) we went to this famous Sega arcade with eight floors (.) that (.) was immensely intimidating (.) you know how you go to an arcade (.) and there's some Asian kid who's an absolute God at a game (.) and there's a little crowd watching because it's so mesmerising and we're so pathetic (.) this is their hive (.) this is the (.) enlightenment mountain they climb for eighty years (.) and consume nothing but tears of tigers (.) car racing (.) combat games (.) even the children were spit out the womb playing like monks (.) look at this guy (.) I don't know what game this is (.) or the objective here (.) but the aura around him is screaming (.) leave here and never come back (.) unworthy rat (.) we were also introduced to this dance game I'd never seen before called Dance Rush Stardom (.) it's like DDR (.) but with less arrows (.) and a hundred percent more late nineties Melbourne shuffling (.) my brother and I tried to play it (.) and it felt like the whole country was like (.) oh god are they here (.) they look Asian but they're white as crackers (.) but we got a good kick out of it (.) so you know what (.) go konnichiwa yourself (.) then we left and got on the wrong train (.)

ROBOT SHOW (07:37 - 08:20)

so the last night we went to this robot show (.) and let me tell you (0.5) this place is insane (.) so the main attractions of the place are these giant flashy robots and stuff (.) but I gotta talk about these drinks and lightbulbs they were selling (.) they were crazy (.) with all the blinking colours and such (.) it was like a little rave in a cup (.) like dude (.) who comes up with this stuff (.) Benjamin Franklin wishes he did I'll tell you that (.) you got to choose from like (.) four drink choices (.) but most of them were alcohol (.) so I got this peach juice instead (.) I'm legally allowed to drink now (.) but I'm not the biggest fan (.) who knows how outrageous the drink would have looked if I was a bit tipsy (.) anyway (.) definitely one of the most insane things I saw there for sure (.) top of the list for the entire show (.) nothing compares to the little lightbulb (.)

VIDEO PLAN (08:21 - 08:50)

Japan was so much fun (.) and it's become one of my favourite memories with my family (.) but the thing is (.) when I started the script (.) I wanted to briefly mention what we did (.) so I could talk about how much trouble I had coming back home (.) because that was a whole situation of classic Jaiden I thought you would enjoy (.) but here I am on page four of the script (.) and I haven't been able to talk about anything (.) I don't like breaking stories down into different parts (.) but we're not animating a twenty minute video (.) I'd rather put my life in the hands of Kannon (0.5) twice (.) so yeah (.) see you in a few weeks for that

END OF TRANSCRIPT

Appendix 1B

“LOCKED OUT OF MY HOUSE” TRANSCRIPT

Link to Video: <<https://www.youtube.com/watch?v=guHeHxZ0VQg>>

APOLOGY (00:00 - 00:15)

welcome back to Jaiden doesn't know / how to map out video lengths / ok / so here's the story from / getting home from Japan I was gonna talk about in the last video / but didn't / please don't make fun of me / it was a long flight / I was very tired / just kidding / I'm an actual idiot here / there's no excuse /

THE FLIGHT BACK (00:15 - 00:52)

so after another quick flight of eleven sleepless hours / I landed safely and was ready to go home and die / my roommate offered to pick me up / but my house is a good forty to fifty minutes away from the airport / and I felt bad for making them pick me up so much / because a week before I went to Japan / I was in the UK visiting friends for my birthday / don't leave me any birthday wishes / it was in September / you'll be an embarrassment to the both of us / they'd already driven me to and from the airport three or four times the past three weeks / and I didn't want them to use up anymore of their time or gas / so I let them know I was I was just gonna grab an Uber / which worked out / because they were invited out to get lunch with their friend / and they were worried about time overlap / win win / they get a nice lunch / I get in a stranger's car /

THE FIRST UBER (00:52 - 02:12)

warning flag number one / I'd never used Uber before / I have my own car / I usually don't need to / use an app / to find a guy / with a weird R name / to drive me around / ten minutes of confused button pressing later / ding / your Uber will arrive in five minutes / nice / hello / yes is this Jaiden / yeah / I'm at the gate / ugh / terminal B / between area forty four / and forty five / urgh / I don't see you are you nearb- / hello / your Uber has cancelled / what / if we were on a date / and I was waiting at the table / and you called me from outside the restaurant / hey you here / yeah I'm in the back / the / table to the right / you can't stand me up like that / at least give me some sort of reason / come on / come back / Rajesh / anyway / I found out that I need to be on the upper level / because that's where all the app pickups are / whoopsies / that's my bad / but he could've told me that / when he was on the phone / in the first place / Rajesh / go up the stairs / boom / everyone's problem is solved here / here's a bunch of money / when you think about it / Uber is kinda like / the opposite of a kidnapping / take me home /

THE SECOND UBER (02:12 - 03:11)

I got a new Uber / that took fifteen minutes to arrive / and in an hour later / maps can be a bit wonky with my home address / so he started driving past my neighbourhood / ugh / uh oh / it was back there / sorry about that / oh that's ok / which one was it / I live in a little community with a bunch of houses / so I said it was the one on the corner / could have been more specific / but that's just the / what came to my mind in the moment / he turned around but stopped at the wrong house / and he was like / this one / look / I was running on no sleep for the past twenty

hours / so my mush of a brain started to be spazzy and socially anxious about the whole situation / wasn't even a situation / almost all my brain cells were dead at this point / except the one that ate grass at the end of elementary school / oh you had to correct him / because google maps is being weird / huh / I don't know you were Satan / I felt like I was bothering him a whole lot / with all the / one corrections I gave him / so in a panic I was like / this is the wrong house /

THE WRONG HOUSE (03:11 - 05:24)

yep / this is it / thanks so much / I really appreciate it / sorry for the hassle / wow it's / wow is it great to be home at this house that I live in again / oh how I missed it / because it's mine / I'm paying this guy / and it's his job to take me to my house / urgh / so if it accidentally stops at the wrong one / it helps literally no one for me to be like / aw yeah / this is totally it / I've become a lot more socially confident and calm over the past year / but this is not a good example of that improvement at all / I'm aware I look like a wreck right now / I got my stuff from the trunk / walked up the driveway / thanks / now I'm standing on the front of this random house / hiding from an Uber driver / hoping the people who actually live here don't realise the random girl standing here for literally no reason / yes / this is exactly the spot I wanted to be in right now / honey / did we adopt a twenty one year old Asian girl / or is this a very unthreatening house robber / I was stuck there waiting for him to leave / but he was just sitting there / hey / can you get off the driveway I don't own already / what the heck man / I got houses to rob / he was probably waiting to get connected to a new person to pick up / but it wouldn't have looked that great if he was also noticing me poke my head out and peer at him every ten seconds / I couldn't have started

walking to my actual house / because I already pretended to walk into my house / and he would've seen me / and been like / hey wait / this isn't your house / what the heck / you lied to me / for literally no reason / and I couldn't have gotten out of the car and started walking to my actual house in the first place / because I told him that this was my house / he even double checked / so like / you sure this is good / and I was like / yep / I was so loopy and lethargic from being up for the twenty hours of travelling / I couldn't even tell what was reasonable at this point / was I actually pulling this off like I thought I was / were the neighbours just watching me dig myself deeper and deeper into this hole / was the driver seeing me this entire time / because that / would have been hilarious / mommy mommy look / a dirty homeless girl / he finally drove off / and I walked over to my actual house across the street /

NO KEYS (06:40 - 07:38)

yes / I've been looking forward to collapsing on my bed since landing / I can't believe I just did all that / I'm glad the neighbours didn't call the police on me / I don't have any keys / this wouldn't have been a problem at all / because like I said / I have a roommate/ but hey foreshadowing / were you here this whole time / they were at lunch and weren't coming back for the next three hours / I'm not a professional when it comes to anything / and that includes / breaking into houses / but lord dang it if that skill wouldn't have been pretty darn handy to have right there / is it a crime to break into your own house your honour / yes / no / it's kind of a weird situation for both of us ain't it / I tried the front door / the back door / the garage door / the secret door / but there wasn't any way I was gonna be able to get into this house / which is how it should be / but I was still mad about it / Jaiden living in a

house that people can't break into / stupid / I was so drained / I contemplated just laying on the ground in my backyard for three hours until someone came home / but I decided that would be an inefficient use of time / and also too much of a depressing scene to look at for anyone /

ROOMMATE'S MEAL (06:40 - 07:38)

so instead / I ordered / another Uber / to drive me where my roommate was / so we could all hang out / and then come back to the house together / almost an hour later / I'm finally there / ha / I tried my best to be social and energetic / we went and got lunch and stuff / but I was just in critical survival mode / some people get all loose when they're tired / or giggly / or maybe even more social / but for me / my body just reverts to the baseline functions for me to just / be a human / I'll breathe and look around and not fall over / but that's basically it / is Jaiden ok / they were getting sushi / so I tried to eat some / but coming back from eating sushi in Japan / to some random place in California / was just another variable of disappointing / I'm, not having a good time right now / we got home / I crashed onto my bed / and proceeded to sleep for seventeen hours /

STORY MORAL (07:38 - 08:03)

there's no moral to this story / I just liked it / it makes me laugh / because I'm being stupid / but if I were to make one up last minute / make sure you can get into your house / without keys / because you never know when you'll need to get in / without keys / that was really bad / well sorry / I don't know what else you want from me / see you later / but not in my house / because you can't get in

END OF TRANSCRIPT

Appendix 1C

“AN UNCOMFORTABLE TRIP TO THE UK” TRANSCRIPT

Link to Video: <<https://www.youtube.com/watch?v=K8Zj6l8luHc>>

QUALITY CONTENT (00:00 - 00:29)

I've been travelling a lot lately (.) and it's been really dope (.) and I know (.) I've done a couple travel videos already (.) but when you talk about your life (.) and all that's been going on in your life is travel stuff (.) then (.) urgh (.) sorry (.) but that's just what's on the menu right now (.) I'm like a fine-dining fancy video-making chef (.) I only serve what's ripe and in season (.) quality stuff (.) only the finest (.) just for you (.) with that being said (1) so I peed on my wallet (.)

TOURIST ATTRACTIONS (00:30 - 00:50)

I was visiting my friend in the UK for New Year's (.) and we were spending the weekend in London (.) to do some fun stuff together (.) during the day we did a bunch of fun touristy stuff (.) like the London dungeon (.) Shrek's adventure (.) rode in a helicopter (0.5) alright that's a life (.) Shrek's adventure wasn't that fun (.) we were in line for like an hour (.) and the actual thing was more childish than we thought (.) he didn't even fly out the window (.) like in that one video (.)

LOST WALLET (00:50 - 01:14)

anyway (.) we were back in the hotel about to go and get dinner (.) when I realised my wallet wasn't in my pocket (.) I thought I left it in my backpack or something (.)

but a quick rummage around confirmed that (.) guys (0.5) I have indeed lost my wallet (.) they were understandably freaked out (.) like out of all the things you could lose in a foreign country (.) a wallet is pretty up there on the not good chart (.) it could've fallen out of my pocket at any point of the day (.) and we'd literally been (0.2) all over London (.)

BAGS VS. WALLETS (01:14 - 01:57)

here's the thing (.) I don't like bags or purses (.) because I think they're too much of a hassle to carry around (.) and I don't like the feeling of minor inconveniences (.) because I'm a baby (.) so a couple months ago I got a new slim wallet (.) that can fit in my tiny woman jean pockets (.) that was super great (.) but I realised pretty early on (.) that it slips out of my back pocket really easily (.) when I sit down and stand up (.) because of the aforementioned tiny woman jean pockets (.) but for some reason (.) I still think drastically increasing the risk of losing all my credit cards and identity (.) is still less convenient than carrying a bag (.) either way (.) what I'm trying to get at (.) is that (.) all day (.) I was constantly checking if my wallet was in my pocket (.) because I knew it could fall out easily and get lost (.) and I was doing a great job (0.5) until it fell out and got lost (.)

SEARCHING FOR THE WALLET (01:58 - 02:36)

my friends were more freaked out than I was (.) I think my brain's at a point where it's tired of using extra energy to be overly anxious (.) because of the dumb crap I pull (.) so I was pretty calm (.) or maybe I'm incapable of feeling anything anymore (.) I retraced my steps in my head (.) and concluded that I most likely lost it at Shrek's

adventure (.) I remember having it at breakfast and in the helicopter (.) but maybe not in Shrek's swamp (.) my friend's sent an email to Shrek's adventure (.) because for some reason they don't take calls (.) and we were gonna have to wait until the next day to hear back from them (.) because they were closed by then (.) back-up plan was that if it wasn't there (.) and I didn't find before then (.) I'd just have to cancel my cards and get new ones (0.5) and I wouldn't be able to leave the country (.)

FINDING THE WALLET (02:36 - 04:05)

so we headed out for dinner (.) it was really nice (0.3) especially because I didn't have to pay (.) and got back to the hotel a few hours later (.) the stress about losing the wallet was pretty died down (.) because there wasn't much we could do (.) other than wait for Shrek to contact us (.) we turned on a movie (.) and I went into the bathroom (.) and when I lifted up the seat (1) what the fu- (.) guys (.) oh my god (.) the wallet was in the toilet the whole time (.) at first it was like (.) what the heck happened (.) how did my wallet get in the frickin toilet (.) but after a little bit of thinking (.) with all the puzzle pieces (.) I think I know exactly what happened (.) right before we were going to dinner (.) I went to the bathroom (.) and (.) while I was (.) ehem (.) preparing to use (.) the bathroom (.) my wallet must have fallen out (.) and into the toilet (.) and I didn't notice (.) because I don't check the toilet after I use it (.) maybe you're supposed to (.) I don't know (.) I don't know what's normal (.) nothing's normal about this situation (.) so after I leave (.) that's when I realise my wallet's gone (.) and when looking around the room (.) obviously my mind doesn't go to checking the toilet (0.5) so we emailed Shrek (.) Shrek (.) you're never gonna believe where we

found it (.) but nope (.) it was sitting right here in the toilet (.) I was actually good at keeping track of my thing (.) I didn't lose it at Shrek (.) here it is (.) I totally peed on it

[Hair Dryer 3.5]

And that's how I peed on my wallet (.) no (.) I didn't get a new one (.) I still have it (.) I don't know (.) I mean (.) it's a good wallet (.) uh (.) I still like it (.) it just (0.2) had pee on it (1) so that's that story (.)

LINING UP (04:06 - 04:36)

going back in time a bit when I landed in the UK (.) pre pee wallet (.) pp for short (.) I was waiting in line to get through customs (.) when this guy bumped me from behind (.) I was standing still and the line wasn't moving (.) so it was kinda weird that happened (.) but he was immediately like (.) oh man (.) sorry about that (.) so I told him it was alright (.) he bumped me in a way that he ended up a little in front of me (.) so he goes (.) well you were in line first (.) and then gestured that I reclaim my spot (.) and I was like (.) oh thanks (.) and stepped forward (.) but he didn't step back (.) so now we were standing next to each other (.) which felt weird (.)

SMALL TALK (PT. 1) (04:37 - 06:02)

then he started trying to make some small talk (.) what's your name (.) Jaiden (.) nice (0.5) so what brings you to the UK (.) oh huh (.) just visiting friends (.) oh (.) that's actually really nice of you (.) I didn't expect such generosity (.) since all girls are selfish (0.5) uh (.) run that by me again (.) excuse me (.) the two guys in front of us

glanced back like (.) woah (.) that was a bit of a yikes (.) I mean (.) I'm no conversational genius (.) but no matter what you believe (.) I think that's a bit too strong of an opener right there (.) oh (.) aha (.) I (.) well I mean (.) not all of them are (.) no (.) they are (.) you can just say that because you're a girl (1) well alright then (0.2) I (0.5) guess I have nothing else to say really (.) I gave him a nervous laugh (.) and (.) left it at that (3) man (.) no one here has a UK passport (.) alright my dude (.) I'm getting the hint that you want to chit chat more (.) but you're all over the place with this conversation here (.) when you open with (.) all girls are selfish (.) that's a pretty isolating stance to take (.) at a girl (.) I don't think you've got enough social skill points to bring this one back man (.) also (.) uh (.) yeah (.) this is the non-UK passport line (.) they did that on purpose (.) you guber (.) I said that to him like (.) yeah (.) this is the non-UK passport line (.) and he just goes (0.5) oh yeah (.) they did do that (.) heheh (.) and then fist bumps me again (.)

REFLECTION (06:03 - 06:27)

I'm feeling very uncomfortable at this point (.) I thought it was weird when he bumped me when the line wasn't moving (.) I thought it was weird that he manipulated the situation so I'd stand next to him (.) I thought it was weird that he hates women (.) also stop fist bumping me (.) I didn't feel unsafe or anything (.) because (.) I mean (.) customs at the airport is probably one safest and most security guarded places you can be in (.) and there were plenty of people around (.) but he was still a tall scraggy weirdo in a hoodie with crazy in his eyes (.)

SMALL TALK (PT. 2) (06:28 - 07:38)

it got quiet again (.) because I wasn't really trying my hardest to keep up a conversation (.) and after a while (3) so many people have iPhones (.) what's the deal with that (0.5) yeah (.) it's (.) a pretty big brand (1) you have an android or something (.) nah (.) I'm not a materialistic kinda guy (.) oh (.) huh (0.5) okay (.) judging by the response I was like (.) I guess he doesn't have a phone then (.) not a minute passes by and he takes out his like (.) google (.) or windows phone or something (.) Soulja Boy phone (.) dude (.) what (.) who are you (.) what is going on (.) why are you so weird (.) you're like the airport customs line riddle master (.) answer me (.) these questions three (.) and you may reclaim the spot taken by me (1) so what's the deal with women's phones and minorities (.) then he started going off about asking about my friends (.) what are your friends like (.) have you even known them for a long time (.) I bet they don't visit you (0.5) okay you know what (.) I'm just gonna go to the back of the line (.) it's like he was jealous of my friends (.) that they were friends with me (.) but also like (.) I thought you hated girls (0.2) which is what I am (0.4) you do know I'm a girl right (0.4) does this guy know what a girl is (.)

END OF THE LINE (07:39 - 07:55)

finally when it was my time to go up (.) he was like (.) well it was nice meeting you Jaiden (.) you're pretty nice (.) uh huh (.) yeah thanks (.) also stop fist bumping me (.) and also a nerd (.) hey I that one's pretty accurate (0.2) anyway (.) I hope I never see you again

END OF TRANSCRIPT