

**Reality in the Eye of the Bookholder:
Representation, Relationship, and Composition Patterns on the
Covers of Korean Language Textbooks**

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ABSTRACT

The cover of a textbook is often the first encounter the viewer has with the work in hand. While the linguistic elements communicate their message through text, the composition as a whole is communicating through visual means. This study examined the front covers of eight Korean language textbooks, from a North American English speaker's perspective. Drawing on the basic principles of Halliday's Systemic Functional Linguistics as a theoretical framework, and employing Kress and van Leeuwen's visual grammar theory, this study asked, *To what extent are there recurring patterns within the compositions of Korean textbook covers for English speakers concerning the systems found within the ideational, interpersonal, and textual metafunctions?* The representational structures, interpersonal relationships – in particular – modality, and composition apparent on the covers were examined. This paper contributes to the field of knowledge in two ways. First, it contributes research to the small amount existent on the modality of Korean textbook covers. It identifies patterns of represented participants, including their vectors, as well as consistent modality values, particularly those involving color, such as high saturation, lack of modulation, and pure hues of red and blue were identified. Every image in the data set contained human participants, grounded in the *real* zone, in perspectives promoting equality. Secondly, these identified patterns can contribute to future publications, in providing evidence of consistent elements within this sub-genre of the visual mode.

Keywords: visual grammar, social semiotics, modality, ideational, interpersonal, textual, metafunctions, representational structures, salience, framing, information value

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DEDICATION

This dissertation is dedicated to my wife, Mijin, who never doubted me. And, to Barklee and Ally, who kept the ball rolling (literally), every time I sat down to try to do some research and writing.

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CHAPTER 1. INTRODUCTION

In a culture that has seen everything from the eidophusikon to the laser light-show, and which is surrounded by photography, film, television, and computers equipped for graphics, games, word-processing...and general design...it is no wonder that the polarity of "painting versus poetry" seems obsolete, and that we prefer more neutral terms like "text versus image" (Mitchell, 2013: 50).

In this modern world, we are surrounded by imagery; advances in technology make it easier to design, produce and disseminate. Although we are visual creatures, with 'a simple fascinate [in] reproducing the visual part of our experience' (Martinec and Salway, 2005: 338), in the field of linguistics, much attention has been paid to linguistic modes, not allowing much room for other modes, such as the visual mode. Interdisciplinary studies have become an increasingly common approach and method and an important goal to achieve in the scholarly world; this study aims to contribute to that world.

With regards to education, particularly when it comes to language acquisition, visual modes play such an integral part, perhaps more than linguistic forms do. The content within language textbooks forms the bulk of information provided, yet other elements that 'surround and extend it' (Genette, 1997: 1), what Genette calls *paratexts*, play an important role since they are what the viewer often first encounters. They also create a zone between the outside world and that of the textbook's content; where the viewer's first contact with the book occurs, initiating communication (Iwana and Uchida, 2016). Genette (1997) divides paratexts into *peritexts* and *epitexts*. The former includes textual elements such as title, author and publisher, but also imagery, appearing on front covers and inside flaps. The latter includes texts physically distant from the volume such as interviews and diaries. Peritexts play an important role in guiding readers' interpretations of the contents, paralinguistic devices such as color and title contribute to frame the contents. Although the first printed cover, in a contemporary sense, is thought to

have been created in the early 19th century, designers have become well aware of the influence of the cover (Graham, 2013), and authors and publishers alike have quickly capitalized on the communicative opportunities within the space of the cover, with well-designed layouts, bright images, and emboldened text. This has resulted in publishers' increased input and investment in cover design.

Coulthard (1985: 132) argues that 'speakers...continuously *membership* their co-conversationalists, and if they make wrong assumptions, their utterances are misinterpreted'. While this may have originally referred to the mode of verbal communication, it certainly seems applicable to other modes, including the visual. If producers assume too much about their audience, miscommunication can occur. However, due to space restrictions of the cover (i.e. size), the amount of information to be presented is limited, which results in the linguistic mode being minimized while the visual mode is exploited. This may become problematic when the visual mode presents culture and language, which are interlocked. It has been asserted that they are inseparable when learning (Jiang, 2000), and therefore, the cultural aspects also affect the *modality* (see section 2.2.3 for a detailed description of modality); the resources thus have to be interpreted through 'sociocultural lenses' (Yi, 2010: 299).

With particular reference to a language textbook, modality, the believability of an image or object, affects the desire and motivation to learn, even before opening a textbook. The cover of a language textbook can have significant influence on the interest of the potential viewer both in the desire to purchase the textbook, and to learn from it. Through careful choices considering representation of ideas, composition of elements, and communication between the producer-participants-viewer, a higher modality, can be achieved.

1.1 Rationale for Study

Over the past ten years, a variety of South Korean (hereafter Korean) paperback textbooks have been published and made available for purchase online to English speakers wanting to learn Korean. While the contents of the textbooks may have similarities and differences, the covers, and their initial contact with their audience is what concerns this study.

A textbook can be defined as ‘a book on a specific subject used as a teaching/learning guide...often part of a graded series covering [single or] multiple skills [such as]...listening, reading, writing, speaking, [and] grammar’ (Richards and Schmidt, 2010: 595). Textbooks for foreign language learning, apart from the teacher, are often the only other culture-bearer in the classroom (Yi, 1999). The use of e-books is increasing (Littman and Connaway, 2004), and multimedia such as YouTube channels, interactive CD-ROMs and online lessons, are progressively contributing more content to the educational field, but the simple textbook as a learning resource - sometimes as the curriculum itself - continues to dominate school classrooms and private studies throughout the world. Despite the rage for ‘technology in the classroom’, there are various factors that limit the ability to put a tablet in every students’ hands, such as cost-effectiveness, and logistics.

Studies using eye-tracking programs have explored youth perceptions on advertisements (Leroux, 2016), and authentic image viewing simultaneously with image description (Boeriis and Holsanova, 2012). Other studies have conducted research on the illustrations used within language textbooks. For example, Ihm (1996) studies cultural diversity represented within elementary school *English as a second language* (hereafter ESL) textbook images, contrasted between the United States and Korea, while Tang (1994) examines cross-cultural representations in grade seven textbook illustrations, and the implications for teachers of language minority students. Some scholars tend to treat the visual

mode as simply supportive to the textual mode, however, more often than not these two modes (i.e. written modes and visual modes) are interdependent, both contributing to delivering the conveyed message in the text. Those semiotic modes (see section 2.1 for more details) are just two of the modes that include semiotic resources for communication. Others include gestural and musical modes, amongst others.

To the best of my knowledge, no study that has focused specifically on patterns existing in the representational, interpersonal and textual systems (see section 2.2 for detailed descriptions of these three metafunctions) of the covers of Korean language textbooks published and available online to North American native English speakers has been carried out to date in the field of linguistics. Therefore, this study aims to contribute to the research involving images, and how to better communicate intended messages. Although the advice, ‘don’t judge a book by its cover’ may be metaphorical in meaning, its continued existence suggests that perhaps we –quite frequently- do judge, literally, *books* by their covers.

What can often be said in written modes can often also be communicated in visual modes, and vice versa. This is why monomodality has increasingly been questioned in the scholarly world and multimodality has come to be considered as practical communicative action, e.g. Kress and Van Leeuwen (2006). The research conducted has also been interdisciplinary, as all culture-based theories are (Lee, 2009), with contributions from psychology, education, and advertising. ‘Mature members of a culture’ (Kress and van Leeuwen, 2006: 12) utilize the semiotic resources from said culture to carefully and effectively create signs for communication; however, in this study, sign-makers (producers) are potentially from different cultures, depending on where the publishers are located globally. Lacking the socially and culturally created resources may leave room for errors and misinterpretations in the intended message. Hence, the importance of contributing research in creating effective communication through the visual mode.

1.2 Research Question

The contribution of this paper is to identify any patterns in the compositions of textbook covers for learning Korean, by applying the systems outlined within Halliday's three metafunctions (see Chapter 2 for a detailed description), and by drawing on the visual grammar framework of Kress and van Leeuwen (2006) to address the visual mode.

This study addresses the following research question:

To what extent are there recurring patterns within the compositions of Korean textbook covers for English speakers concerning the systems found within the ideational, interpersonal, and textual metafunctions?

The systems in the ideational metafunction considered for this study include participants, and processes. Who or what is depicted, and what connections are made, either with each other, or through a gaze with the viewer, are examined. These relationships are further examined within the interpersonal systems, such as angle, which can establish power; social distance, expressing the relationships of the participants and viewer; and modality, which is the level of truth an image projects. Lastly, systems of information value, salience, and framing are examined for patterns. These include size of participants, placement of participants, and framing achieved through lines of division, or over-lapping elements (see section 2.2 for details of the three metafunctions and systems within).

It is important for publishers to produce images that connect with viewers to encourage them to pick up this textbook, and to not only purchase it, but to be motivated to learn from it as well. The image of the front cover is often the first

mode that the potential buyers encounter. It is for this reason that patterns found in the systems detailed in 2.2 should be identified so that producers can more effectively communicate with their future viewers. Rowlands et al. (2007) notes that studies concerning a viewer's book selection are quite rare. Of those that do exist, the importance of the cover (Buchanan and McKay, 2011) are reiterated. But it remains to be discovered *how* covers affect the decision-making progress (McKay et al., 2012). This research paper aims to contribute to the field of knowledge in linguistics and the visual mode by identifying patterns so that future producers - whether publishers, designers, or illustrators - can better communicate their messages through the visual mode to their potential viewers.

1.3 Organization of Chapters

Following this introductory chapter, Chapter 2 offers a brief historical background of the study of social semiotics, before discussing key aspects of the contributions of Kress & van Leeuwen (hereafter KvL) to visual semiotics, organized within the three metafunctions of Halliday (1978); the ideational, the interpersonal, and the textual metafunction, and KvL's creation of a visual grammar.

Chapter 3 presents the data set analyzed in this paper. The preconditions required for selection, as well as the data collection process are discussed, followed by the image analysis methodology, which consists of the systems contained within the three metafunctions described in 2.2.

Chapter 4 contains the analysis of the images from the data set. This includes the ideational systems of participants, and processes; the relationships of the interpersonal metafunction through an analysis of power (as achieved through perspective), social distance, and modality; and systems including information value, salience, and framing, examined under the textual metafunction. It concludes with the summary of the results – both qualitative and quantitative – and patterns identified.

Chapter 5 revisits the research objectives that guided the dissertation. This study is then assessed in the light of limitations. The implications of the current study and its contributions are also discussed, before looking ahead to potential avenues for future research.

CHAPTER 2. THEORETICAL FRAMEWORK

This section discusses the theoretical framework of this research. Starting with a brief introduction to visual semiotics, it leads us to the discussion of Systemic Functional Linguistics (Halliday, 1978), which includes three metafunctions of social semiotic communication. The ideational metafunction, interpersonal metafunction, and textual metafunction are explained within KvL's framework of visual grammar (2006).

2.1 Social Semiotics

Saussure is credited with introducing *semiology*, the study of signs and social life (Chandler, 1994). Scollon and Scollon (2003: 217) describe semiotics as 'the study of social production of meaning through signs'. Up until the latter half of the 20th century, the focus was on usage, not production. Halliday's developments with *social semiotics* includes interpersonal relationships that involve the producer as well, and how signs used in language communication change depending on the social situation. The *Systemic Functional Linguistics* (hereafter SFL) theory formulated by Halliday (1978) proposes that language should be interpreted through its 'socially-based semiotic system' (Royce, 1999: 48), and replaces the term *signs* with *semiotic resources*, which include both objects and actions. Social semiotics does not exclusively analyze each mode separately, but rather, compares modes such as the visual or musical; describing how they are similar, and how they are different (Van Leeuwen, 2005), in the ways that people use semiotic resources, through a sociocultural filter. These resources change not only from one group to another group, but also over time, in the way they are *produced*, and in the way they are interpreted; they 'offer infinite possibilities for coding and recoding' (Jamieson, 2007: 30); signs are *motivated*.

As mentioned above, the SFL theory of Halliday (1978) contains three metafunctions; the *ideational* metafunction, the *interpersonal* metafunction, and

the *textual* metafunction, which pair with the three functions respectively with the three functions that O'Toole (1994) states are within 'functional' semiotics, namely:

- 1) to engage our attention and interest
- 2) to convey some information about reality, and
- 3) to structure these into a coherent textual form (O'Toole, 1994: 5)

These three functions pair with the three metafunctions (Halliday, 1978), and are explained in detail, starting with the ideational metafunction in 2.2.1, in which they are applied to the visual mode, as the metafunctions are not limited to the language mode.

Social semiotics of visual communication (visual social semiotics) evolves from the field of semiotics, and concerns how messages are conveyed through images. It 'involves the description of semiotic resources, what can be said and done with images (and other visual means of communication), and how the things people say and do with images can be interpreted' (Jewitt and Oyama, 2001: 134). Textbook covers fall within this field, as they are images produced to communicate specific messages to potential viewers. Kress (2000) stresses the importance of the study of visual semiotics, considering the impossibility of understanding text without considering visual resources, the influences they may have on the embedded meaning, and the currently available theories of language not accommodating these influences. By comparing a newspaper from fifty years ago with one in 2016, Kress (ibid.) draws attention to the dominance of text in the former, versus the significant space occupied by imagery in the latter. This is also the case within textbooks. Writing is no longer the dominant resource; instead, imagery is, and they must work together in communicating information (Unsworth, 2001).

KvL (2006: 14) consider their work to be a part of *critical discourse analysis*, in the need to ‘read between the lines’ of not just written and spoken texts, but also that of the visual. Their linguistic approach to visual communication gain structure from Halliday’s theory, by perceiving that the three metafunctions (ideational, interpersonal, and textual) are not limited to a single mode of communication, but rather, applicable to all semiotic modes, including the visual mode.

KvL’s (2006) application of SFL to their theoretical framework of visual grammar is described in the next section, which will be the basis of the framework for analysis of Korean textbook covers in Chapter 4.

2.2 Kress and van Leeuwen’s Visual Grammar

In their seminal work, *Reading Images: The Grammar of Visual Design*, KvL (2006) detail a structure for understanding the grammar of visual images (visual semiosis), much in the same way as Halliday did for linguistics. While their system shares many elements, their intention was not that they could easily be swapped for each other, but rather that language is only one mode of realizing communication, and that some modes can realize different meanings that others cannot. Some things can be communicated visually but not verbally; for instance, in terms of the prosodies of speech such as melody and rhythm (Kress, 2004), it is unlikely that they can be produced in an image. KvL’s purpose was to understand images ‘as representation and communication – in a semiotic fashion – and also as a resource in the development of theories and ‘grammars’ of visual communication’ (KvL: 2006: vii).

2.2.1 The Ideational Metafunction

The ideational metafunction, in linguistic terms, is concerned with ‘the function of language to represent the ‘goings on’ in the world.’ (Royce, 1999: 123). When visuals are analyzed, the *represented participants* (people, animals, objects) are identified, followed by their *processes*, and *circumstances* (ibid.).

Within the ideational metafunction, there are two representational processes, the *narrative* and the *conceptual* (KvL, 2006; O'Toole, 1994). Conceptual processes represent participants 'in terms of their class, structure or meaning' (KvL, 2006: 59). Narrative processes display actions and events; 'they are in a sense transitory, rather than being concerned with a fixed and constant spatial order' (Royce, 1999: 57). The angled body position of a person running, and an eagle with its wings tucked in the act of diving to catch a rabbit, are examples of narrative structures, suggesting movement.

The key indicator in a narrative process is the existence of a *vector*, which in linguistics would equate to an action verb (Forceville, 1999), which is not found in a conceptual process (KvL, 2006). Vectors can be realized through an *action process* or *reaction process*. Frequently a diagonal line, vectors can be realized by something as simple as train tracks going across the page, with the train being the participant, from where the vector departs, or through a gaze (2.2.2) from one participant to another (Scollon and Scollon, 2003). A single participant is an *Actor*, in a *non-transactional process*; there is no target, or *Goal*. In the case of a vector and Goal, but no source participant, KvL (ibid.) define it as an *event*. Some action is happening to a participant, but the source is unknown. In an image where there are two participants, one is the *Actor*, and the other is the *Goal*. For example, a person (Actor) could be reaching down to pick a flower (Goal). Sometimes it can be bi-transactional, in which two participants, involved in a circular transaction, are both Actor and Goal, referred to as *Interactors* (ibid.). These interactions or relationships, are the foci of the interpersonal metafunction discussed in the next section. Circumstances refer to secondary participants, 'that could be left out without affecting the basic proposition realized by the narrative pattern' (ibid.: 72). *Locative circumstances* refer to contrasts in the setting, such as the foreground participants being rendered in more detail than the background. *Circumstances of means* are often tools within action processes, such as a pointed gun. KvL (ibid.) also consider *circumstances of accompaniment*, in which there are two

participants, such as in Figure 4.3, where the female participant is clutching a book to her chest.

2.2.2 The Interpersonal Metafunction

KvL's interpretation of the interpersonal metafunction concerns three different types of interpersonal interactions; (1) between the producer and the image, (2) between the participants within the image, and (3) between the image and the viewers (Scollon and Scollon, 2003). In a later work, KvL (2002) include not only participants that are *enacting*, but also those that are *helping to enact* interactions.

The *power* play between participants within the image and the viewer can be realized by using different angle shots, ranging from high to low (ibid.). A high angle of the viewer looking down, creates *viewer power*, an eye level angle creates *equality*, while a low angle (viewer looking up), creates *represented participants power*. (KvL, 2006). When a participant gazes at the viewer, it is a *demand* picture. When it does not, it is an *offer* picture, allowing the viewer to simply observe (KvL, 2006). The facial expressions and body language directed to the viewer can also have positive or negative impacts; happy, relaxed participants are more inviting than angry faces and aggressive stances. Open palms suggest peace, while a clenched fist could be seen as confrontational. Besides power and gaze, social distance can also help identify the relationships.

Hall (1966) defines social distance as the distance between the participant and the viewer. We allow only certain people within some of these social distances. KvL (2006) adapted these distances through the use of frame size. It should be noted that these are subjective, and could differ not only between different cultures, but also between sub-cultures of the same group. The distances suggested here are aligned with the perspective taken for the analysis in Chapter 4.

Table 2.1 Social Distance Realized by Frame

Shot	Frame	Social Distance
1. Very Close Shot	A zoomed in shot, perhaps of a face, or an eye.	Intimate distance; a very close interaction, in which strangers may feel uncomfortable or aggressive.
2. Close Shot	A shot including the head and shoulders, as often appearing on passports.	Close personal distance; a single participant can physically touch the other.
3. Medium Close Shot	Subject is cut off at the waist.	Far personal distance; by both reaching out, physical contact can be made.
4. Medium Shot	Medium shot is cut off approximately at the waist.	Close social distance; just beyond the ability to both reach out and make physical contact.
5. Medium Long Shot	Full figure is viewable.	Portrait distance; disinterested observation is possible.
6. Long Shot	The human figure occupies half the height of the frame.	Far social distance; perhaps in the same room, where interaction is possible but not necessary.
7. Very Long Shot	Anything <i>wider</i> than the long shot above.	Public distance; social contact is avoidable.

(KvL, 2006: 124-129)

In Table 2.1 above, the shot is described in terms of both frame, and social distance. This is important in that it defines relationships not just between the participants *within* the image, but also the relationships between producer-image, and image-viewer. The visual mode also uses *gaze* as a way to project its meaning from producer to viewer.

The modality model focuses on *sign-making*; how *signifiers* such as color saturation affect *signifieds* (meanings); how *markers* affect *modality* (KvL, 2006). The linguistic term *modality* refers to the level of truth or credibility in a statement, through the combination of semiotic resources (Machin and Van Leeuwen, 2007). It is the reality status of a sign (Chandler, 1994). Linguistically speaking, modals

include 'might', 'should' or 'would' (Scollon, 2003), or clauses at the beginning of statements, such as 'I think' or 'I believe' (Fairclough, 2003). Visual grammar uses complex combinations of modality markers to create believability. Establishing these is important to understand how producers are using semiotic resources to create levels of believability (Van Leeuwen, 2005). Modality markers such as illumination can affect modality, in which an image's value falls on a spectrum, from the existence of light and shade to the complete lack of it. Its value can affect the truth of a given image, by a specific group. If there are repetitive values for images within the same genre, a modality configuration can be suggested. KvL (ibid.: 155) assert that modality 'is 'interpersonal' rather than 'ideational'. It does not express absolute truths or falsehoods; it produces shared truths aligning readers or listeners with some statements and distancing them from others.' Relying on our sight to determine truths within images is complicated, as what we see in nature is different than what someone can produce. As KvL (ibid.: 154) state, 'while the camera may not lie...those who use it and its images can and do'. It was crucial to develop a guide for the levels, or *values* of truth in visual images.

KvL (2006) propose ten modality markers, Eight of which were addressed in *Reading Images* (2006, KvL), with an additional two markers (*hue* and *purity*) introduced in a subsequent article by KvL (2002). These are also included in this study. Each marker has its own scale. For example, the depth marker runs from no depth, to a maximum perspective of depth. In this instance, high modality in a naturalistic coding orientation (presented in Table 2.3) would likely fall somewhere between these two extremes. As the value increases or decreases away from this point, the modality decreases. As well, the ideal saturation value would neither be monochrome nor full saturation, but rather a value in between which seems more 'natural'. Table 2.2 presents KvL's ten modality markers, and includes a description of each scale.

Table 2.2 Modality Markers

Modality Marker	Description
1. Color Differentiation	A scale running from a maximally diversified range of colors to monochrome.
2. Color Modulation	A scale running from fully modulated color, with, for example, the use of many different shades of red, to plain, unmodulated color.
3. Color Saturation	A scale running from full color saturation to the absence of color; that is, to black and white.
4. Contextualization	A scale running from the absence of background to the most fully articulated and detailed background.
5. Representation	A scale running from maximum abstraction to maximum representation of pictorial detail.
6. Depth	A scale running from the absence of depth to maximally deep perspective.
7. Illumination	A scale running from the fullest representation of the play of light and shade to its absence.
8. Brightness	A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same color.
9. Hue	A scale from blue to red, in which red generally represents warmth and energy, and blue represents calmness and coolness.
10. Purity	A scale that runs from purity to hybridity; purity colors being of colors with 'pure' names such as yellow or red, and 'hybrid' colors being mixes of pure colors, with names such as cyan, or ultramarine.

(KvL, 2002: 356-357; 2006: 160-163)

Five of the modality markers in Table 2.2 are related to color, including (1) differentiation, (2) modulation, (3) saturation, (4) hue, and (5) purity. Their effects on modality are notable as they 'can be loaded with social or cultural significance' (Jamieson, 2007: 26). As they are generally associated with emotion (Margolis and Pauwels, 2011), they are invaluable in imagery, as they stimulate us not only psychologically, but also physiologically (Paterson, 2004). KvL (2002; 2006) even propose color as being a fourth metafunction, as it is active in all three metafunctions.

Before modality can be determined from the values of modality markers, a *coding orientation* must be established, as different values have different influences, depending on the orientation. KvL (2006: 165) citing Bernstein (1981), proposed four *coding orientations*, or ‘sets of abstract principles [that affect the way images] are coded by specific social groups or within specific institutional contexts’ (van Leeuwen, 2006: 165). These are presented in Table 2.3 below.

Table 2.3 Coding Orientations

Coding Orientation	Description
1. Technological Coding Orientations	Technological coding orientations are concerned with the ability of the representation to be used as a blueprint. Overuse of color, or irrelevant imagery decreases the level of modality, creating ‘illusionism’.
2. Sensory Coding Orientations	Sensory coding orientations are used often in advertising and fashion to elicit pleasure, often through color choices and saturation.
3. Abstract Coding Orientations	Abstract coding orientations are ‘used by the sociocultural elites’. They can be found in art, academia and science. Creating and understanding these orientations requires specialization or high education.
4. Naturalistic Coding Orientations	Naturalistic coding orientations are dominant in ‘Western’ society, where photorealism is often the standard. All members in this culture can share in this common sense approach, regardless of education or training. They are likely to use the naturalistic coding orientation when they are ‘just being themselves’.

(Kress and van Leeuwen, 2006: 165-166)

The coding orientations in Table 2.3 hold different levels of truth for the same modality value. When considering naturalistic modality, it is not necessarily the most natural-looking images that have the highest modality. While Scollon and Scollon (2003: 18) state that truth is a ‘correspondence of what we see with the naked eye’ and the producer’s image, KvL (2006: my italics) suggest it is not always what is *in* nature; rather what has become an *acceptable representation* of nature. Time-lapse photographs of waterfalls or the streaked lines of stars across a night sky may not appear the same to the naked eye, but this style of

photograph has become so ubiquitous in some sub-genres of photography that it, in turn, gains high modality.

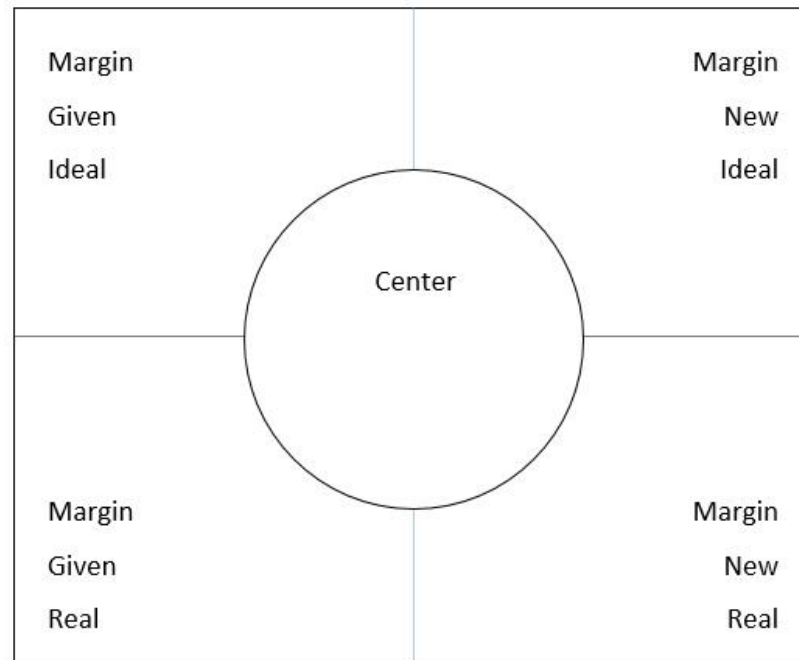
Textbook covers are often of a sensory orientation. They attempt to elicit emotional responses. By appealing to our senses through manipulations of modality markers, by increasing the color saturation of grass, or by reducing the color differentiation in skin tone, the modality can be increased from its original raw image. Often, the salient participants in a sensory image are more vivid and detailed, while the supporting participants are dull, or of less detail. The background as well may pale in comparison. Sensory images manipulate reality, but suggest a new reality that the viewer can become part of.

2.2.3 The Textual Metafunction

The textual metafunction includes three compositional principles; *information value*, *salience* and *framing*. These can affect the *status*, i.e. power of the participants. Although KvL (2006) use the word *textual*, this essay will refer to *textual* as pertaining to written text only, and other visual elements, as *compositional*, to aide in the clarity of elements being analyzed in Chapter 4.

The first principle is information value. In a composition, there are three spatial zone spectrums, or *dimensions of space* (ibid.), and information value is attached to the elements contained within, depending on their location. These areas are based on the concept of European languages, being written and read from left to right (ibid.). These dimensions of space are reproduced in Figure 2.1.

Figure 2.1 Dimensions of Space



(Kress and van Leeuwen, 2006: 197)

As seen in Figure 2.1, there are three different contrasts displayed. A participant's status can be affected by placement in the Center, or near the Margins. The central position generally contains the more important components. On the left side is the known, or Given, while the right side is the New (Halliday et al., 2014). The top and bottom are contrasted as the Ideal and Real respectively. The Ideal is concerned with the main ideas, while the real is used for additional information and details (KvL, 2006). Lakoff and Johnson (2008) associate the top with happiness, health and high status (amongst others), and the bottom with poor health, negativity, low status, and even death. In the opinion of Martinec and Salway (2005), the top-left corner is a powerful quadrant for elements to be placed, as it is home to the Given, as well as the Ideal. Bateman (2008) considers the arguments for rejection of the Ideal-Real distinction, citing works by Baldry and Thibault (2006) and Knox (2007). However, their topics involved moving

images and web-pages, and so this criticism may not directly apply to the static imagery of the images analyzed in this study.

The second compositional principle is that of *salience*; in other words, prominence or importance. The 'weight' of a participant 'is not objectively measurable, but results from complex interaction' (KvL, 2006: 202), as it uses the size of a participant compared with the size of other participants, amongst other variables such as image focus and color contrasts between participants. Perspective can also play a role here (ibid.).

Framing is the third principle. Elements can overlap, connecting them, or be divided by lines and negative (empty) space, dividing them. Margolis and Pauwels (2011: 561) maintain that 'every communicative mode has to have resources for creating 'boundaries' between units of meaning'.

Due to space restrictions, within the ideational metafunction (2.2.1), this study will specifically focus on participants, and processes; power, social distance, and modality within the interpersonal metafunction (2.2.2); and information value, salience and framing within the textual metafunction (2.2.3) from the theoretical framework of KvL (2006).

KvL's visual grammar created a system from which many researchers to come can use or adapt for their own needs. While the benefits outweigh the limitations of KvL's visual grammar, limitations do exist, and are discussed in the next section.

2.2.4 Limitations of Kress and van Leeuwen's Visual Grammar

One of the limitations of the KvL model oft-repeated (Kaltenbacher, 2004; Collier et al., 2001; Bateman, 2008; Jewitt and Oyama, 2001) is that the high and low values of modality are not empirical, although attempts have been made to rectify

this. Baldry and Thibault (2006) transcribe elements found in ‘clusters’, groups of items in a specific area of the page. But as Bateman (2008) argues, knowing where to draw the line, as to which elements to include in which clusters, is not clearly detailed.

The creation of four coding orientations (Table 2.3) while limiting, provides opportunities for future researchers to create additional orientations, or perhaps sub-orientations, especially considering new technologies changing our perceptions of high modality, including the increase in screen resolutions, and the developments of long exposure photos as well as digital manipulations through software programs that have become more affordable and user-friendly. Scollon and Scollon (2003) ponder whether to create another coding orientation for logos, while Martinec and Salway (2005) suggest there may even be a correlation between modality and the choice of image compression formats, such as GIF and JPG.

One final criticism is that KvL attempt to encompass visuals spanning from photographs to paintings to three-dimensional sculptures all within their grammatical structure, and in so doing, sacrifice depth in favor of breadth. Forceville (1999) argues that visual grammar may be more genre-specific than all-encompassing.

Despite the aforementioned limitations, the work of KvL (2006) on the visual mode is still relevant and influential to this day, as seen in the works of Royce (1999) and O’Toole (1994), since KvL provide defined scales of modality, as well as easily identifiable systems such as with power (defined by the vertical perspective). As well, the terminology used, such as Actor, or Process, are easily associated with the visual representations that they label. There is still much to be discovered and defined regarding the visual mode through visual grammar. In the section to follow, the issue of text-image relationships, and how they apply to this

study, is discussed, as it is essential to define how these two modes interact, and how they are dealt with in the analysis of Chapter 4.

2.3 Text in the Visual Mode

The use of copy, or ‘text’ as it will be referred to in this dissertation, is inevitable in the creation of textbook covers. While an image of a kitchen table stocked with pots and vegetables may suggest a book about cooking, it is more difficult to convey the message that these books are about learning Korean for speakers of English. Although Nöth (2011: 299) claims that ‘pictures...often have no verbal context whatsoever’, and if they do exist, they are ‘trivial’ or ‘redundant in meaning’, Genette (1997: 76) suggested that titles have three functions; ‘(1) to identify the work, (2) to designate the work’s subject matter, [and] (3) to play up the work.’ This is certainly true in Chapter 4, in which all eight images (1) have a title identifying the work, (2) designate the work’s subject matter by including the word ‘Korea’ or ‘Korean’, and (3) by playing up its simplicity and approachableness with terms such as ‘easy’ (e.g. Figure 4.6; Figure 4.7) and ‘beginners’ (e.g. Figure 4.1; Figure 4.7). Another important textual element is that of the author’s name, which might invoke a feeling of authenticity. A textbook on Korean language may have a higher modality written by an unknown author surnamed with a common Korean surname, rather than an identical book written by another unknown author, with a common English surname.

And so, to quote Bateman (2014), “the properties attributed’ to visual elements is the key...” in that we need to clarify in the beginning if the textual objects - whether titles, names, or simply letters – are part of a *linguistic* or *visual* semiotic mode. Stockl (2004) warns of the danger of contrasting two modes; because of the strength of the linguistic mode, its properties are looked for within the image, and therefore it is possible to miss important visual properties. Therefore, to avoid confusion, this study will explicitly look at all elements of the image compositions, whether linguistic or non-linguistic, as visual forms, and that the ‘visual

representation of ‘texts’ might take on any of the properties attributed to visual elements in general’ (Bateman, 2014). The analysis will contain issues of position and color, rather than spelling and semantics.

Other research has been carried out on text-image relationships including Barthes (1977), whose work in part discusses three relationships of text and image. Martinec and Salway (2005) present a system for when texts and images co-occur as well. As well, Thangaraj (2004) explores the power of font choice, while Stöckl (2005), shows how typography, as its own mode, can be explained with semiotic theories. Although worthy of including these issues, they could easily be the content of an entirely different study, and so will not be addressed in Chapter 4.

2.4 Concluding remarks

This section has reviewed KvL’s framework on reading images, including its starting point utilizing the three linguistic-focused metafunctions of Halliday, and applying them to the visual mode, demonstrating that this framework is applicable to images, in both explanation and organization. It is this study’s hypothesis that patterns based on the producers’ choices will emerge, in several of the systems within the three metafunctions. These include, but are not limited to, modality, framing, participants, and processes.

The next chapter will present the data set and collection criteria, as well as the methodology to be adhered to for the analysis of the data set in Chapter 4.

CHAPTER 3. DATA AND METHODOLOGY

This chapter outlines the composition of the data set, and describes the data collection criteria used in its collection. This is followed by the discussion of the methodological approach adopted in this study.

3.1 Data and Collection Criteria

This study involves textbooks targeting English speakers, most likely from countries such as the United States, England, Australia and Canada, where English is the dominant language, but possibly not restricted to them, in that they may be used in bilingual countries such as Hong Kong. The data set obtained for this study consists of a total of eight Korean textbook covers. In order to focus on selections that were more likely to be purchased by North American native English speakers, Korean textbooks were only selected from one online retailer, *Amazon.com, Inc*¹. Currently, it is based in the United States, and is the market leader in print and digital books per unit, and the largest Internet-based E-commerce retailer in the world by total sales and market capitalization that started as an online bookstore.² In some instances, image results from Amazon were of low resolution, in which case higher quality images for the same results obtained from Amazon were retrieved from Yes24³, one of the biggest online retailers of books in South Korea. It is for this reason that the data is restricted to a ten-year period spanning from 2006 to 2016, as older textbooks were less likely to be online, or have high quality digital copies of their covers if available. Using 'learn Korean' as a search phrase, Korean textbooks were retrieved in the 'Books'

¹ www.amazon.com [last accessed 30 Dec 2016]

² As of November 22, 2016, Amazon is the biggest online book retailer, responsible for 40% of all units of print and digital books sold in the United States, according to The Wire.

<http://www.theatlantic.com/business/archive/2014/05/amazon-has-basically-no-competition-among-online-booksellers/371917/> [last accessed 30 Dec 2016]

³ www.yes24.com [last accessed 30 Dec 2016]

category, and further focused under the sub-category, 'Paperback'. The results were automatically filtered by relevance. This returned 1,687 results. Three pages of results, each consisting of fifteen, were considered. These were then further reduced, based on the following six criteria presented below in Table 3.1.

Table 3.1 Textbook Cover Selection Criteria

Criteria	Description
1. Publication	Published between 2006 and 2016; limited to one publication per publisher, in the event of multiple textbooks from the same publisher.
2. Edition	Only first edition prints are selected, for consistency.
3. Format	Paperback textbooks were selected.
4. Title	Only titles in English were included.
5. Availability	Currently available for purchase online.
6. Level	In the case of different levels available, the basic or <i>Level 1</i> textbook was chosen.

In order not to skew the result but to carry out an objective research, this study requires that only one textbook is chosen for one publisher. In the case of multiple results from the same publisher, the textbook appearing higher in the results based on relevance was chosen. When there was more than one edition, only first editions were chosen to preserve consistency. The format was restricted to a minimum height of 20 centimeters, so that the cover space was significant enough to allow significant visual detail for analysis. As well, they are all paperback editions, as different sizes are often associated with different genres (i.e. pocket books for travel vocabulary), and materials used for different formats can affect modality in many ways, such as restricting the level of detail that can be printed on it because of texture issues, or limiting the level of color saturation because of the original color of materials used for the covers, such as leather.

Applying all of the criteria from Table 3.1 to the data selection process returned sixteen texts. Due to space restrictions, eight texts among those sixteen were then randomly chosen to form the data set. Pages of the textbooks, including the front cover, and table of contents, are readily available at Amazon to help potential online buyers, which has enabled this study to collect data of high quality images with minimal effort. All digital textbook cover images were acquired from Amazon.com, Inc., except in cases of low resolution images, in which the identical cover at a higher quality resolution was acquired from the website of YES24 Corp., and have been cited accordingly. The images included in Chapter 4 are subjects of commentary and/or illustrate a scholarly argument, and are not included for purely aesthetic purposes; therefore they are used as fair use for academic purposes, under Section 32 of the Copyright, Designs & Patents Act 1988.

As displayed in Table 3.1, the set of the selection criteria consists of different *publishers*, not *designers*, due to the fact that designers are often not free to encode meaning in their own right. They are employees restricted by the demands of their customers or management. The ultimate decisions in design come from the publisher.

3.2 Methodology

The analytical framework adopted in this study is primarily based on the work of KvL (2006). Their attempt at ‘grammatizing’ the study of the visual mode, and creating ways to analyze the meaning encoded by the producer into the image and decoded by the viewer, while not without its flaws as reviewed in 2.2.4, provides invaluable tools for the analysis of Korean textbook covers in this study. By applying Halliday’s SFL model to the visual mode, KvL show that it can ‘offer a powerful and flexible model for the study of other semiotic codes’ (O’Toole, 1995: 159, as cited by Royce, 1999: 117).

By using the SFL model metafunctions of Halliday (1978), which ‘occur and project their meanings simultaneously (Royce, 1999: 56)’, adapted by KvL (2006), the textbook cover images can be analyzed. It is for this reason that the individual analyses may appear at first as unstructured, but rather are interactive descriptions of the three metafunctions and their inclusive systems, that intertwine in many ways. Depending on the image, it can be beneficial to begin by discussing the frames (2.2.3), yet for other images, begin by introducing the participants (2.2.1). Furthermore, as discussed earlier in 2.2.2, KvL (2006) regard color as not just a function of modality in the interpersonal metafunction, but as being involved in all three metafunctions. Therefore, there are some overlaps within the analyses for each image. However, at the conclusion of the analyses, the results are re-organized under their metafunctional headings in section 4.9, in order to report patterns and results both qualitatively, as well as quantitatively, depending upon the function.

The ideational metafunction’s concern is to ‘identify the represented participants...as well as the processes in which they are engaged’ (Royce, 1999: 122). This will include a description of participants including animate and inanimate objects, logos, icons, and textual elements, although this study still recognizes the importance of the linguistic features on the book covers. Participants will be further categorized as Actors, Goals, or Interactors, as explained in 2.2.1. Following the identification of participants, the narrative and conceptual processes will also be identified. Vectors connecting participants will be noted, including a distinction of ‘demand’ or ‘offer’.

The interpersonal analysis includes such functions as power, achieved through angle, and social distance, achieved through framing and placement. There is a particular emphasis on the modality, in which values for the eight modality markers will be plotted for each image of the data set, and merged in 4.9 to examine any patterns that emerge.

The textual metafunction, or composition of the elements, is examined through three aspects: information value, salience, and framing. The position and placement of participants within the image have information value (see Figure 2.1); placement in the top half of the composition, with the Ideal zone, can increase salience. This contrasts with lower placement, in the zone of the Real, in which salience could decrease. As well, Center-Margin, and Left-Right considerations are made, as outlined in 2.2.3, and visualized in Figure 2.1.

3.3 Concluding Remarks

The subjects of this study, covers of Korean textbooks, are of a sensory coding orientation, as displayed in Table 2.3. Thus, the values of the modality markers will be plotted using the sensory orientation. Advertising often uses this sensory orientation (KvL, 2006), and book covers generally fall within this orientation. Therefore, the data set is analyzed in Chapter 4, using the sensory coding orientation perspective. Following the above data and collection criteria (3.1), within the framework of the methodology described in 3.2, in what follows, the data analysis is provided.

CHAPTER 4. ANALYSIS

This chapter offers the analysis of the set of data. The aim is to identify any recurring ‘*patterns within the compositions of Korean textbook covers for English speakers concerning the systems found within the ideational, interpersonal, and textual metafunctions*’, as defined earlier in 1.2. This includes patterns of participants and processes within the ideational (see 2.2.1 for more details), modality marker values, power, and social distance with the interpersonal (see 2.2.2 for more details), and information value, salience, and framing within the textual metafunction (see 2.2.3 for more details). A total of eight images of Korean textbook covers are analyzed to answer the question raised. *Circumstances* (see 2.2.1 for more details) will be omitted from the analysis. There are a vast number of these circumstances within each image, and although they carry information, they are not of high salience, yet would require a large word count to discuss. As highlighted earlier in 2.2.1, circumstances ‘could be left out without affecting the basic proposition realized by the narrative pattern’ (KvL, 2006: 72). Within the modality marker tables, values are color-coded by textbook (see Table 4.9 for the complete list), so that their values can be combined in Table 4.10 to aide in the visualization and recognition of patterns.

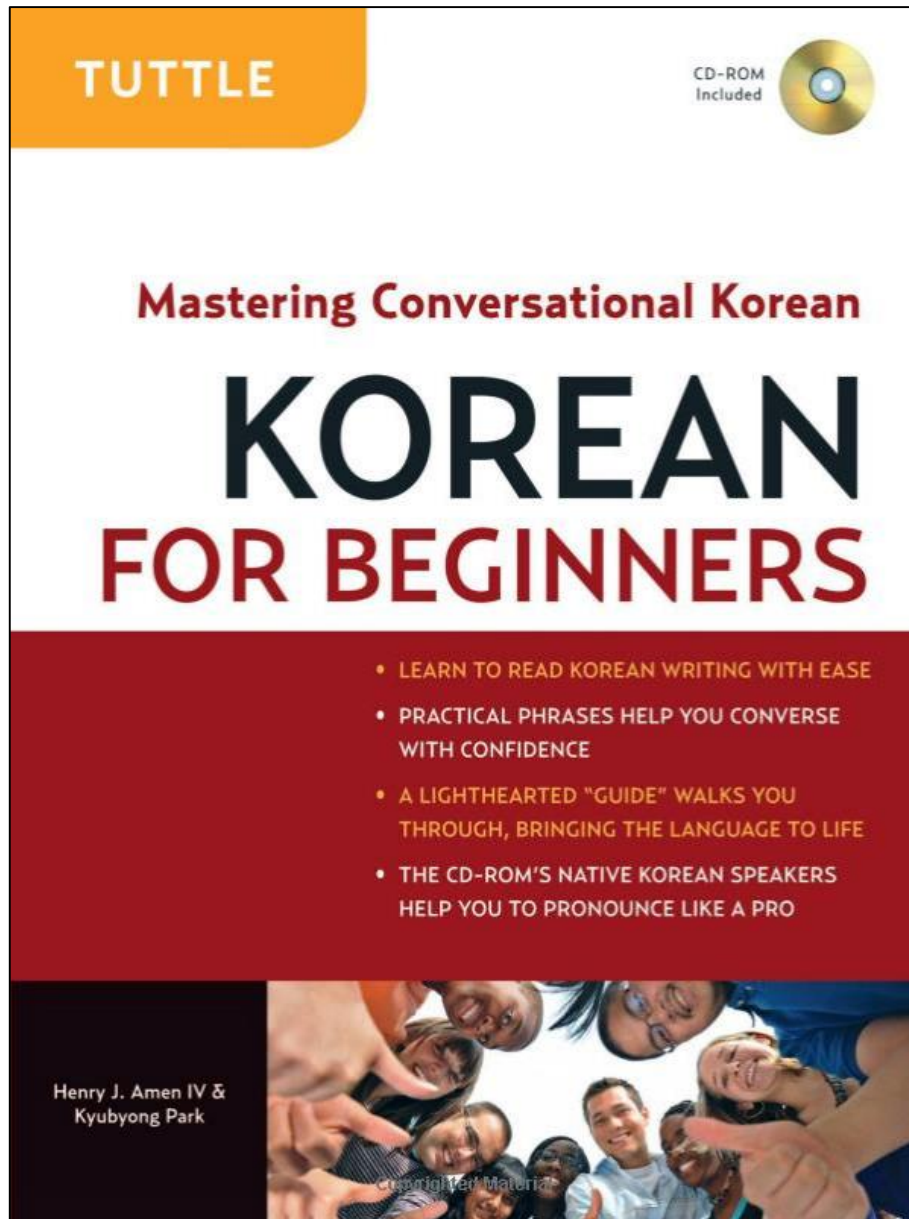
4.1 *Korean for Beginners*

The first Korean textbook cover to be examined is *Korean for Beginners* (Amen and Park, 2010), hereafter KFB. This first edition of this textbook was published by *Tuttle Publishing* in 2010, and is intended as a guide for an English-speaking audience to master conversational Korean, as indicated on the front cover image of KFB (Figure 4.1).

In KFB, frames have been created to separate the title, publisher, and CD-ROM icon in the top half, while the bottom half is again divided so that the upper frame contains additional supporting text, and the bottom frame consists of a close shot

(see Table 2.1 for details) of nine human participants at close personal distance. A blackened section in the bottom left exclusively includes the names of the authors, as well as a significant amount of unused negative space, giving the authors' names strong salience. Regarding the dimensions of space (see Figure 2.1 for details), the publisher's name is in the top left quadrant that Martinec and Salway (2005) claim to be a very important space for elements to occupy, in the Ideal-Given. Likewise, putting the human characters in the bottom right seems to cast them in a negative light, according to Lakoff and Johnson (2008), as discussed in 2.2.3.

Figure 4.1 The front cover of *Korean for Beginners*⁴



⁴ Source: https://www.amazon.com/Korean-Beginners-Mastering-Conversational-Included/dp/0804841004/ref=sr_1_1?ie=UTF8&qid=1475583732&sr=8-1&keywords=korean+for+beginners [last accessed January 10, 2017].

There are nine human participants, in which a 'demand' (see 2.2.1 for more details) is constructed. Whereas in speech, sound can be used to enhance how small something is, in images, this can be created by the space between participants and perspective (Kress, 2004). In this case, the low perspective of the viewer gives the represented participants power, placing the viewer in a helpless position. The space between each Actor is quite small, and the distance between them and the viewer, based on their forward and encroaching postures, suggests a close relationship as well. The group appears encouraging, as if to say, 'Don't worry, we're here to help get you', which may metaphorically represent 'here to help in your learning'. This could also be one of the 'membership' opportunities Coulthard (1985) suggests, as described in Chapter 1, in which interlocutors are constantly defining each other, in order to communicate with the appropriate semiotic resources and to avoid miscommunication. This group of Actors is the most salient cluster of the text, having a large influence on the overall composition's modality, which is presented in Table 4.1 below, with an analysis to follow.

Table 4.1 Modality Values for *Korean for Beginners*

Color Differentiation		
Monochrome	----- -----	Varied
Color Modulation		
Modulated	----- -----	Flat
Color Saturation		
Saturation	----- -----	Desaturation
Contextualization		
No Background	----- -----	Full Background
Representation		
Abstraction	----- -----	Max. Detail
Depth		
Absence of	----- -----	Max. Depth
Illumination		
Light and Shade	----- -----	Absence of
Brightness		
Two Degrees	----- -----	Max. Degrees
Hue		
Blue	----- -----	Red
Purity		
Pure Colors	----- -----	Hybrid Colors

Although there are some stark contrasts between the colors used in KFB, the modulation is quite flat, represented by a red mark on the continuum of *Color Modulation* above. The hue is closer to the red end of the spectrum, and uses

colors of high purity. It is also of relatively low differentiation, falling closer to *Monochrome* than *Varied*. The blocks of color are of high saturation, and the dominant color choices of white, red, black and yellow seem random at first, but perhaps they subtly allude to multiracialism, representing 'skin tones'; the world of Korean learning is open to anyone from any culture. There is no background present; although there is some level of depth with the spiraling of people in the bottom frame. There is natural illumination on the people, but an above average degree of brightness. The overall composition is more of abstraction than detail because of the large amount of empty space. While the Saliency of the people help to increase the modality of this cover, they could be moved to a higher or more central zone to increase the level of its overall believability, as discussed in 2.2.2.

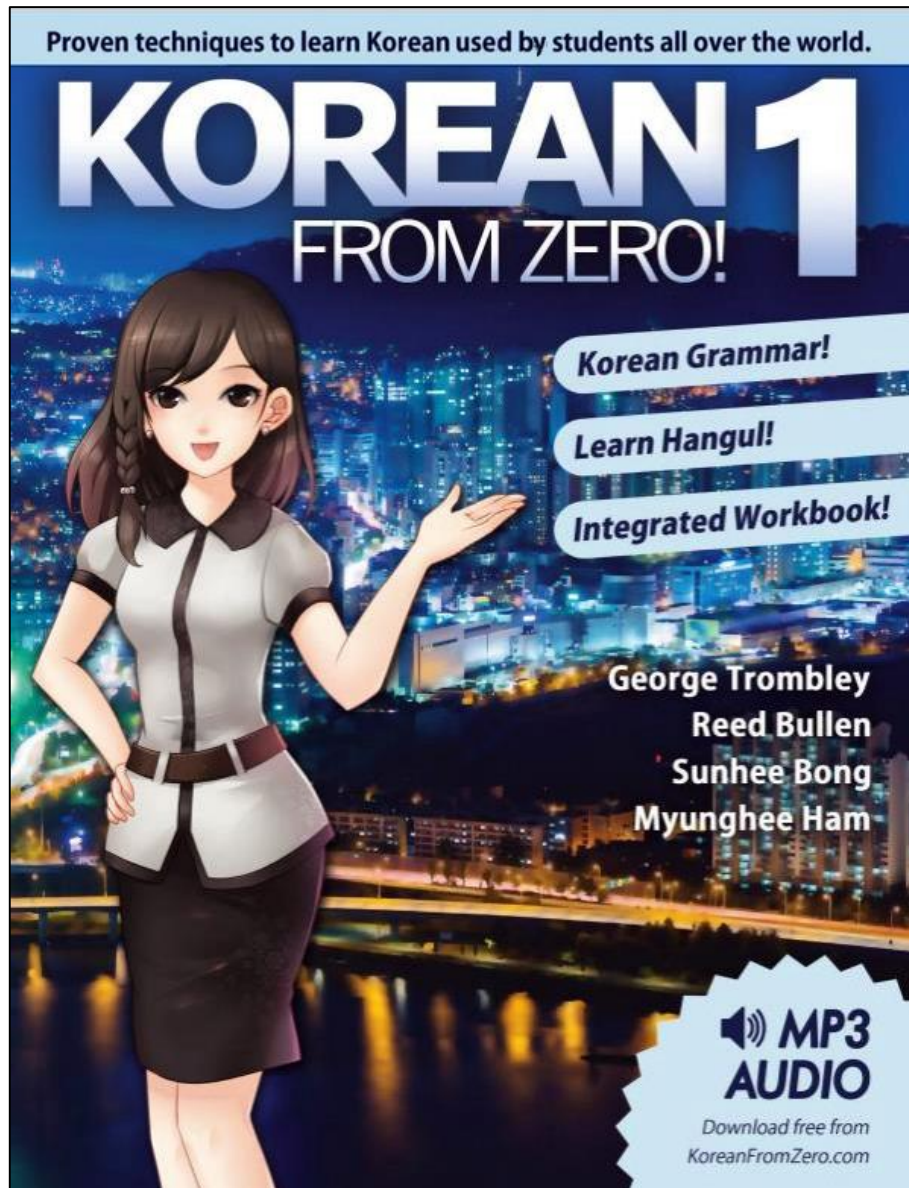
In 4.2, the next cover image, *Korean from Zero!* is analyzed. Although there are similarities in composition, there are several differences to note as well, as presented below.

4.2 *Korean from Zero!*

The second image to be investigated (Figure 4.2) is the first edition of *Korean from Zero!* (Trombley et al., 2014), hereafter KFZ, published by *From Zero*. Its focus, according to peritext (as described in 1.1) on the cover, is to teach (1) *Hangul*, the Korean alphabet, and (2) Korean grammar. As its name suggests, KFZ is for those with ‘zero’ previous knowledge.

KFZ is presented at an eye level perspective, suggesting equal power between the viewer and the participants. In this ‘demand’ image, there is one human Actor, maintaining a soft and inviting gaze with the viewer, at a close social distance. Her hand is another reactional process, inviting the viewer to follow the vector to a short list in the New and Ideal zone (see Figure 2.1 for New and Ideal zone), of what could be expected as content within this textbook. There is very little framing; a thin bar at the top provides supportive text, while in the lower right-hand corner, there is an icon, similar to that of the CD-ROM in KFB, but in this case, that of a stereo speaker, announcing the inclusion of an MP3 audio file, accessible online. This seems to increase the professionalism and power of the cover, by suggesting that KFZ is not just limited to this book, or series. In contrast to KFB, there is no mention of the publisher on the cover, although the authors do occupy some commanding space in the zone of the New (see Figure 2.1 for dimensions of space), on the right upper margin.

Figure 4.2 The front cover of *Korean from Zero*⁵



⁵Source: https://www.amazon.com/Korean-Zero-Language-Integrated-Workbook/dp/0989654524/ref=sr_1_1?ie=UTF8&qid=1475583875&sr=8-1&keywords=korean+zero+1 [last accessed January 10, 2017].

The existence of a single Actor is at portrait distance; disinterested observation is possible (see Table 2.1 for the details of the social distance realized by frame). The Actor is quite salient, being of an illustrated style overlaying the photographic cityscape of the capital city, Seoul. It is also quite salient, occupying the entire backdrop of the composition, beckoning to the viewer with its vastness and night lights. The title of KFZ occupies the Ideal space, near the top, as the title appears in five of the seven images. Table 4.2 below displays the modality values for the overall composition of KFZ, with a descriptive analysis to follow.

Table 4.2 Modality Values for *Korean from Zero!*

Color Differentiation		
Monochrome	----- -----	Varied
Color Modulation		
Modulated	----- -----	Flat
Color Saturation		
Saturation	----- -----	Desaturation
Contextualization		
No Background	----- -----	Full Background
Representation		
Abstraction	----- -----	Max. Detail
Depth		
Absence of	----- -----	Max. Depth
Illumination		
Light and Shade	----- -----	Absence of
Brightness		
Two Degrees	----- -----	Max. Degrees
Hue		
Blue	----- -----	Red
Purity		
Pure Colors	----- -----	Hybrid Colors

As indicated by the red marker in Table 4.2, KFZ has high color modulation, with its varying saturated hues of blue in the cityscape, and orange reflecting in the waters of what is presumably the Han River, creates a compromise of pure and

hybrid colors. The color differentiation leans toward monochrome, but does not retract from its modality, as it is a night setting and from a distance, in which colors become muted. The figure in the front of the image, although of an illustrative style rather than photographic like the background, is also of high modulation and a near-monochrome differentiation. The cityscape occupies the entire background, and is in full detail; individual lights on office towers are distinguishable at a distance. The layers of city behind the Han River, crisscrossing through the mountains, gives it maximum depth, adding to its Saliency, and modality. The written textual information's values are quite different than the overall image; they consist of muted colors, low saturation, slight modulation, and low brightness. They are salient, but not overwhelming. This, combined with the illustrated girl, and the photographic background, provide high modality, despite their conflicting marker values.

4.3 *Korean Made Simple*

The third textbook cover to be analyzed is the first edition of *Korean Made Simple* (Go et al., 2014), hereafter KMS, published by *Createspace*. Its potential audience, as in 4.1 and 4.2, is that of English speakers at a Korean beginner level.

Figure 4.3 The front cover of *Korean Made Simple*⁶



⁶ Source: https://www.amazon.com/Billy-Korean-Made-Simple-beginners/dp/B00SCSQD2/ref=sr_1_5?ie=UTF8&qid=1475583915&sr=8-5&keywords=korean+made+simple+billy [last accessed January 10, 2017].

In contrast to KFZ, KMS is fully illustrated. There are some similarities, such as architecture in the background, and illustrated participants in the foreground. However, in the 'offer' image of KMS, there are two Interactors, both gazing upwards as if in deep thought about their lively discussion. A third participant, a teddy bear, even seems to be involved in the event. Whereas in KFZ, the Actor gestured with her hand towards a list of textual items, the male Interactor in KMS is gesturing towards the background image of a traditional palace or building; it is unclear whether it is actually in the background, or whether it is a visual representation in an imagination bubble of what they are speaking about. The male and female Interactors are at a close social distance with the viewer, but are in a close personal distance with each other. The inclusion of a teddy bear held in front of the male, and a book held tightly in front of the female dissuades the viewer from thinking that they are in anything other than a platonic relationship, sharing learning excitement as friends, or possibly co-students. The Interactors are also at eye level, and a close medium shot. Their body positioning creates vectors in a triangular manner, from viewer to the two human Interactors. In Table 4.3 below, the modality values for KMS are plotted.

Table 4.3 Modality Values for *Korean Made Simple*

Color Differentiation		
Monochrome	----- -----	Varied
Color Modulation		
Modulated	----- -----	Flat
Color Saturation		
Saturation	----- -----	Desaturation
Contextualization		
No Background	----- -----	Full Background
Representation		
Abstraction	----- -----	Max. Detail
Depth		
Absence of	----- -----	Max. Depth
Illumination		
Light and Shade	----- -----	Absence of
Brightness		
Two Degrees	----- -----	Max. Degrees
Hue		
Blue	----- -----	Red
Purity		
Pure Colors	----- -----	Hybrid Colors

As with KFZ, KMS uses animation-style figures in the foreground, and architecture in the background, creating some depth. It has calmness associated

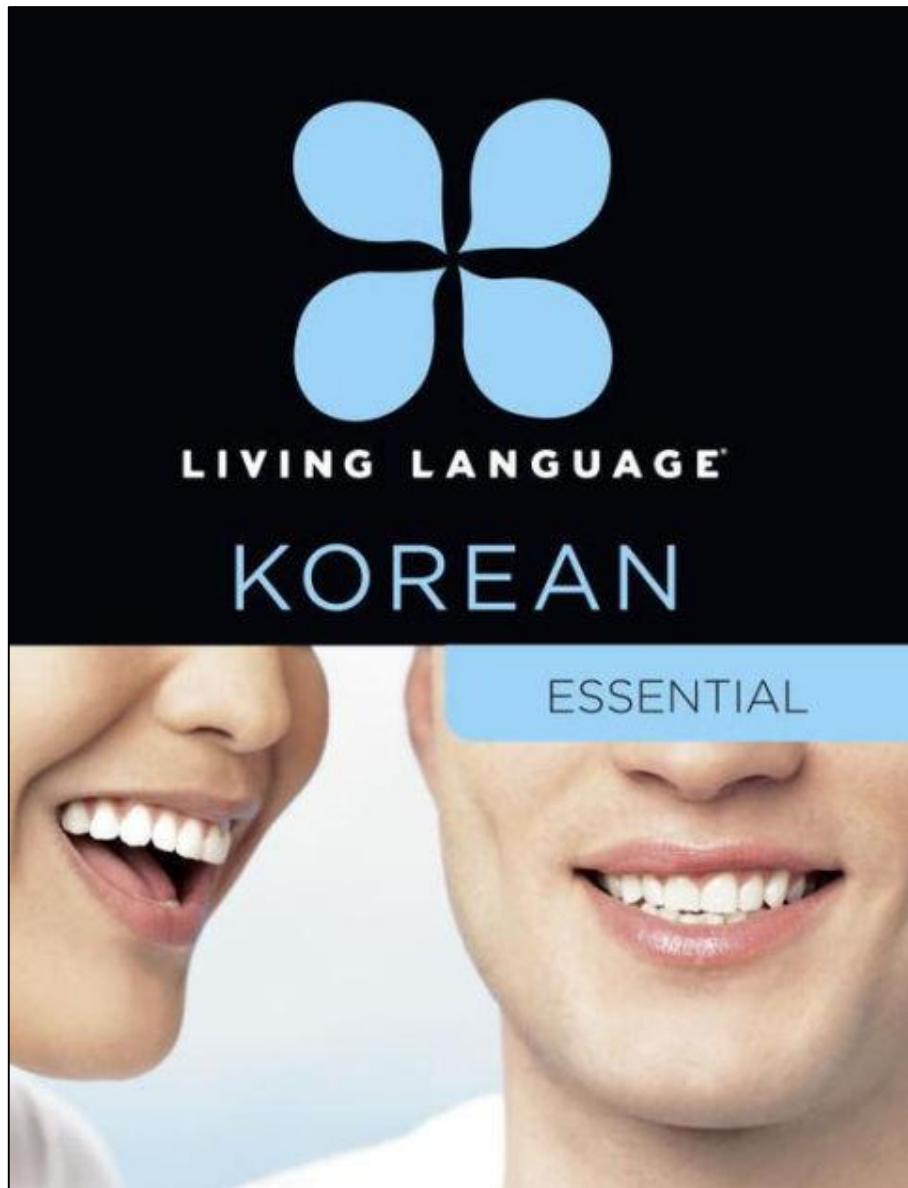
with it, realized through the blue hue, consisting of many hybrid color choices in the details, such as the clothing worn by the Actors. Although there is a background present, it is restricted in a circle, leaving a third blank layer of blue-tinged white as the absolute background giving moderate contextualization, and in turn reducing its modality significantly. There is certainly high color differentiation when considering the image as a whole, but it runs slightly monochrome, and has very few degrees of brightness. Considering these markers, A3 appears to have low modality.

4.4 *Living Language Korean*

This section presents an analysis of the front cover of *Living Language Korean* (Roh, 2013), hereafter LLK. It is the first edition of an ‘essential’ guide to learning Korean, published by *Random House*. The front cover image is presented in Figure 4.4.

There are two animate participants in LLK. Although the right Actor is facing the viewer, the eyes are hidden. In this case, it should be labeled an ‘offer’ image, however, there is a feeling of ‘demand’; the viewer cannot see him, but perhaps he can see the viewer. The left Actor’s head angle, open mouth, and elevated tongue suggests speaking in a narrative process, in which the vector leads to the Goal, which is the ear of the right Actor. The vector is at a slight downward angle, as if leaning in to share a secret. They are both anonymous, despite the eye level shot, as the tops of their heads from above their mouths are blocked by the black frame above, but the wide jaw of the Goal on the right suggests a male, while the Actor on the left could be male or female; content is not always perceived as intended (Carney and Levin, 2002). The focus is on the mouths, in a very close shot (see 2.1 for details regarding shots); their attitude appears joyful. They are at a close intimate distance to one another. Although positioned centrally along the horizontal plane, they are in the lower half, and appear to fall into the Given-Real and New-Real quadrants.

Figure 4.4 The front cover of *Living Language Korean*⁷



⁷ Source: https://www.amazon.com/Living-Language-Korean-Essential-coursebook/dp/0307972240/ref=sr_1_8?ie=UTF8&qid=1475583709&sr=8-8&keywords=language+learning+korean+essential [last accessed January 10, 2017].

The animate Actors are the most salient elements in Figure 4.4. However, in the top Ideal-center, there is a large four-leafed symbol, similar to a clover, possibly representing the publisher, or a series of language books. Table 4.4 shows the modality values of LLK, followed by its analysis.

Table 4.4 Modality Values for *Living Language Korean*

Color Differentiation		
Monochrome	----- -----	Varied
Color Modulation		
Modulated	----- -----	Flat
Color Saturation		
Saturation	----- -----	Desaturation
Contextualization		
No Background	-----	Full Background
Representation		
Abstraction	----- -----	Max. Detail
Depth		
Absence of	----- -----	Max. Depth
Illumination		
Light and Shade	----- -----	Absence of
Brightness		
Two Degrees	----- -----	Max. Degrees
Hue		
Blue	--- -----	Red
Purity		
Pure Colors	----- -----	Hybrid Colors

Through the use of limited color differentiation and toned color saturation as marked in Table 4.4 above, LLK presents a more modern/contemporary

composition. The color hue is near the blue end of the scale, and although using a limited palette, the colors chosen are a blend of purity and hybridity. The top half of the cover image is flat, while the bottom half is softly modulated, with modest degrees of brightness and illumination. There is a suggestion of a background behind the two figures, however, it could be seen as a simple backdrop, rather than a hazy blue sky. Either way, its blurred background creates high Salience for the participants in the foreground. There is some abstraction to the details of the participants; although they appear to be of a real photograph, enhancements to skin smoothness and teeth are readily noticeable. This does not seem to take away from its modality, as enhancements to photography are standard in this era.

As in LLK, a mix of photography, framing and illustration are involved in the next front cover image to be analyzed.

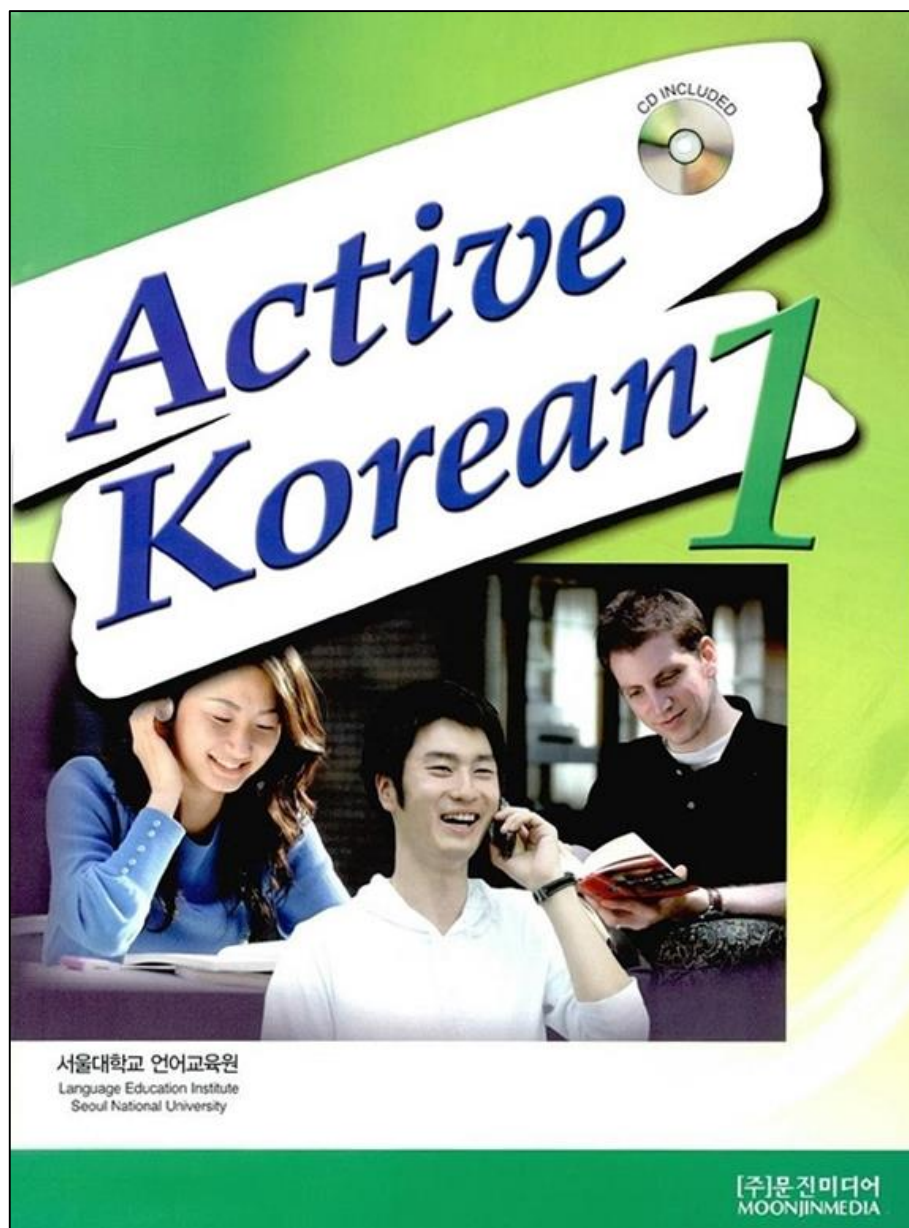
4.5 *Active Korean*

The fifth textbook cover in this data set comes from *Active Korean* (University, 2006), hereafter, AK. It is also the first edition, and published by *Moonjin Media*. The perceived target viewers are that of college students, studying Korean, at this or other institutes. Figure 4.5 on the following page displays the front cover for AK.

The framing in this cover consists of a floating box containing three participants, each engaged in their own Goals, and possessing high salience. They appear at a close social distance. The female Actor is listening to headphones, perhaps to the CD that is included with this textbook, referenced by the presence of a CD icon in the upper right zone, the Ideal-New. Her hand creates a connection to her ear, and is then followed with her gaze to the book on the table in front of her. A second Actor, appearing slightly behind and to the right, is also engaged in reading a book, but in this case, a novel. This could be a narrative process in that the act of studying can result in the ability to read. A third Actor, in the center-real, overlapping the other two, is holding a phone conversation. His body posture and eye line are outward, in a non-transactional process, connecting somewhere beyond the viewer. As there is no gaze connecting with the viewer, it is an 'offer' image. The title is very salient as well, overlapping all other elements, and existing closer to the viewer. Horizontally, it stretches from margin to margin, and is the largest participant in this composition. This is enhanced by the drop-shadow, behind its paint-stroked frame.

One other frame exists, at the bottom, in which only the publisher's mark is included, in the far right, Real-New zone. The mostly empty frame creates high salience for this element. The author's inclusion is of low salience, but lends credibility and hence an increased modality, as Seoul National University is considered the top university in Korea. However, this may not be known to the target group without previous knowledge of the country. Table 4.5 considers the above participants in plotting its modality, followed by its analysis.

Figure 4.5 The front cover of *Active Korean*⁸



⁸ Source: <http://www.yes24.com/24/Viewer/DetaillImageView/2149534> [last accessed January 10, 2017].

Table 4.5 Modality Values for *Active Korean*

Color Differentiation		
Monochrome	----- -----	Varied
Color Modulation		
Modulated	----- -----	Flat
Color Saturation		
Saturation	----- -----	Desaturation
Contextualization		
No Background	----- -----	Full Background
Representation		
Abstraction	----- -----	Max. Detail
Depth		
Absence of	----- -----	Max. Depth
Illumination		
Light and Shade	----- -----	Absence of
Brightness		
Two Degrees	----- -----	Max. Degrees
Hue		
Blue	----- -----	Red
Purity		
Pure Colors	----- -----	Hybrid Colors

Color differentiation is quite neutral, as is the hue, with highly saturated modulations of hybrid greens and yellows, but also flat areas of white. Within the

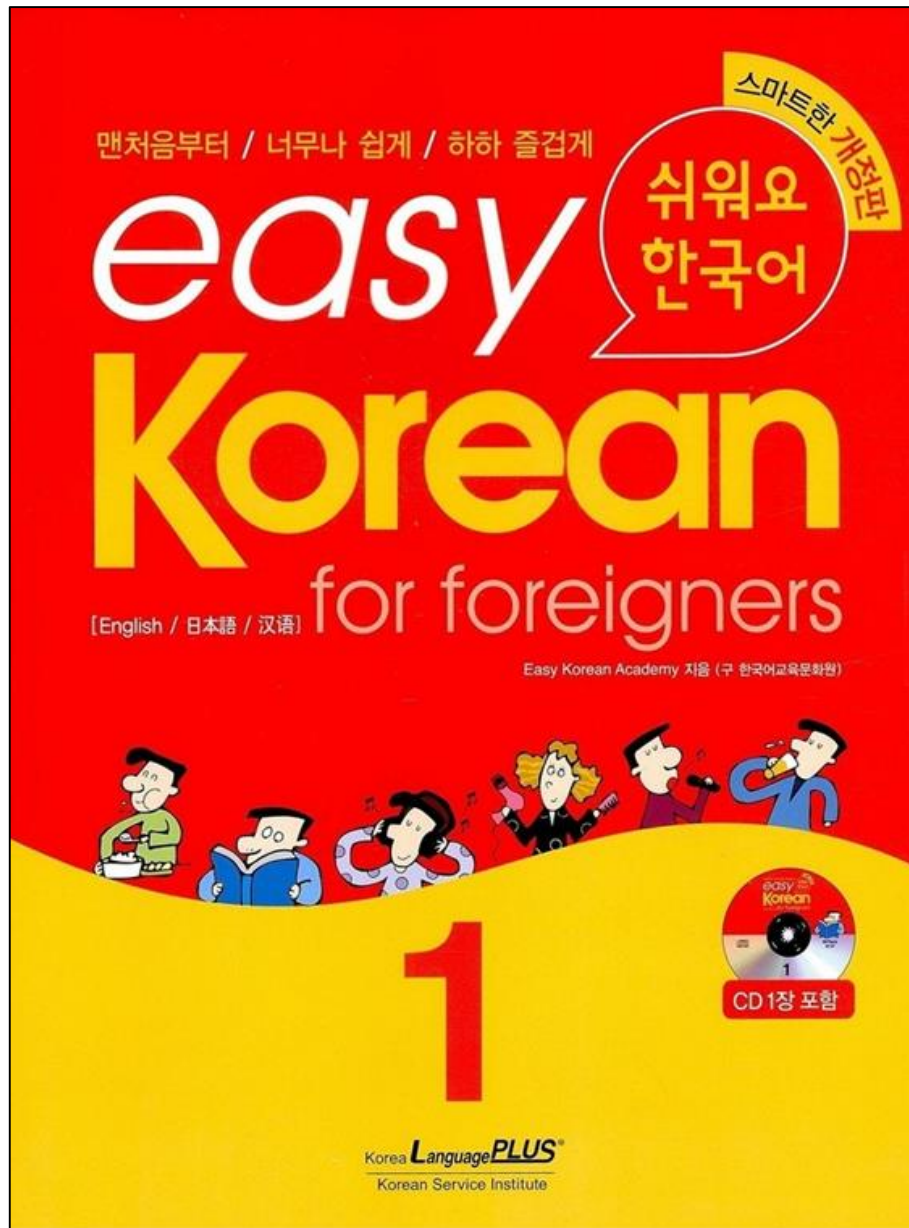
most salient frame containing the three animate participants, there is a blurred background, but outside of this frame, the representation is quite abstract. There is moderate depth, but an absence of light and shade, especially noticeable on the central participant, whose white shirt appears to not have any shades. This leads to the degrees of brightness to be below average. As Scollon and Scollon (2003: 91) report, ‘in Korea high modality tends to be associated with darker greens and brown’, yet from the perspective of this study’s perceived audience defined in (1.1), overall, the dominant greens and purple-browns do not increase the modality, but rather detract from it. In contrast to the dominant green, the next textbook cover to be examined is painted in red.

4.6 *Easy Korean for Foreigners*

In the sixth image, from the first edition of *Easy Korean for Foreigners* (Academy, 2008), hereafter EKF, published by *Language Plus*, the potential audience, as with all other images in this data set, is for beginners. However, this one differs in the inclusion of multiple textual items in Korean on the front cover, as can be seen in Figure 4.6. All other images in Chapter 4 do not include Korean peritexts, with the exception of AK, in which only the publisher’s logo includes Korean characters.

The front cover ‘offer’ image in 4.6 contains six illustrated and animated participants, each occupied with their own activity, including eating, reading, listening to music, fixing hair, singing, and drinking alcohol. These seemingly unconnected circumstances may in fact be representing a *situational syllabus* (White, 1988), in which the syllabus is organized by different situations in which different language usage occurs. In this case, one unit may involve cooking, while another teaches socializing.

Figure 4.6 The front cover of *Easy Korean for Foreigners*⁹



⁹ Source: <http://www.yes24.com/24/Viewer/DetailImageView/3230586> [last accessed January 10, 2017].

The lower third portion of the image is framed by a long wave. Within this Real zone, a large '1' refers to level 1, or the first book of the series. It also includes publisher details, and a CD icon, which commonly suggests that it is included; however the peritext is written in Korean, and indecipherable to a student without intermediate Korean abilities, decreasing modality, and at the same time increasing the Saliency of the active participants. There are no noticeable vectors amongst them, other than to the inanimate participants which they are engaged with, such as the blue book. The title specifies 'for foreigners', but it is difficult to assume whether the participants are Korean or foreign, considering the simple illustrated style of each, with the exception of one participant, with blonde, curly hair. The perspective is at eye level, in a medium shot, defined by being cut at the waist. This would suggest close personal distance (detailed in Table 2.1) but the lower frame seems to distance the participants, creating a sense of a very long shot, or public distance.

Consider the compositional elements above, Table 5.6 presents the modality values for EKF, followed by a discussion of EKF's modality.

Table 4.6 Modality Values for *Easy Korean for Foreigners*

Color Differentiation	
Monochrome	----- ----- Varied
Color Modulation	
Modulated	----- ----- Flat
Color Saturation	
Saturation	----- ----- Desaturation
Contextualization	
No Background	----- ----- Full Background
Representation	
Abstraction	----- ----- Max. Detail
Depth	
Absence of	----- ----- Max. Depth
Illumination	
Light and Shade	----- ----- Absence of
Brightness	
Two Degrees	----- ----- Max. Degrees
Hue	
Blue	----- ----- Red
Purity	
Pure Colors	----- ----- Hybrid Colors

The most salient marker on EKF's cover is the red-hue color, as can be seen be the extreme values plotted in the first three modality markers in Table 5.6.

Although there are many colors of hybridity, they are not as salient as the colors of purity, therefore the overall image leans closer the 'pure colors' end of the purity scale. The flat yellow and red create a high contrast, especially considering the high saturation of both. The wave of yellow on the bottom creates a layering effect, pushing the participants slightly into the background, but without an actual background, the modality is lowered. The majority of the participants lack detail. They are simple illustrations without illumination or degrees of brightness. One icon, that of a CD, is depicted as it would be in real life, which adds more contrast to the rest of the image, and gives the CD some salience. Overall, considering the extreme modality values in Table 5.6, EKF has a low modality.

4.7 *Korean Made Easy*

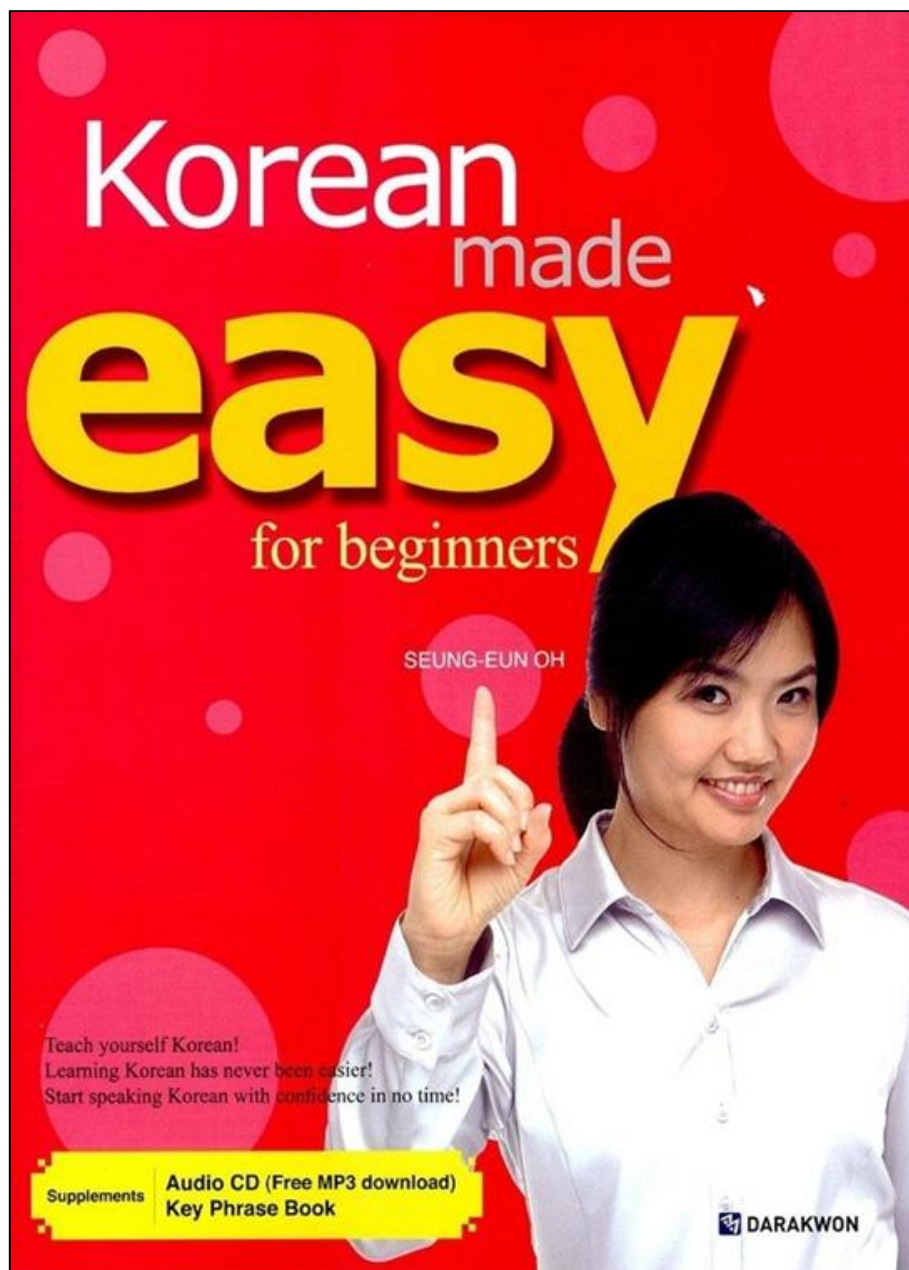
The seventh Korean textbook cover to be examined is *Korea Made Easy* (Oh, 2006), hereafter KME, which can be seen in Figure 4.7. It is the first edition, published by *Darakwon* in 2006, and is intended as a beginner's textbook for an English-speaking audience.

The most salient participant in this textbook cover is located in the Real-New, the only animate Actor. The sly gaze is focused on the viewer, creating a 'demand' image. The medium close shot is cut off at the waist, and is of far personal distance. The squared body position conflicts with the head tilting down and away, but is realigned by the eyes focusing on the viewer assertively, demanding attention on the information about to be shared, which is perhaps what the second vector's Goal is. The second vector follows the path of an index finger, pointing upwards. Multiple meanings can be derived from this; the book is Level 1, or this book is number one (the best), or maybe more directly pointing to the name of the author hovering above, which might suggest that she is the actual author. The meaning attached to an extended finger can differ from culture to culture, highlighting the importance of understanding the particular cultural-social group, as expressed in 2.1. A fourth Goal could be that of the title, which carries

more weight than the smaller text of the author. The title is the second-highest salient participant, occupying the Given-Ideal, extending from the left margin and through the center.

There is one small frame containing audio CD information, but other than that, every element is in the same frame extending to all four margins. The modality values will be presented in Table 4.7 followed by its modality analysis.

Figure 4.7 The front cover of *Korean Made Easy*¹⁰



¹⁰ Source: <http://www.yes24.com/24/goods/1978982?scode=029> [last accessed January 10, 2017].

Table 4.7 Modality Values for *Korean Made Easy*

Color Differentiation		
Monochrome	-----	Varied
Color Modulation		
Modulated	-----	Flat
Color Saturation		
Saturation	-----	Desaturation
Contextualization		
No Background	---- -----	Full Background
Representation		
Abstraction	-----	Max. Detail
Depth		
Absence of	-----	Max. Depth
Illumination		
Light and Shade	-----	Absence of
Brightness		
Two Degrees	-----	Max. Degrees
Hue		
Blue	-----	Red
Purity		
Pure Colors	---- -----	Hybrid Colors

Considering the five modalities of color in Table 4.7, including differentiation, modulation, saturation, hue, and purity, the results are nearly identical to EKF

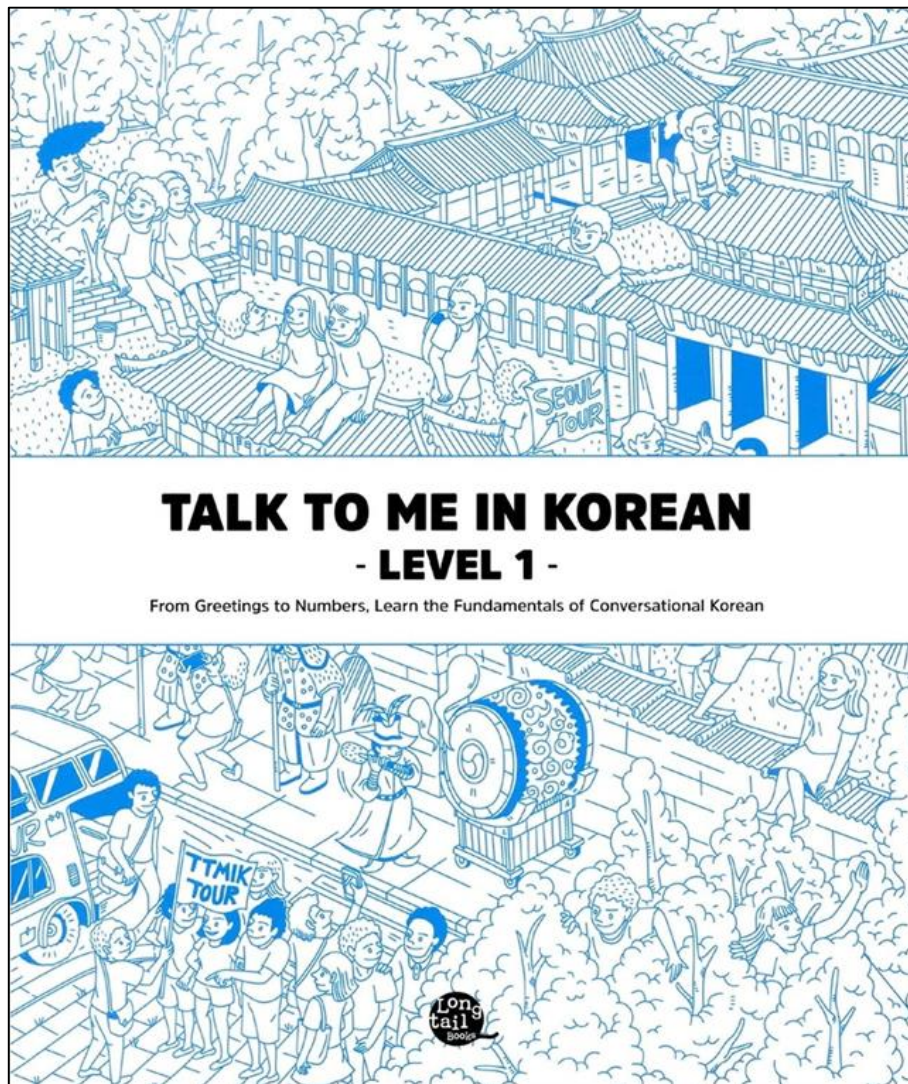
analyzed under 4.6. Flat, saturated, mostly varied pure colors vie for attention. There is a very basic but intense red-hued background with large bubbles creating texture in a slightly hybrid shade of red. Part of the title includes a drop-shadow, but it is layered behind the animate Actor, who does not seem to be much closer to the viewer, increasing the flatness of the image and lowering modality. There is an absence of depth, as well as illumination. The shirt, as in AK (4.5), is whitewashed, so that there are very few shades to offset the brightness, further reducing modality. The main light source appears to be coming from eye level in an unnatural manner. There is a stark difference in the intensity of KME in comparison with the following front cover image of *Talk to Me in Korean* (4.8).

4.8 *Talk to Me in Korean*

The last Korean textbook cover to be examined is *Talk to Me in Korean* (Sun and Morris, 2012) which can be seen in Figure 4.8, and will be referred to hereafter as TMK. This first edition was published by *Longtail Books*, and is intended for an English-speaking audience to learn the fundamentals of conversational Korean, as indicated on the front cover image of TMK.











Figure 4.8 shows a very different style of composition than the previous seven covers, with its line art of participants and near monotone world, in which Noth (2011: 305) suggests ‘any reference to the world of objects is eliminated in a picture reduced to pure color [monochrome] and [refers] to nothing but itself.’ If this is truly the case, then two of three relationships defined in the interpersonal metafunction (as discussed in 2.2.2) do not exist, other than that between the represented participants within the composition. But surely there is more communication within TMK than just the relationships within the cover. While photography’s naturalism often has high modality, so can other visual styles. To reiterate KvL (see 2.3 for more details), it is what has *become* an acceptable representation (emphasis added). The modality of TMK is discussed in more detail following Table 4.8.

Figure 4.8 The front cover of *Talk to Me in Korean*¹¹



¹¹ Source: https://www.amazon.com/Korean-Level-Downloadable-Audio-Included/dp/1186701072/ref=sr_1_2?ie=UTF8&qid=1481012476&sr=8-2&keywords=talk+to+me+in+korean [last accessed January 10, 2017].

Table 4.8 Modality Values for *Talk to Me in Korean*

Color Differentiation		
Monochrome		Varied
Color Modulation		
Modulated		Flat
Color Saturation		
Saturation		Desaturation
Contextualization		
No Background		Full Background
Representation		
Abstraction		Max. Detail
Depth		
Absence of		Max. Depth
Illumination		
Light and Shade		Absence of
Brightness		
Two Degrees		Max. Degrees
Hue		
Blue		Red
Purity		
Pure Colors		Hybrid Colors

As seen in Table 4.8, modulation, because of the line art, is nearly flat. The only existing color is blue, putting it at the extreme blue end of hue. It is a very pure

blue, as well. Some detail in texturing allows some modulation. Saturation is low, but there is a full background, as participants of trees, buildings, and people fill the composition to all four corners. There is a medium level of detail, more-so in the human and architectural participants than in the surrounding trees. The high angle view and very long shot create depth, along with the off-center perspective, although the oblique angle suggests that it is not part of *our* world (KvL, 2006). While there are approximately thirty-five human participants, none of their gazes seem to engage the viewer, who is at a public distance, creating an ‘offer’ image.

There is a near absence of light and shade; diagonal bars on the tour bus windows suggest a light source there, but there are no other shadows appearing, under objects, between the trees and in the enclosed hallways. There are only two degrees of brightness; that of the soft blue lines that outline the participants, and that of the white paper below. This provides high modality for compositions of a technical orientation, but does not provide much modality for sensory and / or naturalistic orientations.

4.9 Summary of Modality Marker Analyses

Table 4.10 presents the merged modality marker values of the data set, to determine whether there are emerging patterns in the ten modality markers, and to build a modality configuration for the covers of Korean textbooks. This is preceded by a legend of colors and their corresponding textbooks in Table 4.9.

Table 4.9 Legend of Colors and Corresponding Textbooks



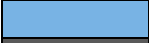



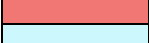











Color	Textbook
	4.1 Korean for Beginners
	4.2 Korean from Zero!
	4.3 Korean Made Simple
	4.4 Living Language Korean
	4.5 Active Korean
	4.6 Easy Korean for Foreigners
	4.7 Korean Made Easy
	4.8 Talk to Me in Korean

Table 4.10 Merged Modality Marker Values

Color Differentiation	
Monochrome	
Color Modulation	
Modulated	
Color Saturation	
Saturation	
Contextualization	
No Background	
Representation	
Abstraction	
Depth	
Absence of	
Illumination	
Light and Shade	
Brightness	
Two Degrees	
Hue	
Blue	
Purity	
Pure Colors	

In Table 4.10, circles representing the modality marker values from the data set were combined. Within this table, some values were evenly distributed, presenting no discernible pattern, such as with depth. Small clusters appear as well, as in illumination, in which six of the eight images lean towards the absence of a particular light source. Contextualization was bi-polarized, where four images had no background, yet two had full backgrounds, with the remaining two falling somewhere in between. As well, four images are tightly clustered towards the monochrome extreme of color differentiation. One of the most discernible patterns is within color saturation. The entire data set fell near full saturation. This follows the interpretation of KvL (2006: 159) that 'the more color is reduced, the lower the modality'. As well, four images on the hue scale were grouped at the blue end, while three were grouped at the extreme red end of the scale. Only one anomaly, AK, fell between, with its green-yellow hue. Five of the images utilized pure colors rather than hybrid colors, which also suggests a pattern. Lastly, color modulation tends to be flat across the data set.

The next chapter discusses the conclusions reached from the analysis in Chapter 4, as well as implications and avenues for future research.

CHAPTER 5. CONCLUSION

In this chapter, the research question introduced in Chapter 1 will be revisited in section 5.1, followed by the implications of this study in section 5.2. Lastly, future research strands and modifications will be discussed in section 5.3.

After considering the analyses of the eight textbook covers (4.1 – 4.8), the following conclusions regarding patterns are presented, according to their metafunction, starting with the ideational.

The ideational metafunction (2.2.1), includes participants, processes, and circumstances. All eight images contain animate human participants, although they range from single persons as in KFZ and KME, to approximately thirty-five in TMK. KMS, LLK and TMK include two Interactors, respectively.

While some participants suggest that you are in Korea, such as KFZ, KMS, and TTMK, others without backgrounds (LLE, KFB and EKF) or cultural artefacts are more ambiguous. The Actors and Interactors within the images also do not always include people that might be perceived as Korean. This may take away from the authenticity, as Korea is known for its ethnic homogeneity (Kim, 2009). Lacking architecture, people, or objects that might represent Korea can decrease modality in the eyes of the viewer.

All images contained vectors, and therefore narrative processes. The Actors' vectors and Goals varied; in KMS and LLK, the Interactors were engaged with each other. In KFB, KFZ, and KME, the Actors were gazing at the viewer. Other Actors' Goals such as in AK and EKF were inanimate participants. Concerning gaze, three images were of 'demand', and five of 'offer'. Of note, within those involving 'demand', a second vector was always present (KFB, KFZ, and KME), realized by hand gestures.

Social distance, modality, and power through perspective are also analyzed in Chapter 4. Of the eight image analyses, six of the images are at eye level, creating equality with the viewer, while KFB gives an extreme 90-degree low angle, empowering the represented participants. LLK presents a high angle, empowering the viewer. This, as well as social distance and shot, can be seen in Table 5.1.

Table 5.1 Shot, Social Distance, and Power Results

Textbook Cover Image	Shot	Social Distance	Power by Angle
4.1 Korean for Beginners (KFB)	close shot	close personal distance	low angle; represented participant power
4.2 Korean from Zero! (KFZ)	medium shot	close social distance	eye level; equality
4.3 Korean Made Simple (KMS)	medium shot	close social distance	eye level; equality
4.4 Living Language Korean (LLK)	very close shot	intimate distance	eye level; equality
4.5 Active Korean (AK)	medium shot	close social distance	eye level; equality
4.6 Easy Korean for Foreigners (EKF)	very long shot	public distance	eye level; equality
4.7 Korean Made Easy (KME)	medium close shot	far personal distance	eye level; equality
4.8 Talk to Me in Korean (TMK)	very long shot	public distance	high angle; viewer power

As viewed in Table 5.1, EKF and TMK maintain public distance. Most notably, three images, KFZ, KMS, and AK display close social distance. The last system within the interpersonal metafunction is modality. Five notable patterns emerge; (1) all images contain high saturation, (2) with the exception of EKF, all images lack a natural illumination source, (3) images tend to be flatter rather than modulated in color, (4) red and blue hues are consistently evident, and (5) pure colors were more prominent than hybrid colors. These light- and color-related

results are significant in that color is involved in all three metafunctions in one form or another (KvL, 2006), as highlighted in 2.2.2.

Framing, information value, and salience are the systems analyzed in Chapter 4. No clear framing patterns are identified. KFB and LLK are split in the middle with a straight horizontal line, one third of EKF is framed by a wavy line, and TMK contains a bar which contains textual information crossing the middle horizontally. KFZ, KMS, and KME possess multiple elements within their respective compositions, but very little framing, similar to a collage of participants.

All human participants, whether Actors, Goals or Interactors, are grounded in the real zone. In the Ideal zone, the textbook titles appear consistently, with the exception of TMK, which chooses a central position on both axis. The author texts appear randomly, if at all, but of the eight images, five include the publisher logo, and of those, four are in the bottom margin of the Real.

Lastly, two patterns of salience emerge. (1) with the exception of TMK, the most salient participants were human; some female, others male. (2) In the case of TMK, the title was the most salient participant, placed vertically and horizontally in the center. Holsanova et al. (2006: 71), in a list of extracted assumptions from KvL, notes that viewers look to this zone for the most important information. Within the remaining seven, the titles were the second most salient participants.

Three of the images contained a CD icon, one contained a speaker icon, and another referred to an audio within an instance of peritext. In total, five of the eight images included access to audio supplements.

5.1 Research Question Revisited

This study set out to address the following research question, described below, together with the findings related to it:

To what extent are there recurring patterns within the compositions of Korean textbook covers for English speakers concerning the systems found within the ideational, interpersonal, and textual metafunctions?

The most obvious pattern to emerge from the examination of the eight Korean textbook covers concerning the ideational metafunction is that all eight images contain animate, human participants. Regarding vectors, those that engage with the viewer through gaze, usually have a second vector, realized by an extended arm (KMS) or pointed finger (KME). Those that do not engage the viewer have no discernible patterns across the data set. Some are Interactors (LLK; KMS), while others have inanimate Goals (EKF). This suggests that learning is active, and that interaction with other learners, or, if within Korea, with other Koreans, is part of the learning process. It could also appeal to the human need for companionship, in that learning Korean will open the doors to new friendships and opportunities. The human Actors depicted are of an adult age range, and perhaps their activity suggests a welcome relief from years of grade school, sitting in desks all day.

Another pattern emerging in terms of the interpersonal metafunction was that of power perspective. Six of the eight images were at eye level, promoting equality between the participants and viewer. Eliminating inequality, such as the social roles adapted by teachers and students within the classroom (Richards and Schmidt, 2010), aides in creating authentic discourses, rather than ‘teacher talk’ (Ellis, 1985), which is considered inauthentic compared to real-world situations. By creating more equality within the participants involved in learning, authentic discourses in second language acquisition can increase. Within the modality analysis, all images are of higher saturation, which, when considered from a sensory orientation discussed in 2.2.2, increases modality. Other than 4.6, all images lack a natural illumination source; intentional or not, this is frequently associated with low modality (KvL, 2006). The images also tend to have unmodulated color, which may be exercised with the intent to represent a rigid

and dependable learning system; plain and simple. The images' hues were not scattered. Rather, they were tightly grouped in the blue extreme or the red extreme. These emergent patterns of color have multiple implications. The Korean flag is red and blue within its central circle. The choices of red or blue for the cover images could be a reflection of that. However, another possibility, in which I'm inclined to favor is that different styles of teaching and learning exist, not just by social group, but by individuals. Some students enjoy exciting, interactive learning activities. These particular learners may be more attracted to the intense, saturated red hues of KME and EKF. Contrastingly, some students prefer to be in a calmer environment, and are possibly attracted to KFZ, KMS, LLK, and TMK, with their blue hues.

Within the textual metafunction defined in 2.2.3, the analysis reveals that all human participants, whether Actors, Goals or Interactors, are grounded in the Real zone. It also reveals that, with the exception of 4.8, all titles are within the Ideal zone. While the salient human participants vary in size, the titles are consistently large, which increases salience. These textual patterns are common in many genres of print, from magazines to fictional novels.

The patterns in this analysis show that Korean textbooks for English speakers do have consistencies. The data set's modality configurations suggest consistent color choices in hue, saturation, and modulation, in which there is moderate to high modality, while illumination sources were consistently absent, taking away from modality. Korean textbooks in this study universally used human participants, and seemed to avoid favoring any gender, or race. By considering these results, future publications can be 'tuned' to favor those patterns that viewers are more receptive to.

5.2 Implications

The current study draws on two different research areas (SFL and visual social semiotics), and is thus interdisciplinary in nature. To the best of my knowledge, this study is the first attempt in linguistics and social visual semiotics to offer a sustained analysis of Korean textbook covers using the conceptual and methodological tools of both SFL and visual social semiotics. It thus naturally has limitations and shortcomings as well as contributions.

This dissertation makes several contributions to the literature. First, this study adds to the relatively small amount of research that examines the modality of Korean language textbooks. Whereas previous research provides evidence that graphic forms and functions within school textbooks are common across cultures (Tang, 1994), this study reveals that there are common compositional patterns across publishers.

Second, the results of this study help provide a better understanding of the importance of compositional choices that can affect modality in projecting a desired message to be interpreted correctly by its viewer.

Finally, evidence of certain modality patterns may be of interest to publishers and designers, in creating new textbooks for English speakers. By composing images guided by the modality marker values in 4.9, truth, (as perceived by their target markets) can be increased, which in turn can benefit the success of the textbooks being published. Even for existing textbooks that may be re-printed in future editions, it is 'well understood by the publishing profession...that a change of cover every now and again sparks potential reader interest (Graham, 2013: 28), especially if it is not understood by its viewer in its intended manner (Carney and Levin, 2002).

One of the main criticisms that could be raised in connection with this study relates to its subjectivity. A larger testing group, each plotting their own modality markers, could help refine the results in a more empirical fashion, and eliminate anomalies. This is linked to another critical issue, the restricted amount of data used for the analysis. A larger data set of textbook images could also provide more detailed insight to the patterns that may emerge.

Another limitation of this study concerns the lack of first-hand knowledge of the publishers' intents in directing the designs of the compositions. Assumptions had to be made, as was the case with KFB, in which the reasoning for color choices was highly speculative (4.1). A comparison study of the recipients' interpretations and the publishers' intents could be performed.

One other limitation is that the covers in the data set were analyzed in a digital format, rather than in their original print format. There is significant difference in light and color when viewing something created with the subtractive color system of print, which basically starts at white, and becomes darker as colors are added. In contrast, the additive system, such as when working on a computer, starts at black, and moves towards white as colors are added (Van Leeuwen, 2011). This means that the modality values such as brightness and saturation may not be as accurate digitally, as the original prints. Not only are the systems different, but colors and values can shift when digitally copied from a physical source. This could be a future modification, amongst others, discussed in 5.3.

5.3 Avenues for Future Research

The research model adopted in this study has the potential to be extended to various future research areas. The current research can be expanded by examining other genres of publications, including bibliographies, romance novels, or cook books.

One important area that has received considerable attention in social semiotics but has not been addressed in this study involves the analysis of multimodal interactions online. New technologies are continuously being developed, in the ways that images are produced (design software), and the manners in which they are viewed (portable electronic display devices such as smartphones), creating new opportunities for research. This framework can at the very least contribute to a new framework of analysis to encompass two or more modes.

Another avenue for further research that might be considered complementary to the approach taken in this study would be to involve a comparison of Korean textbooks targeting English speakers, with Korean textbooks targeting Chinese speakers. Chinese speakers may have different values attached to modality markers, as well as different reactions to the positioning of Actors, with more or less comfort relating to the social distances represented through frame, and of the vectors between participants and viewers.

Furthermore, the modality values awarded within the analyses are based upon the overall image. Another study, in which the background and participants are separated and assigned their own respective values, could be beneficial. As well, some participants have more salience than others, so an analytical framework could be developed in which each element's modality value is weighted before defining the overall modality configuration. The salience values could be further determined through the use of eye-tracking software, as employed by Holmqvist (2011); the longer a viewer lingers on a participant, the higher the salience.

Lastly, there are opportunities within the disabled community as well. Holsanova initially suggests that reception studies are rare (2012), yet later contradicts that claim in citing that designers have experience in what works for viewers (Holsanova, 2014). In any case, perhaps there is an opportunity for the sub-genre of the visually impaired that would have specific needs in terms of composition;

the lack of detail may take away modality within this study, as in 4.6, but may improve modality for a group that has difficulty in processing those details. For those with other sensory disabilities, such as hearing loss, or the inability to speak, the visual mode takes on increased importance.

In conclusion, this study, in its attempt to establish patterns within the three metafunctions, discovered some meaningful patterns such as high saturation, and participant placements in the Real that are favored in Korea. In a multicultural and global world, the amount of research that can be continued in the field of visual semiotics is never-ending. KvL (2006: 158) insist that 'what is regarded as real depends on how reality is defined by a particular social group'. But through the analysis of this dissertation, perhaps, reality is in the eye of the 'bookholder'.

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