

## Introduction

Late modernity has seen profound changes in the communication of emotion. Emotions are mediated through an array of communication technologies, through the mass media, multimedia, and the internet. Using social media, emotions can be socially constructed more rapidly, often interactively, and in ways that are typically less bounded by traditional time-space constraints (See, on time-space: Giddens, 1991). Emotive symbols can become remixed, reused, and made explicit through emoticons, memes, vlogs, blogs, clips, short music video, lip-syncing and gifs to potentially large audiences in online communities, or through back channels to individuals or groups. The texts of late modernity are, for the most part, multimodal—combining two or more modes of meaning.

The transformed mediation of emotions through technology is increasingly ubiquitous—for example, through mobile devices attached to the body like an appendage—in public and private spaces, and the hybrid spaces in-between (Mills 2016a). There is a paradoxical acceleration of both globalised, hyper-sensitised emotive media that bombards the senses and the mind, and a proliferation of personal dispositions shared in micro-interactions online through *likes*, *retweets* and *thumbs up* (see on micro-interactions Patulny & Olson, Chapter 1, this volume). These, and many other technological transformations, have given rise to a renewed interest in emotions in sociology and in applied fields of research, such as education, adolescent literacies, applied linguistics, and communication studies.

This chapter outlines a multimodal semiotic framework to analyse the communication of emotions in filmic media. This work is a response to the emerging needs of children and youth to interpret and communicate emotions in ways that extend well

beyond verbal and linguistic forms to encompass everyday digital media production. For example, adolescents today use instant messaging and related online practices as a form of *emotional relief*, practices that are often multimodal (Best, Manktelow & Taylor 2014). These issues are central within the emergence of cultural and subcultural contexts that support the ease of production, consumption and rapid distribution of media.

The multiplicity and reach of digital texts in a globally networked communication environment affords more accessible multimodal configurations of emotional expression in late modernity, but also demands a new kind of reflexivity (Mills 2016a; Giddens 1991). This is a reflexivity that is less about tradition, and more about continuously revising and monitoring the *self* (Archer 2012), both online and offline. Students need different competencies than previous generations to reflexively manage multimodal representations of self and identity owing to the rise in technology-mediated communication (see on reflexivity Patulny & Olson, this volume). Part of this reflexivity involves understanding how identities and emotions are constructed for different audiences, markets, and social purposes in digital space and to what effect.

In this Web 2.0 world in which video and music sharing sites, such as YouTube, Facebook and Blip.fm dominate the internet viewing habits of youth, school curricula that purport to develop 21<sup>st</sup> century communication skills need to begin to invest in building knowledge repertoires for the communication of emotions in multimodal ways (Mills & Dreamson 2015). There is an urgency for students to have metalanguages to describe, design and critique kineikonic texts—moving image

texts—that pervade their everyday textual environment (Mills 2011). They need to know the secrets behind the creative and persuasive orchestration of words, images, sounds, bodily communication and other modes that manipulate emotions in the media in late modernity—an era that is also marked by greater freedom for the expression of emotions (see Patulny & Olson, this volume). Educators need to teach a broadened range of meaning-making resources to strengthen students’ emotional language across multiple modes and media because it is now necessary for full participation in higher education, workplaces and other civic forms of engagement.

### **Depicting and evoking emotions in images**

In the analysis, we address *focalisation* in images, that is, whether the viewer is positioned as an outside observer of the depicted scene, or as having the point of view of a participant within the scene, or a view along with a represented participant within the scene (Painter, Martin & Unsworth 2013). Within focalisation, we principally address the use of *contact images*, where the represented participant gazes directly at the viewer. This contrasts with *observe images* where the gaze of the represented participant is not directed at the viewer.

Affect can also be invoked through *ambience*, ‘regarded as a visual meaning system for creating an emotional mood or atmosphere, principally through the use of colour’ (Painter, Martin & Unsworth 2013, pp. 35–36). Ambiance invokes a general emotional tone. The main meaning-making systems within ambience are: (a) vibrancy—depth of saturation of colours, (b) warmth—with positive effects created by warmer colours, such as red and yellow, and cooler colours, such as blues and greys used for negative effects, and (c) familiarity, which is realised by the amount of

colour differentiation in the image—the more colours the greater the sense of familiarity. The use of colour can serve ideational meanings, such as green for grass or blue for sky. Colour can be used compositionally, such as to highlight or foreground objects to make them more salient. However, in this analysis we give priority to the interpersonal role of colour, particularly its significance in terms of its emotional effect on the viewer (Painter, Martin & Unsworth 2013). Interpreting the depiction of subtle emotional moods, such as those created through naturalistic or scenic images, often requires other contextual information provided by written language, music or other images in the sequence.

### **Music, emotions and multimodality**

It has long been acknowledged that music impacts profoundly on the emotions (Balkwill & Thompson 1999). Filmic and musical stimuli can elicit physiological changes in the listener or viewer that accompany emotions. An additive relationship exists between simultaneously presented film and music stimuli on some self-report measures of emotion. Music supports the visual narrative of a film to modulate the emotional response of the audience (Ellis & Simons, 2005).

Specific musical elements, such as tonal and rhythmic features and tempo, align with distinct emotional effects. For example, faster tempo, irregular rhythms, increased volume and higher pitches can intensify emotions—unhappiness, dissatisfaction, uncertainty and stress—and elicit physiological responses, such as changes to facial muscles, heart rate and electro dermal activity (Parke, Chew & Kyriakakis 2007). Table 1 outlines other relations between music and emotion. Music may not trigger the same emotional responses in listeners, though research has shown some common patterns that hold even across cultural contexts (Balkwill & Thompson 1999).

**Table 1 The relationship between musical structure and emotion (Adapted from Ellis and Simons 2005, p. 18)**

<Insert Table 1 here>

Other musical elements can be manipulated to influence different emotions of varying intensity. These include timbral features, such as tonal quality of the instruments, expressive qualities, such as dynamics or volume levels and articulation (e.g. smooth or rough rhythmic features), and melodic and harmonic compositional devices, such as arrow pitch range, dissonance, harmony and repetition (Barton & Unsworth, 2014).

This original synthesis of principles from linguistics, multimodal semiotics and musicology highlights the powerful communicative potentials for youth to evoke emotions through filmic media. Filmic media are not new in late modernity, but the consumption and production of user-generated podcasts or vlogs (video logs) has rapidly become one of the most visible everyday textual practices for youth today (Garcia 2015).

**Research description**

The findings are part of a project that aimed to develop the multimodal expression of emotions of primary school children across three school sites located in a low socio-economic region of Queensland, Australia. The book trailer selected for analysis from a class set of films, was produced by two female, middle-primary students (ages 9–10 years). The book trailer promoted the popular novel, *Rowan of Rin*, by Emily Rodda (2005). The movie can be viewed by typing this link into a browser: [goo.gl/eqZNJk](http://goo.gl/eqZNJk).<sup>1</sup>

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<sup>1</sup> Music track sourced from: Lisi, A 2015, *Helipad Siege*, [royalty-free, original mp3 file]. Accessed

To prepare students for the learning task a professional media artist taught a series of seven, two-hour lessons over the duration of one school term or quarter. The unit of work was preceded by reading and discussing the novel, *Rowan of Rin*, led by the classroom teacher over a number of weeks and by developing the students' knowledge of narrative technique in novels and their understanding of the genre of the book trailer.

The lessons by the media artist over the course of one school quarter, introduced the students to specialist knowledge of how to interpret animated films and other media and how to represent emotion through vocabulary, intermodal relations, visual images, facial expressions, body language, colour and music. Students were taught technical and composition skills for film trailer design, such as using video cameras, shooting films, and editing movies. To overcome the issue of downloading large files from the school server, students could combine their filmed footage with a wide selection of pre-prepared music, stock video animations, background images and scene imagery to suit their book trailer. The students selected the segments of music and edited them in the iMovie software to fit the mood of the image sequence and transitions.

Semi-structured interviews were also conducted with the students during the film editing to clarify the students intended affect meanings in the images and sound. Sample questions included: When you created this scene, what facial expressions did you choose to show different feelings, and why?; What backgrounds did you choose

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April 6, 2017. <https://www.youtube.com/watch?v=9LCkSXPorLU>

and why?; and When you added the audio track, what sort of music did you choose for this part? Why?

### **Analysis: extending the appraisal framework to the moving image**

Our multimodal analysis extends the appraisal framework formulated by Martin and White (2005) to investigate the multimodal communication of affect in students' book trailer movies. It extends beyond the original theorisation of appraisal as an account of the evaluative resources of written and spoken language. We chose the appraisal framework because it remains one of the foremost systematic approaches to mapping feelings or attitude in applied linguistics (Mills 2016b). Of particular relevance, is the application of the appraisal framework to the study of affect in visual images, such as Economou's (2012) analysis of large verbal-visual displays. Unsworth (2013) has conducted an analysis of evaluative images in children's picture books and animated movies. Most recently, Mills (2016b) and Mills, Bellocchi, Patulny and Dooley (2017) have examined how children represent affect, judgement and appreciation in photography at school.

Appraisal here refers to the language resources used to negotiate emotions, judgments, and appreciation or valuation of phenomena, and to amplify and engage with these evaluations (Martin & White, 2005). The work reported here focuses on one area of the appraisal framework that deals with emotions. In brief, affect is about positive or negative feelings. Martin & White (2005) use the following broad categories of affect—un/happiness, dis/satisfaction, in/security—and suggest a range of interpersonal meanings and dispositions within these categories. For example, *unhappiness* can include feelings of *misery* (e.g. down, sad, miserable) or *antipathy* (e.g. dislike, hate, abhor), and *happiness* can include *cheer* (e.g. cheerful, buoyant,

jubilant) or as *affection* (e.g. fond of, love, adore). There is a fourth category called dis/inclination, which is *irrealis affect* implicating a trigger, which describes *fear* (e.g. wary, fearful terrorised) or *desire* (miss, long for, yearn for).

Each of the aforementioned categories of affect may be descriptions of emotional states (e.g. I was petrified) or behaviours that indicate emotional states (e.g. his hands trembled with fear). The framework addresses the funds of language through which authors overtly encode what they present as attitudes, but also how they indirectly or directly communicate feelings (Mills et al. 2014). Different intensities of the same emotion can also be expressed grammatically using different lexical terms. For example, graduations of *scared* from low to high could be expressed as *disquieted*, (low), *anxious* (median) or *distraught* (high).

### **Findings: a multimodal analysis of film**

In this section, we conduct a multimodal analysis of Kiara and Lateesha's book trailer for *Rowan of Rin* to elaborate the embodied representation of positive and negative emotions. While at times we focus predominantly on one mode at a time, such as visual elements or music for the purpose of analysis, we acknowledge the role of the interrelationships between the modes to communicate emotion (Unsworth, 2006).

The opening scene of the trailer presents a picture of a mystical village, providing a setting for the action to follow. The ambient light in the centre contrasts with the darkness of the rocky cliffs and the warmth of the brightly lit village contrasts with the cooler, foreboding darkness of the overhanging rocks on the left. The scene invokes the sense that the village is a safe place surrounded by a hostile and barren

external environment. It locates the setting and establishes the scene for the narrative, while implicitly foreshadowing adversity and hardship.

In this segment of the digital narrative, the music accompanying the opening scene creates an ominous feeling due to the low-pitched note that is rapidly repeated. This technique in composition, both the intense rhythmic pattern that drives the action forward as well as the low pitch, creates a feeling of insecurity and indicates that something is about to happen. A slight 'sshhing' sound (white noise) appears as the transition occurs, moving to the next section which begins with a cymbal crash and accent. The overall effect generates a feeling of suspense. The second scene continues the traditional story beginning, locating the story in time using general terms (i.e. once), and place (Figure 1).

<Insert Figure 1 here>

### **Figure 1 Opening screen text: setting**

This provides essential contextual information for the viewer. Bright light sweeps across the image and the dark, shadowy frame functions to name the village with the word 'Rin'. The dull or gloomy colour choice contrasts with the bright light of the previous village scene, suggestive of the impending gloom. The light merging into the dark in this transition and then merging back into the light creates an ambience that contrasts positive and negative emotional mood.

The visuals are accompanied by dark music in a minor key, which begins at a crucial point in the narrative, and which intensifies the ambience. The same low tone is maintained with the addition of strings an octave higher. Both the low-pitched rhythm

and the strings change from a constant semi-quaver repeated beat to a syncopated effect—where the accent is off the beat (See Figure 2).

<Insert Figure 2 here>

### **Figure 2 Musical notation: syncopation**

An irregular rhythm, such as used here, indicates insecurity and dissatisfaction. In addition, the soundtrack now includes a narrow pitch range, rather than the same note. The strings play a repeated motif on G that ascends one tone to A, followed by a descending semitone to F<sup>#</sup>, similarly functioning to indicate insecurity. This melody creates the emotion of insecurity building, due to the fast tempo and rhythm as well as the narrow pitch range. There is certainly a feeling that this section will transition to a new section in the narrative because of a sense of urgency.

The next scene invokes insecurity through the divergent meanings communicated through the image and the language. The bold news inscribed in the screen text, ‘ONE DAY THE STREAM DRIED UP’ in capital letters, is divergently coupled with images of flowing and powerful white water, suggesting its former abundance and power. Stark emotional impact can be created when image and written language diverge (Painter, Martin & Unsworth 2013). This counterpointing or juxtaposing of text and image reinforces the tension in the narrative, suggesting catastrophic change for the village and potentially provoking a sense of insecurity in the viewer (Martin & White 2005). The music remains largely the same as the previous section with this transition, maintaining the sense of insecurity and discontent.

The next transition depicts in the foreground a woolly beast in a lush rural scene, marked by the bright light of the village. The experiential peacefulness of this image

and the warm ambience of the color of the beast, given further emphasis by the bright light, invites a positive emotional mood that suggests normality and contentment and the normalcy of the village; but this quickly takes a dramatic turn with a bleak overlay.

The greying of the background and the eerie shadowing of the text over the silhouette of the wooly beasts is similar to earlier techniques used, with the text inscribing the fateful news that, 'There was nothing left for the great humped wooly beasts'. This intensifies the first complication of the narrative by showing the negative outcome of the dried-up stream. It invokes what Martin and White (2005) refer to as negative appreciation as a reaction to an event, with potential harm. The cool ambience of the dull, dark grey hue evokes complementary negative affect (Painter, Martin & Unsworth 2013).

The change in the soundtrack evokes a similarly uncertain and intensifying mood as in the previous transition scene. The accompanying percussion and electric guitar sections add to the suspense. The students reported in the interviews that they selected 'dramatic' music segments. This is created by the percussion accenting every beat and particularly beat 1 of every measured bar of four. The electric guitar plays distorted chords of an interval of a fifth (i.e. with the tonic, G, and dominant, D), so it seems as though the music is played in G minor even though the Bb (median) is not present. A minor key typically evokes feelings of unhappiness and discomfort (Ellis & Simons 2005).

After the foregoing introduction, the narrative introduces the characters for the first time, as seen in Figure 3. This shifts the viewer perspective on the narrative from impersonal observation of an impending disaster to a perspective mediated by the viewer's personal connection with a village character. Figure 3 introduces the main character, Rowan of Rin, played by a female, who establishes interpersonal contact with the viewers through her direct gaze toward them (Painter, Martin & Unsworth 2013).

<Insert Figure 3 here>

### **Figure 3 Demand gaze**

The girl's expression is one of concentration and a mixture of satisfaction, interest and attentiveness. The contact image engages the audience directly, combined with a medium-close up view, which makes the depicted emotional experience of the central character more readily accessible to readers (Unsworth 2013).

The actor shifts her gaze to look downward at the object in her hand, indicating her conscious attention or reaction to it. Stars appear in the transition slide inviting a positive mood, perhaps pointing metaphorically to the main character or star of the narrative and hence visually invoking a positive judgment of the capacity of the character. The camera has a sustained focus on the character as the actor moves through her important journey. The music is intensified and the music soundtrack changes with only rhythmic, not tonal, features present. It is purely percussive.

In Figure 4 there is an interesting use of the camera view taken over the shoulders of the main character and towards the antagonist. This type of mediated focalisation

from behind the character is used in film to show solidarity with the main character, as if viewing alongside the character's point of view (Painter, Martin & Unsworth 2013). The lighting is very bright on the characters and the expression on the second character's face indicates happiness, leading the viewer to infer the interaction could potentially be positive, but this is still uncertain. The harmonic features of the accompanying music are decreased in this section and only percussive sounds and a drone effect are used. Timbral features include rim shots on a snare drum, opening and closing cymbal sounds and irregular, off beat rhythms. This creates even more suspense as the regular features of the music have been ruptured.

<Insert Figure 4 here>

#### **Figure 4 Camera view over shoulder**

The characters interact verbally, as indicated by the girl's moving lips and she casts her gaze downward for a few moments as Rowan awaits the reaction, creating suspense. The girl's hand suddenly strikes, provoking insecurity, her arm creating a vector that indicates the striking movement. The rapid shifts in affect between the frames—from security and happiness in the previous scene, to insecurity and dissatisfaction—create a sense of drama. The continued percussive track invites surprise and alarm as the negative outcome of the negotiation is now certain. The rhythms are in alignment with the action of the girls' throwing of the parchment.

The girl's tossing head, striking arm and seeming evil swagger in the next scene can invoke interpretations of power and satisfaction, and potentially, the viewers negative judgements of social sanction—the character seems mean and arrogant (Martin & White 2005). The students explained, 'When they [Sheba the witch] throw the stick and it hits Rowan... I want them to feel... what type of people they are.' The camera

angle creates a disjuncture between the apparent display of power in the posturing, because it is taken from a high angle which evokes the viewer position as more powerful, instead of what would have been a more appropriate low angle view to reflect the powerful display of head tossing and laughter (Kress & van Leeuwen 2006). As the students explained in the interview, they included this important scene, 'Because it gives them a clue how...Rowan ended up going on the quest'. The scene cuts to Rowan lying slumped, face concealed from view in a posture of defeat. To create suspense, Rowan's hands are shown slowly unravelling a mysterious scroll.

In this scene depicted in Figure 5, the camera angle captures the face of the actor who shows a facial expression of surprise or fear (Ekman 2007), her gaze directed at the unfurled scroll. The camera angle could have been lowered in this shot to gain a closer view of the eyes and mouth; to be able to discern intensity of affect. We cannot discern whether this is positive or negative surprise from the facial expression alone. However, as the students explained in the interview, they wanted to show that Rowan was, 'scared... terrified... like, with his mouth open and his eyes wide'. In the music, a distorted guitar part is introduced here moving from a low pitch to an octave higher

<Insert Figure 5 here>

**Figure 5 Frontal view face: surprise**

back to the low pitch. It ends with a wave (white noise) sound crescendo-ing into the strings section once again. This creates an overall ternary or three-part musical form, with the first and third phrases of the melody being the same.

In the trailer, Rowan stands up to indicate a move to action, with a glimpse of a smile, perhaps hinting at hope. A transition shown in Figure 6, then shows a page turning,

becoming one with the scroll, symbolically introducing the next ‘chapter’ of the narrative. The next scene contrasts the brightness and positive ambience of the daylight, as the images shift to a bleak, darkened forest scene. This provokes a sense of insecurity, challenge, fear and danger.

<Insert Figure 6 here>

### **Figure 6 Transition: turning the page**

Fear is intensified, as the screen text, ‘Rowan was Weak and Not Brave’, makes a judgement of Rowan’s negative capacity (weak) and tenacity (brave). At the same time, the students explained in the interview that despite this, ‘He didn’t give up’—a positive judgement of social esteem (perseverance; Martin & White 2005). The selection of upper case font adds textual salience, making the message appear to be stronger and more powerful, consistent with many of the other scenes in the trailer. This emphasis along with the negative ambience of the background image intensifies the sense of foreboding.

The music in this section utilises a range of features including harmonic, rhythmic, timbral and expressive to intensify the overall mood of uncertainty and dissatisfaction. A similar rhythmic pattern to the previous section is used featuring a new melody played by stringed instruments. Accents in the melody are placed off the beat, creating a feeling of tension and suspense. Further, the strings are no longer playing in unison but harmonising within close distance of each other. The first interval is a minor third which then descends to a major second. This creates a clashing of sounds or dissonance which contributes to the uncertainly, dissatisfaction and even fear. The percussive accompaniment also contributes to the tense feelings as the rhythm is syncopated with accents also occurring on the offbeat.

The repeated motif of the bright light, which appeared earlier in the visual narrative. in the introductory segment of the trailer, returns, perhaps signifying restoration to the original state of the village and the woolly beasts, which are depicted in the background (see Figure 7). This use of light as visual rhyme links different parts of the narrative like a cohesive device, and is a compositional or textual resource (Painter, Martin & Unsworth 2013). The use of the screen text, ‘Will Rowan save his thirsty humped woolly beasts?’, is significant, directly addressing the audience and coupled with the use of the camera zooming in. The uncertain fate of the woolly beasts is invoked by the greying or blurring of the animals in the background.

<Insert Figure 7 here>

#### **Figure 7 Uncertainty and rising fear: screen text**

In the early parts of the trailer, there is dark ambiance to hint at impending doom, but in Figure 8 the fire moving across the black background intensifies this more dynamically and dramatically. The screen text, ‘Look into the fiery jaws of fear’,

<Insert Figure 8 here>

#### **Figure 8 Longer screen text: poetry of challenge**

quoted from the book, is accompanied by the image of the moving fireball. This creates a co-patterning of the image and text to flag fear, terror and intensified danger. The text hints at the survival of only one character, who must demonstrate determination, bravery and tenacity, to persist against impending doom. As the students indicated in the interviews, ‘I want them to feel that they need to find out how it ends’.

The fire continues to move slowly across the screen behind the text as the viewer is afforded sufficient time to read the rhyming verse. The music reaches a climax with the fiery image as the rhythmic features increase in intensity with faster repeated motifs. The dynamics increase in volume with more accented notes appearing. A new melodic theme appears that indicates a glimpse of hope as it modulates briefly to E<sup>b</sup> major—the relative key to G minor (Figure 9).

<Insert Figure 9 here>

### **Figure 9 Musical notation: accented notes**

The scene transitions to a barren and dark cave, with lonely figures seemingly overwhelmed by the treacherous landscape. This is confirmed by the students who explained in interviews that, ‘he's scared when he goes up the [mountain], there's something that he is scared of, and no one will save Rin.’ The last embers of the fire from the previous scene burn away slowly on the left side of the cave like a visual cohesive device between the current and previous scenes, before it gradually fades.

The cool colour of the cave complements the other visual features, invoking a sense of the difficult journey ahead, while a turn in the cave and misty tunnel leads to the unknown, creating a sense of uncertainty; however, bright light is suggestive of a more positive pathway. This is aligned to the music, as the soundtrack intensifies by repeating the melody an octave higher on the stringed instruments. The same background music continues for the next few scenes, again providing cohesion across the junctures of the visual image sequence.

<Insert Figure 10 here>

### **Figure 10 Unanswered questions: screen text**

The repeating bright light motif or visual rhyme in the center of the next transition flashes again, used as a cohesive device, perhaps signifying the ongoing quest or hope. Using capital letters and the zooming screen text, the words, ‘Who will be the seven villagers to go on the special quest?’, function to personalise the difficult decision that the village must make, and arouses curiosity (Figure 10).

The next scene transition, like a page turning from bottom right to top left, and a bleak, grey snowy scene creates a continuing ambience of uncertainty and chilling insecurity. The question, ‘Will they survive the Journey?’ appears in capital letters, growing larger until they are illegible and disappearing to leave the bleak grey background. The students explained in the interviews that they used techniques such as these, ‘because I don’t want to give away the ending of it, like what’s at the end and if they’ll save them or not’. This is an important feature of film, where lines of interpretation are deliberately not closed off. The Ken Burns effect—slowly zooming in—intensifies the viewer’s sense of being drawn into the story (Mills 2011).

The next scene transitions with a heart-shaped break in the grey background. This is perhaps an intertextual reference to the seven hearts mentioned earlier. A red-eyed dragon is depicted in a moving fire, also an intertextual reference to the fire in the earlier scene and the words in the poem, ‘Fiery Jaws of Fear’. The dragon gazes directly at the viewer—a contact image—establishing direct interpersonal engagement (Painter, Martin & Unsworth 2013). The text appears as, ‘Rowan of Rin’, which is both the title of the book and the name of the main character. This is done with dramatic pauses between each word, as each word appears on screen. These features intensify the enormity of the journey, the sense of challenge and the evoked sense of fear.

The movie ends with a black cross that intersects the title to indicate complete darkness. The final timing of the music is aligned with the large font of, 'ROWAN OF RIN'. An unsteady ending with a distorted electric guitar chord is unresolved. This is because it does not finish on the tonic of the key, but rather the dominant or fifth D. In this way, both images and music evoke a sense of an unfinished narrative, inviting the viewer to read the book to resolve the tension. This meaning is confirmed by the students who explained the audio selection, 'I want them [the audience] to think that it's going to be an adventurous book.'

### **Conclusion and recommendations for research and educational practice**

Late modernity is an era in which YouTube channels produced by youth now rival that of television as key sites for entertainment and learning. The ability to powerfully communicate emotions through film and vlogging warrants more serious attention in educational research. This research has highlighted the ability of young students to utilise the multimodal affordances of film for communicating emotions in synchronised and orchestrated ways through film. The multimodal semiotic analysis of interpersonal meanings in film has demonstrated the pattern of semiotic resources used by young students to communicate affect in nuanced and sophisticated ways. has Affective meanings can be interpreted from the visual design of children's filmic narratives, including the students' use of ambiance through the selection of image colour, visual rhyme (e.g. repeated light), focalisation and social distance.

Written language can be used to inscribe or evoke affect and judgement with varied typographic effects (capitalisation, shadows), use of the interrogative mood

(questions), intertextual use of poetry and the Ken Burns effect (zooming in). The divergent coupling of words and image can heighten meaning, using powerful intermodal connections between images and the words. Intermodal meanings are created through the music-image interface, with intensification of the music to indicate climactic points in filmic narratives.

Embodied meanings can portray affect and judgement experienced by characters, utilising facial expression, gaze, gesture and other bodily movement to develop interpersonal meanings. This diverse repertoire of multimodal resources within the interpersonal semantic systems is quite encompassing, and requires significant capabilities with a complex ensemble of modes.

A recommendation arising from the research is that the teaching of the multimodal language of emotions, through film and other popular media, deserves systematic attention in the curriculum beginning in the early years and extending through high school. In the current global context of late modernity, where images proliferate across an array of networked communication platforms, film design and its multimodal ensembles are rarely considered core components of the English curriculum in primary school, nor addressed with specificity or attention to sequential development (e.g. Council of Chief State School Officers & National Governors Association 2013; ACARA 2017).

There is a need to build these understandings more cumulatively in the curriculum, creating a pathway for the sequential trajectory for negotiating interpersonal, ideational and compositional meanings and their development over time. Likewise,

this recommendation for multimodal knowledge and skills can be extended to other related audio-visual media—such as, other genres of film, podcasts, vodcasts and animations—so that students can compare and contrast the affordances of each medium.

To conclude, viewing and sharing videos is an everyday literacy practice for youth and adolescents in late modernity. The communication of emotions is technology-mediated and multimodal. Young people today need apprenticeship into the multimodal communication of emotions through video and media design. Teachers have a key role to teach sophisticated interpersonal meaning systems that are necessary to enact social relationships in digitally dominated worlds. Students also need guidance to exercise self-reflexivity, monitoring their digital consumption of emotions and the flux and multiplicity of digitally-edited selves; because with increased opportunities are the increased risks and consequences of the ‘darker side of modernity’ (Giddens 1990, p. 7).

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