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corso di laurea magistrale

**Lingue e Letterature
europee e americane**

LINGUA INGLESE 1 2019/20
(B005353 - 12 CFU/6CFU)

Prof. Christina Samson

**Course title: Text types and language
varieties**

LINGUA INGLESE 1 2019-20 (12 crediti)

Corso di Laurea (magistrale): Lingue e Letterature Europee e Americane Course title: **Text types and language varieties**

Course: Prof. Samson's course is part of the Lingua Inglese 1 course.

Credits: Lingua Inglese 1 is a 12-credit course. To obtain the 12 credits from the course, students must pass both Prof. Samson's exam and the lettorato.

The rest of the information on the following pages only concerns the contents of Prof. Samson's course. Further information regarding the course can be found at the Moodle page on the 'Università di Firenze' website. To access the page, you have to log on using your 'numero di matricola' and password. <http://e-l.unifi.it/course/view.php?id=475> Access code: 449490

Texts (Prof. Samson's course): These lecture notes.

Additional texts

Samson, C. 2007. Academic and business website identities: anything to share? *Quaderni del Dipartimento di Linguistica*. Università degli Studi di Firenze, vol. 17, p. 169-182, ISSN:1122-0619.

Other texts (volumi utili ma non obbligatori):

Biber, Douglas et al. 2002. Longman Students Grammar of Spoken and Written English. Harlow: Longman. □ Gramley, S / Pätzold, K. 2003 (2nd edition), A Survey of Modern English. London: Routledge.

Collins Cobuild English Dictionary for Advanced Learners. (5th edition). Glasgow: HarperCollins. □ Macmillan English Dictionary for Advanced Learners. New edition. 2007. Basingstoke: Macmillan.

Garzanti Hazon Inglese-italiano, Italiano-inglese. Varese. □ Picchi, Fernando. Grande Dizionario Inglese-Italiano, Italiano-Inglese. Milano: Hoepli.

Part-time students: These lecture notes and additional texts listed on Moodle.

Course objectives (Prof. Samson's course) The course is entitled "Text types and language varieties". The text types that will be examined linguistically and rhetorically include online guidebooks, museum websites and the language of the press. The aim of the course is to highlight a) the use of language for specific purposes in different contexts, b) how specific language characterises different text types. Particular attention will be devoted to the use of promotional, persuasive language used in the text types. The course will include practical applications during which students will develop projects in order to apply promotional, persuasive language in their ppt oral presentations.

Lesson times (Prof. Samson): **First semester.**

Timetable: Please check the timetable online.

Office hours/orario di ricevimento: (Prof. Samson): For my office hours, see the site: Unifi, Cercachi, Samson: <http://www.unifi.it/cercachi.html>

Enrolment to course (iscrizione al corso): you must enrol at the beginning of the first lecture.

Exam information: The exam is spoken and it will be based on:

- a) these lecture notes;
- b) the content of additional material;
- c) a ppt oral presentation in which a chosen website is promoted.

Exam enrolment (iscrizione all'esame): In order to obtain the 12 credits for the course, students must also pass the lettorato. **You can do my exam only once you have already completed and obtained your lettorato test marks.** You enrol for my exam online: <https://sol.unifi.it/>

Index

What is a text?	6
Text and context	12
Genre	14
Text types and discourse	17
Context of situation	18
Language functions	19
Promotional language	22
Paratext	25
The language of tourism (LoT)	28
Language of tourism: properties	30
Language of Tourism: Lexical features	33
Web pages	37
Online Guidebooks	45
Heritage - Museum websites	52
The culture of English Journalism	64
News structure	66
Factuality and news authenticating strategies	70
News discourse structure	74
The Language of the <i>Sun</i>	76
News and Social Media	81

Text types and language varieties

1. What is a text?

- Different individual words
- Different sentences, or fragment of sentences
- A multidimensional unit

The list of definitions could be very long...

Class: Are the following examples texts?

A) I'm Nobody! Who are you?

Are you – Nobody – too?

Then there's a pair of us!

Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!

How public – like a Frog –

To tell one's name – the livelong June –

To an admiring Bog!

(E. Dickinson, 260)

B)

Vancouver Manufacturing
9102 NW 99th Street, Vancouver, Washington 98665
(800) 555-1212 – www.example.com

September 25, 2005

Mr. John Taylor
Director of Operations
ABC Corporation
100 E Main Street
Vancouver, WA 98685

Dear Mr. Taylor:

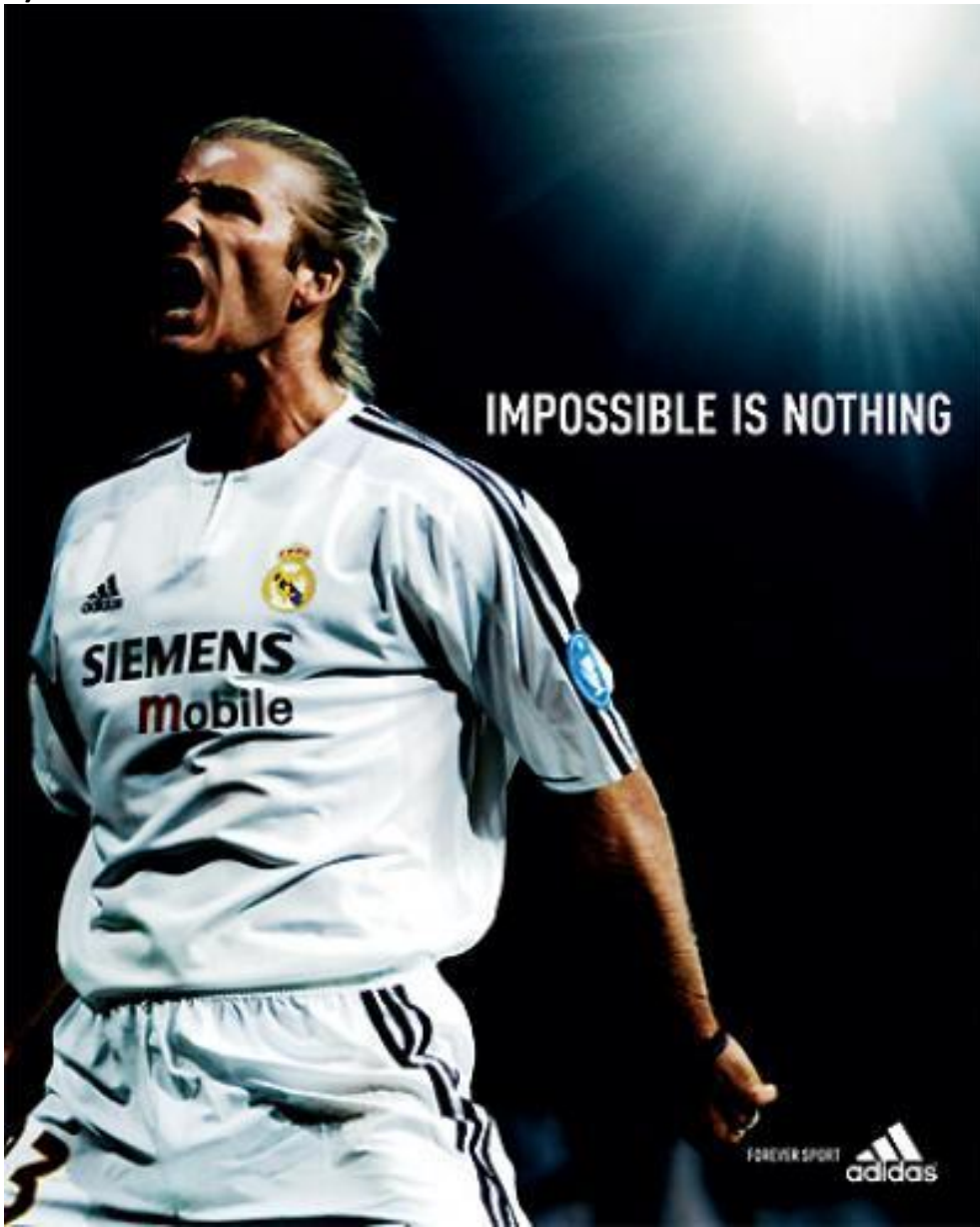
As our new letterhead indicates, we have recently changed the name of our business from Fort Vancouver Manufacturing to Vancouver Manufacturing.

There has been no change in management and we will be providing the same products and fine service on which we have built our reputation in the industry. We would appreciate it if you would bring this announcement to the attention of your accounts payable department and direct them accordingly.

Thank you for being one of our valued customers. We appreciate your cooperation in this matter.

Al Olsen
President, Vancouver Manufacturing

c)

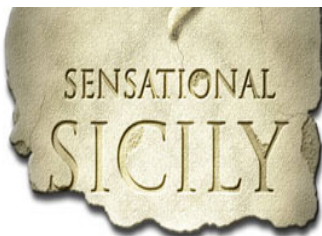


D)



I ham in love with you!

E)



*"To have seen Italy without Sicily, is not to have seen Italy at all,
as Sicily is the key to everything"*

- Goethe

This [multimedia website](#) offers an insight into Sicily and features a series of [Overview and Films](#)

Sun and sea: two natural elements that evoke passion and effort. Fire and water: a union that has the force to forge and temper metal. Work and [culture](#): real expressions of the potential of human capacity.

Archived information about the [Trade Mission](#)

For some scholars, *text* refers to written language and discourse of spoken language. For others, texts may be spoken or written, and they may involve one or more text-producers (cf. Virtanen 1990: 447). Halliday and Hasan (1976) and Quirk et al. (1985) talk about text, while e.g. Grimes (1975) and Sinclair and Coulthard (1975) and their followers deal with discourse. Do these scholars refer to the same thing, albeit the difference in their use of terminology?

A study of the various uses of text and discourse in the literature during the past two decades highlights this problem.' The two separate terms text and discourse have, in fact, been related to two different but complementary perspectives on language.

A text may be viewed as structure and/or it may be regarded as a process. In line with these two approaches, text has often been used of a static concept - the product of a process - while discourse has been used to refer to a dynamic notion - the process of text production and text comprehension (Virtanen 1990: 453). However, the notion of text has expanded from a descriptive structural one to a processual unit adopting situational factors into its scope. Seen within this development, it seems rather arbitrary today to maintain a strict boundary between text linguistics and discourse analysis. As a result, the two separate terms text and discourse may be used interchangeably. Text and discourse can be directed to any aim of language or refer to any kind or reality; it can be a poem, a comedy, a sports commentary, a political speech, an interview, a sermon, a TV ad., etc.

TEXT: “[A term] used in linguistics to refer to any passage- spoken or written, of whatever length, that does form a unified whole [...] A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size [...] A text is best regarded as a SEMANTIC unit; **a unit not of form but of meaning**” (Halliday and Hasan, 1976: 1-2).

“**Texts** are used as tools and, at the same time, they reveal the tool-user. They communicate something and about someone” (Neubert, 1992).

TEXT: “A naturally occurring manifestation of language, i.e. as a communicative language event in a context. The surface text is the set of expressions actually used; these expressions make some knowledge explicit, while other knowledge remains implicit, though still applied during processing” (Beaugrande and Dressler, 1981: 63).

“[A] language that is functional [...] [means a] Language that is doing some job in some context, as opposed to isolated words or sentences” (Halliday and Hasan 1985: 10).

Language is both “a product and a process”.

Text, in its social-semantic perspective, is an object of social exchange of meanings. As such, it is embedded in a **context** of situation. The context of situation is the semio-socio-cultural environment in which the **text** unfolds.

Text and context are intimately related.

2. Text and context

Two sets of insights from anthropology and linguistics have been particularly influential, namely the work of Malinowsky (1923, 1935), and that of Firth (1935, 1951). Malinowsky's theory of context was originally developed with the translator in mind. Faced with the task of portraying remote cultures, he became increasingly concerned with the context of situation in order to truly convey cultural insights. **Malinowsky** believed that the cultural context, comprising a variety of factors ranging from the ritualistic to the more practical aspects of everyday life, was crucial in the interpretation of the message. The insights of **Firth** relate to culture as determining our world of language and cognition. Cultural factors influence and determine linguistic choices. This view of language was built on the views of Malinowsky and emphasized situation and culture.

The finding that language varies with its function led to descriptions of "**varieties**" of language use referred to as registers (Reid 1956, Halliday, McIntosh and Stevens 1964). User-related varieties comprise geographical, temporal, social (non) standard dialects and idiolects, while registers comprise an open-ended set of varieties (or styles) of language typical of occupational fields, such as the language of religion, the language of legal documents, the language of newspaper reporting, medical language, technical language, etc. Register, as a functional language variation, is a "contextual category correlating groupings of linguistic features with recurrent situational features" (Gregory and Carroll 1978: 4).

Sub-codes of a particular language were distinguished on the basis of the frequency of lexico-grammatical features of a particular text-variety (see, e.g. Crystal and Davy 1969, Gregory and Carroll 1978). Studies on the frequencies of syntactic properties (Barber 1962, Crystal and Davy 1969, Gustaffsson 1975) provide empirical evidence confirming intuitive and impressionistic statements about high/low frequencies of certain syntactic features in various varieties of language.

Studies to investigate the relationship between grammatical choices and rhetorical functions (i.e. communicative functions) were carried out in written English for Science and Technology by, e.g. Swales (1981), Trimble (1985). An interesting finding was how specific linguistic features take on restricted values in the structuring of situation types. A recognition that **it is often the collocation of two or more lexical items, rather than the**

occurrence of isolated items that determines the identity of a given register was another major finding.

The account of language variation sheds light on the conscious stylistic choices made by language users. The factors which affect these choices became the focus of attention. The category of **register** is postulated **to account for what people do with their language.** When we observe **language activity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situation.** (Halliday et al. 1964:.87).

3. Genre

Texts used in a particular situation/context for a particular purpose may be classified using everyday labels such as a guidebook, a nursery rhyme, a poem, a business letter, a newspaper article, a radio play, an advertisement, etc. Such categories are referred to as **genres**.

Analysis of registers on their own reveal little about the nature of genres, so registers are divided into genres reflecting the way social purposes are accomplished in and through them in settings in which they are used. As pointed out by Bhatia (1993: 17), for example, a science research article is as legitimate an instance of scientific English as is an extract from a chemistry lab report. The legal register may comprise the language of the law in legal documents (legislative texts, contracts, deeds, wills), the language of the courtroom (e.g. the judge declaring the law, judge/ counsel interchanges, counsel/witness interchanges), the language of legal textbooks, and various types of lawyers' communication with other lawyers and with laymen (Trosborg 1991: 4)..

By means of the concept of genre we can approach texts from the macrolevel as communicative acts within a discursive network or system. Because it is impossible for us to live in the social world without repertoires of typified social responses in recurrent situations, we use genres to package our speech and make of it a recognizable response to the exigencies of the situation. (Berkenkotter and Huckin (1995: 7).

Today, the term **genre**, which was **formerly defined as "a distinctive type or category of literary composition"** (Webster's Third Dictionary) is quite easily **used to refer to a distinctive category of discourse of any type, spoken or written, with or without literary aspirations.**

With the work during the 1980s in the fields of **Language for Specific Purposes** and **professional discourse**, **there was a shift of emphasis to a growing interest in the sociocultural functions of disciplinary genres**, for example legal and scientific communication, economics and business, tourism, as well as medical English (Bhatia 1987), to mention a few.

When accounting for the concept of genre, Swales emphasizes the **socio-rhetorical context of genre**, the categories to be defined are those of the **community**, and **communicative purpose** is the decisive defining criterion. His analysis focuses on genre

as a class of communicative events, and the principal criterial feature that turns a collection of communicative events into a genre is some shared set of communicative purposes.

It is a communicative purpose that drives the language activities of the discourse community; it is communicative purpose that is the prototypical criterion for genre identity, and it is communicative purpose that operates as the primary determinant of task (Swales 1990: 10). Of recent studies, attention must be drawn to Bhatia (1993) and Berkenkotter and Huckin (1995). Bhatia (1993) (following Swales (1981, 1985, 1990) takes genre to be primarily characterized by the communicative purpose(s) that it is intended to fulfil.

Acknowledging that there are a number of other factors, like **content, form, intended audience, medium or channel, which influence the nature of the construction of a genre**, Bhatia (1993: 13) also sees a **close connection between the communicative purpose of a particular genre and its typical cognitive structuring**. For example he points to a comparison of a typical news report and a feature article in a newspaper. Factors relating to mode (including channel and nature of participation) and tenor of discourse (including the status and the social distance between the participants) remaining the same, their communicative purposes change from an objective reporting in the news report to a balanced analysis of some interesting and controversial issue in the feature article. These differences in communicative goals require different strategies to be used in the two genres. In cases like these, where the communicative purposes of the genre-text are considerably different, requiring different cognitive structuring, the two texts are viewed as different genres (Bhatia 1993: 21-22).

Recently a rather dynamic conceptualisation of genre has developed, since Swales definition appears to be too static:

“A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community and thereby constitute the rationale for the genre. The rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style” (Swales 1990: 58).

This definition does not recognise the dynamic qualities of genres wherein many subtle individual purposes, apart from those recognised only by the expert members of a professional community, contribute to the evolution and change of genres which, as

discourse, are related to the changing of cultural and social forces. For instance, when academics say something is good or bad, or likely or unlikely, they are making a personal judgement which is simultaneously an appeal to shared norms and values of a community and a display of their knowledge reliability to convince the world outside their text (Samson 2007).

Such transformational processes are termed '**transdisciplinary dialogue**' (Chiapello and Fairclough 2002), or '**genre colonisation**' (Bathia (2004). The concept of genre colonisation allows to represent the grouping of closely related genres, which to some extent share the same communicative purposes such as, their disciplinary and professional affiliations, context of use and exploitations, participant relationship, reader/audience constraints.

The colonisation involves invasion of the integrity of one genre by another genre or genre convention, often leading to the creation of a mixed genre, which eventually shares some of its genre characteristics with the one that influenced it, in the first place. Thus, the invasion of the integrity of one genre by another may be seen as a process wherein each genre internally appropriates the logic of the other as a resource for its on development. Genre boundaries are, indeed, to be seen as dynamic, constantly changing in an unpredictable way just as much as discourse changes in the real world. This implies that a genre may have a complex and unpredictable communicative behaviour, typical of real life, which consequently requires a broader interpretation of the linguistic resources used by a community.

4. Text types and discourse

While communicative purpose represents the overall aim of a text, rhetorical purpose is made up of the rhetorical strategies which constitute the mode of discourse realized through text types. **Text types are identified as "a conceptual framework which enables us to classify texts in terms of communicative intentions serving an overall rhetorical purpose" (Hatim and Mason 1990: 140).** While genres form an open-ended set (Schauber and Spolsky (1986), **text types constitute a closed set with only a limited number of categories.**

Kinneavy (1971, 1980) theorizes a classification of text types in terms of modes, which derive from philosophical concepts of how reality can be viewed. His primary distinction is between **static and dynamic**, between looking at something at a particular time and looking at how it changes over time, and he arrives at the **four classes of narration, classification, description, and evaluation.** If our static view of reality focuses on individual existences, we describe; if it focuses on groups, we classify. If our dynamic view of reality looks at change, we narrate; if it looks at the potential for reality to be different, we evaluate.

Most discourse employs multiple views of reality and is therefore multiple in type (cf. Kinneavy 1980: 37), and pure narration, description, exposition and argumentation hardly occur. Thus, a particular genre may make use of several modes of presentation, though typically with one of these as the dominant type. The interrelation between the purpose of the communication and the rhetorical strategies determining the text type(s) employed to achieve the intended communicative goal.

It is obvious that not all texts are of the same type. We may distinguish between website pages and political texts, legal texts and medical texts; fairy tales, novels and short stories differ from newspaper reports, essays, and scientific papers; food recipes, instructions booklets and advertisements may show similarities but they are not the same, expository texts differ from argumentative texts, etc. All these types of text differ in ways that are somewhat obvious, intuitively, but which nevertheless invite detailed analysis.

The development in the fields of language and linguistics, communication and rhetoric, the ethnography of speaking, pragmatics and discourse, etc. have contributed to and influenced our view of text typology.

The language used in relation to specific text types comprises both their **macrostructure** and **microstructure**. The examination of the macrostructure will require analysis of the functional/semantic components of a text. For example, a museum's homepage will be characterised by the layout or composition of elements in a framed space which presents information and orients the reader to classifications of knowledge; or a modern-day news text begins with the headline and intro, where the main news in the article is the most recent, or by website. At a micro level the language variety can be seen at a lexical, syntactic and grammatical level.

5. Context of situation

When considering the macrostructure you need to analyse **the context** in which we communicate. This influences the language we use. One model for analysing the context of situation consists of three different categories which are:

Field: what is the text about? what is happening in the communication?

Tenor: what relationship is established between addresser and addressee? who is taking part in the communicative situation/ what is their relationship?

Mode of discourse: what is the means of communication adopted? Spoken, written, written to be spoken?

Class: What is the context of situation of the following Business Model online?

1. **Bp** Our business model

From the deep sea to the desert, we deliver energy products and services to people around the world. We provide customers with fuel for transport, energy for heat and light, lubricants to keep

engines moving and the petrochemicals products used to make everyday items as diverse as paints, clothes and packaging.

2. What are the communicative functions of the text? Give reasons.

(notice on London Underground platform)

You really believe you won't get caught drink driving. How can you be so arrogant? What makes you so special? You probably even know someone who's been done, and you're no different. An idiot. When you do get caught, you face a ban of up to one year, a fine of up to five grand and insurance premiums that could treble. And you could be locked up. But then there's no getting through to some people. Don't drink and drive, or you may live to regret it. Do not drink and drive. Or you may live to regret it.

6. Language functions

We use language for different communicative purposes or functions. One classification of language functions is the following. It was proposed by Jakobson in 1960.

1. **Emotive (expressive):** language which describes the communicator's feelings. Language which is centred around the author (e.g. creative literary texts, autobiographies, personal correspondence)
2. **Referential (informative):** language used to give information. The language is content centred (e.g. newspaper reports, scientific articles, technical reports, textbooks)
3. **Conative (vocative):** language used to persuade and convince. The language is reader-centred. (e.g. advertising, propaganda, official recommendations, persuasive writing)
4. **Poetic (aesthetic):** the form of the communication is as important as the content of the message. The language is used for special aesthetic effect. (e.g. kinds of poetry which are especially musical and pleasing to the senses)
5. **Phatic:** language used to establish and maintain contact for social reasons (expressions like "how do you do?", "it's a nice day, isn't it?")
6. **Metalingual:** language used to speak about itself. When language is employed to talk about language (e.g. grammar books, dictionaries)

a) **Class:** What language functions would you expect to find in these texts?

1. The results of football matches
2. These lecture notes
3. Political parties' electoral slogans
4. Words in a Ed Sheeran song

b) **Class:** Analyse the language functions in the following British Museum exhibition webpage:

The currency of communism



100 koruna banknote. Czechoslovak State Bank, 1961.

This display looks at the changing roles of currency and exchange in communist states in the century since the 1917 Russian Revolution.

Communism proposes that money has no role in a utopian society. To date though, no communist state has successfully removed money from its economy. In the last 100 years, communism has existed in various forms in dozens of states all around in the world. From eastern Europe to Southeast Asia, this display examines the role of money in communist states, as well as the iconography and imagery associated with it. Within communist economies, concepts of value and wealth are eroded and distorted, and the national currency becomes just one of various means of exchange. The display features examples of how the value of money has been reduced by communist states. East German coins made from aluminium demonstrate how communist currency was deliberately made to feel light and cheap. Adverts for savings banks from the USSR show how consumer benefits were left out of advertising in favour of information explaining how savings benefit the state.

With the reduced role of currency, communist states introduced different reward systems, starting in Russia in the 1930s. Stalin said people were to be measured 'by their heroic feats'. A worker who exceeded their factory quota may receive the Order of the Badge of Honour, and a mother who raised nine children would receive the Order of Maternal Glory, First Class. These awards came with monetary bonuses, and allowed recipients access to a better quality of life due to the perks that came with them.

The collapse of the Soviet Union and the transition to democracy in the early 1990s had a huge effect on former communist states. With borders and economies suddenly open after many years, new ideas and imagery soon began to circulate, along with new national currencies. Today there

are only four states with planned economies – China, Laos, Cuba and Vietnam. Trading relations between them and capitalist countries have become normalised, but concepts of currency and political ideology continue to evolve.

c) Class: The following text is an editorial from the English newspaper *The Sun*. What language functions does the editorial express?

1) Which **words and expressions** indicate these language functions?

2) Do the **layout and punctuation of the article** give information about the language function?

useful vocabulary:

- words can be in capital letters, in bold, in italics, in large/small type, underlined, can have a blue/red/grey background
- sentence, paragraph, headline, crosshead
- punctuation: question mark, exclamation mark)

1 **THE SUN SAYS**

Listen to the people's voice

WHO says people don't give a damn about Europe?

No politician can make that ridiculous statement ever again after almost 60,000 of you rang our phonenumber in a day.

No issue has aroused such feeling as our future role in Europe.

Most Labour and Tory MPs don't want to talk about it for fear of creating divisions in their parties. But the ordinary men and women of Britain **DO**.

They can't make it clearer.

They don't like the way Europe is heading.

They want the government to do something about it.

And they are not afraid to pull out of the EU.

20

Sacrifice

This country does not want to sacrifice the Pound in favour of a single currency. The Left must acknowledge that.

Europe must wake up to the anger of the British, who will not let their

30 country be walked all over by the French, Germans, the Spanish or anyone else.

Britain has woken to the dangers ahead. It has shouted Stop!

Now the voice of the people MUST be heeded.

7. Promotional language

Promotional language is part of **marketing** and **advertisements** give significance to items, products by trying to sell emotions, sensations and experiences that consumers look for. Promotion allows, for example, a destination to differentiate itself from the others and build its own identity. Ads allows to position a destination in the tourist mind (Franch 2010:198). The main goal of every kind of promotion is to inform consumers about the product and try to convince him/her to buy (or visit) it insisting on its qualities and benefits.

How can advertisements be effective? The **AIDA** scheme is used to answer this question. There are four steps for a successful message:

- **Attention:** Creating a captivating image that can grab the reader's attention.
- **Interest:** Keeping one's attention. Ads should give information and persuade the consumer about the quality and the efficiency of the product.
- **Desire:** stimulating the desire to buy while communicating the uniqueness of the product.
- **Action:** pushing the consumer to buy the product. Creating and spreading a promotional message is not easy and it is important to bear in mind the main goal in the advertisement.

What kind of message should, then, be conveyed? The message should convey the main tourist attractions, grab the attention, use different language techniques, put some pictures in order to persuade the visitors. Fabris (2003:204) talks about **infotainment** (information + entertainment) that summarizes the new feature of advertisements.

Another feature to consider is the **audience**. It is totally different to persuade people according to gender, age, cultural, social, political, economic, geographical differences. It is important to know which is the target. Only then it will be possible to set up a correct message. After this, a visual text that is efficient for the product will have to be prepared. The elements should be coherent in the created communication for a specific target. The message, then, will have to concentrate on a place's advantage, for example, turning it into an exclusive and desirable destination. This kind of message is created artificially and is often emotionally loaded because it must appeal to personal reasons and expectations

of the clients who will choose that destination. In order to spread the message it is important to choose the right diffusion channel which might be: magazines, TV, radio, cinema, newspapers, posters, websites, social media, etc.

In order to have an impact, promotional language has to use the techniques of persuasion. **Persuasion** is clearly a sort of demonstration, since we are most fully persuaded when we consider a thing to have been demonstrated. Aristotle in his *Rhetoric* describes the modes of persuasion in the following way:

Ethos is the appeal to ethics. It convinces the audience of the credibility of the writer. The writer's expertise on his or her subject matter lends to such credibility. The level of education and profession of the writer also come into play.

Logos is the appeal to logic and reason. It is the most commonly accepted mode in persuasion because it aims to be scientific in its approach to argumentation. In writing, facts are presented in a logical manner, and faulty logic is avoided.

Pathos is the appeal to emotion. This aims to convince the audience by appealing to human emotions. Emotions such as sympathy, anger, and sadness motivate humans; using pathos will then get the audience to be emotionally invested in the subject of the writing.

In other words:

1. Present strong evidence, such as facts and statistics, statements of expert authorities, and research findings establishes credibility. Readers will more likely be convinced to side with the writer's position or agree with his or her opinion if it is backed up by verifiable evidence.
2. Use concrete, relevant, and reasonable examples can enhance the writer's idea or opinion. They can be based on observations or from the writer's personal experience.
3. Use accurate, current, and balanced information adds to the credibility of persuasive writing. The writer does not only present evidence that favour his or her ideas, but he or she also acknowledges some evidence that opposes his or her own. In the writing, though, his or her ideas would be sounder.

Class:

a) About Johnson & Johnson

Our Credo

We believe our first responsibility is to the doctors, nurses and patients, to mothers and fathers and all others who use our products and services. In meeting their needs everything we do must be of high quality. We must constantly strive to reduce our costs in order to maintain reasonable prices.

Customers' orders must be serviced promptly and accurately. Our suppliers and distributors must have an opportunity to make a fair profit.

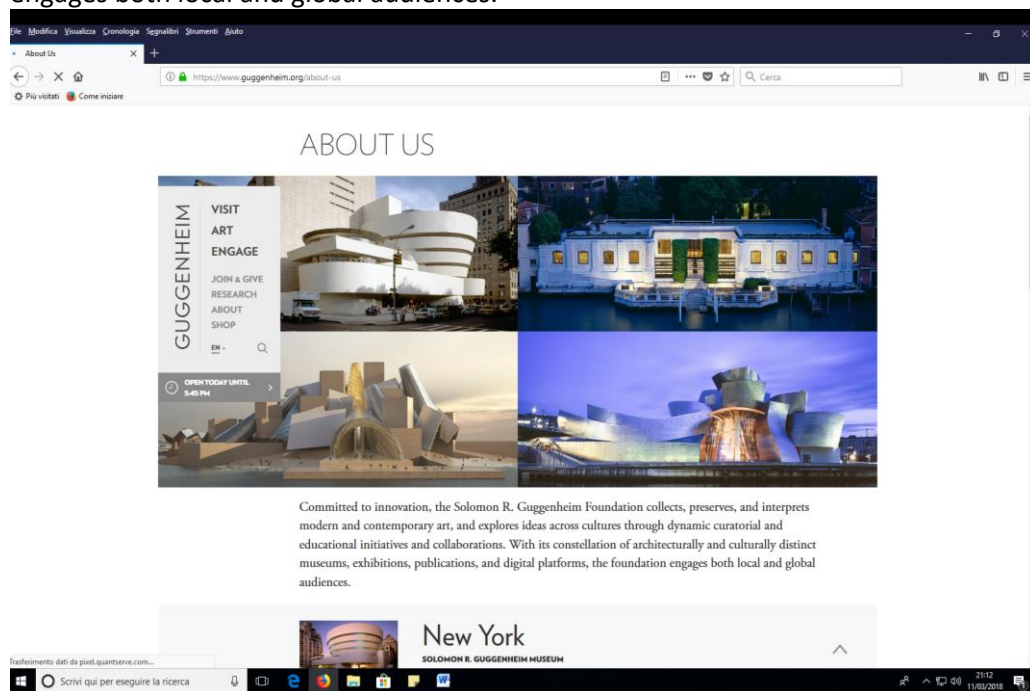
We are responsible to our employees, the men and women who work with us throughout the world. Everyone must be considered as an individual. We must respect their dignity and recognize their merit. They must have a sense of security in their jobs. Compensation must be fair and adequate, and working conditions clean, orderly and safe. We must be mindful of ways to help our employees fulfill their family responsibilities. Employees must feel free to make suggestions and complaints. There must be equal opportunity for employment, development and advancement for those qualified. We must provide competent management, and their actions must be just and ethical.

We are responsible to the communities in which we live and work and to the world community as well. We must be good citizens – support good works and charities and bear our fair share of taxes. We must encourage civic improvements and better health and education. We must maintain in good order the property we are privileged to use, protecting the environment and natural resources.

Our final responsibility is to our stockholders. Business must make a sound profit. We must experiment with new ideas. Research must be carried on, innovative programs developed and mistakes paid for. New equipment must be purchased, new facilities provided and new products launched. Reserves must be created to provide for adverse times. When we operate according to these principles, the stockholders should realize a fair return.

b)

Committed to innovation, the Solomon R. Guggenheim Foundation collects, preserves, and interprets modern and contemporary art, and explores ideas across cultures through dynamic curatorial and educational initiatives and collaborations. With its constellation of architecturally and culturally distinct museums, exhibitions, publications, and digital platforms, the foundation engages both local and global audiences.



8. Paratext

The layout of a text contributes to promote and persuade readers of particular information. For Genette (1997 [1987]) paratext indicates those parts of a published work that provide a framework for the written text. Paratextual elements typically include the title page, preface, contents pages, illustrations and appendices. Genette argues that although the paratext amounts to just a "a fringe of the printed text ... [it is] a privileged place of pragmatics and a strategy, of an influence on the public, an influence that [...] is at the service of a better reception for the text and a more pertinent reading of it" (1997: 2). For example, a newspaper, with a headline, subheadline, and body copy is a classic example of three levels of typographic hierarchy, an approach that's still used today, both in print and online, part of paratext.

Newspapers from the early- to mid-20th century offer especially exaggerated examples, like this one:



HEADLINE
(Level One)

SUBHEADS
(Level Two)

TEXT
(Level Three)

These days the image above provides a dramatic reminder of just what typographic hierarchy is all about — organizing and formatting your type choices in such a way that readers or users can clearly see what’s most important, which enables them to easily navigate the layout at a glance and quickly scan to find the information they’re looking for. Enhancing readability and usability are some of the most important benefits of establishing a clear typographic hierarchy.

- a) **Class:** What are the general characteristics of the layout? Any distinguishing aspects? Is there textual uniformity or does the text present much typographic and visual variation compared to the previous one?

THE SUN SAYS

Forward with the people

WELCOME to the new SUN. You are going to like it.

A lot of talent and a lot of enthusiasm have gone into its making. And a lot of faith.

On Page One of this newspaper, every day, you will see the slogan “Forward With The People.”

It is not original. But we make no apology for it. Because that is what we believe in. That is the way ahead.

Today’s Sun is a new newspaper. It has a new shape, new writers, new ideas.

But it inherits all that is best from the great traditions of its predecessors.

The Sun cares. About the quality of life. About the kind of world we live in. And about people.

Campaigning

We will never forget YOUR place in the Sun. This newspaper will not be produced for the politicians or pundits. It will be produced for you.

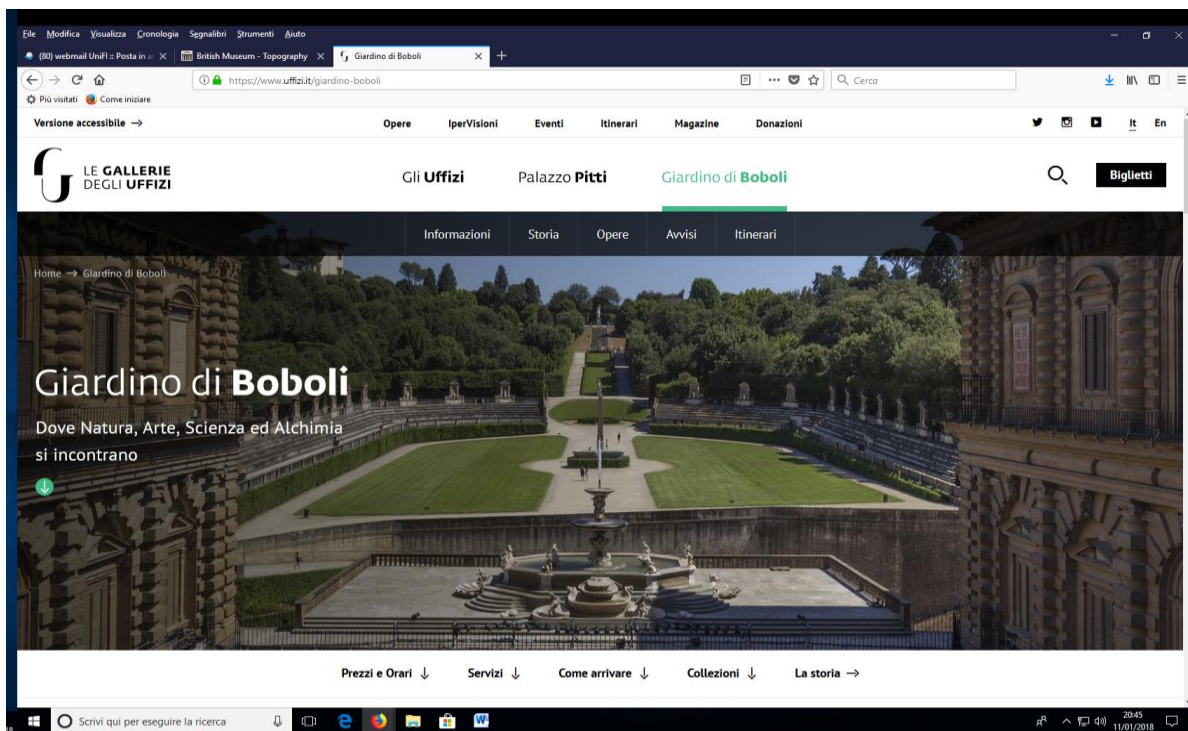
That is why we want you to join this young, new, virile campaigning newspaper.

To join it now, on day One. To grow with it and enjoy life with it.

We want you at all times to feel a part of the Sun. To rejoice at our achievements. To be downcast by our disappointments. To tell us when we have done well, or badly. We want the Sun to be the people's newspaper.

Let us go forward together.

- b) Class:** What are the general characteristics of the layout? Any distinguishing aspects? Is there textual uniformity or does the text present much typographic and visual variation?



c) **Class:** Are there differences between the layout of this text and the previous ones?



Creating value

Finding oil and gas

New access allows us to renew our portfolio, discover additional resources and replenish our development options. We focus our exploration activities in the areas that are competitive in the portfolio. We develop and use technology to reduce costs and risks.

Developing and extracting oil and gas

We create value by seeking to progress hydrocarbon resources and turn them into proved reserves, or sell them on if they do not fit with our strategic priorities. We develop and produce the resources that meet our return threshold, which we then sell to the market or distribute to our downstream facilities. Our upstream pipeline of future projects gives us choice about which we pursue.

9. The language of tourism (LoT)

Language is a “ highly organized and encoded system which employs many devices to express, indicate, exchange messages and information, represent and so forth” (Garner and Hancock 2014:465). Tourism, in the act of promotion, as well as in the accounts of its practitioners and clients, has a discourse of its own. There is a specific language for tourism in order to communicate the destination to tourists. In this field language is intended as a specialized discourse.

Discourse is generally used to designate the forms of representation, codes, conventions and habits of language that produce specific fields of culturally and historically located

meanings. But specialized discourse does not mean a different subordinated language, but as Gotti claims “an actual language enclosing a mixture of combined more or less specific features coexisting in a quantitatively different degrees as compared to general language [...] Specialized discourse possesses all the lexical, phonetic, morphosyntactic and textual resources of general language” (2003:19); it exploits colloquial language, idiomatic expressions, jokes, every day speech language. The field of tourism is influenced by other disciplines and its language shows peculiar lexical, syntactic and textual features. Through pictures, brochures and other genres, the language of tourism attempts to seduce millions of people into becoming tourists and subsequently to control their attitudes and behaviour. Tourists, in turn, contribute further to this language through the communication of their experiences. This kind of discourse indicates a process of domination according to the tourist context in which it is used: in this sense this language is value-committed, it is rhetorical, as it implies power over the addressee through the use of impressive narrative which makes the author a sort of storyteller (Dann 1996).

Four major theoretical approaches are generally used by scholars to understand the LoT and tourism itself as a social phenomenon:

- a) **the authenticity perspective.** Tourism is a structurally ritualized breaks in routine that allow tourists to go physically away from “home, everyday life, usual places”. This approach believes that tourists looked for authentic experiences in other times and places. Actually the authenticity of a place is artificial, used as a pull factor to attract tourists. Destinations commercialize signs to present in the easier way the main attractions for tourists especially in a pre-trip phase. They want to give the impression of authenticity through the use of images and words.
- b) **the strangerhood perspective.** Tourists are attracted by diversity, novelty and strangeness in their holiday experience. Not all tourists can cope with foreign cultures and their holidays can be experienced as a shock. This is why some people prefer to choose package holidays in order to feel more comfortable in the new environment. In some tourism promoting materials there is the recurrence of terms such as: real, actual, primitive, simple, unsophisticated, natural, different, exotic, spectacular, remote, unspoilt, timeless, unchanging, traditional. The experience thus becomes an adventure and a discovery.

- c) **the play perspective.** A journey can be experienced as a game, a spectacle, a special event out of ordinary and in this sense tourism shows its ludic part. In this context, the LoT is represented by the age of the image in which representation and hyper-reality are more important than reality, or even superior to it. In this perspective, the actual location of an attraction becomes less and less important. Theme parks like Disneyland are example of transformed realities into an imaginary worlds (Dann 1996).
- d) **the conflict perspective.** Often stories and myths from literature become more important than the truth and for this reason destinations are misrepresented. An example can be the oriental destinations that are treated like mythical setting with the use of ethnocentric stereotypes, vocabularies, symbols and texts. Some common houses become the native homes of important authors, but normally they are totally recreated or just invented. In this context, language becomes the most powerful driving force in tourism promotion, whose aim is according to Dann (2003:2. “to persuade, lure, woo and seduce millions of human beings, and, in so doing, convert them from potential into actual clients”.

10.Language of tourism: properties

Dann listed four properties that are often present in tourist texts in order to create a more effective destination advertisement:

1.Functions

2.Structure

3.Tense

4.Magic

1. Functions

Following Jakobson (1960) LoT has different functions:

- **The expressive function.** The core of the expressive function is the writer/speaker's mind. Language is used by the writer/speaker to express his/her feelings. They are usually expressed through the use of interjections and emphatic speech. In tourist texts the author is generally anonymous but his/her presence is implicit to the creation of the text. E.g.: autobiography, personal correspondences (Dann 1996:35).
- **The conative or directive function** relates to the receiver of the message. Language is used to call upon the readership to act, think or feel, to react in the way intended by the text. The writer wants to convince readers, persuade them. E.g. contracts, advertisement, propaganda .
- **The referential or informational function** deals with the meaning of the message. The core of the informative function of language is the external situation, the facts of a topic, the reality outside language, included reported ideas or theories. E.g. technical report, scientific paper, textbook..
- **The phatic or interactional function** is used to establish or maintain contact between the addresser and the addressee for example to check whether the channel is working ('hello, do you hear me?', 'are you listening?'), chit-chat about a topic (e.g. the weather) or peripheral to main theme, necessary to maintain communication. In tourism field it involves reference to the tourist's emotions and to the creation of a sort of complicity between the creator of the text and the receiver normally with the use of questions: "What are you waiting for?"
- **The poetic function** refers to the value of words and uses linguistic devices such as rhymes and metaphors: e.g. the landscape is timeless .

2. Structure

This property is particularly valid in the case of tourist ads and brochures. In every kind of promotional materials is important to organize texts in a coherent way. Advertisements are becoming more and more multimodal, consequently, verbal and visual aspects should be arranged in a proper way. E.g. in brochures the page develops along the horizontal axis of two pages spread and exploits more informative parts of the right zone where the most

prominent element is positioned. Whereas in webpages, the homepage is structured along a vertical axis, with the upper section visually configuring the values of glamour promised by the holiday experience and the lower section verbally offering practical information on packages and tour operator (Francesconi, 2014: 134). But every type of tourist text should fit the AIDA requirements for advertising discourse (capture attention, maintain interest, create desire, get action).

3.Tense

The LoT usually represents travel through space. However, it represents also travel through time, from the everyday present into the past and – sometimes – even the future. The present seems to bore and the only solution is to escape from everyday life through a holiday. Tourist texts try to push on these temporal aspect according to the type of holiday that tourists want to do. Sometimes visitors need to rest and enjoy their stay without any time limit and in this case LoT uses a special strategy which is called **denial of time** (Dann 1996:49). In other cases a journey is presented with all the cultural stereotypes of the tourists and the destination becomes a place where time seems to stop. Far away from the chaotic everyday life, the visitor can have the illusion to stay in a place where the time is eternal and this strategy is called time as standing still or eternal time . If the origins of a destination are contested the strategy used is that of tense switching. A fourth strategy is that of pointing to the future. Visitors are persuaded to reach a destination which has appealed to his/her imagination. In this discourse, the tense used is the future perfect tense which helps to project one's self-identification action into the future and be reflected as if it had already occurred.

4.Magic

In the LoT the magical aspect is becoming essential by creating a new world based on a magic representation of the visited place. With this technique, the customer identifies him/herself with the enchanting product by buying it. ct itself. Magic also misrepresents time in space and vice versa (Dann 1996:55).

There are some practical strategies in order to involve the magic aspect for a destination. For example converting a place into something else, often in a different time; giving an appropriate name for a place in order to attract tourists; involving the semantic fields of depart, escape, forget, change, take, meet. In this kind of discourse, words with a peculiar

evocative power are preferred and they usually suggest alienation from reality (magical evening, unforgettable experience).

Other four additional features add to the previous:

-Lack of sender identification: often the tourist has no idea about the speaker's identity (Dann 1996:62).

- Monologue: it is a one-side communication. The speaker persuades the visitor with a proper language and the addressee cannot react. It is a unidirectional.

-Euphoria: large use of hyperboles to present a destination as the best choice ever. Use of qualitative adjectives in order to attract the tourist's attention.

-Tautology: tourist texts present already known information. Tourist are more self-confident if they find a place as they expect to find it and as it is effectively.

Tourists base their trip on stereotypes, ideas, certainties. Promotional texts present the place full of clichés according to the expectation of the visitors.

11. Language of Tourism: Lexical features

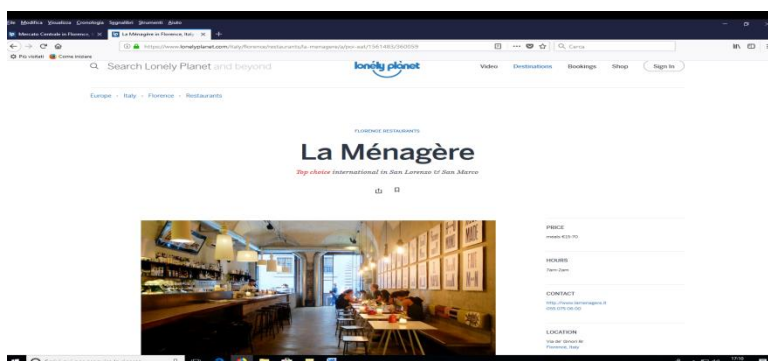
The typical lexical features of the LoT are the following:

- **Monoreferentiality**: in this context only one meaning is allowed in order to reduce ambiguity (Gotti 2008:33)
- **Lack of emotion**: only when the text is informative and provides information about means of transport, opening hours, booking modality etc.

CLASS:

PRICE meals €15-70

HOURS 7am-2am



CONTACT

- <http://www.lamenagere.it>
- [055 075 06 00](tel:0550750600)

LOCATION

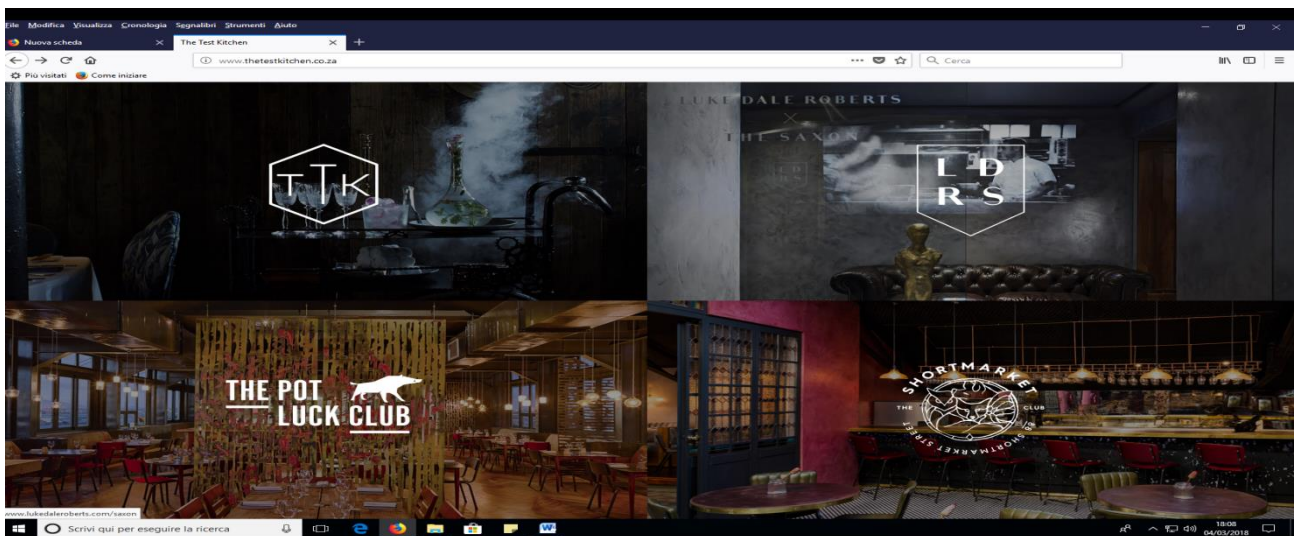
Via de' Ginori 8r

[Florence, Italy](#)

- **Precision/Transparency:** is useful to identify a concept (use of affixes, for example) -
- **Conciseness:** that is maximal specificity of a term expressed in the shortest possible form (acronyms, abbreviations, zero deviations...)

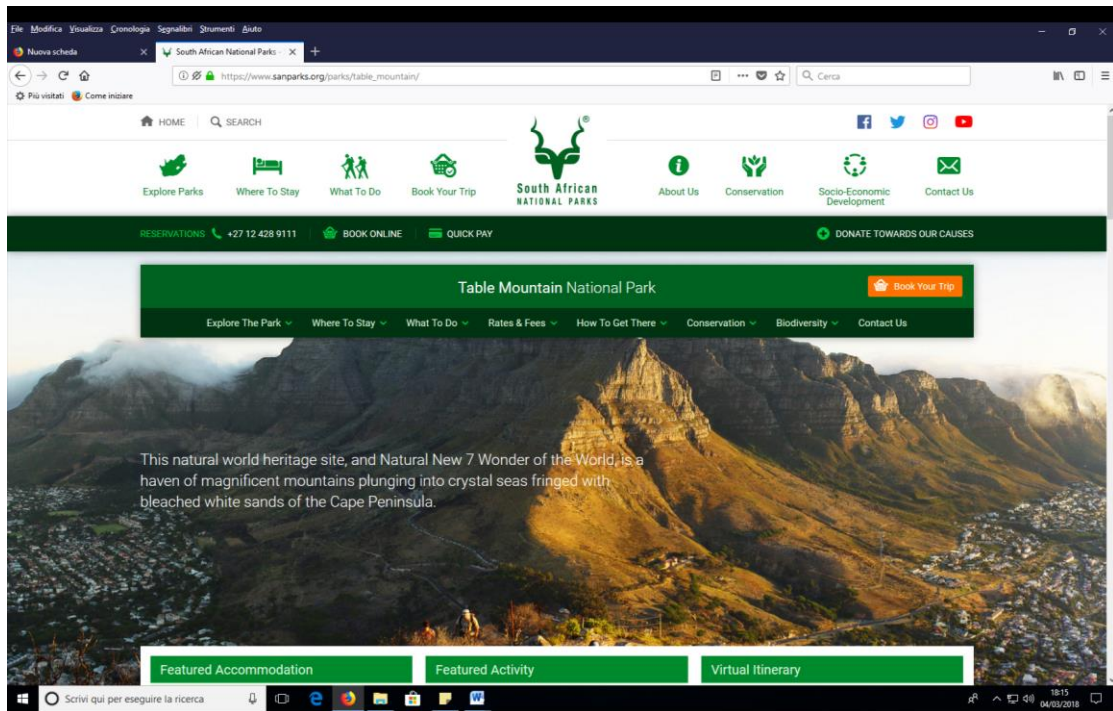
There are also some syntactic features typical of the LoT , namely they are:

- **premodification** is a left-dislocation of terms with an adjectival function which modifies the qualities of the properties of the head-noun (e.g. timetable, travelcard) (Gotti 2008:73)
- **nominalization** involves processes of transformation from one syntactical category to another (e.g when you arrive: upon arrival)



Luke Dale-Roberts creates inspired dishes with top-quality local ingredients at his flagship restaurant – generally agreed to be the best in Africa. However, the restaurant is so popular now that securing a reservation here is like winning the gourmet lottery – online bookings open three months ahead and you need to be quick off the mark.

- use of superlatives (the best, more, great).



This natural world heritage site, and Natural New 7 Wonder of the World, is a haven of magnificent mountains plunging into crystal seas fringed with bleached white sands of the Cape Peninsula.

- Superlatives have a crucial function. Dann's states that "tourism promotion is based on glamour (bewitchment)" (Dann, 1996: 56), and that the language of tourism "tends to speak only in positive and glowing terms of the services and attractions it seeks to promote" (Dann, 1996, 65). For example, a high level of positive adjectives (magical moments, amazing country, famous beaches, exciting activities, perfect holiday) and positive emotion words. Superlatives are the most frequent form, e.g. "world's biggest festival", "the most spectacular geology", "the most dramatic views", "Britain's most enchanting scenery", "the most visually sublime", "England's highest peaks", "the tallest building".
- The abundance of positive words, adjectives or emotion terms, creates a fairy tale realm of charm, happiness, romanticism, fun, and fantasy. The description of the touristic product tends to enhance features such as uniqueness, diversity, calmness, warmth, relaxation, tranquillity, while inducing a feeling of desire: "a warm, tropical place to explore in the depths of winter", "you can linger among the palms", "two huge lounges warmed by roaring fires, centuries of history and plenty of delicious food and drink", "packed with magical moments worth celebrating", "a bubbling, bustling melting-pot of races and religions", "rugged mountains reach

dramatically for the sky", "a melting pot of culture", "the peaceful city with small town feel".

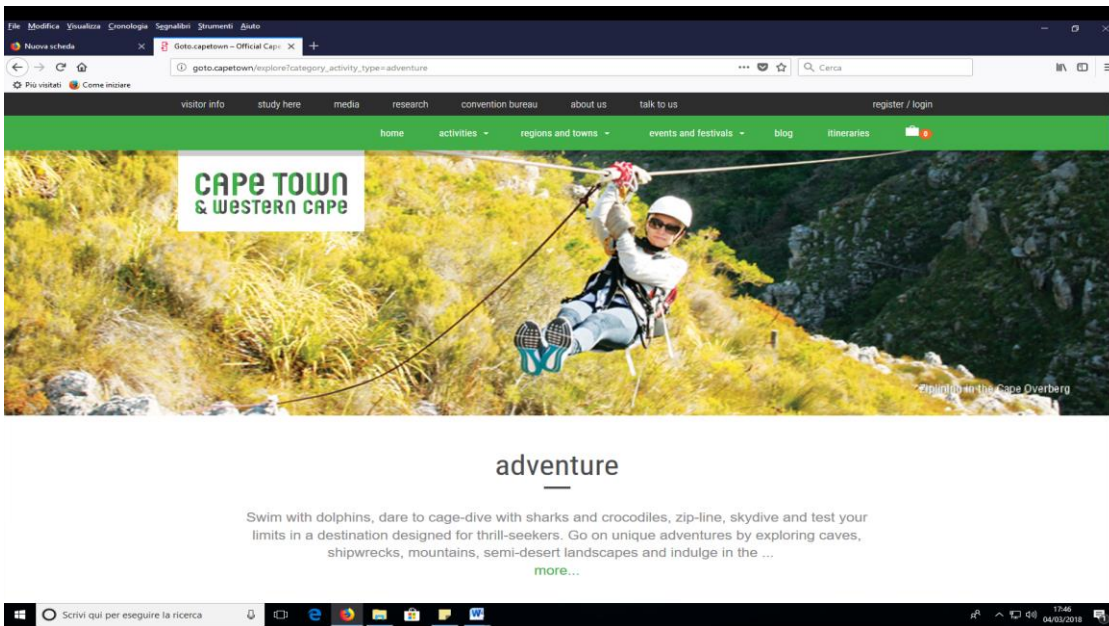
Class:

a million points of view

- Rugged rocks and sheer cliffs towering more than 200 metres above the sea and cutting deep into the ocean, provide a spectacular background for the Park's rich bio-diversity. Cape Point falls within the southern section of Table Mountain National Park. The natural vegetation of the area, fynbos, comprises the smallest but richest of the world's six floral kingdoms. The scenic beauty of Cape Point is not its sole allure; it is also an international icon of great historical interest with many a visitor drawn to the area because of its rich maritime history...

The dream like atmosphere is created by means of hyperboles and metaphors ("an archipelago of gold and light", "blessed by the gods", "a bubbling, bustling melting-pot of races and religions", "an endless carpet of forest", "dramatic landscape") which are abundant especially in scenery descriptions, and words of great emphasis: genuine, truly, solely, authentic, sanctuary, icon, foundation.

The **pragmatic function of verbs** makes their choice essential in tourist texts: the present simple is the most exploited because it provides the idea of habit. (e.g. brochure, tourist guides). The imperative is used to give suggestion, to urge tourists to take advantage of the offer (e.g. guides and brochures)



adventure

Swim with dolphins, dare to cage-dive with sharks and crocodiles, zip-line, skydive and test your limits in a destination designed for thrill-seekers. Go on unique adventures by exploring caves, shipwrecks, mountains, semi-desert landscapes and indulge in the ...

Modal verbs are essential in promotional texts which include expression of necessity, possibility, probability or negation. For example, can and will convey the idea of possibility and certainty, whereas must give advice and is usually used as a noun (must-see attraction). It indicates a necessity, something tourists cannot miss. By contrast, the use of passive forms help to achieve depersonalisation. It is used only to diminish the importance of the role, opinions of the author (Gotti 2008:96).

12. Web pages

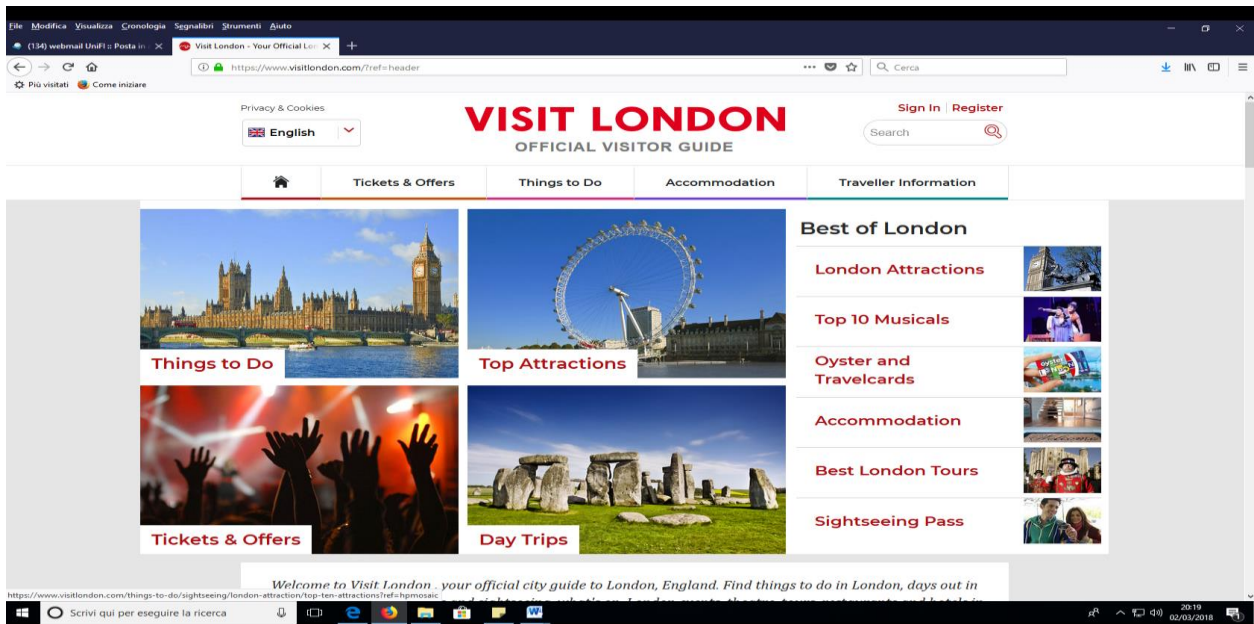
The layout of web pages follows a very precise composition plan which can easily be detected thanks to multimodal analysis. The positions of the pictures, texts, video-clips, the frames in which they are set, their interrelation and interaction form what Kress / van Leeuwen (2004: 181) define as **composition**, conveyed to the reader thanks to various interrelated systems of information existing within any text, regardless of whether the text is visual, textual or both.

The way in which composition is realized depends on the fact that when we read we follow a **Z-reading pattern** (Kress / van Leeuwen 2004: 218): in Western cultures, text is written from left to right, from top to bottom, line by line. The most immediate and natural division created by the Z-reading pattern of the page is into **left and right, top and bottom, and centre and margins** which helps us to define the zones where the different visual elements are placed. Their corresponding informational values are **Given and New, Ideal and Real, Centre and Margins** (Kress / van Leeuwen 1998; Kress / van Leeuwen 2004: 181-229).

Elements placed to the left of the vertical axis of the page are presented as Given pieces of information, or items that the reader already knows; New elements on the right are not yet known or agreed upon. A sense of contrast is presented through layouts based on the horizontal axis. Elements in the upper part of the page appeal to the reader's emotions, expressing what might be. The bottom elements have an informative appeal, showing what is. These contrasting appeals can be awarded the values of Ideal and Real, where Ideal elements are more salient and simply contain the general points of information; Real elements give more practical and specific information. The elements placed in the Centre are the essential nucleus of information, with those set at the Margins as subsidiary parts of the image core. Elements are positioned so as to attract the reader's attention and direct it to different levels of importance. These various levels are created through relative choices of colour, size, image sharpness and position. Often vectors, i.e. virtual lines created by the shape and position of elements, help to lead the eye from one element to another, in order of decreasing impact. This determines the salience of each element (Kress / van Leeuwen 2004: 212-214). Sometimes there are elements suggesting division or framing lines, which helps the reader to connect or differentiate the layout. These sections, or frames, give a sense of unity and progression. The framing of an element suggests its differentiation and individuality, while the lack of framing suggests unity and presents the picture as a whole (Kress / van Leeuwen 2004: 214-218).

a) Class: Analyse the www.visitlondon.com webpage

Fig.1

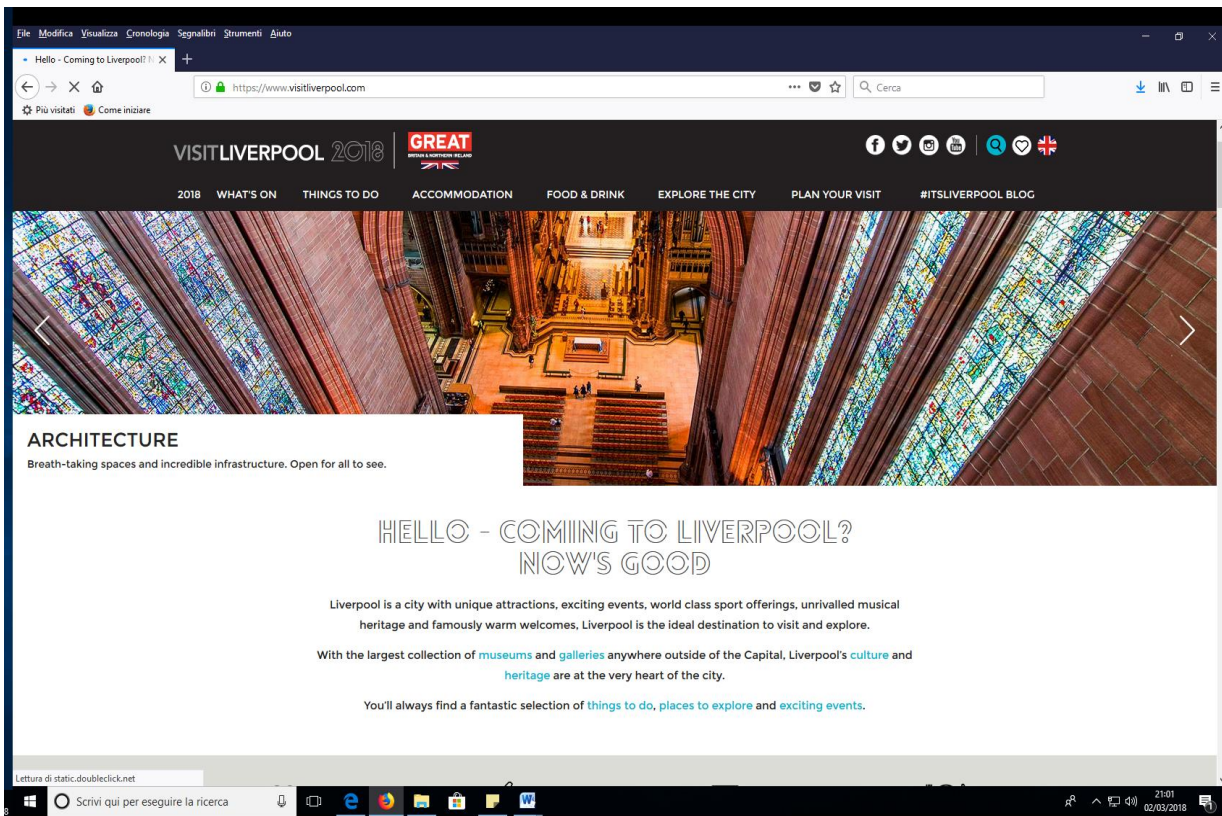


The presence of links regarding accommodation, places to go, events, maps, guides, etc. transforms the top part of the web-page into a semiotic unit which can be divided between Ideal (the photo, i.e., what London seems) and Real (the links, i.e., what London actually is). Use of colour appears to be well-balanced too: blue, green and orange are wisely disseminated over the web page so as to avoid any striking or disturbing contrast. Even scrolling down the page, the constant factor seems to be the division of the homepage into three columns, mainly divided according to the Given/New pattern and with the presence of the same colours. The sensation conveyed to the virtual tourist is that of a metropolis in which arts, traditions and events are interestingly mingled.

The website provides the tourist with a treasure map; the tourist is invited to explore the “treasure island”. Indeed, interactivity is apparently offered, as ‘People like you’ can enter a competition, register (and become virtual Londoners) with no language problems since at the top, on the right-hand page, you can choose the language in which surfing will take place.

b) Class: Analyse the www.visitliverpool.com webpage. Are there any differences between the web pages of Liverpool and London?

Fig.2



The multimodal analysis of the webpages suggests that the layout is constructed in such a way as to depict a sort of spiral composed of a central text surrounded by frames containing both visual and verbal texts. Such frames can alternatively be regarded as the semiotic Newor Given piece of information featuring Ideal and Real representations of the world they are both portraying and describing. The linguistic analysis of such texts is necessary in order to assess whether lexical differences can be evidence of underlying linguistic strategies. Indeed, any distinction based on lexis can reflect “at the same time the epistemological, semantic and functional features of a given variety of specialised discourse” (Gotti 2006: 20). It is true that the language of tourist websites is more similar to general discourse since such multimodal texts are examples of communicative interactions between specialists and non-specialists. Yet the nature of the (web-)language of tourism appears to be extremely persuasive and therefore evaluative because of its promotional function. Indeed, the language of tourism has specific world-views to present in which evaluation can be expressed with modification, nominal selection and verbal strategies (Knowles 1989: 59-61).

As MacCannel (1989: 14) states, in tourism discourse what is important is to recreate a relationship of authenticity between the tourist and what he/she will see. Such prominence given to authenticity is conveyed by means of key modifiers such as actual, authentic, real, typical and very. At the same time, tourist appeal is possible because of the sensation created concerning different values assigned to the tourist destination: things, sights and cultures are indeed appreciated because they are different from what is familiar (Cohen 1972: 165). The positive value of diversity is usually represented by key words which at the same time imply different values characterizing tourist destinations, such as preservation (untouched, unspoilt, primitive, simple, natural), continuity (tradition, timeless, unchanging, traditional, unsophisticated), novelty (different, exotic, adventurous), distance (remote), exclusiveness (exclusive, for the discerning customer, away-from-it-all, unique) and attractiveness (colourful, picturesque, fascinating, spectacular).

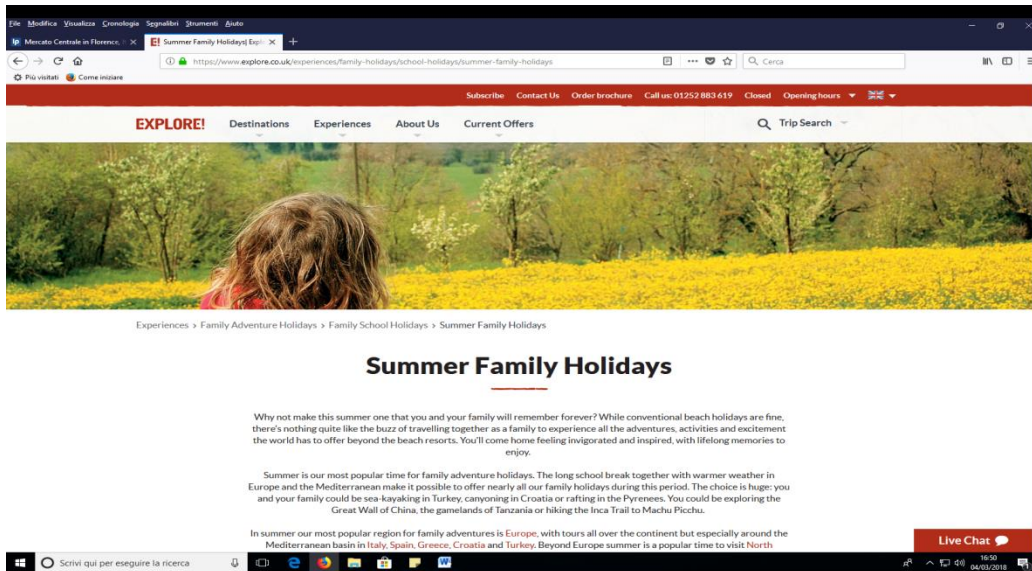
Fig.3. Most frequent verbs

Visit	Enjoy	Get
See	Discover	Dance
Click	Explore	Go
Make	Live	Use
Experience		

The use of imperatives seems to be preferred by the tourist industry to guide its potential clients; yet by using experiential verbs the overall impression is that of granting web-tourists unrestricted freedom to choose whether to accept the invitation and visit the location or not. In other cases, verbs are introduced by the dynamic modal *can* and by the auxiliary *will* which respectively convey the idea of possibility and certainty. In these cases, the reference to the target consumer *you* is explicit.

The verbal element of these web-pages apparently describes the tourist resort in a referential way. However, since the main goal of the texts is not to inform but to sell, all these texts clearly have an illocutionary function. The first clue to this is provided by the widespread use of the pronoun *you* and by the rare presence of the pronoun *we*. At all times, the focus is on the web-reader rather than the web-author: the text is meant to be eye-catching for the would-be tourist, its ultimate aim being that of persuading the potential consumer to buy the services offered on-line. By using *you*, the web-author establishes a direct relationship with the web-audience. Indeed, one of the most efficient

methods used to generate a successfully persuasive text is the **creation of a personal relationship between the actors of the communicative event** (Cogno / Dall'Ara 1994: 228).



Summer Family Holidays

Why not make this summer one that **you** and **your** family will remember forever? While conventional beach holidays are fine, there's nothing quite like the buzz of travelling together as a family to experience all the adventures, activities and excitement the world has to offer beyond the beach resorts. **You'll** come home feeling invigorated and inspired, with lifelong memories to enjoy.

Summer is **our** most popular time for family adventure holidays. The long school break together with warmer weather in Europe and the Mediterranean make it possible to offer nearly all **our** family holidays during this period. The choice is huge: **you** and **your** family could be sea-kayaking in Turkey, canyoning in Croatia or rafting in the Pyrenees. **You could** be exploring the Great Wall of China, the gamelands of Tanzania or hiking the Inca Trail to Machu Picchu.

In summer our most popular region for family adventures is Europe, with tours all over the continent but especially around the Mediterranean basin in Italy, Spain, Greece, Croatia and Turkey. Beyond Europe summer is a popular time to visit North America, Peru, Cuba, Costa Rica, China, Borneo and all of southern and eastern Africa.

With such a wide choice **you might** find it easier to think about what you and your family want to do, see and experience during your holiday. <https://www.explore.co.uk/experiences/family-holidays/school-holidays/summer-family-holidays>

In this way, agreement is more easily obtained: the recipient is drawn into the text and empathy is established, generating identification and loyalty. By exploiting highly evaluative pre-modifiers, the texts become suggestive and evocative to such an extent that they trigger emotions in the web reader, who thus associates the place with values

regarded as essential in modern tourism where adventure, freedom, uniqueness and romance are the main features (Santulli 2007: 45-46).

However, factual information is also fundamental, in order to establish contact with the real world. It is by means of these informative elements that the potential tourist acquires a sense of belonging to an exclusive group who can take advantage of the type of experience offered. Indeed, as we have seen, most verbs convey an invitation to taste the 'real luxury' of the destination available to a privileged few. In this way, the extremely effective interaction between the iconic and verbal codes generates complex and stimulating communicative events which successfully contribute to the achievement of their persuasive function.

According to Bathia the primary speech genres in tourism are:

- a) the **narrative** based on the telling of a story (travel books, diaries)
- b) the **descriptive** based on space representation and more promotional language (travel guides, reports, brochures).



Positioned in Central Italy in the [Lazio](#) region, Rome is home to a vast variety of landscapes ranging from bustling cities to rural expanses, thanks to its large area of 496 square miles – making it the largest city in Italy and one of the biggest in Europe. The city grew to be the thriving locale that it is now by its origins as a fast-growing civilization of the past. Rome's high cultural status at the time could be attributed to the geography of the land, which gave the people of the ancient city many advantages. Originally Rome was built on the "Seven Hills," a term used to describe the Capitoline, Quirinal, Viminal, Esquiline, Caelian, Aventine and Palatine hills that surrounded the area.


- c) the **instructive** aiming at the provision of instructions (guidebooks)



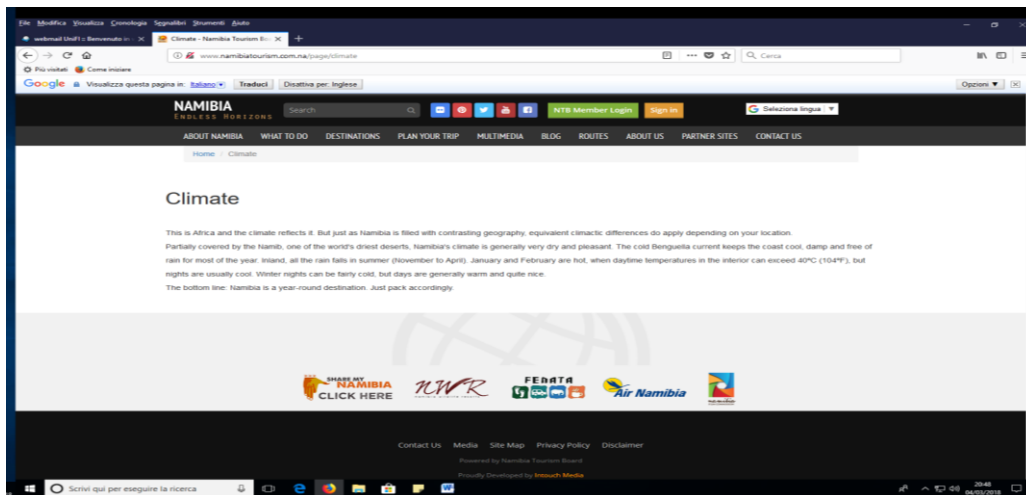
Thanks to an agreement between the **Interior Ministry's Religious Buildings Fund** and the **Municipality of Florence**, as of **10 November 2012** the monumental complex of Santa Maria Novella can be visited with a single ticket admitting the public to both the **Basilica** and the **Cloisters**. Visitors will thus be able to admire the entire complex without interruption, rediscovering the intrinsic unity of this extremely ancient Dominican convent.

The tour includes both the municipally-owned **Museum of Santa Maria Novella** (Cloister of the Dead, Green Cloister, Spanish Chapel, Ubriachi Chapel and Refectory) and the part of the complex managed by the **Opera per Santa Maria Novella** (Basilica and Cemetery of the "Avelli").

Accessibility

Access to the museum is through the gate to the left of the church. The museum is set out on the ground floor of the central part of the Santa Maria Novella complex. The entrance for disabled visitors is through the doorway to the left of the church. The entire museum is accessible to disabled visitors. 

d) the expositive aiming at explanation (weather conditions in guidebook)



Climate

This is Africa and the climate reflects it. But just as Namibia is filled with contrasting geography, equivalent climactic differences do apply depending on your location. Partially covered by the Namib, one of the world's driest deserts, Namibia's climate is generally very dry and pleasant. The cold Benguela current keeps the coast cool, damp and free of rain for most of the year. Inland, all the rain falls in summer (November to April). January and February are hot, when daytime temperatures in the interior can exceed 40°C (104°F), but nights are usually cool. Winter nights can be fairly cold, but days are generally warm and quite nice. The bottom line: Namibia is a year-round destination. Just pack accordingly.

e) **the argumentative** aiming at evaluation (travel reports)

12. Online Guidebooks

For long guidebooks have been neglected, despite their crucial role and widespread use. Such limited interest might derive from considering these texts as ‘agents of blindness’ (Barthes 1957), or superficial and formulaic. From this viewpoint, guidebooks have repeatedly been seen as a key instrument of the death of the ‘active’ traveller and the development of the modern ‘passive’ tourist who, as Gilbert (1999, 282) claims, follows “a prescribed route through a landscape of selected and ready-interpreted sites and monuments”. Guidebooks have also played an emancipatory role. On the one hand, they offer an essential aid to autonomous travellers; on the other, they contribute to distinguish their users from package tourists who are the most important group of travel guides’ non-users (Nishimura et al. 2007).

Among the various promotional texts available, printed guidebooks are most suitable to accompany and direct tourists’ gaze while already at their destination. By contrast, as D’Egidio (2014), Fina (2011) and Zillinger (2006) underline, online guidebooks have a significant **pre-trip role** helping tourists to choose their destination by providing cultural, historical information, suggesting itineraries and explaining traditions and customs of the place/s to be visited.

Class:

Accommodation in Bristol

Go hotel, motel, Holiday Inn... say what?

Come on in, (wipe your feet!) and let us help you find your ideal accommodation in [Bristol](#). Whether you’re looking for a place that can accommodate you and a big group of mates, somewhere that doesn’t mind dogs (or sprogs) or perhaps an urban sanctuary where you can spend a few quiet days – you’ve come to the right place.

[Bristol](#) is packed with options: luxury and boutique [hotels](#), laid-back budget hotels, unique [bed and breakfasts](#), traditional guesthouses, [eco-friendly lodgings](#), stylish serviced [apartments](#), [self-catering](#) hideaways and tip-top [campsites](#). Essentially something for every taste, style and budget.

Guidebooks, in general, are intended to be more comprehensive and more objective than brochures or travelogues, although they generate specific meanings from particular ideological positions.

Class: Define the different descriptions and functions in the blog below and the previous text on Bristol.

[Matt Phillips @Go2MattPhillips](#)

Quiet streets, surprising sights. Duomo di Grosseto - San Lorenzo nella Cattedrale, Piazza del Duomo, Grosseto, Tuscany. [#ipitaly](#) [#alwaysstravelling](#)



In other words, their authority in presenting a certain idea or image of a place masks the fact that guidebook descriptions are not a straightforward depiction of reality, but a highly selective socially constructed representation. In essence, guidebooks are interpretive and evaluative, they shape expectations of a place, as they provide a framework for experiencing the destination. Consequently, tourists are conditioned by the representations

offered of the destination before visiting it and their experiences will be measured against these expectations.

Guidebooks are also considered to be **responsible for the truthfulness of their content** (Salvi et al. 2005), even though they generate specific meanings from particular ideological positions.

Credibility has been described by Fogg and Tseng (1999) as a perceived quality composed of multiple dimensions; Newell and Goldsmith (2001) define credibility as a construct that has evolved from research in the area of source credibility, which broadly defines it as one aspect of message sources (persons, groups, or organizations) that influences the persuasiveness of a communication. More specifically, source credibility refers to the state of being perceived as expert and trustworthy, and thereby being seen as worthy of serious consideration by others (Kelman 1961). **credibility consists of two dimensions: expertise and trustworthiness.** Expertise refers to the perceived ability of a source to provide precise information (Petty and Wegener 1998), while trustworthiness refers to its perceived willingness to provide accurate information (McCracken 1989). Moreover, Metzger et al. (2010) claim that the credibility of website expertise may be reflected in site informativeness, that is, the display of the appropriate credentials, or the site sponsor's reputation. Trustworthiness may be communicated through explicit policy statements or a lack of commercial content whereas attractiveness or dynamism may be communicated through various dimensions of the website's appearance (e.g. layout, graphics, font, color). Thus, in many respects, websites may be considered to be analogous to individuals or organizations that act as information sources whose characteristics engender greater or lesser credibility. Credibility, then, can be seen not as a characteristic of the information or source, but as a property that is judged by the receiver of the information (Samson 2017).

Museo di Palazzo Vecchio

Palazzo della Signoria, better known as Palazzo Vecchio, has been the symbol of the civic power of Florence for over seven centuries. Built between the end of the thirteenth century and the beginning of the fourteenth to house the city's supreme governing body, the Priori delle Arti and the Gonfalonier of Justice, over time it has been subject to a series of extensions and transformations.



Bristol Aquarium

According to McGregor (2000, 47) “these texts provide lenses for viewing the world” and they play a role by encouraging the formation of **place images**, even where no actual visitation occurs.

You are here: [Things To Do](#) > Bristol Aquarium

About

Bristol Aquarium in Bristol's historic Harbourside area takes you and your family and friends on a spectacular undersea safari. Bristol Aquarium showcases tropical, marine and freshwater creatures from around the world in naturally-themed habitats, all designed to inspire deeper understanding and appreciation of the natural world.

Explore The Deep

Embark on a fascinating journey from the British coast through warmer waters to exotic tropical seas. Highlights include a life-size recreation of a sunken ship, a Bristol harbour scene, a walk-in seahorse display and a wooden footbridge, over the open-top giant coral seas display, which are home to tropical sharks and unicorn fish.

From the hidden world of UK waters, the Bristol Aquarium transports visitors to the spectacular underwater gardens of the Mediterranean and the stunning beauty of tropical waters, which are home to everything from fox faced rabbitfish and puffer fish to living corals and clownfish.

Other displays recreate mangroves, giant rock pools, Amazon rainforest pools and a South American fishing village. Part of the aquarium is also contained within a giant glasshouse, which is home to a huge variety of living plants and trees. There are even bananas growing!

The centrepiece of the aquarium is the coral seas display, where visitors can enjoy the closest of undersea encounters in an underwater walk-through tunnel through the reef, from inside a glass cavern and via bubble window viewing points. More than forty other naturally-themed displays reveal the sheer variety of life in the deep, from crabs and lobsters to piranhas and archer fish.

Guidebooks can therefore be considered to **facilitate the creation of a context for readers**, when depicting what a place is like and what is worth seeing and experiencing and simultaneously build and disseminate a certain level of knowledge of the place.

By enacting such processes of inclusion and/or exclusion, guidebooks lead to the highlighting of particular features of an area that will become known or will remain unknown, even though the extent to which these perspectives will be accepted will only depend on the traveller's individual interests and needs.

Class:

Duomo

Top choice
Duomo & Piazza



*cathedral in
della Signoria*

The Duomo's neo-designed in the 19th century by architect Emilio de Fabris to replace the uncompleted original, which was torn down in the 16th century. The oldest and most clearly Gothic part of the cathedral is its south flank, pierced by **Porta dei Canonici** (Canons' Door), a mid-14th-century High Gothic creation (you enter here to climb up inside the dome).

After the visual wham-bam of the facade, the sparse decoration of the cathedral's vast interior, 155m long and 90m wide, comes as a surprise – most of its artistic treasures have been removed over the centuries according to the vagaries of ecclesiastical fashion, and many are on show in the Museo dell'Opera del Duomo. The interior is also unexpectedly secular in places (a reflection of the sizeable chunk of the cathedral not paid for by the church): *down the left aisle* two immense frescoes of equestrian statues *portray* two *condottieri* (mercenaries) – *on the left* Niccolò da Tolentino by Andrea del Castagno (1456), and *on the right* Sir John Hawkwood (who fought in the service of Florence in the 14th century) by Uccello (1436).

Between the left (north) arm of the transept and the apse is the **Sagrestia delle Messe** (Mass Sacristy), its panelling a marvel of inlaid wood carved by Benedetto and Giuliano da Maiano. The fine bronze doors were executed by Luca della Robbia – his only known work in the material. Above the doorway is his glazed terracotta *Resurrezione* (Resurrection).

A stairway near the main entrance of the cathedral leads down to the cathedral gift shop and [Cripta Santa Reparata](#), the crypt where excavations between 1965 and 1974 unearthed parts of the 5th-century Chiesa di Santa Reparata that *originally stood on the site*. Should you be visiting on Sunday (when the crypt is closed), know your combined Duomo ticket is valid 48 hours.



The orientational features of language are expressed through deixis (Werlich 1983) which, in this case, includes the use of expressions directing the browser's gaze through the interior space (e.g. at the end of the right aisle, at the end of the corridor, at the end of the room, on the right, on the left, down the aisle etc) of a museum, church or cloister. In addition, the descriptions portray also the content of the spaces (Arks, altarpiece, Cloister) by specifying their attributes (two-tone in glazed terracotta, large) while evaluating them (fine) for someone not sharing the same visual experience (Smyth 2008).

Moreover, the spatial references are integrated by **fictive motion verbs** (leading, gives access, leads) that express no explicit motion or state change, but include a **mental simulation** (Matlock 2004) which in guidebooks have a crucial role in construing representations of a destination³ (Samson 2016b). The use of repeated spatio-orientation references have more than one function. They guide the traveller's gaze through the

Florentine heritage buildings by stimulating vivid visual representations and the historic context in the recipient's mind who, in this way, will feel as if s/he is already on the spot. They foreground the guidebooks' expertise, accuracy and educational role within an asymmetrical relationship. In addition, the recurring accurate context descriptions, which the traveller might visit in future, help to build trustworthiness which is a two-way street down which all must travel to reach amiable ends. In this case, online guidebooks have to be willing to provide accurate information whilst travellers have to possess positive expectations about the guidebooks' motives.

The Medici Chapels



The final resting place of the Medici family

The **Medici Chapels** form part of the [monumental complex of San Lorenzo](#). The church of San Lorenzo was the official church of the Medici from their period as private residents in their palace in Via Larga (now via Cavour), becoming their mausoleum which houses most of the family.

Giovanni de' Bicci de' Medici (died 1429) was the first who wished to be buried there with his wife Piccarda in Brunelleschi's small Sacristy. Later, his son **Cosimo the Elder**, was buried in the crossing of the church.

The project for a family tomb was conceived in **1520** when **Michelangelo** began work on the **New Sacristy**, corresponding to the Old Sacristy by **Brunelleschi** on the other side of the church. It was above all **Cardinal Giulio de' Medici**, future Pope Clement VII who wished to erect a mausoleum for certain members of his family, **Lorenzo the Magnificent** and his brothers **Lorenzo**, Duke of Urbino (1492-1519) and **Giuliano**, Duke of Nemours (1479-1516). The architecture was complete by 1524, its white walls and *pietra serena* interior based on Brunelleschi's designs. Entered through the back of the San Lorenzo Church, the chapels are divided into three distinct parts: the crypt, the Cappella dei Principi (Chapel of the Princes) and the New Sacristy.

The **crypt** is the part where minor members of the dynasty were unceremoniously laid to rest. In the 19th century it was tidied up and now includes numerous tomb slabs.

The **Chapel of the Princes** has a huge dome designed by Buontalenti and begun in 1604 but not completed until the 20th century. Six of the Medici Grand Dukes are buried here.

The **New Sacristy** was built by Michelangelo between 1520 and 1534 and is a reminder that the Medici were enlightened patrons. Michelangelo worked on the sculptures of the sarcophagi, but the only ones actually completed were the statues of the Dukes Lorenzo and Giuliano, the allegories of *Dawn* and *Dusk*, *Night* and *Day* and the group of *Madonna and Child* placed above the sarcophagus of the two "magnifici" and flanked by Saints Cosmas and Damian. The latter were executed by **Montorsoli** and **Baccio di Montelupo**, pupils of Michelangelo.

As a result of the complex history of the chapel and its elaborate symbolism, many interpretations have been made of its sculptures. The figure of *Night* is regarded as one of Michelangelo's finest works. In 1976, numerous drawings and sketches executed on walls were discovered in a small space beneath the apse and sacristies of the church. These drawings, fifty-six in all, show legs, feet, heads and masks, and may be related to the statues and architecture of the sacristy.

As tourism is about travel through space, and often through time, many websites present cultural heritage as a point of attraction for the respective country or region.

13. Heritage - Museum websites

The growing significance attributed to the past has been witnessed in both interest and concern for heritage by local communities, governments, academics, owners, business entities, developers, tourists and others identified as heritage stakeholders, users, or markets of heritage. But what do we refer to by **heritage**?

Heritage has undergone significant conceptual changes that have led it to be considered a complex term as there are contrasting views over it. Some see it as a synonym of

'inheritance' of mostly material manifestations of the past, others argue it is a dynamic and elastic term without a univocal meaning. In addition, most of the definitions have been increasingly recognised as problematic because they ignore the controversial nature of tangible, intangible heritage as well as e-heritage (Samson 2016) which has gradually increased heritage dissemination while it is becoming an important aspect of economic development.

Heritage, though, cannot be thought of as a commodity in the conventional sense, as it has to be credible when presenting visitors with something they will consider authentic. Consequently, when heritage is represented and promoted in online guidebooks these not only provide cultural, historical representations of a destination (Samson 2017), but they also build and disseminate heritage knowledge.

Heritage is, thus, viewed as the wealth of knowledge in its different forms of cultural capital and skills transmitted from one generation to the next (UNESCO); it embodies a community's social, historical, or cultural dimension and, as such, it is not only about tangible material artifacts and/or intangible forms of the past, but it is also about the meanings placed upon them, the representations created for them. Heritage is therefore seen as an integral part of the identity of a region, or of a cultural destination (ICOMOS 2002).

Museums have been considered for long "sacred territories", or repositories of cultural products detached from the rest of society, juxtaposing incompatible objects and discontinuous times. The role of museums has been "to create spaces of illusion denouncing all real space, all real emplacements [...] as being even more illusory" (Foucault 1998:184).

In this role museums have developed into cultural authorities, repositories of authentic knowledge, or truth purveyors (Harrison 2005) mainly addressing small, already well-educated samples of population. Ultimately though, in a rapidly changing cultural market closely related to marketisation in the public sector, museums have become more visitor - than product - oriented. In other words, museums have gradually passed from not only "collecting, interpreting, exhibiting" but also using words and phrases like "access", "social responsibility" or/and "community involvement", in the attempt of "pushing" and "pulling" (Uzzell 1984) a less elitarian public. To achieve their aims, museums are therefore creating websites to communicate with, and promote themselves to, a vast heterogeneous public (Samson 2007; 2009).

File Modifica Visualizza Cronologia Segnalibri Strumenti Aiuto


(135) webmail UniFi: Posta in ... The Uffizi Galleries The National Gallery, London

https://www.uffizi.it/en

Più visitati Come iniziare

Exceptional opening in the Boboli Gardens: the Lemon House and the Upper Botanical Garden. Free guided tours

On the occasion of the National Landscape Day on 14th March, the Boboli Gardens will open to visitors two "secret" gardens from 9am to 1pm.



Gli Uffizi

An encounter with great Western art: an everlasting wonder

→

Palazzo Pitti

Between public and private court life: a Palace for three dynasties

→

Giardino di Boboli

Where Nature, Art, Science and Alchemy meet

→

Scrive qui per eseguire la ricerca

19:18 12/03/2018

File Modifica Visualizza Cronologia Segnalibri Strumenti Aiuto

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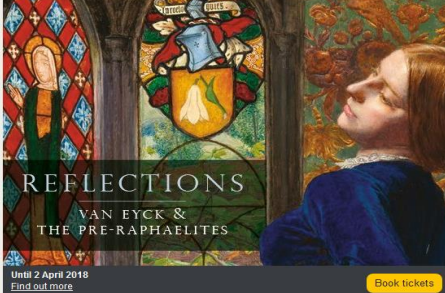
f t y+ i

Exhibitions and displays

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- Murillo: The Self Portraits
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- View all exhibitions and displays

Events


- Picture of the month club: Titian's Noli me Tangere
Tuesday 13 March, 12.15 - 1.15pm



REFLECTIONS
VAN EYCK &
THE PRE-RAPHAELITES

Until 2 April 2018
Find out more Book tickets

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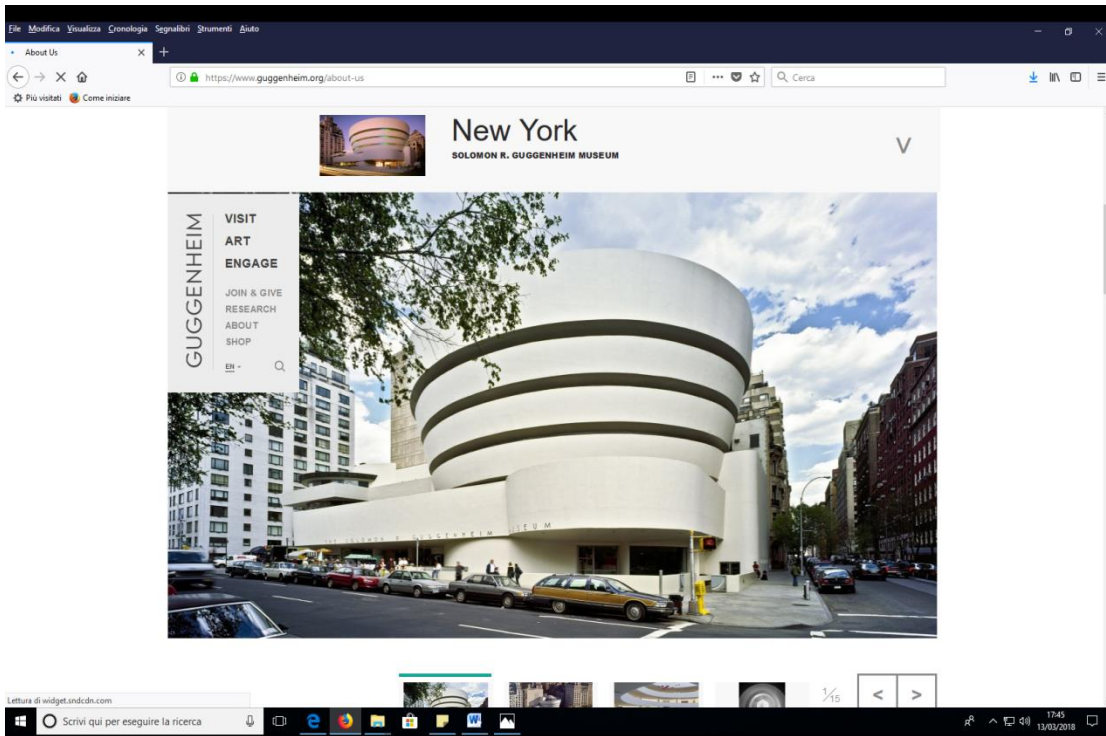
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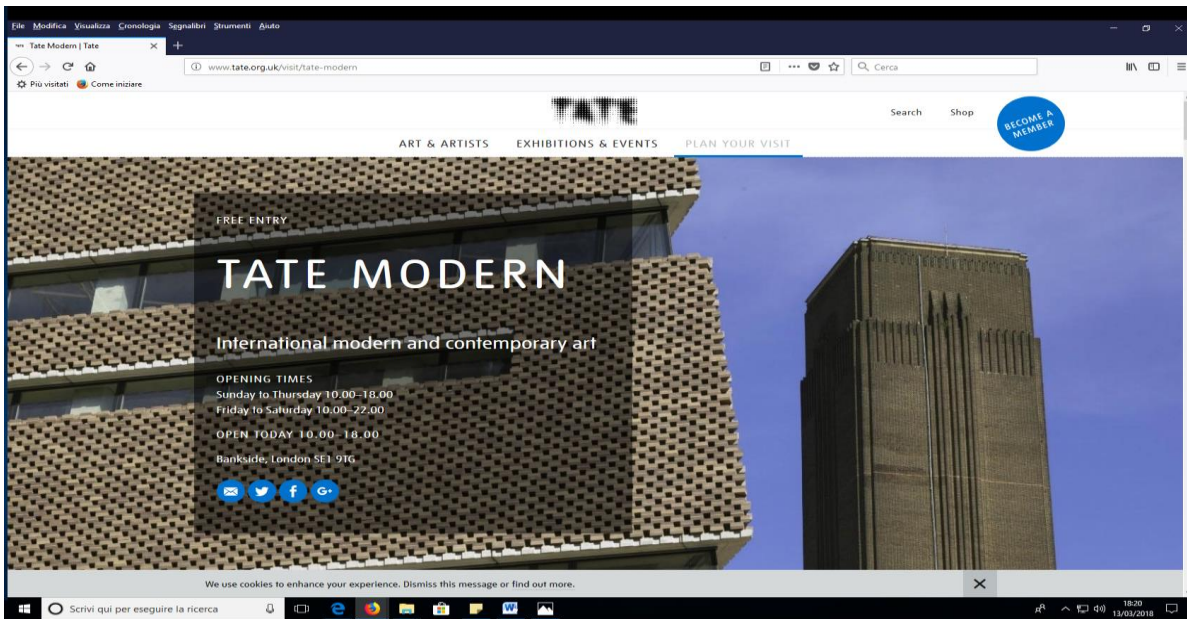
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Websites are an effective branding tool by which museums can build their identity whilst enacting, what Ravelli (2006) terms, “their role as social, socialised institutions engaging in the world by finding ways of re-presenting themselves”.



**New York
Solomon R. Guggenheim Museum
Frank Lloyd Wright • Established in 1939 • Built in 1959**

An internationally renowned art museum and one of the most significant architectural icons of the 20th century, the Guggenheim Museum in New York is at once a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by museum educators. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-evolving institution devoted to the art of the 20th century and beyond.

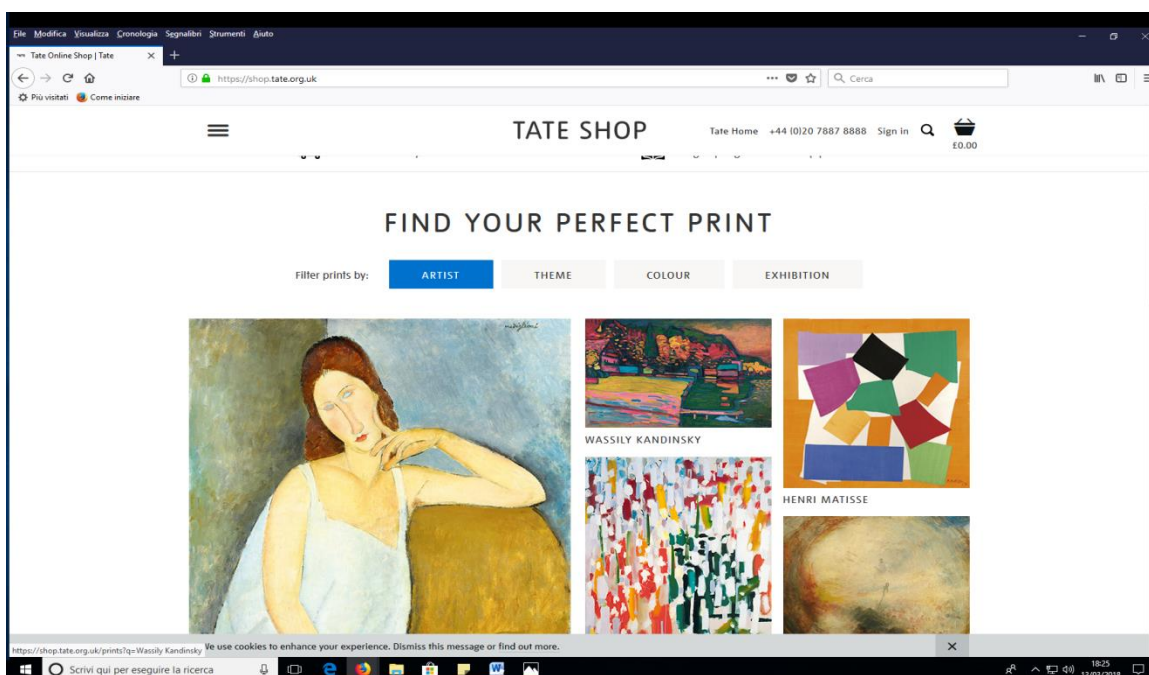
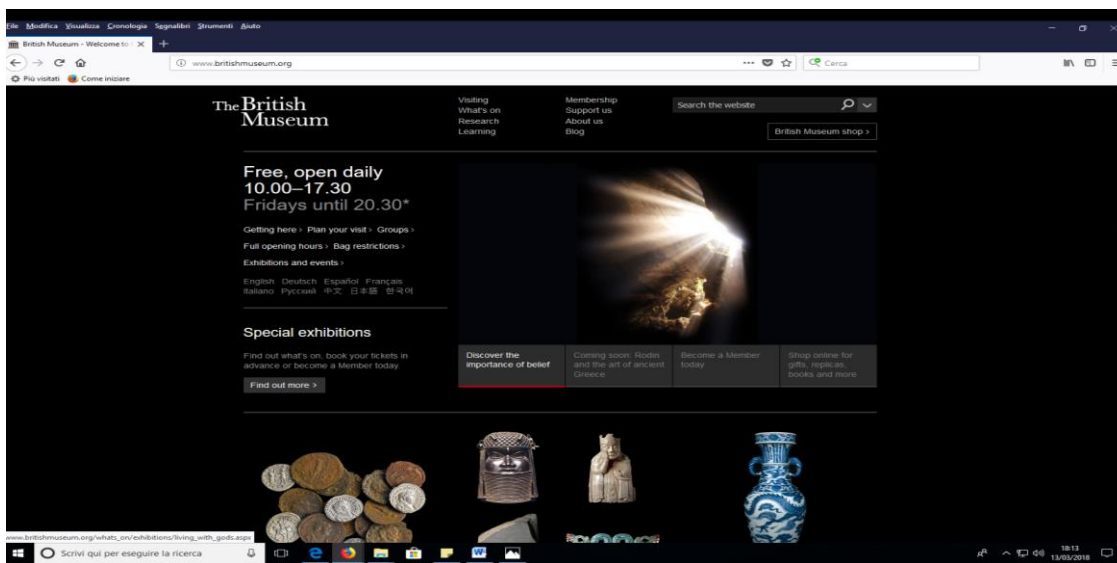


Such a role is enhanced by every webpage including several texts with diverse communicative purposes which enables museums to interact dynamically with their browsers and construe meaning through the combination of verbal, visual, and sound semiotic systems. This mix, with the particular mode in which the systems are joint, has led to what Ravelli (2006:151) defines as the process of “**intersemiosis**”. That is, the combination, as a meaningful whole, of different sign systems which constitute the museum website space (§2) and identity.

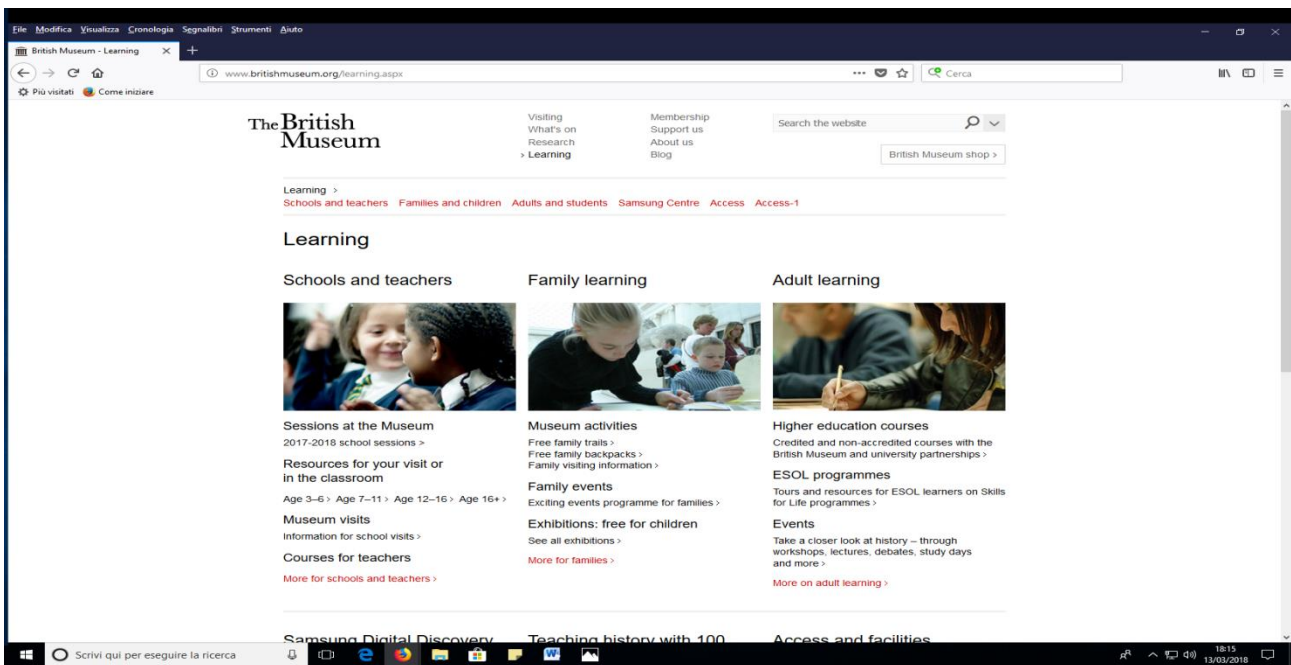
On the Web, museums can address a wide heterogeneous public on a one-to-one level; in doing so they use simple narratives which are combined with different semiotic systems which allow to recontextualise art. This, in turn, allows users to interpret such information and add it to their everyday knowledge. Furthermore, the popularisation of art on the Web allows a democratization of society that can access material and symbolic goods otherwise impossible to reach. This leads to an empowerment process of museum users which helps to avoid the dissemination of dogmatic or false beliefs (Samson 2016).

The need for museums to enhance visitors’ personal interpretations is closely related to the call for more interaction between the museum and the visitor. This is part of the process of marketization in the public sector where the distinction between economic and cultural activity is becoming blurred, as Dicks (2003) claims. One of the main effects of marketization is an increased pressure on museums to engage in marketing activities closely directed by what the customer/visitor wants.

This is evident from the flourishing of museum websites, the higher integration of interactive technologies, as well as from the emergence of inviting exhibition layouts and new management policies. The museum product is aligned to all kinds of simultaneous experiences, including education, recreation, sociability, aestheticism and celebration. It is assumed that all of these can be catered for by creating secondary products that facilitate consumption of the core activities (Kotler/Kotler 1998). As a result, most museum communication is overtly promotional through web-related genres and visual communication and it addresses the public as consumers or clients.



So much so that traditional museum duties such as collecting and exhibiting artworks, are now being replaced by new concepts such as ‘access’, ‘social responsibility’ or ‘community involvement’ (Samson 2011). This change, as Barry (1998) argues, is linked to museums becoming a consumer product to be marketed in order to beat their direct competitors as well as a wide array of attractions such as audio-visual shows, multimedia programmes, or theme parks. In order to pursue their aim, museums are therefore starting to popularise themselves by disseminating knowledge outside what have long been viewed as “cultural islands” (Samson 2009), i.e. communities the public sector where the distinction between economic and cultural activity is becoming blurred, as Dicks (2003) claims. One of the main effects of marketization is an increased pressure on museums to engage in marketing activities closely directed by what the customer/visitor wants.

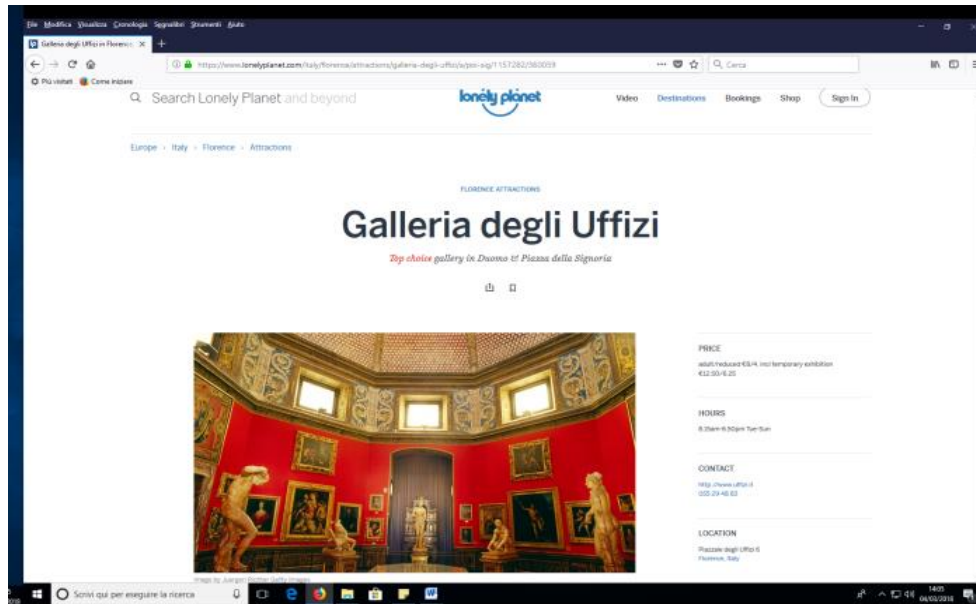


As various web-related genre studies indicate websites and their webpages include the co-presence of multilinear, multimodal and multisemiotic content which leads to what Ravelli (2006) defines as discourse complexity. Complexity is also affected by hyperlinking

interactivity which allows website users to pick up searched information and go to another page or section thus determining a non-linear reading path (Lemke 2005). This allows browsers to connect textual chunks or informational nodes within a text, or to link a given text to other texts through external links. This functional system, on the one hand, helps authors meet their rhetorical or communicative purposes as it enables them to overcome the space constraints of conventional print texts and contributes to form a unified whole.

Indeed, the linking of hypertexts activates two diverse reading processes: 'reading-as-such' and the 'navigating mode' which are related to two different cognitive capacities and types of behaviour when shifting from reading to navigating and vice versa.

The links in the webpage allow the browser to be informed as well as directed to a physical or abstract site by a virtual eye which simultaneously allows 'reading-as-such' – in this case the written text within the webpage – and the 'navigating mode', entailing a shift from one descriptive museum webpage to another. Thus the browser with his/her decisional power can choose to link to another hyperlink in the webpage or ignore the verbal description provided by the museum and wander instead along a visual tour (Samson 2014).



Home to the world's greatest collection of Italian Renaissance art, Florence's premier gallery occupies the vast U-shaped Palazzo degli Uffizi, built between 1560 and 1580 to house government offices. The collection, bequeathed to the city by the Medici family in 1743 on condition that it never leave Florence, contains some of Italy's best-known paintings, including Piero della Francesca's profile portraits of the Duke and Duchess of Urbino and rooms full of masterpieces by Sandro Botticelli.

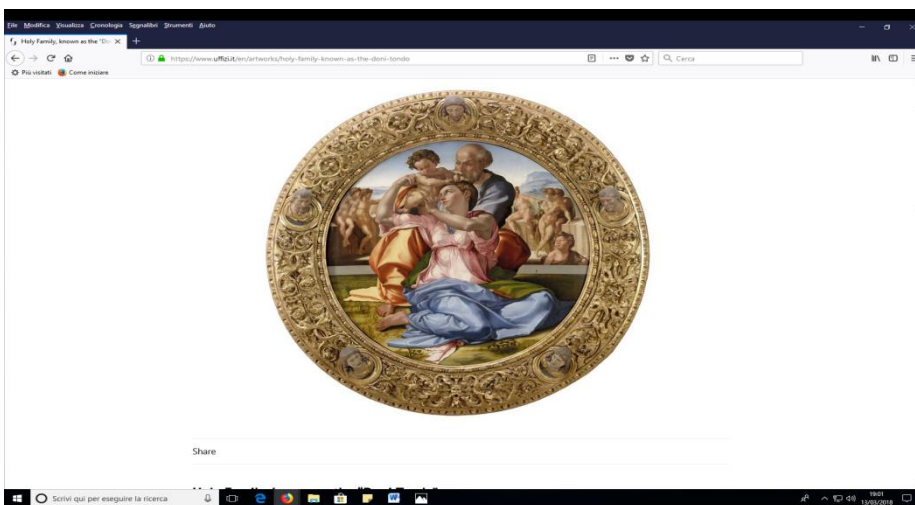
All the verbs in the web pages are static, or they indicate fictive motion in present tense. Their function is to direct the browser's attention and provide tangible details of the area occupied by the museum:



The church lies behind a magnificent façade inlaid with green and white marble, the upper part of which was completed to a design by Leon Battista Alberti with funds from the Rucellai family in 1470. The interior, with a central nave and two side aisles scanned by Gothic piers, was originally divided into two parts by a huge stone screen separating the body of the church, for the faithful, from the crossing and choir which were reserved for use by the friars. The north aisle contains Masaccio's celebrated fresco of the Trinity, where the artist's handling of perspective reveals an affinity with the ideas of Filippo Brunelleschi, who made the Crucifix in the Gondi Chapel.

Through descriptions and expositions, particular features characterising interior spaces, the value of artworks and artists belonging to a specific period of time, or

relevant historical events are underlined.



Holy Family, known as the “Doni Tondo”

Author

Michelangelo Buonarroti (Chiusi della Verna 1475 – Roma 1564)

Date

1505-1506

Museum

[The Uffizi](#)

Collection

[Painting](#)

Location

Room 35

Technique

Tempera grassa on wood

Size

120 cm (diameter)

Inventory

Inv. 1890 no. 1456

Michelangelo painted this Holy Family for a Florentine merchant, Agnolo Doni, whose prestigious marriage to Maddalena Strozzi in 1504 took place in a period that was crucial for early 16th-century Florentine art. The presence in the city of Leonardo, Michelangelo and Raphael together, boosted the already lively Florentine art scene, which in the first decade of the century experienced a period of great cultural fervour. Agnolo was thus able to celebrate his marriage and the birth of his first child with some of the highest expressions of this exceptional artistic period: a portrait of husband and wife painted by Raphael and the ‘tondo’ by Michelangelo, which is the only finished panel painting by the artist to survive. Michelangelo had not long studied the potential of the circular shape, which was greatly appreciated in the early Renaissance for religious decorations for the home, in the marble of the “Pitti Tondo” (Bargello National Museum) and the “Taddei Tondo” (Royal Academy of London): in both cases, the Virgin, Child and Infant St John powerfully occupy the whole surface of the relief. The “Doni Tondo” is also conceived as if it were a sculpture, in which the pyramidal composition of the group takes up almost the entire height and width of the panel. It has been noted that the compactness of the group is like the structure of a dome, albeit one that is animated on the inside by the twisting bodies and the concatenation of gestures as the Christ Child is gently passed from the hands of St Joseph to those of Mary. This composition, which is so articulated and expressive, comes from Michelangelo’s own knowledge and study of the great marble sculptures from the Hellenic Period (III-I century B. C.), with their outstanding coiled movements and high degree of expression, which were emerging from excavations of Roman villas. Some of these important finds, such as the Apollo of the Belvedere and the Laocoön excavated in January 1506, are promptly referred to in the painting, among the naked figures leaning against a balustrade (to the left and right of St Joseph). The presence of Laocoön made it possible to date the tondo to a period coinciding with the birth of Maria Doni (September 1507). The young nudes, whose identification is complex, seem to represent pagan humanity, separated from the Holy Family by a short wall that represents original sin, past which there is also an Infant St John, which would seem to refer to the interpretation of the painting as being for a christening.

The frame around the painting, probably designed by Michelangelo, was carved by Francesco del Tasso, an exponent of the highest level of the tradition of wood carving in Florence. It shows the head of Christ and those of four prophets, surrounded by grotesques and racemes, in which there are half moons, hidden in the top left section: the emblem of the Strozzi family.

Interested in visiting The Uffizi?

Arrange your visit in Florence, find prices and opening hours of the museum.

From a linguistic angle, the mix of simple narratives characterised by nominalisations, present tense, and impersonal short sentences stressing the importance and uniqueness of the museum collections, becomes even more frequent in the Museum Collection. In the latter the narratives are promotionally

effective whilst they fulfill the Web medium requirements (Samson 2011). This is illustrated in repeated semantic sequences

a) *Two of the most famous works in the rooms are by Gentile da Fabriano, considered one of the greatest Italian painters between the third and fourth decade of the fifteenth century [...]*

(b) *the entire collection make it one of the foremost museum collections for use in comparative studies and research in Iron Age archaeology [...]*

(c) *Hanging opposite the entrance to the room is the Tondo Doni, one of the most famous paintings in the Gallery, a youthful work commissioned [...]*

Such sentences highlight a concentration of repetitive sequences underscoring the high value of the art works preserved in the museums through the redundant use of superlative adjectives (Samson 2009). **Redundancy**, one of the rhetorical features characterising promotional discourse, is here expressed by short, highly evaluative terms which are meant to have a direct impact on the browser (Samson 2009, 2010). Furthermore, the narratives reflect the tendency on the internet to consider a generic, popular type of public not particularly interested in looking for specialised art information (Samson 2009). As to this point, browsers are offered a verbal description of the rooms in the museum focussing on how paintings are located by using pointing (deictic) macro reference (e.g. “in the rooms”; “opposite the entrance to the room”) instead of being provided with micro-reference, i.e. detailed descriptions of the works of art expressed through technical terms, as can be found for instance in print art reviews. Additionally, the macro reference is simultaneously integrated by the visual and virtual “navigating mode” of the content in the room. Hence, the textual reading of the information contained in each webpage is affected by the functionality of the medium while it attempts to satisfy the needs of an unsophisticated browser.

Furthermore, from the perspective of the web writer, pointing to the work of art and illustrating the historical importance of the painting might be seen as an attempt to establish a relationship with the browser.

The final purpose is, on the one hand, to engage potential travellers by involving their senses in and out of the ordinary dimension with the typical push-and-pull promotional strategy. On the other hand, the aim is to disseminate Renaissance knowledge while preserving an asymmetrical position which typifies the expert-layman/traveller relationship. The expert role in the museum websites as well as in the guidebooks emerges in the descriptions which are impressionistic, that is, they provide the encoder's perspective in directing the traveller's gaze through space while using fictive motion verbs. The latter allow to construe credible trustworthy mental simulations which are relevant for educational purposes as well as for promotional ones.

Within this perspective, museum websites and online guidebooks should, therefore, be considered dynamic agents that, on the one hand, shape, alter, and reify meanings associated with places and ways of seeing those places as extraordinary within a constant binary division between the ordinary/everyday and the extraordinary (Urry and Larsen 2011). On the other hand, they disseminate credible knowledge based on accurate information which reinforces and bolsters a trustworthy relation with their recipients.

14. The culture of English Journalism

In the next sections we shall look at the language of English news reports. However, before examining the language, here below there is an interview with a media historian, Joad Raymond.

In this interview, which was first heard on radio, Raymond talks about the early years of English journalism in the seventeenth century. He is talking to the programme presenter, Donna McLachlan.

Donna McLachlan: Welcome to The Culture of Journalism. I'm Donna McLachlan. My programme is called Lifelong Learning and it's great to have your company today. You'll be hearing quite a lot from me over the next three months, with this exploration into the history and cultures of journalism. It's an important part of our modern world: thousands work in it; thousands more study it—and a few have made their riches from it. I hope you can join me on this journey through economics, society, culture politics and the history of journalism, which is where we're starting today. Where did this practice of journalism as we know it in the western world come from?

Joad Raymond: Well, in Britain, the news culture begins really in the 1580s and 1590s with the importing of news from Europe and the translation and publication of pamphlets, which are mainly responding to wars of religion on the Continent. And it's just one way in which British readers of news are interested, in a sense, in an international community of Protestants who have been threatened by the counter-Reformation. And so in a sense, there is a community which extends beyond the shores of Britain.

Donna McLachlan: And with the creation of the press, we also see the beginnings of an idea of a public sphere.

Joad Raymond: The initial editor of these corantos, as they're called—the initial editor of the corantos in the 1620s is a man called Thomas Gainsford, who'd served in the wars on the Continent, who in a sense uses these newspapers of foreign news to criticise the government. And the point of this criticism is that he believes that the government of James I is not sufficiently committed to defending Protestantism. And that the peace policy which James was pursuing was not the right one, and it was against the interests of Britain but also of the Protestant community.

And so in the 1620s corantos we find criticisms of the king. And we might see in that what has subsequently been called a public sphere, an arena within which people understand the growth of opposition political opinion, encouraged by news which newspapers invite their readers to discuss what's happening within Britain and in Britain's response to the Continent. And within this public sphere we find implicit criticisms of the government and suggestions of alternative ways of governing the country.

Donna McLachlan: What was the identity of the journalists and their newspapers?

Joad Raymond: Interestingly, journalists didn't seem to be very important in the seventeenth century. They weren't called journalists at the time; they were called editors or authors or writers. The important identity of a seventeenth century newspaper was the newspaper itself, so there was one notorious character called Marchmont Needham who wrote on several sides during the 1640s and 1650s—who was very well known as a public figure: several satires were published of him. His name appears in correspondence either as a hero or a villain, right across Europe where British newspapers are being read. And yet no newspaper that he edits ever has his name on it. It's known that he writes several of these newspapers, and sometimes when he's satirised, he's satirised not under his own name but under the name of the newspaper. So he is satirised as 'Politicus' after the title of one of his newspapers. So journalists—and authors in general—are not seen to be terribly important in the seventeenth century. If anything, the newspapers are more likely to be associated with the publishing houses that produce them. The social status of the journalist in the seventeenth century is very low. These are not necessarily respectable—they're certainly not respectable writers. They're not seen as very learned or authoritative people, even though what they write may be highly influential.

It's not really until the eighteenth century that individual editors of newspapers—and there are, of course, some terrific newspapers in the eighteenth century produced by great literary figures such as Samuel Johnson and Jonathan Swift—it's not until the eighteenth century that the journalist emerges as an identifiable figure who has an heroic aspect as well as a villainous aspect.

15. News structure

In his analysis of printed hard news van Dijk refers to the structure of news discourse. Very briefly, van Dijk writes that from a semantic point of view hard news topics are organised according to the following main principles. First, news stories follow a top-to-bottom organisation, meaning that as the story progresses the information becomes steadily less general and increasingly more specific. This semantic organisation is likened to an inverted pyramid in that the text can be cut at any point from the bottom upwards without prejudicing the textual coherence of the piece. Secondly, unlike ordinary narratives, news stories do not usually proceed in temporal succession. Rather than following chronological order, hard news is characterised by flashbacks and flashforwards. The only kind of news report which generally follows a broadly linear chronological structure is that of a sporting event which is generally narrated from beginning to end. Thirdly, in the contemporary press news is recounted cyclically. Each topic of the news story is delivered in instalments rather than in the form of one complete, self-contained piece. This convention is a consequence of the principle of relevance that also influences the semantic organisation of news discourse. News writers interpret news according to what in their opinion is most relevant.

The semantic macrostructure of news discourse, of which the above principles are characteristic features, is necessarily closely related to news discourse macrosyntax. The macrosyntax, or schemata, include in the case of hard news: Summary (consisting of headline and lead), Main Event, Background (history, context, previous events), Consequences, Verbal Reactions, Comment and Closure. This structure of hard news texts has no rigid order but what is indispensable is the presence of the Summary. In the Summary the conciseness of the headline provides the first basic information about a story that is then developed to a lesser or greater extent in the body of the text.

The non-chronological, cyclical reporting of events referred to in semantic macrostructures is further often found in other parts of news schema such as Main Event, Background, Consequences, Verbal Reactions, and Comment. As illustration of this, one can refer to the following report in *The Daily Telegraph*. The story concerns the rehabilitation of Richard Hammond, a TV presenter who had been involved in a car accident.

1) **HAMMOND IS BETTER AND READING A BOOK**

Richard Hammond, the TV presenter of *Top Gear*, left Leeds Hospital yesterday with his surgeon saying that he would “return to work” in six months if there were no complications.

- 5) Laughing and joking, Hammond was flown to a hospital near his home in Cheltenham, where he will begin his rehabilitation after his crash in a very fast car.

James May, his co-presenter on the programme, and a journalist for the automobile section of *The Daily Telegraph*, said he had made telephone calls and

- 10) started reading a book.

After the accident eight days ago, Hammond was in intensive care with a significant brain injury and doctors were worried that he was permanently injured. Since then he has made a remarkable recovery.

Stuart Ross, a neurosurgeon, said: ‘I am very pleased with his progress.

- 15) Considering the potential injury, he has responded very well.” The neurologist said he was a “great fan” of *Top Gear* and hoped to see Hammond again on the programme.

The presenter, who has two children, was taken by plane to the Leeds hospital last Wednesday, when the car he was driving near York, crashed very badly.

- 20) His wife, Mandy, who stayed all the time at the hospital with him thanked the public for their support.

Her appeal for the public to make donations to the Yorkshire Ambulance service has helped to raise more than £148,000 for Yorkshire ambulances.

(adapted from *The Daily Telegraph*)

How is a news report structured? Are there any elements which are almost always found in reportage? Read the following pages on news structure and answer the questions at the end.

The above news story exemplifies some of the key features of van Dijk’s analysis of semantic and schematic features in news discourse. The Summary, represented by the headline and lead, provides the first general information about the story, which becomes increasingly more specific in detail. However, apart from the inverted pyramid characteristic, the Summary also exemplifies another semantic feature. This is recency, illustrated in the reference in the lead to the news event happening “yesterday”. As for

temporal organisation, while the referencing of time follows a linear chronological structure in the first three paragraphs, the recount of the story then goes from past to present to past again in the remaining paragraphs. This non-chronological narrative organises a semantic macrostructure that in instalments narrates the different parts of the report, ranging from the patient's journey to another hospital, the surgeon's view of the patient's progress, the accident itself, and finally the wife's vigil and appeal. This semantic macrostructure links with the news schema consisting of Summary, Main Event, and then alternately Background and Verbal Reactions.

16. News Headlines

Informative purpose of headlines

What communicative purpose should a newspaper headline have? Generally speaking, a headline has either an informative or conative function, or a mixture of both. In expressing an informative function, a headline focuses on information. The headline indicates through its words what the news report is about.

For example, the following headlines are informative:

Pope agrees to visit Cuba after meeting Castro

Teenagers spend more time at home

In giving information, the headline says something about:

what, who, where, how

Class: Identify these different aspects (what, who, where, how) in relation to the following headlines. They are all about the same event, that is, a plane that crashed onto a motorway. Four people were on board the plane but luckily nobody died.

- 1 *Lucky escape as plane crashes onto motorway*
- 2 *And they all lived*
- 3 *Actress Julie's amazing escape*
- 4 *Five escape through the window in plane crash*
- 5 *Archer's wife in plane helicopter crash escape*

Conative purpose of headlines

A headline that is written to catch the reader's attention through a particular use of words is expressing the conative function of language. For example, the following headlines catch the reader's attention through phonological foregrounding – that is, the repetition of sounds in the words. In both cases we see the use of alliteration.

Princess's promise kept

Charming, cheap – and close to God

Class:

Decide if the following headlines express the informative function only or are also written to attract the reader's attention through other means.

Wilson invited by Chinese to pay visit

Two robbers arrested in town centre

Raine won't stop

Train workers strike on Monday

Thanks for ring Sting!

TV dinners in the soup

18% increase in phone costs

Punning in headlines

When headlines are written to strike the reader's attention the impact is generally expressed in phonological foregrounding or in punning.

Punning, a play on words, is, for example, found in

a) *Mine Exploded*

b) *London banks help Russia get out of the red*

In a) *mine* has the meaning of '*miniera*' but also of '*mio*' whilst in b) *get out of the red* means 'become financially solvent', but as 'red' is also the colloquial word for communist there is a pun too.

Punning is seen through the use of homonyms, homophones and homographs.

Homonyms: different words (with different meanings) have the same spelling and pronunciation (*bear*: noun, verb)

Homographs: different words (with different meanings) have the same spelling but different pronunciation (*lead*: verb, noun)

Homophones: different words (with different meanings) have the same pronunciation but different spelling (*no, know*)

Class: Is the pun below a homonym?

Women who smoke have *lighter* children

Words omitted in headlines

Headlines usually omit words found in complete clauses. The words that are omitted are grammatical words. Grammatical words are those words that indicate grammatical relationships between one word and other. Such grammatical words include:

Articles, auxiliary verbs, prepositions.

What words are omitted in the following headlines?

Queen angry with Charlie as writer defends revelations

Murder Mystery of Robbed Mother

Tobacconists fuming

Husband arrested as body found in village home

17. Factuality and news authenticating strategies

Giving credibility to the news

Which are the rhetorical strategies found in news that underline the factuality and hence truthfulness of the reported news? How do news writers attempt to persuade readers of the truth of their information? To do this, reference can be made to News as Discourse, van Dijk's seminal study of newsprint language, where we find an examination of the most common news authenticating strategies.

Van Dijk begins his analysis of factuality in news discourse with the assertion that "if propositions can be accepted as true or plausible there must be special means to enhance their appearance of truth and plausibility" (1988: 84). The Dutch linguist, following Tuchman (1972), then classifies these persuasive strategies into three broad categories. The first emphasises the **factual nature of events**, the second builds a **strong relational structure for facts**, and the third provides **information that also has attitudinal and emotional dimensions**. In van Dijk's opinion, the second and third categories are closely

related to the news value system that underlies news production. For example, the third category includes authenticating strategies reflecting the news value maxim that facts are better represented and memorised if they involve or arouse strong emotions. This maxim is very closely connected to the news value system in that attention to the “negative, the sensational” (van Dijk) is a fundamental characteristic of newsworthiness in the modern press. Similarly, the second category also touches upon **newsworthiness**. Authenticity strategies in this category include inserting facts into well-known situation models that make them relatively familiar even when they are new. In other words, as van Dijk says: **“news is more persuasive if it represents events that fit our models without being completely predictable”**.

However, of these three truth-authenticating categories, van Dijk believes that it is in the first that “the real rhetoric of the news seems to reside” (1988:86). This category, which emphasises the factual nature of events, comprises a) signals that indicate precision and exactness such as numbers for persons, time, events, b) direct descriptions of ongoing events, c) using evidence from reliable sources (authorities, respectable people, professionals), d) using direct quotes from sources, especially when opinions are involved. Regarding the first characteristic in the list—indicators signalling precision and exactness—van Dijk writes that “news discourse abounds with numerical identifications of many kinds: numbers of participants, their age, date and time of events, location descriptions, numerical descriptions of instruments and props (weight, size), and so on” (1988: 87).

He continues by rightly stating that **it is not so much the exactness of these numbers that is important but rather the fact that they are given at all**. They are signals of truthfulness predicated on the understanding that the reporter capable of providing such exact figures must necessarily have had first-hand knowledge as to what happened.

By direct description, van Dijk is referring to first-hand evidence from news correspondents or reporters, since in the Dutch linguist’s view the immediacy of the description and the closeness of the reporter to the events is a guarantee for the truthfulness of the description, and therefore of the credibility of the news. In this definition two aspects are important. They are the ‘immediacy of the description’ and ‘the closeness of the reporter to the events’.

The more prestigious the news source the more authoritative the news itself. Therefore, where possible and appropriate, newspapers emphasise the high status of the news

source. Görlach has described modern-day newspapers as a “conglomerate supertype ...[where] clearly each individual text type can have a definite position allocated to it and can have formed, over the last three centuries, specific forms conventionalized between writers/compiler and readers. Instances of such individual types are the leader, political comment, news report, weather forecast, ... astrological prognostication, birth and death notices, obituary, cartoon, crossword puzzle, classified, and of course the commercial advertisement.” (2002). Where is correspondence found in newspapers? Görlach was writing when only hard copy newspapers existed, while nowadays online editions also provide other forms of reader interaction.

Class: Compare the following two types of reader interaction in modern day newspaper (the second is an online paper). What differences in language are there?

1) Dear Editor,

I am writing to express my concern that opening hours may be cut at our local libraries. As a cost-cutting measure, the City administration is recommending that libraries close on Mondays.

I am a staff member at the North Park Branch, and I work weekday afternoons. Each day, as school closes, dozens of students file into the library to do homework, use the library's 13 computers, or socialize in a safe place. Many of these children would otherwise go home to empty houses, and the library is the one place that provides a secure, supervised alternative to being home alone.

I strongly encourage your readers to contact their City Council representatives and urge them to vote to keep libraries open! Contact information is on the library's website at www.locallibrary.org.

Yours faithfully, Steve Jones

2) *Prolific bicycle thief becomes the first man in Britain to be given a LIFE-TIME ban from riding a bike – or even going within four metres of one*

□ John Liddicoat, 47, has been jailed for three-and-half-years for bike thefts □ Given a life-time ban from riding a bike or going within four metres of one □ He has 48 convictions for 142 offences, including numerous thefts of bikes □ Judge said he had 'appalling record' and 'you have not learnt your lesson'

A prolific bicycle thief has become the first man in Britain to receive a life-time ban from riding a bike - or even venturing within four metres of one.

Readers' comments about story Cityman, Leeds, 19 hours ago Jail him and the next time he steals someone's property jail him for longer! It's not that bloody difficult.

Rachael, Zurich, 19 hours ago Ridiculous sentence - who will enforce it?

bathams22, birmingham, United Kingdom, 18 hours ago any police officer who sees him riding a bike .

By direct description, van Dijk is referring to “first-hand evidence” from news correspondents or reporters since in the Dutch linguist’s view “the immediacy of the description and the closeness of the reporter to the events is a rhetorical guarantee for the truthfulness of the description and, hence, the plausibility of the news” (1988: 86). In this definition two aspects stand out. They are the “immediacy of the description” and “the closeness of the reporter to the events”.

Van Dijk based his analysis of truth-authenticating features in the press on modern-day news texts.

Class: Read the following modern-day news story and answer the questions: What are the words and expressions indicative of precision and credibility in the report?

Numbers of persons:

Numbers regarding events:

Time references:

Authoritative sources:

Direct descriptions:

Quotations from sources:

The story concerns the rehabilitation of Richard Hammond, a TV presenter who had been involved in a car accident.

HAMMOND IS BETTER AND READING A BOOK

Richard Hammond, the TV presenter of Top Gear, left Leeds Hospital yesterday with his surgeon saying that he would “return to work” in six months if there were no complications. 5) Laughing and joking, Hammond was flown to a hospital near his home in Cheltenham, where he will begin his rehabilitation after his crash in a very fast car. James May, his co-presenter on the programme, and a journalist for the automobile section of The Daily Telegraph, said he had made telephone calls and 10) started reading a book. After the accident eight days ago, Hammond was in intensive care with a significant brain injury and doctors were worried that he was permanently

injured. Since then he has made a remarkable recovery. Stuart Ross, a neurosurgeon, said: 'I am very pleased with his progress. 15) Considering the potential injury, he has responded very well.' The neurologist said he was a "great fan" of Top Gear and hoped to see Hammond again on the programme. The presenter, who has two children, was taken by plane to the Leeds hospital last Wednesday, when the car he was driving near York, crashed very badly. 20) His wife, Mandy, who stayed all the time at the hospital with him thanked the public for their support. Her appeal for the public to make donations to the Yorkshire Ambulance service has helped to raise more than £148,000 for Yorkshire ambulances. (adapted from The Daily Telegraph)

18. News discourse structure

In his analysis of printed hard news van Dijk refers to the structure of news discourse. Very briefly, van Dijk writes that from a semantic point of view hard news topics are organised according to the following main principles. First, news stories follow a top-to-bottom organisation, meaning that as the story progresses the information becomes steadily less general and increasingly more specific. This semantic organisation is likened to an inverted pyramid in that the text can be cut at any point from the bottom upwards without prejudicing the textual coherence of the piece. Secondly, unlike ordinary narratives, news stories do not usually proceed in temporal succession.

Rather than following chronological order, hard news is characterised by flashbacks and flashforwards. The only kind of news report which generally follows a broadly linear chronological structure is that of a sporting event which is generally narrated from beginning to end. Thirdly, in the contemporary press news is recounted cyclically. Each topic of the news story is delivered in instalments rather than in the form of one complete, self-contained piece. This convention is a consequence of the principle of relevance that also influences the semantic organisation of news discourse. News writers interpret news according to what in their opinion is most relevant.

The semantic macrostructure of news discourse, of which the above principles are characteristic features, is necessarily closely related to news discourse macrosyntax. The macrosyntax, or schemata, include in the case of hard news: Summary (consisting of headline and lead), Main Event, Background (history, context, previous events), Consequences, Verbal Reactions, Comment and Closure. This structure of hard news texts has no rigid order but what is indispensable is the presence of the Summary. In the Summary the conciseness of the headline provides the first basic information about a story

that is then developed to a lesser or greater extent in the body of the text. The non-chronological, cyclical reporting of events referred to in semantic macrostructures is further often found in other parts of news schema such as Main Event, Background, Consequences, Verbal Reactions, and Comment. As illustration of this, one can refer to the previous report in The Daily Telegraph about the rehabilitation of Richard Hammond, the TV presenter who had been involved in a car accident.

The above news story exemplifies some of the key features of van Dijk's analysis of semantic and schematic features in news discourse. The Summary, represented by the headline and lead, provides the first general information about the story, which becomes increasingly more specific in detail. However, apart from the inverted pyramid characteristic, the Summary also exemplifies another semantic feature. This is recency, illustrated in the reference in the lead to the news event happening "yesterday". As for temporal organisation, while the referencing of time follows a linear chronological structure in the first three paragraphs, the recount of the story then goes from past to present to past again in the remaining paragraphs. This non-chronological narrative organises a semantic macrostructure that in instalments narrates the different parts of the report, ranging from

the patient's journey to another hospital, the surgeon's view of the patient's progress, the accident itself, and finally the wife's vigil and appeal. This semantic macrostructure links with the news schema consisting of Summary, Main Event, and then alternately Background and Verbal Reactions.

Class: Indicate the temporal order of events in the story below.

ROD STEWART, 66, TO BECOME A FATHER FOR THE SEVENTH TIME

(1) Rod Stewart will become a father again, at the age of 66. (2) The singer, who is married to Penny Lancaster, already has a four-year-old son, Alastair. (3) Stewart also has five other children from past relationships. (4) Lancaster, 39, discovered she was pregnant while celebrating their third wedding anniversary in June in Portofino, Italy. (5) They said in a statement on hellomagazine.com: "We were thrilled and delighted to be able to tell Alastair that he would be the big brother to a little baby." (6) Stewart married Lancaster, a photographer, in 2007. (7) They have been together for more than 10 years.

According to Iedema, Feez and White (1994: 90), the chronological mode of news narration involves the reader interacting more actively with the text than is the case with

modern-day news narrative techniques: “people working in the area of media research have found that texts written in (chronological) narrative style caused more emotion and mood change responses than those presented in (fragmented) newspaper style.” Finally, one further characteristic of the straightforward chronological mode of narration is its relative ease of comprehension. Regarding this, Bell says that the work of cognitive psychologists indicates that in storytelling chronological order “is apparently the ‘natural’ order because it matches its discourse structure to the event structure” (1998: 94).

19. The Language of the Sun

THE Sun
Tuesday, June 14, 2016 BRITAIN'S BEST-SELLING PAPER 50p thesun.co.uk

Oh Roo behave
WAYNE'S PLEA TO ENGLAND FANS
SEE SUNSPORT

INSIDE 8-PAGE ROYAL ASCOT GUIDE

Be LEAVE in Britain

WE are about to make the biggest political decision of our lives. The Sun today urges everyone to vote LEAVE.

We must set ourselves free from dictatorial Brussels. Throughout our 43-year membership of the European Union it has proved increasingly greedy, wasteful, bullying and breathtakingly incompetent in a crisis. Next Thursday, at the ballot box, we can correct this huge and historic mistake. It is our last chance. Because, be in no doubt, our future looks far bleaker if we stay in. Outside the EU we can become richer, safer and free at long last to forge our own destiny – as America, Canada, Australia, New Zealand and many other great democracies already do. And as we were the first to do centuries ago. If we stay, Britain will be engulfed in a few short years by this relentlessly expanding German-dominated federal state. For all David Cameron's witless assurances, our powers and values WILL be further eroded. Staying in will be

THE Sun SAYS

worse for immigration, worse for jobs, worse for wages and worse for our way of life. Greece is bankrupt. Italy is in danger of going the same way, with even more disastrous consequences. In Spain, 45 per cent of those under 25 are out of work. And numerous even poorer and worse-governed countries are now joining the EU. **'Remain' is bigger risk in every way** To remain means being powerless to cut mass immigration which keeps wages low and puts catastrophic pressure on our schools, hospitals, roads and housing stock. In every way, it is a bigger risk. The Remain campaign, made up of the corporate establishment, arrogant europhiles and foreign banks, have set out to terrify us all about life outside the EU. Their

"Project Fear" strategy predicts mass unemployment, soaring interest rates and inflation, plummeting house prices, even world war. The Treasury, Bank of England, the IMF and world leaders have all been wheeled out by Downing Street to add their grim warnings. Nonsense! Years ago the same politicians and economists issued apocalyptic predictions about our fate if we didn't join the euro. *Thank God we stopped that. The single currency's stranglehold has since ruined the EU's poorer nations and cost millions on the dole.* We are told we cannot be in the single market without accepting all the rules, free movement of people included. If so, let's leave it and, using our enormous clout as the world's fifth biggest economy, strike great trade deals with the other 85 per cent of the world. And pick and

choose the best migrants from the whole world. If we stay in the EU, as Cameron wants, we will finally give up any chance of controlling our population, Cameron admits it. Vote Leave, and we will reassert our sovereignty – embracing a future as a self-governing, powerful nation envied by all. We will re-establish the basic principle that we are governed by politicians we elect or eject every five years, not foreign bureaucrats. **Our country has glorious history** The Sun has campaigned relentlessly against the ever-expanding superstate. But the EU cannot reform. Remain has conducted a deceitful campaign. It has been nasty, cynical, personally abusive and beneath the dignity of Britain. Our country has a glorious history. This is our chance to make Britain even greater, to recapture our democracy, to preserve the values and culture we are rightly proud of. **A VOTE FOR LEAVE IS A VOTE FOR A BETTER BRITAIN.**

VOTE TO QUIT EU ON JUNE 23

This section examines the kind of news language that the English tabloid the *Sun* introduced into English journalism when it was founded in 1969. The *Sun's* owner, Rupert Murdoch, wanted a new kind of newspaper that would appeal to readers that did not just

want news but also wanted to be entertained. In Murdoch's opinion the paper had to be fresh, lively, entertaining and easily comprehensible. This emphasis on fun and simplicity – which is now called infotainment – became characteristic of the *Sun* and influenced, some would say contaminated, the rest of the British press, both tabloid and broadsheet. Here below is an analysis of the *Sun's* innovatory news discourse.

The *Sun's* new journalism

In general, the language the *Sun* journalists used, and the way in which it was typographically presented, was indicative of a greater oral, demotic style than that found in other British popular newspapers. The spoken register was as evident in the newspaper's editorials as in other sections of the daily. The first editorial of 17 November 1969 is emblematic of a highly communicative, interpersonal approach to newspaper discourse.

THE SUN SAYS

A million women wait

ONE MILLION British women take the pill. Regularly. They have to know how SAFE it is – not just how effective. Professor Victor Wynn's long researches have convinced him that there are real dangers in the pill. Dangers of fatness. Of depression. Of thrombosis. He is sure that within two or three years the pill, in its present form, will be banned. On both sides of the Atlantic. Some of the professor's findings have been published in learned medical journals that most women don't read. And he has an important book coming out next year. Maybe in March. Maybe later. **But those million British women are taking the pill NOW. They should be told now what the risks are.**

The professor is anxious that young women SHOULD be given the facts. This week the Sun invited him to give the facts. In its columns. He said he couldn't do so [...]

(29 November 1969)

**THE SUN SAYS
IT'S A SCANDAL**

PEOPLE struggling to buy their own homes were **ROBBED** of £24 million in 1966. That's official. That is the main conclusion of yesterday's shock report on conveyancing charges, issued by the Prices and Incomes Board. The board says that the £91 million paid to solicitors for conveyancing — that is, looking after the legal formalities involved in buying a home — was too much. Much too much. The value of the work done, including a normal profit was only £67 million.

INTOLERABLE

Which means that the profession milked the public of £24 million. This is ten times the value of the haul in the Great Train Robbery. It represents about 8 shillings a head for every man, woman and child in the country. Unhappily, it was legal. Conveyancing work, they say, finances other legal business. Does it? And if so, should it? Is there any reason why a young couple trying to scrape together enough money to buy a house should be robbed to pay the costs of someone else's divorce?

At a typographical level one notices that various parts of the text are foregrounded. This is achieved through difference in print size, the contrast of bold and roman type, the occasional spelling of words in capital letters, and the underlining of some sentences. The foregrounding is not only designed to break the visual monotony of the passage but also to indicate the variations of stress, tone and pace common to speech rhythms.

The passage is significantly closer to the lexical structure of spoken language than to that of written discourse. Of course, other contemporary tabloids express a simplicity of lexis

too, but not to the same unequivocal degree. However, apart from the inherent oral dimension of the lexis, what is also marked is the repetition of much of the vocabulary (e.g. the quantifier 'a lot of', the preposition 'about', and the name of the tabloid, the *Sun*, is perhaps not unsurprisingly repeated frequently too). The foregrounding of this particular vocabulary is further reinforced by the spatial proximity within which the words are used. Three instances of 'a lot of' are all found in lines 7-9, while the adjective 'new' is found four times in lines 17-19.

This degree of repetition is much more characteristic of spoken discourse than of written texts, although having said that, it is also clear that such close, insistent lexical repetition is not artless. What we can see is a carefully constructed discourse modelled on traditional spoken rhetorical strategies. For example, for many years people had been exposed through radio and TV advertising, as well as political slogans and discourse, to the frequent reiteration of ideas and vocabulary.

The simplicity found in the lexis is also evident in the syntax. Many of the sentences consist of just one main clause ("you are going to like it", "a lot of talent and a lot of enthusiasm have gone into its making", "it is not original", etc.). Other sentences are verbless, a trait that is even more characteristic of spoken discourse ("And a lot of faith", "About the quality of life", "And about people").

As regards cohesion mention should be made of the use of "and" and "but" in sentence initial position. This elementary cohesive strategy is, for example, found in "And a lot of faith", "But we make no apology for it", once again emphasising the marked orality of the passage.

At a typographical level one notices the use the *Sun* makes of bold type, underlining and capital letters. This variety of presentation is designed to reflect graphically what in speech would be emphasised through intonation. This oral mode of address is also visible in the *Sun's* textual organization. The body of the text is just 150 words long, yet it is divided into seven paragraphs, an average of just thirty words per paragraph. The *Sun's* editorial is framed in brief textual chunks that neither strain the eye nor the mind. At a syntactic level what is most evident is a sentence structure that is reflective of spoken discourse. There are eight examples of verbless sentences: "Regularly", "Dangers of fatness", "Of depression" etc. Such sentences, typical of spoken speech, amount to 45% of the total number of sentences in the text. This figure is very high.

Also significant in the construction of the *Sun's* verbless sentences is their degree of grammatical and lexical repetition. In "Dangers of fatness". Of Depression. Of Thrombosis"

we not only find the preposition 'of' repeated but also the head noun 'dangers' in that in the second and third sentences the noun is implied through ellipsis.

Further repetition is evident in the adverbial phrases "Maybe in March", "Maybe later". As was said above, such marked forms of lexical and grammatical repetition are closely associated with spoken discourse. Finally, mention should be made of the high percentage of monosyllabic vocabulary in the *Sun* editorial. Of the 150 words in the text, 102 are monosyllabic. This very high percentage is much more typical of oral discourse than of written English.

The *Sun* was experimenting with a much more direct, immediate form of communication. The directness, even intimacy, of address is also evident in the frequency with which the *Sun* editorial writers make use of pronouns identifying paper and reader. For example, in the first editorial of 17 November 1969 (see above), the writer is already adopting a style that was to become characteristic of the paper.

The reader is expressly addressed by the 2nd person pronoun 'you' ("You are going to like it", "you will see the slogan") while the newspaper refers to itself by the first person plural pronoun 'we' ("But we make no apology for it", "Because that is what we believe in"). On one occasion 'we' is also used not only in relation to the *Sun* but also the newspaper and its readers. ("About the kind of world we live in"). Although his pronominal bonding of newspaper and reader was not innovatory, it is nevertheless highly relevant since it illustrates the closeness of the rapport the *Sun* wanted to create with its readers. The addressee was frequently involved in the discussion, either through explicit reference as in the case of the pronominal address 'you' and inclusive 'we', or through rhetorical questions. The reader is asked to express his/her own opinion about a topic which has previously been presented in such a direct, irrefutable manner there is little space for contradiction.

What we therefore see is that the *Sun*, from its very first numbers in November 1969, intended to **establish in its readers' minds an implicit recognition that both newspaper and reader shared a similar background and world outlook**. In the late 1970s and 1980s, when the *Sun*'s sales were over 4 million, this implied consensus of viewpoint attracted much attention from discourse linguists. In an important analysis of newspaper discourse Roger Fowler identified the *Sun*, by then aggressively right-wing, as an example of how a newspaper's creation of 'ideology of consensus' could lead to news manipulation: "[...] what is happening here is that the *Sun* is, through a discursive model of popular speech, consolidating a community: those who experience in the paper a kind of

'plain man's language' will buy it and read it because that is what the 'ordinary man' does. There is a sociolinguistically engineered group solidarity which no doubt has commercial motives: the readership will buy the paper and products advertised within it, and in other ways behave so as to favour the interests of the proprietors of News International, the publishers of the *Sun*" (Fowler 1991). These comments of Fowler's regard the *Sun* of the 1980s, when the paper's role and influence in British society and politics had reached spectacular, indeed worrying levels.

(adapted from Nicholas Brownlees, *The Sun's new journalism, In and Around the Sixties*)

20. News and Social Media

News transmitted via social media sites is a typical example of unmediated journalism. Every single news update reaches us in the form of a(n instant) message; once the message has been received, if we intend to read on, we click on the link, widen up the scope of our knowledge and may also reply by providing further data easily accessible to everybody. This 'real-time reaction' allows for instant feedback—that may be replies or re-tweets—which turns the once 'one-to-one/few' e-mail communication into mass communication.

Thus, social media place us on a live microphone, or even camera, all the time; they may be both intimate and broadcast; we can use them to contact one person or send a manifesto to millions and 'expose' ourselves by using the same forum both for public and for private business. This is their key difference from institutional, mainstream forms of journalism, of news reporting and news making: social networks are unmediated. Clear examples may be drawn from Twitter, Facebook, blogs, and YouTube, all based on internet platforms.

Twitter, launched in 2006, is the SMS portal of the Internet, offering a social networking and micro-blogging service which enables "its users to send and read messages called tweets. Tweets are text-based posts of up to 140 characters displayed on the user's profile page" (Twitter website) in reversed chronological order and posted via a range of technologies such as mobile phone, instant messaging clients and the web. Twitter has been the main communication channel among Iranian protesters in the aftermath of the

2009 elections and one of the most exploited communicative tools for news-sharing in the 2011 Arab spring as well. In contrast, when Facebook was launched in 2004, it had not been intended for exchanging news, though now it connects millions of people around the world and helps to share information on any topic; indeed, at present over 750 million active users exploit this social network to exchange messages which are also news-related; yet the specificity of personal profiles set up on Facebook tends to produce opinionated texts, rather than actual breaking news updates.

In turn, blogs are the epitome of unmediated journalism; they can be opened by professional journalists and by ordinary citizens, thus leading to the so-called 'citizen journalism' of the web, which anybody can read and which can uncover mines of information. In the blog arena, the most basic unit is the 'post', an individual message, frequently a comment to a previous post, logged in by a submitter with identifiable date and time of logging and—like tweets—presented in reversed chronological order on the blog page. Overall, as highlighted by Reese, Rutigliano et al. (2007), "traditional online news sites differ in structure from the weblogs, using the story as the basic unit, updating and changing these stories from one hour to the next. These story units do not accumulate as do posts on weblogs. They do not typically embed links to other stories in the site's own archive" (Reese, Rutigliano et al. 2007: 244).

Finally, YouTube is an unmediated web TV, a worldwide video-sharing community where the participants— be they professionals like CBS and BBC or amateurs—upload any sort of video clips. The website was created in February 2005 and now witnesses a massive circulation of news-related videos; by means of the 'video-response' option specific of YouTube, YouTubers can post videos to reply to and comment on previously posted videos, in the same way as they can post replies to other posts on a blog. However, while the interaction on blogs takes place largely via textual discourse, on YouTube dialogue is by means of video clips. Hence, any sort of material, including news stories, can be constantly updated and integrated with further details, which are first and foremost visual, but which may also include—as they frequently do— spoken and written language, sounds, and music. [...]

This change in the news making process and output has led scholars to add at least two new variables to the content and methodology of their studies: (a) 'citizen journalism' as to the authorship of news and (b) 'the Internet' as to the channel of communication. Professionals are no longer the only ones to gather, edit and report news; amateurs, called

by the media critic and journalist Rosen (2006, accessed July 27, 2011) “the people formally known as the audience”, now challenge mainstream news organizations. Indeed, Arianna Huffington, co-founder of the Huffington Post, a news website in the vanguard of integrating news with social media, remarks that people “don’t just consume news, they share it, develop it, add to it—it’s a very dynamic relationship with news” (quoted in the Economist, special report on “The news industry”, July 9, 2011). As such, social media are of help in the ‘deterritorialization of news’, whereby “the user, creator and news subject need no longer share the same national frame of reference.” (Reese, Rutigliano et al. 2007: 236-237) and in the process of what Chouliaraki calls “technologization of democracy” (Chouliaraki 2010: 227).

(From Roberta Facchinetti, News writing from the 1960s to the present day, in Roberta Facchinetti, Nicholas Brownlees, Birte Bös, Udo Fries. News as changing texts: corpora, methodologies and analysis (second edition), pp. 145-197, Newcastle-upon-Tyne: Cambridge Scholars Publishing)