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# **Parsing the Australian Curriculum English: Grammar, multimodality and cross-cultural texts**

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## **Abstract**

*The release of the Australian Curriculum English (ACE) by the Australian Curriculum, Assessment and Reporting Authority (ACARA) has revived debates about the role of grammar as English content knowledge. We consider some of the discussion circulating in the mainstream media vis-à-vis the intent of the ACE. We conclude that this curriculum draws upon the complementary tenets of traditional Latin-based grammar and systemic functional linguistics across the three strands of Language, Literature and Literacy in innovative ways. We argue that such an approach is necessary for working with contemporary multimodal and cross-cultural texts. To demonstrate the utility of this new approach, we draw out a set of learning outcomes from Year 6 and then map out a framework for relating the outcomes to the form and function of multimodal language. As a case in point, our analysis is of two online Coca-Cola advertising texts, one each from South Korea and Australia.*

During the intense period of uncertainty about the linguistic traditions that would inform the Australian Curriculum English (ACE), two journalists entered into the dialogue. Their separate accounts serve as evidence of some of the multiple viewpoints on offer. Dubosarsky (2010), a Herald-Sun reporter and author of grammar books for students claimed: ‘Now, 40 years on, with the National Curriculum, it looks as if formally taught grammar is coming

back into fashion'. She notes that '...several fascinating and dramatic new theories of grammar have been developed in the linguistics departments of universities. But you have to start somewhere and for children, a perfectly reasonable starting point, I think, is what is known as traditional grammar....'. Dubosarsky (2010) recounted her own schooling experiences in the 1970s:

[W]e had grammar lessons every week, dividing sentences up into subjects and objects, clauses and tenses... It was like doing... mental arithmetic exercises every morning; not exciting perhaps, just a simple matter of gaining knowledge to build on in later life...

A second journalist and former secondary school teacher, Harrison (2010), advised that the ACE would be adopting a systemic functional approach, but claimed that it 'should not be mandated in the curriculum' on the basis that 'traditional grammar is more than adequate for students to discuss language and apply the resulting insights in their own texts'.

The tensions within and between these viewpoints that set forms of grammar apart from each other are typical of those Christie (2010) recounts in her chapter entitled *The 'Grammar Wars' in Australia*. Historically, traditional grammar provides the most widely known grammatical terms to describe the syntax of formal written and spoken language (Kress, 1993). These include the parts of speech (e.g. noun, verb, conjunctions, prepositions and so on), subject and predicate, tenses, and other terms for classifying word usage within sentences. Traditional grammar has 'historically been based on normative rules and the standards of edited English, those traditions, which appeared to promote one *correct* way for every rule...' for formal written and spoken language (Hancock & Kolln, 2010, p. 28). Although Dubosarsky (2010) and Harrison (2010) separately claim that traditional grammar

and its focus on form is more than adequate, Clark (2010, p.47) draws on empirical research to argue that one of the most 'tenacious shibboleths of governmental educational policy and thinking is that teaching pupils [traditional] grammar will of itself result in improved writing'.

While acknowledging the importance of traditional grammar, Cope and Kalantzis (1993, p. 4) similarly counter: '...there is a time and a place for many of the usages that traditional grammar deemed incorrect'. For example, there are many informal social contexts of language use where formal written and spoken English may not achieve the intended purpose, such as when indicating solidarity or intimacy between members of a group. Furthermore, traditional grammar is limited to describing the linguistic elements of written and spoken texts, typically excluding visual, audio, spatial and gestural modes that frequently modify the meaning of words in texts (Lemke, 1998).

In contrast, systemic functional linguistics (SFL) emphasises the cultural and social dimensions of texts (Halliday & Matthiessen, 2004). This model considers how language varies within the context of culture – the social practices of genre – and the context of situation – the variables of register – (see Derewianka, this volume). Its underpinning theory enables the identification of three kinds of meanings (called metafunctions): *ideational* metafunctions that build subject matter or field; *interpersonal* metafunctions that construe roles and relationships through tenor; and *textual* metafunctions that construct the mode or flow of a text (Halliday & Matthiessen, 2004). In written and spoken language, clauses simultaneously express these three aspects of meaning. The three metafunctions can also be used as a framework for examining the meaning making potential of visual, spatial and gestural text (van Leeuwen, 1993). They too are socially constructed forms of representation and communication that can be 'read' for meaning (Economou, 2009; Fox & Exley, 2009; Mills, 2011). Undertaking a metafunctional analysis of

multimodal text is complex. This is because ideational, interpersonal and textual meanings intersect across the modes; they unfold simultaneously, whilst each contributes different structures to a text (Economou, 2009). From a functional perspective, what is most interesting is how specific linguistic, visual, audio, spatial and gestural text features are interwoven for particular social and cultural contexts (Lee, 2008; Exley, 2010). This latter approach offers the ‘possibility of understanding language-in-culture and language-in-society’, highlighting language forms that ‘reveal matters of cultural and social significance, difference and relevance’ (Kress, 1993, p. 23).

Although Dubosarsky (2010) and Harrison (2010) set forms of grammar apart from each other, the ACE foregrounds a significantly different approach. In the next section, we identify statements from the ACE to clear up any misconceptions about the linguistic traditions inherent with the ACE. We then demonstrate the possibilities of this new approach by undertaking a textual analysis to address selected Year Six curriculum outcomes. We do so by comparing two online Coca-Cola advertisements, one each from South Korea and Australia.

### **Grammar in the ACE: a new approach to describing how language works**

In this section, we demonstrate how the ACE offers a new approach to grammar. The ACE construes traditional and functional grammars as more than complementary; the ACE reorientates the role of grammar by combining a traditional nomenclature through a functional approach to highlight the dynamic forms and functions of multimodal language in texts. In the first instance, we turn to the following statement, taken directly from the strand ‘Language: Knowing about the English language’:

English uses standard grammatical terminology within a contextual framework, in which language choices are seen to vary according to the topics at hand, the nature and proximity of the relationships between the language users, and the modalities or channels of communication available (ACARA, 2010, p. 4-5).

This statement explicates that 'English uses standard grammatical terminology', indicating a role for traditional grammar terminology. The statement also acknowledges SFL theory in its claim that 'language choices are seen to vary' according to the 'relationship between the language users' and 'modalities' of communication (ACARA, 2010, p.4-5). Figure 1 further demonstrates the new approach to grammatical form and function in the ACARA ACE.

INSERT FIGURE 1 HERE

This annotation draws attention to three systems of meaning from SFL: field, tenor, and mode. An understanding of genre is noted with the reference to a 'contextual framework' (ACARA, 2010, p.4-5). The 'topics at hand' concern the field or subject matter of the text. The 'relationships between the language users' is a description of tenor. There is direct reference to 'modalities' or channels of communication, such as spoken or written language. In SFL theory, field, tenor and mode work together to influence register.

Further evidence of the innovative weaving of traditional and functional grammar is located in the glossary of the ACE where 'language features' are defined as:

.... the features of language that support meaning, e.g. sentence structure, vocabulary, illustrations, diagrams, graphics, punctuation, figurative language. Choices in language features and text structures together define a type of text and shape its meaning. These choices vary according to the purpose of a text, its subject matter, audience and mode or medium of production (ACARA, 2010, p. 77).

This definition of language features highlights the new approach to grammar as a study of form and function. The form of sentence structures is a focus of traditional grammar, while language choices for expressing and connecting ideas are expressed through a functional approach. The following section offers a practical demonstration of how this new orientation can be deployed to achieve three ACARA ACE learning outcomes.

### **The new orientation: the relationship between form and function**

In this practical demonstration of the enactment of three learning outcomes from the ACE, we also consider one of the new cross-curriculum priorities, that of Australia's engagement with Asia. Across all learning areas of the Australian curriculum 'Asia and Australia's engagement with Asia' is a cross-curriculum priority. A key multicultural aim is to ensure that attention is paid to the development of 'communication skills that reflect cultural awareness and intercultural understanding' (ACARA, 2010, p. 13). This rationale is similarly grounded in the Literature strand of the ACE which argues that stimulus texts should be drawn from everyday life in Australia and around the world. It is for this reason that we compare two everyday multimodal texts that were produced for similar purposes on an international website for consumers in two disparate socio-cultural contexts. Specifically, we analyse two online Coca-Cola web advertisements designed for South Korean and Australian markets. Figure Two details the target cross-curriculum priority and the three learning outcomes drawn from Year Six that pertain to our text analysis, one each from the Language, Literature and Literacy strands (ACARA, 2010).

**INSERT FIGURE 2 HERE**

We consider both texts as connected to the popular culture of young adolescents. Our focus here is on the structural features of the text in relation to the social context in which each text was produced, and how these influence particular configurations of integrated linguistic, visual, spatial and gestural visual design. Our interest is in the realisation of relations of power between the original producers of the text, the Coco-Cola® company, and the intended consumers from two diverse socio-cultural contexts.

Although South Korea is a relatively small, mountainous landmass of just over 200 000 square kilometres, it has a population of 47 million. Its 2010 Gross Domestic Product of \$1.5 trillion compares favourably to Australia's \$882 billion. A remarkable feature of South Korea is its financial recovery from the Korean War of the 1950s, and its burgeoning economic rise in past decades, despite limited natural resources and a heavy commitment to sustaining an active military presence. Educational reform, and its associated focus on science, steel manufacturing and the service sector, has been one of the key features of the 'compact modernisation' of South Korea (Department of Korean Studies, 2011).

Even taking South Korea by surprise, is the booming Hallyu industry. Hallyu, coined by the Chinese media in the late 1990s, refers to the wave of South Korean popular culture in China, Southeast Asia, Japan, Egypt, Israel, Ghana, Mexico, the United States and Europe. Exports of music, television dramas, movies and video games increased by 33% during 1993-2008, realising a billion dollar export industry (Department of Korean Studies, 2011). The advertisement depicts two of the celebrities of boy band 2PM who are tied to this circulation of popular texts (see Figure 3).

#### **INSERT FIGURE 3 HERE**

In contrast, the Australian context is renowned for its focus on sport, in particular, sports played by male athletes, especially those involving the various football codes such as



the AFL (Australian Football League) or the NRL (National Rugby League) (see Figure 4). Football is seen as such a way of life, the Australian Government (2011) website describes football as ‘a serious ritual’ for thousands of Australians on numerous occasions over a six month period that involves ‘proudly wearing team colours, barracking for favourite players, and engaging in enthusiastic cheering at every opportunity’.

In some Australian communities (such as the Queensland public school where we are undertaking our research), the consumption of Coca-Cola was so normalised, it was sold in the school tuckshop until the Queensland Government enforced the ‘Smart Choices Healthy Food and Drink Supply Strategy for Queensland Schools’ (Queensland Government, 2007). Under the 2007 policy, the sale of foods full of fat and sugar are permissible twice per school term. The removal of Coca-Cola from the school tuckshop overtly labelled Coca-Cola as an unhealthy product.

INSERT FIGURE 4 HERE

### **An analysis of multimodal texts**

Multimodal texts, such as these advertisements, are more than visual elements added to a predominantly linguistic text. Their integration across the spatial dimension makes them something other than writing and pictures added together. Rather, it is a multimodal text whereby the semiotics can ‘operate simultaneously or sequentially, or according to a pattern that combines the two’ (van Leeuwen, 1993, p. 214). Meaning is augmented through multimodality (Economou, 2009). One semiotic may be dominant and continuous, whereas another may be intermittent and integrated into the dominant semiotic strand (van Leeuwen, 1993).

How the multimodal text is interpreted is dependent upon: (i) perceptual salience, made up of elements (e.g. tone, line, shape, colour and space), and principles of design (e.g.

radiation, dominance, contrast, harmony, repetition and balance); and (ii) semantic factors, such as a demanding glare of a subject (van Leeuwen, 1993). As these multimodal texts make reference to the experiential world outside themselves and their immediate context, they exhibit patterns of discourses of the non-linguistic kind. Thus, the interpretation of a text is also implicated by the social and cultural mores of the reader and the reader's understanding of the context of production. Kress and van Leeuwen (1996) provide a grammar for considering multimodal communication across sites of consumption. The following framework is adapted from van Leeuwen's (1993, p. 215) summary, and juxtaposed against the system of register as articulated in the ACE (see Figure 5).

INSERT FIGURE 5 HERE

We apply this framework of analysis to compare two online Coca-Cola advertisements targeted for the South Korean (Figure 3) and Australian (Figure 4) markets.

## INSERT FIGURE 6 HERE

The two stimulus texts appear on the same Coca-Cola international website. They both draw on carefully crafted and integrated written and visual texts with the same intended purpose - to increase product sales. However, they each draw on different linguistic and visual designs to persuade the viewer to purchase the product, Coke Zero. These points of difference reveal themselves only after a careful consideration of the social and cultural context, and the design of the variables of register across written and visual modes.

At the macro level of language design and genre, a key point of difference is that the text for South Korean consumers is a persuasive advertisement, whilst the text for Australian consumers is a persuasive text with an embedded instructional orientation. This focus on the social purpose reveals differentiated marketing strategies by the same company for different cultural contexts. In the South Korean text, desire is created through an association with masculine bodies and celebrity product endorsements. In contrast, the Australian text creates desire through association with money, making entry to the competition contingent upon product purchase.

Similarly, analysis of the three metafunctions – ideational, interpersonal, and textual – show significantly different semiotic designs across the two texts to achieve a similar purpose. One example is how different colour choices are selected for different audiences. Another example is how both texts emphasize strength through different visual elements. The South Korean text depicts strength through the boxing handwraps, the demanding gaze of the human subject, and the jagged texture of the heart shape. In contrast, the Australian text construes strength through the rigid font, and the dollars bulging from the seams of the football.

A final point of difference is the dominance of the visual display *vis-a-vis* the written display. In the South Korean example, the visual text is dominant in making meaning, whereas in the Australian advertisement, the written words carry the greatest semiotic load. Similarly, the Australian text relies on carefully crafted processes or verb groups because the audience is instructed to act on desire (e.g. win; enter; grab,) within specific temporal circumstances (e.g. between July 1 & August 30; now; each week).

## **Conclusion**

In summary, this paper has parsed statements from the Australian Curriculum English to identify the linguistic traditions inherent with the ACE. We have demonstrated the possibilities of the new orientation to grammar through a multimodal textual analysis of two online Coca-Cola advertisements intended for two diverse social and cultural context of use.

At the empirical level, we have demonstrated how ACARA ACE learning outcomes can be achieved through a deep understanding of the form and function of multimodal semiotics. As expressed in the ACE (2010), the analysis provides a metalanguage for 'expressing and developing ideas' (ACELA1524), and drawing on texts from different historical, social and cultural contexts (ACELT1613). Specifically, it focuses on one text that also addresses the cross-curriculum priority of Australasian relations. The example highlights the importance of using texts in context and using the theory of a text-in-context model. As shown, the effects of the different approaches and the interaction of semiotic meanings are made visible through an application of a multimodal framework for textual analysis (see Figure 5).

At the theoretical level, this paper reveals the orientation to grammar in the ACARA ACE – an approach whereby a multimodal metalanguage of description draws attention to the relationship between form and function. Such an approach deviates from traditional understandings of grammar, with its focus on written and spoken textual elements. Despite Dubosarsky's (2010) view that traditional grammar is 'a perfectly reasonable starting point' for children to know language, and Harrison's (2010) claim that 'traditional grammar is more than adequate for students to discuss language and apply the resulting insight in their own texts', it is evident that a multimodal grammar is necessary to account for the visual, spatial, gestural, audio and linguistic meanings of texts. As this analysis shows, organising principles of grammar are based on the distinction across metafunctions: ideational, interpersonal, and textual. These functions produce differentiated meanings with respect to representations of the objective world, the depicted social relations between the subject and the viewer, and the internal relations between elements within the text. Evidently, the limitations of traditional grammar for describing visual and other modes of communication is overcome by an approach to grammar that accounts for the multimodality of textual design, purpose, and function.

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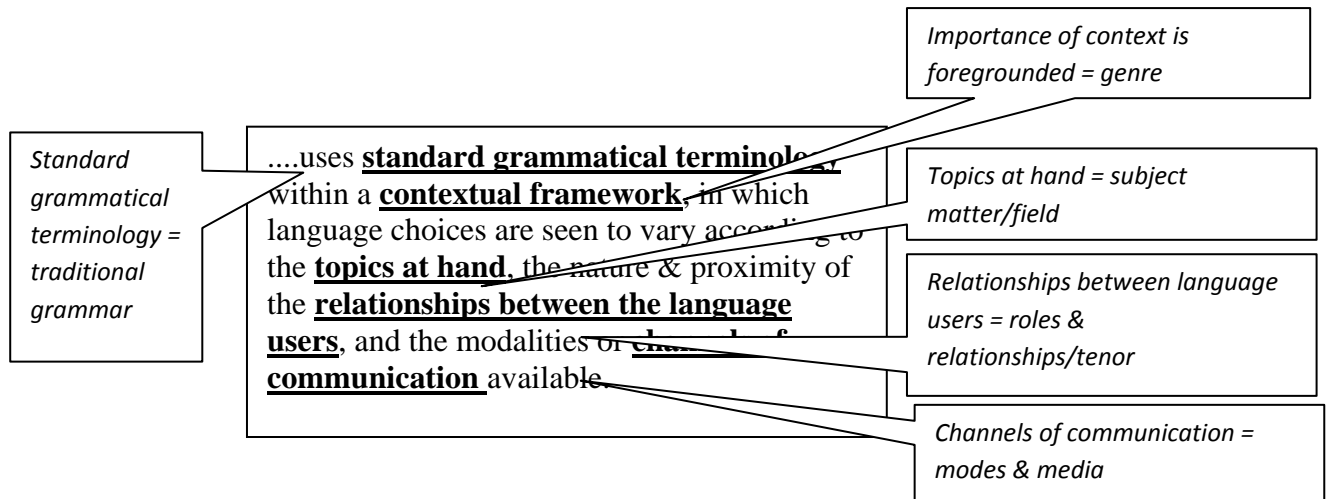


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**Figure 1: Annotation of the Language Strand Statement**

<p align="center"><b>ACARA Australian Curriculum English (2010)</b></p> <p align="center"><b>Cross curriculum priority: Australasian connections</b></p> <p align="center"><b>Online “Coca-Cola” Advertising for the South Korea and Australian markets</b></p>		
<b>Strand</b>	<b>Sub-strand</b>	<b>Learning outcome</b>
<b>Language</b>	Expressing and developing ideas	Identify and explain how analytical images ... contribute to our understanding of verbal information in factual and persuasive texts (ACELA1524).
<b>Literature</b>	Literature and context	Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613).
<b>Literacy</b>	Texts in Context	Compare texts including media texts that represent ideas and events in different ways, explaining the effects of the different approaches (ACELY1708).

**Figure 2: Targets drawn from Year Six ACE (ACARA, 2010)**



**Figure 3: Online Coca-Cola advertising, South Korea, July, 2011 (Coca-Cola, 2011a).**  
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**WIN  
A FOOTY STAR'S  
PAYDAY**

Want to live it up like a Footy Star? Enter a code between July 1 and August 30 and you're in with a chance to WIN \$10,000!

Just grab any specially marked 450ml or 600ml, 1.25L, 1.5L or 2L PET bottle of 'Coca-Cola Zero', 'Coca-Cola' or 'Diet Coca-Cola' and enter the unique code from behind the label. There's \$10,000 up for grabs every week! The more codes you enter, the more chances you have to win. So enter a code now.

THE OFFICIAL SOFT DRINK OF THE

**AFL** **NRL**

**CHEQUE WORTH  
\$10,000  
TO BE WON EACH WEEK**

NSW Permit No. LTPS/11/3033, VIC Permit No. 11/661, ACT Permit No. TP11/1293, SA Permit No. T11/659. Promo ends at 23:59(AEST) on 30/08/11. [Terms & Conditions apply](#)

**Figure 4: Online Coca-Cola advertising, Australia, July, 2011 (Coca-Cola, 2011b).**  
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	<b>Multimodal Elements - Framework for analysis</b>
	Social and Cultural Context of production and consumption
	Social purpose, Genre & Text type
<b>Ideational Metafunction</b>	<b>Field (Subject Matter): Written</b> <ul style="list-style-type: none"> <li>• Vocabulary and metaphor</li> <li>• Delivery (features of rhythm, intonation, accent, stress)</li> <li>• Modality (the nature of the producer's commitment to the message)</li> <li>• Transitivity (types of processes and participants in the clause and their circumstances)</li> <li>• Information Structure (clauses and sentences)</li> <li>• Cohesion (relations between clauses)</li> </ul>
	<b>Field (Subject Matter): Visual</b> <ul style="list-style-type: none"> <li>• Colour (e.g. opacity, hue, contrast)</li> <li>• Texture (e.g. skin texture)</li> <li>• Line (e.g. thick, thin, vertical, curved)</li> <li>• Shape (e.g. outline, juxtaposition)</li> <li>• Balance (e.g. symmetry/asymmetry)</li> <li>• Spatiality (e.g. top-bottom, left-right, centre-margins)</li> </ul>
<b>Interpersonal Metafunction</b>	<b>Tenor (Roles &amp; Relationships): Interacting through written/visual text</b> <ul style="list-style-type: none"> <li>• Framing (e.g. Inclusions and omissions from view in frame)</li> <li>• Vectors (e.g. Leading of the viewer's eye)</li> <li>• Gaze (e.g. Between represented participants and viewer)</li> </ul>
<b>Textual Metafunction</b>	<b>Multimodal Compositional Meanings</b> <ul style="list-style-type: none"> <li>• Functional Load (e.g. Which elements carry the greatest proportion of the meaning?)</li> <li>• Composition (e.g. How are the elements combined to make meaning?)</li> </ul>

**Figure 5: Multimodal Elements - Framework for analysis**

Context variables	Language choices for South Korean audience	Language choices for Australian audience
<b>Social &amp; cultural context of production &amp; consumption</b>	Coca-Cola international website for a South Korean market where the boy band, 2PM, is leading the booming Hallyu industry in 2011.	Coca Cola international website for an Australian market where sports, in particular, football, is considered an important feature of Australian life (Commonwealth of Australia, 2007).
<b>Social purpose, Genre &amp; Text Type</b>	Persuasive text – product advertisement. Structure includes headline (name of product), followed by a description of the effects of consuming the product. ('Wild health; strong mind; healthy body').	Persuasive text – product advertisement with embedded procedures for entering a competition. Includes goal (e.g. 'Win a footy star's payday', and 'Cheque worth \$10, 000 to be won each week'). Includes steps to achieve goal and materials (e.g. need to purchase a product; need to have access to a code).
<b>Ideational Metafunction</b>	<i>Field (Subject Matter): Written</i>	
	<b>Vocabulary &amp; metaphor:</b> Black heart says 'Wild health'. Red Korean writing translates to 'Healthy mind'. Black Korean text can be translated 'Strong body'. Absent are links between 'healthy' & 'body'. The limited amount of worded text keeps the text punchy and to the point. This text is about the effects of the product.	<b>Vocabulary &amp; metaphor:</b> Contextualised vocabulary: footy star's; pay day; live it up; code; grab; PET bottle; unique code (which is the same as the aforementioned code); grabs; official. Metaphor: live it up.
	<b>Delivery:</b> Stress suggested by font choice & colour.	<b>Delivery:</b> Stress found in exclamation: '...you're in with a chance to WIN \$10,000!'
	<b>Modality:</b> The producer has a strong commitment to this message. Written text is concise & offers a catchy mantra.	<b>Modality:</b> High modality or commitment to the message (e.g. 'Enter', 'just grab', 'enter a code now'.)
	<b>Processes:</b> No processes in worded text. <b>Participants:</b> Participants are formed by descriptive non-human noun groups: wild health; healthy mind; strong body. <b>Circumstances:</b> There are no circumstances explaining when, where, why, how or with whom.	<b>Processes:</b> Action processes required of the consumer are dominant: win, enter, have to win, grab (actions); Other processes include mental (e.g. want), relational (e.g. in with), and existential (e.g. there is). <b>Participants</b> form extensive noun groups: a footy star's payday; chance to WIN \$10, 000; any specially marked 450ml bottle; the unique code from behind the label; official soft drink of AFL and NRL; cheque worth \$10,000. Addresses the consumer in second person (e.g. you). <b>Circumstances:</b> between July 1 & August 30 (when); just (how); now (when); each week (when). Absence of references to why and where.

	<p><b>Information Structure:</b> Does not use formal sentence structure. Written text provides three short, but descriptive noun groups: wild health, healthy mind, strong body. Processes are elided.</p>	<p><b>Information Structure:</b> Declarative mood:(e.g. Win a footy star's pay day.) Imperative mood: (e.g.Enter a code).</p>
	<p><b>Cohesion:</b> No conjunctions between clauses. References implicit.</p>	<p><b>Cohesion:</b> Cohesion between clauses limited to additive conjunctions (e.g. 'and', 'so'). Pronoun references are not always precise (e.g. 'Want to live <i>it</i> up?').</p>
<i>Field (Subject Matter): Visual</i>		
	<p><b>Colour:</b> Contrasting dark background (left) &amp; light background (right). Contrasting company colours of black &amp; red used in writing, which is visually salient on white background. Black heart is used to indicate masculinity. Although red is the corporate insignia, it is also a colour of luck, happiness and long life in South Korea. Half of the backdrop is given to a white background, a signifier of purity.</p>	<p><b>Colour:</b> Green signifies growth (e.g. grass, money). Black, white and red are characteristic of the Coca Cola logo. Red on white provides sharp contrast for visual salience. Silver, white, and green are lively and dynamic.</p>
	<p><b>Texture:</b> Flawless, glowing skin juxtaposed against ruggedness of boxing hand wraps. Jagged texture (edges) of heart shape indicates excitement.</p>	<p><b>Texture:</b> Shimmering metallic signage and ball. Texture used to make grass visually salient.</p>
	<p><b>Line:</b> Multiple thicknesses, curved shapes.</p>	<p><b>Line:</b> Left hand side – horizontal lines (for reading &amp; extra lines added to show slickness). Right hand side - all images are curved.</p>
	<p><b>Shape:</b> Curved, fluid, natural shapes, include the rounded corners of the background squares, contours of the shoulders, heart shape, and rounded oblong TV screen. Reminiscent of the South Korean Yin and Yang - harmony.</p>	<p><b>Shape:</b> Left hand side uses rigid 'formal' font for writing. Right hand side uses curved bottle, spout, dollar notes, ball, and elliptical shape of grass. Items that do not curve in real life are shown in shadow to soften rigid lines (e.g. grass).</p>
	<p><b>Balance:</b> Entire image is balanced across three planes: left-background human plane; centre-foreground human plane; right - written information plane.</p>	<p><b>Balance:</b> Image is balanced across three planes: Coke bottle is dominant by its centred position, &amp; balanced either side with a silver shape.</p>
	<p><b>Spatiality:</b> A foregrounded human figure is centred and magnified in size to become visually salient.</p>	<p><b>Spatiality:</b> The coke bottle is centred and given its own space, thus, highlighting its dominance.</p>
<b>Interpersonal</b>	<i>Tenor (Roles &amp; Relationships): Interacting with others through written/visual text</i>	



metafunction		
	<b>Framing:</b> The picture is framed from a lower viewing angle, suggesting the power of the participants.	<b>Framing:</b> The picture is framed from an equal viewing angle; the viewer is neither dominant nor subordinate to the advertising images.
	<b>Vectors:</b> A vector is formed between the line of light across the bodies, the limbs, and the tilt of the head toward the product (Coke Zero bottle).	<b>Vectors:</b> A shimmer of light leads the viewer's eye from the top left corner to form an oblique vector to the bottom right.
	<b>Gaze:</b> The foregrounded human demands the viewer's attention. Light is cast on his left eye to focus the viewer. Backgrounded human also has a demanding gaze, but is less salient in size and position.	<b>Gaze:</b> No gaze. No human participants.
Textual Metafunction	<i>Multimodal Compositional Meanings</i>	
	<b>Functional load of written and visual text:</b> Visuals dominate, determined by the space accorded (approx 70%). Visuals are central to the viewing trajectory. The message can be achieved through the visuals, supplemented by the written text.	<b>Functional load of written and visual text:</b> Given that this is an instructional text, the written text carries the greatest proportion of the functional load. The visuals are supplementary; they don't replace the instructions.
	<b>Composition of written and visual text:</b> Purpose is for readers to associate Coke Zero with a lifestyle of 'wild health'. Viewer is positioned as a Hallyu fan and potential buyer of a lifestyle product. The elements are combined through colour & links between the experiential meaning of the words (wild health, healthy mind, strong body) & the depicted bodies.	<b>Composition of written and visual text:</b> Purpose is to persuade readers to purchase Coke Zero with the hope to win a competition. Viewers are to make associations between Coke-Zero and football. Consumers are positioned as football fans. Written text attends to visual elements (font style and colour). Visual text is supplemented by the linguistic representation of the goal – writing on ball.

Figure 6: Comparison of context and language choices in two online Coca-Cola texts