The Social Semiotic Study of Performance in a Classical Hollywood Film

By

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CERTIFICATE OF ORIGINAL AUTHORSHIP

I certify that the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree except as part of the collaborative doctoral degree and/or fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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Abstract

Taking a social semiotic perspective, this thesis aims to develop methods of film segmentation, transcription and analysis which can be applied to the research of feature films, especially classical Hollywood films, through a comprehensive study of three scenes from the 1953 Hollywood film *Roman Holiday* directed by William Wyler.

The thesis combines top-down approaches such as Syd Field's script structure, William Labov and Joshua Waletzky's narrative structure and Konstantin Stanislavski's acting preparation method, and bottom-up approaches, such as Theo van Leeuwen's rhythm segmentation. Taken together, these approaches support a comprehensive method of segmentation and can be applied to selected scenes that differ in their use of verbal and gestural semiotic modes. Three scenes from *Roman Holiday* are transcribed for analytical purposes after being segmented. They are first etically transcribed, using perceivable rhythm cues, and then emically processed, drawing on van Leeuwen's summarised genre analysis and Michael Gregory's phasal analysis. Thereafter, the thesis analyses how acting, art direction (such as props, costumes, and settings), cinematography (such as camera angles, frame sizes) and editing develop characters, relations, situations and genres, and how art direction, cinematography and editing work to support and shape actors' acting by following approaches by Erika Fischer-Lichte, and David Bordwell and Kristin Thompson.

The primary method of segmentation and analysis used throughout this thesis is based on Stanislavski's ranked system of performance units – Action, Task, Fact, Event (a unit added by this study), and Episode. The thesis chapters show the ways that actors and the filmmaking team create the boundaries between these performance units and the ways they develop characters and stories with the aid of a range of verbal and non-verbal semiotic resources. In particular, this research focuses on how actors and the filmmaking team within each unit realise phases, generic stages and genres of the development of the story through acting, art direction, cinematography and editing.

Key words: social semiotics, perceivable cue, film segmentation, film transcription, film performance analysis, film performance study hypotheses, *Roman Holiday*

Chapter One

Introduction of Research Question, Rationale, Methodology, Significance, Key Terms and Thesis Structure

1.1 Introduction

The thesis will examine the methodology of film performance and genre creation from a social semiotic perspective through a detailed study of a classic Hollywood film – *Roman Holiday* (Wyler, 1953). More precisely, it will develop a method for segmenting and transcribing performance and genre, and study how acting, art direction, cinematography and editing combine to create meaning and story development in this film. The research objectives, rationale, methodology and significance of the study will be discussed in this chapter. In addition, key terms will be addressed, such as classical Hollywood cinema and the difference between 'acting' and 'performance', and the structure of the thesis will be outlined.

1.2 Research Objectives

This thesis aims to make an original contribution to the social semiotic study of film performance by focusing on the meaning-making and the structure of the construction of film performances, thereby developing an approach to the segmentation, transcription and analysis of film texts. In other words, this research project will focus specifically on the following question: How can we segment, transcribe, and analyse Hollywood film performance [1] techniques (acting, art direction [2] and cinematography, editing,) that achieve meaning and genre? The segmenting methods can uncover how meanings are made on each performance level through acting, art direction (props, costume, makeup and setting), cinematography and editing techniques. The viability of the transcriptive method for representing the interaction of performance techniques and the structure of performance units will be demonstrated by transcriptions of scenes from *Roman Holiday*. This analytical method can help to reveal what performance techniques are used by actors and the filmmaking team, and how performance techniques are used to

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[1] The meaning of *film performance* in this research is equivalent to the whole film text, including acting, cinematography, editing, art direction and will be discussed in section 1.6.3 this chapter.

[2] *Art direction* in this thesis refers to props, costume, makeup, setting and lighting. These elements are coordinated by the art director, under the guidance of the director, so it is termed 'art direction' here.

produce meaning, generic structure and other specific effects within a broader social semiotic context. Their detailed methodology will be addressed in Chapter 3, and the subdivisions of this over-arching question will be discussed in the analytical Chapters 4, 5 and 6 respectively.

The investigation of film performance in this study consists of the work of actors and the filmmaking team and includes acting, art direction, cinematography and editing. This will be discussed further in Section 1.6.3.

1.3 Research Rationale

This section will elaborate the reasons for taking a social semiotic perspective to study film performance and for selecting the specific film *Roman Holiday*. It will provide a brief description of the story of the film before analysing three scenes in terms of *Concealing*, *Revealing* and *Farewell*.

1.3.1 The Social Semiotic Approach

After researching the relevant literature, this study finds it is common that film theorists who build theories from their practices as directors or screenwriters (Eisenstein 1957; Field 2005; Pudovkin 1958; Strasberg 1966, 1988) take a practitioner's angle to provide prescriptive models[3] for script writing, training actors and using cinematography and editing. However, this thesis focuses on how characters and genres are developed progressively from micro to macro levels through performance techniques in the film text, providing a descriptive rather than prescriptive model[4]. In other words, this research is more concerned with how the effects of performances are realised by semiotics through the context of situations, rather than with techniques for training actors and filmmakers.

According to Grahame Thompson, film performance is made up of facilitative variants and is gradable. He quotes Peter Wollen who suggests that:

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[3] *Prescriptive model* in this study refers to what actors are suggested or instructed to do on rehearsal and shooting stages.

[4] *Micro performance unit* refers to Action and *micro performance structure* refers to phase (see Chapter 3).
 Macro performance unit refers to Episode. *Macro performance structure* is about genre (see Chapter 3).
 Descriptive model refers to how performance techniques produce specific effects within the broader semiotic organisation, such as a scene or a sequence.

the performance is not coded but 'graded'. Such a graded activity is made up of facilitative variants. It is a process by which the text is emancipated, struggling free from the confines imposed by the score or screenplay in a 'stylistic' execution of expressiveness.

(Thompson 1985, p. 78)

Social semiotics (Halliday 1978) is concerned with signs in their social context and usage. Social semiotics is a system of meaning potentials which can provide a range of options. It is also concerned with the way in which options and structures are organised through rank.[5] This study considers that the concepts of 'options' and 'rank' in social semiotics are similar to Thompson's 'facilitative variants' and 'grade' in performance.

Moreover, film performance study is concerned with how meaning is represented through acting forms and social semiotics deals with how meaning is signified by forms. Based on their similarities, social semiotic methods can therefore be used to ground the study of film performance. Drawing on social semiotic methods, Van Leeuwen (1985, 2005, 2010) has taken a precursory step studying the rhythm in film excerpts. Also, Tseng (2017) has studied performance space.

1.3.2 *Roman Holiday*

Roman Holiday is a classical Hollywood film produced in the Golden Age (1930-1960) (Sinyard 2013). For the purposes of the social semiotic film performance study, any film in principle could be selected, but *Roman Holiday*, in particular, has a series of archetypical scenes, such as the silent scene at the end of the film, that can exemplify common devices in Hollywood character development, acting, cinematography and editing, and can therefore demonstrate different configurations of verbal and non-verbal performance. These archetypical scenes represent the key elements of Hollywood film narrative structure, *Confrontation* and *Resolution*, and can signify performance unit transition in segmentation and performance techniques interaction in transcription. Also, the performance style of the film conforms to one variation of the 'realist' approach to acting discussed in Chapter 2. Therefore, the film performance methodology developed in this thesis stems from the Hollywood film-making context.

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[5] '*Rank* is the scale on which the units are ranged' (Halliday 2009, p. 341).

1.3.3 The Story of *Roman Holiday*

Roman Holiday was a milestone in William Wyler, Audrey Hepburn, Gregory Peck and Eddie Albert's careers. It was especially so for Hepburn's as this film introduced her to the general public (Sinyard 2013, p. 148). In *Roman Holiday*, Ann (Hepburn), the crown princess of an unspecified country, is visiting several European capitals. In Rome she becomes frustrated with her tightly scheduled life and secretly leaves her country's embassy at night to experience Rome on her own. Later on, she cannot help sleeping on the street because of the sedative she was given before leaving. Joe Bradley (Peck), an American journalist, finds her and takes her back to his apartment. After discovering she is a princess, he decides to do an exclusive interview for his newspaper for $5000. To carry out his plan, Joe hides his real identity and offers to show her around Rome but at same time lets his friend Irving Radovich (Albert), who is a photographer, tag along with them taking photos secretly. However, things backfire. During the short trip, the two young people fall in love with each other. But, out of the sense of duty to her family and country, Ann finally leaves Joe and returns to her embassy. And Joe and Irving give up their chance of earning a huge amount of money. At the conference organised by Ann's royal family the following day, the three people's identities are revealed and the two lovers employ a unique way to bid each other a heartbroken farewell.

1.3.4 The Choice of Scenes for in Depth Analysis

Three scenes of *Roman Holiday* will be analysed in this thesis and referred to as *Concealing*, *Revealing* and *Farewell*. The focus will be on how the acting techniques of Gregory Peck, Audrey Hepburn and Eddie Albert work together with art direction, camerawork and editing to develop characters and stories. These scenes were selected for four reasons. Firstly, they are the only ones that bring these three actors together. It is important to study scenes with all of them because they function to create conflicts and resolutions for the story. Secondly, the three scenes contain complex verbal and gestural acting and filming and editing technologies. They provide abundant resources for studying performance techniques, more so than in other scenes in the film. Specifically, the actors in the selected scenes make use of verbal resources, such as rate of articulation, voice quality, rhythm and accent, non-verbal vocalisation, and of gestural resources such as facial expression and body movement, to shape characters, while the director and the editor deploy a large variety of filming and editing techniques (size of shot, camera movement, camera angle, cut, and dissolve), to further develop the

acting. Thirdly, these three scenes foreground dialogue, gesture, and dialogue and gesture, respectively, representing three types of film performance. Fourthly, they serve as impetus in the development of the romantic story.

The decision to focus on the three particular scenes from *Roman Holiday* enables the type of close and detailed social semiotic analysis that this thesis argues is an important contribution to the field of film studies. Although the number of scenes that can be analysed are limited in this research project, I argue that the features of performance can be generalised from these three scenes. For example, my approach follows a tradition of such film analyses in the same way that *The First Five Minute*s (Pittenger, Hockett & Danehy 1960), a milestone in the history of non-verbal communication, generalised features of non-verbal communication through a highly detailed analysis of the first five minutes of a therapeutic interview. Also, in film text analysis, several classic studies have been based on the analysis of a single film, or of selected scenes from a single film, for instance a study of the film *Muriel* by Bailble, Marie and Ropard (1975), which analyses two relatively short scenes in great detail, including attention to the dialogue and the music. And there is the study of the film *Adieu Philippine* by Metz (1974), which segments the whole of that film into scenes, using his *grande syntagmatique*[6], focusing only on editing.

1.4 Methodology Overview

The segmenting, transcriptive and analytical methodologies for dealing with the selected scenes will be discussed in turn. In Chapter 3, the three selected scenes *Concealing, Revealing* and *Farewell* will be segmented in two ways: top-down and bottom-up. Field's (2005) script structure, Stanislavski's acting preparation method (Benedetti 1982; Merlin & Stanislavskij 2007; Stanislavski 1950, 1981; Stanislavski 1988) and Labov and Waletzky's (1967) narrative structure will be combined to develop a 'macro to micro' (or top-down) approach to segment performance units. At the same time, van Leeuwen's rhythmic method will be used to segment performance unit from 'micro to macro' (a bottom-up approach).

The transcription will focus on perceivable clues such as accents and rhythms that create *isochronies* and *junctures* which demarcate different rhythm units verbally and

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[6] See discussion in Chapter 2

visually. Transcriptive parameters will include film stills, dialogues, gestures, actions, filming and editing techniques, scene duration and rate of articulation.

Aspects of actors' verbal acting will then be analysed incorporating rate of articulation or tempo, voice quality, intonation, rhythm and accent, non-verbal vocalisation and turn-taking while aspects of gestural acting will include gaze, facial expressions, hand(s), foot/feet, body movement, gestural combination, and rhythm and accent. Following this analysis, the forms of characters' verbal and gestural interactions will be studied. Then, the role of props, costumes, makeup, settings, filming and editing will be discussed. Thereafter, the thesis will explore how characters and their relations are created and progressed, as well as discussing the ways that performance units and genres and narrative structures are built which is focused on in Chapter 3. Figure 1.1 below shows how performance techniques will be analysed in detail in Chapters 4, 5, and 6.
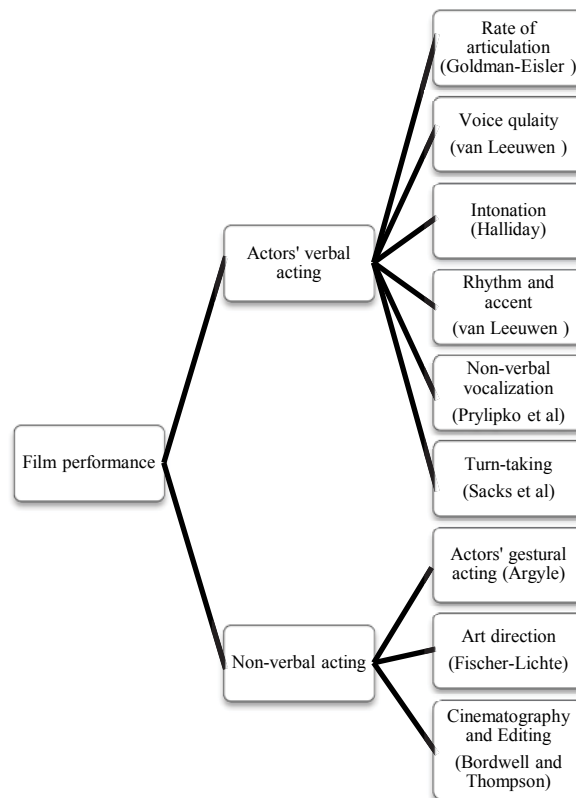
Figure1. 1Film performance analytical foci

1.5 Research Significance

Firstly, this study provides a holistic analytic framework for future social semiotic studies in film performance, by exploring the film segmenting, transcriptive and

analytical methods, and through taking acting, art direction, cinematography and editing into account. The literature in Chapter 2 and Chapter 3 shows that social/semiotic approaches of film analysis (Bateman & Schmidt 2012; Bateman 2013; Bazin 1967; Metz 1974; Tseng 2017; Wollen 1972) and transcription (Baldry & Thibault 2006; Bezemer 2014a, 2014b; Bezemer & Mavers 2011; Mavers 2012) were studied separately in most cases. Social semiotic approaches to film segmentation are seldom addressed and this means that the holistic study of film performance can be difficult or challenging because theorists' transcription methods and analytical methods may not take the same approach and may be suitable for different acting styles. Moreover, while film theorists like André Bazin, Christian Metz and Peter Wollen have often adopted semiotic approaches, they do not consider semiotic variables that are specific to the voices and gestures of actors. A consistent method to undertake comprehensive film performance study is needed. It is in this way that the social semiotic methodology that this thesis has developed through an analysis of realistic Hollywood film performance can contribute to addressing existing research gaps in the literature.

Secondly, by synthesising different film study focuses and further investigating their study methods, this study can make theoretical contributions to the field of research in film studies and social semiotics. Some performance practitioners such as Konstantin Stanislavski, Sergei Eisenstein, tend to provide prescriptive models for instructing actors and filmmaking teams to prepare for performance, whereas social semioticians reveal how acting, art direction, cinematography and editing combine to produce performance, genre and specific effects within the broader semiotic context. Combining these two approaches, this thesis can reveal what is newly brought into performance by them. Overall, this study can not only enrich practice-oriented performance theory and analysis-directed social semiotic research, but can also serve as a bridge between the two.

1.6 Key Terms

Throughout this thesis, I will draw on terminology from film studies[7] and social semiotic studies. In this section, I therefore explain the following terms:

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[7] Film studies is the term for *the study of film* "'like a language' through a taxonomy of its form and an examination of its rules. It similarly brackets film history, theory, the philosophy of the image, fandom, technological shifts, industrial organisation, and so on. Film analysis, furthermore, lends itself most

- the classical Hollywood cinema
- film, cinema and movie
- acting and performance
- Hollywood cast and crew
- Hollywood film acting and daily communication
- rhythm
- actors' gestural communication

1.6.1 Features of Classical Hollywood Cinema and Narrative Conventions

Bordwell and Thompson (2008, pp. 94-6) discuss classical Hollywood cinema in *Film Art: an introduction*. They claim classical Hollywood cinema is well structured, character-desire-driven and cause-effect based. Its structure is constituted by three acts in forms of *Orientation*, *Complication* and *Resolution*. Individual characters are the causal agents of the narrative and have desires to fulfil. In the process of achieving their goals, however, they usually come up against antagonists whose traits and goals are opposed to their own and build conflict and tension and result in protagonists seeking solutions to overcome difficulties.

Further, Bordwell and Thompson assert that classical Hollywood cinema happens in a linear fashion, takes an objective stance and displays a strong degree of *closure* at the end. The cause-effect chain leads plots to progress linearly either through time or space. The camera narrates the story objectively by showing audiences more information than the characters know by disclosing to the audience what is happening in other places at the same time. Classical Hollywood cinema seldom leaves loose ends. Usually, all problems are solved and desires are fulfilled at the end of a narrative. The continuity editing style renders shot changes invisible or imperceptible.

The described classical Hollywood cinema conventions are evident in *Roman Holiday*. The character-desire-driven trait makes 'character' study the centre of this research and the cause-effect based structure and linear progression pattern make genre study of *Complication* and *Resolution* important. Since audiences are shown more information than the characters in this type of film, the contributions of art direction, cinematography and editing will also be discussed.

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easily to the study of narrative film, a dominant form to be sure but, as we have seen, by no means the only one (Villarejo 2013, p. 30)".

1.6.2 The Difference of Film, Cinema and Movie

'Film', 'cinema' and 'movie' are frequently use terms in film studies, and will be defined and compared in this section. According to American film critic James Monaco, the term 'film' concerns its relationship with the world around it; the 'cinema' deals with the aesthetics and internal structure of the art. 'Movie' is related to profitability. It is an economic commodity. In general, '"movies', like popcorn, are to be consumed; 'cinema' (at least in American parlance) is high art, redolent of esthetics; 'film' is the most general term we use with the fewest connotations" (Monaco 2009, p. 252).

1.6.3 The Difference between Acting and Performance

The distinction between 'acting' and 'performance' needs to be noted although in colloquial parlance and academic exchange they are often used interchangeably.

What is Acting?

Acting, for Stanislavski, is a creative activity – the actor creates a character that is like a real person by relying on his [sic] inner life (Stanislavski cited in Braudy 2002, p. 420). Theorists' arguments on acting are different. While some argue that systemic acting methods cannot exist, others maintain that actors can follow methods, or should do so. For the first position, acting is not understood as a systematic or standardised practice and there is no basic methodology for it (Maltby 1995, p. 236; Schechner 1964, p. 210). It is seen as the particular practices of actors. Naremore even claims that 'a performer does not have to invent anything or master a discipline, so long as he or she is embedded in a story' (Naremore 1988, p. 23). For the second position, acting is considered as a science with explicit methods for actors to employ. Theorists of this group, like Stanislavski, will be discussed in detail in Chapter 2.

Nonetheless, the two opinions have one point in common. That is, they both describe acting as the actor's job. Acting is a process in which actors create characters with their whole selves (body, mind and being) and the basic implements around them. Also, it is 'a process of setting up a profound linkage between the subjective personal element of the actor and the objective element of the play' (Pudovkin 1958, p. 246).

Theatre Acting and Film Acting

Acting can be categorised into theatre acting, film acting and other screen acting. Film acting differs from theatre acting in a number of ways (Auslander 2008; Braudy 2002; Comey 2002; Jentzen 2014; Tucker 2003), including ways of embracing audiences,

developing characters, and of acting creation. The first and most significant difference lies in the way of embracing audiences. Theatre acting involves the simultaneous presence of actors and audiences, but the film actor performs in front of the camera. Film actors, according to Auslander (2008, p. 63), are thus not able to interact with their audiences. The second difference is their way of developing characters. Unlike the theatre experience in which actors usually develop characters with their continuous acting, film acting regularly lacks continuity and the shooting sequence is not always consistent with the sequence of events in the script. Film actors always act in a fragmented way. The third difference between theatre and film acting lies in the way of acting creation. Unlike film actors, theatre actors develop their performance intensively and uninterruptedly (Comey 2002, p. 12). However,

> For film, you are not expected to give a sustained performance for more than one shot at a time, and never for the whole screenplay. Restricted by costs, availability of actors, locations, and convenience, the director shoots her movie in separate chunks at different times and hardly ever in the same order as in the script. It is not unusual for the last scene to be shot first, followed by the other scenes, not necessarily in script sequence.

> (Comey 2002, p. 12)

Despite the above mentioned significant differences, film acting differs slightly from theatre acting in terms of the relation between intrascenic and extrascenic communication. In theatre acting and film acting, intrascenic communication refers to the communication between characters, whereas extrascenic communication refers to the communication between characters and audiences. The 'hearers' of theatre acting are all on site. In film acting, the intrascenic refers to communication between characters on the screen, whereas the extrascenic refers to communication between characters on the screen and audiences off the screen. The film actors thus act for 'hearers' of different sites both on and off the screen. The participants of the film creation not only include the actor, but also the filmmaking team (who mainly controls the art direction, cinematography and editing), and the audience. According to their different roles, these participants can be categorised into two groups: the 'speaker' – the articulating actor and the filmmaking team on the screen, and the 'hearer' – the hearer

on the screen and the audience off the screen or the audience off the screen only. The filmmaking team controls what will be disclosed on the screen, what will be articulated by the speaker and heard or seen by the audience. Although 'in the cinema the audience cannot influence the performance' (Drake 2006, p. 86), they can construe their interpretation and reflection based on the verbal and non-verbal resources perceived on the screen and their pre-existing knowledge.

What is Film Performance?

Film performance is not only made up of the coherent and collaborative acting of actors. It is also created out of art direction, cinematography and editing. On this point, Heath, taking a psychoanalytic approach, argues that all representation in film is performance:

> Cinema is founded on the memory of reality, the spectacle of the reality captured and presented. All presentation, however, is representation – a production, a construction of positions and effects – and all representation is performance – the time of that production and construction, of the realization of positions and effects.
>
> (1981, p. 115)

Even though the director, actors, production designer, and editor all participate in film performance, they play different roles. The director plays a significant role in the creation of performance. Broadly speaking, a film director, especially the Hollywood director, as Bordwell and Thompson (2008) argue below, controls the actors' acting by giving them instructions and the film's artistic look and dramatic structure by guiding the technical crew. Therefore, the look and feel of a film is shaped by the vision of the director.

> Most people who study cinema regard the director as the film's primary "author." It is the director who makes the crucial decisions about performance, staging, lighting, framing, cutting, and sound. On the whole, the director usually has most control over how a movie looks and sounds.
>
> (Bordwell & Thompson 2008, p. 33)

The actors, who are under the instruction of the director, apart from work on their own roles, need to consider camerawork and editing. To this point, Pudovkin argued,

> This (…) demands from the film actor firstly a knowledge of how consciously to exploit the possibilities of vari-angled shooting for the purposes of his work on the external shaping of his role, and, secondly, clear consideration of its creative place in the edited composition of the whole film, in order that he may understand and bring out the most comprehensive and profound bases of his acting.
>
> (Pudovkin 1958, pp. 285-8)

The final performance of the film, in Richard Widmark's view, is a collaborative work of the actor and the director, but there is no way to distinguish what they respectively do (Carnicke 1999, p. 76).

The production designer, who works with costume, sound, lighting, setting, and makeup, is also under the supervision of the director. The director and the production designer determine effects that a film needs at the planning stage, and then the director supervises the production designer and the cinematographer at the shooting stage (Bordwell & Thompson 2008, p. 17).

The film editor's work, argued by Bordwell and Thompson (2008), is an 'invisible art' because the audience usually is not aware of his [sic] work when watching a film. A film editor, under supervision of the director, further shapes the film by working with the images, the dialogue and the sound effects to re-order or reshape them into a cohesive whole with specific themes and moods. Unsatisfactory shots, plot holes or missing shots may be refilmed as part of this process, until the director is satisfied with the result.

Following Health's view on film performance constituents and Bordwell and Thompson's opinion on film creation participants, this thesis argues film performance draws on a range of resources and is constituted by acting, art direction, cinematography and editing. In other words, everything in a film is seen as performance in this thesis.

This position differs from scholars and practitioners who use 'performance' and 'acting' interchangeably in film studies.

In this thesis, the approach includes the verbal and gestural semiotics employed by the actor, such as rate of articulation, voice quality, facial expressions, and hand movements. It also includes the crew who control lighting, camera angles, shot transition, and art direction, under the supervision of the director. The type of performance that the actor and the filmmaking team need to apply is entirely dependent on the context and development of the film, but, as Bordwell & Thompson note: '…at every moment onscreen, the actor must be in character' (Bordwell & Thompson 2008, p. 134). In *Roman Holiday*, for instance, the camera angle and cutting in the first scene play a more important role than Hepburn's acting in establishing Princess Ann's busy royal life. However, in the conference hall of the last scene, both the actors' facial expressions and the performance of camera angle and cutting are of great importance in establishing character relations and expressing emotions.

Acting and Performance

In this study, the term 'performance' is defined and specific to film. The difference between acting and performance is that acting is an art of representing characters on a daily basis before the camera by means of verbal and gestural forms. It is realised only by actors whereas performance is what is appreciated by the audience. Performance has more references as discussed. Thus, it is a more wide-ranging concept than acting. As Andrew Klevan argues:

> Rather than obeying verisimilitude, the credibility of performance is created out of coherence and harmony with the film's environment – including the camera and other elements 'outside' the visible fictional world – which then generates 'truthful' analogy and metaphor.
>
> (Klevan 2005, p. 5)

For this reason this research will focus on the performance jointly produced by actors, art direction, cinematography and editing, which is summarised in figure 1.2 below.
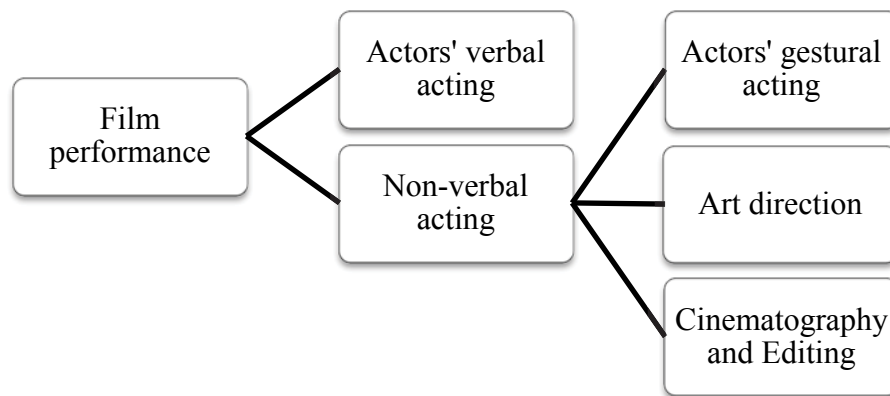
Figure1. 2 Film performance and its subdivisions

1.6.4 Hollywood Cast and Crew at Different Film Production Stages

Hollywood film production consists of three stages: pre-production, production and post-production (Bordwell & Thompson 2008). Acting preparation and rehearsal usually happen during the pre-production stage. Real acting occurs during the production stage. The post-production stage includes the editor's work. Moving along the axis from beginning to the end, more and more participants join in the creation of the performance. Actors are the main participants in the pre-production stage. During the pre-production stage, actors need to prepare emotional, verbal and gestural techniques based on descriptions in the script and personal experiences, and need to research and coordinate with other actors and the director through constant practice. During the production stage, they work with other actors, props, makeup, costumes, settings, lighting and the camera; after which, during the post production stage, their work is reshaped by the editor and the director.

1.6.5 Hollywood Film Acting versus Daily Communication

To understand the issues in Hollywood film acting, it is instructive to compare it with daily communication. The Prague School semiotician Jiří Veltruský defined acting as:

> the representation of human and anthropomorphic beings and their actions and behaviours. It derives from the looks and behaviour of human and anthropomorphic beings and at the same time it evokes them. What it produces is manifestly not of the same nature as what it derives from.
>
> (Veltruský 1984, p. 393)

Obviously, he contends acting is rooted in daily life but is different from it.

Hollywood film acting differs from daily communication in three fundamental ways. Firstly, film acting does not necessary occur linearly. Actors can act something that happened several years ago after acting in the present. However, daily communication is always linear. Communicators cannot swap the order, and have to follow the timeline. Secondly, actors create characters within a limited time frame, but in daily life this is not always the case. Daily communicators are not constrained by time in this way. Thirdly, the participants of film acting and daily communication play different roles. While the actor represents the character, the daily communicator presents himself/herself. Fourthly, the audiences of film acting and the audiences of everyday communication play different roles. Film actors' every appearance and behavioural detail need to be perceived by audiences as it bears meaning. In contrast, in real life, the audiences have more freedom. Their perception is always selective. According to Veltruský 'people usually pay attention only to the general characteristics or a few details of a stranger's appearance and behaviour (those that actually matter to them in a given situation or strike them for one reason or another) and do not even notice the rest' (Veltruský 1984, p. 396).

Apart from those fundamental differences, Hollywood film acting also differs from daily communication in mild ways. Firstly, voluntary and involuntary techniques[8] are involved in these two types of communication, but film acting is mainly about the work of voluntary techniques. Almost everything in film acting is projected. Dialogue, action, costume and makeup all have artistic intention and carry meanings. They are purposefully employed for representing meanings, for example, indicating the transitions in story lines, and for suggesting the fate of the character. However, in daily life, this is not always true. Secondly, film acting is designed, rehearsed and repeated. Specifically, it is based on a script and created by actors during rehearsing and shooting. Acting might be repeated several times in order to obtain the desired effect. Some daily communication has pre-existing written or unwritten scripts and can be rehearsed and repeated such as speeches on formal occasions, or has routines such as the 'restaurant scripts' studied by Schank and Abelson (1977). However, informal daily activities are not always carried out in this way. Communicators might not know what will happen on most occasions.

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[8] See discussion in section 1.6.7

Hollywood film acting and daily communication have similarities. Acting is derived from daily life and represents it. The speech, action, costume and makeup in acting are designed by imitating and transforming daily patterns in certain ways. Film characters interact via either verbal or/and gestural mean(s). Characters are developed through actors' speech and actions and through their appearances. Thus, in this sense, ideas deriving from the study of daily communication could be borrowed to study Hollywood realistic film acting.

1.6.6 Rhythm

The segmentation, transcription and analysis of selected scenes will be based on rhythm because as van Leeuwen (2005, p. 181) claims, in films 'the action, the dialogue, the music and the other sounds are organised according to rhythmic principles.' Through segmenting the film text with the help of rhythm, the semantic meanings and generic structure of these scenes can be revealed from low to high levels. The rhythm segmentation can also be used to show how other performance techniques like camerawork and editing are rhythmically coordinated. The rhythmic transcription correlates with rank, connects micro units to macro units and demonstrates the size of different rhythmic segments through the combination of the boundaries between rhythm feet, groups, paragraphs and sequences. Additionally, the rhythm analytical method can be used to study how actors work with various social semiotic resources and how they coordinate with time to build up tension and complication (a detailed discussion will be provided in Chapter 3).

Rhythm in the Film Text

There are two sorts of rhythm to be distinguished in film texts: film rhythm and profilmic rhythm. The former refers to the rhythm created during the editing, the latter to the rhythms of the actors' speech and bodily movement. Film rhythm results from film's 'upbeat' moment and 'downbeat' moment alternation. Rhythmically accented shots or elements within shots have greater 'perceptual conspicuity' and 'psychological impact' on audiences (Van Leeuwen 1985, p. 217). The perceptual conspicuity which causes a shot or a shot element to be perceived as 'accented', in classical Hollywood practice, is under the director and the editor's control of the frame size and the shot duration. However, the profilmic material that is manipulated by the filmmaking team is already rhythmic: film rhythm begins with the rhythms on image and soundtrack, such as the rhythm of actors' speech (dialogue, monologue) and actions (head movements,

shaking hands, chewing food, beating or kicking), and the rhythm of diegetic and non-diegetic sounds including musical accompaniment, footsteps, clock ticking, birds chirping. All of these profilmic rhythms determine the film rhythm, restricting the editors to where and how the film is to be cut and how the sound effects can be positioned. They furnish the potential cutting points for film editors during the post-production stage. Usually, more than one profilmic rhythm exists in the film text. One of them is selected as an initiating rhythm by the editor while others are subordinated to it. As van Leeuwen explains: '[A]n initiating rhythm will usually continue to determine the cutting points throughout a sequence, even when the initiating element itself is momentarily absent' (Van Leeuwen 1985, p. 219). 'Initiating rhythm' is later called 'guide rhythm' by van Leeuwen in *Introducing Social Semiotics* (2005).

The Four Functions of Rhythm

In film literature, the two most frequently mentioned functions of rhythm are the expressive function and the psychological function. Scholars, like Marcel Martin (1962), thought that the rhythm of film texts express mood and theme.

> …a slow rhythm may give an impression of yearning (as in certain sequences of *The Red*), of sensual immersion in Nature (*The Earth*), of powerlessness before a blind destiny (the final sequence of *Les Rapaces*), of the hopelessness and monotony of search for simple human contact (*L' Avventura*). A fast, nervous, dynamic rhythm gives an effect of angry (as in the flashes of indignant faces and clenched fists in *Potemkin*), of speed, of feverish activity…
>
> (Martin 1962, p. 142)

Whereas scholars of the 'psychological' approach, such as Jean-Pierre Chartier (1946) for instance, thought the rhythm of film texts can retain the viewer's attention.

> …while we look at a shot, there arrives a moment of maximum attention, the moment during which we grasp the full significance... Thereafter, attention decreases and if the image is allowed to linger on the screen, boredom or impatience will set in. If, on the other hand, every shot is cut at exactly the moment attention begins to wane, to be replaced by another shot, the attention will remain tightly stretched at all times…

Van Leeuwen's emphasis on the biologically determined length[9] of rhythmic segments fits in with Chartier's emphasis on attention duration. But, unlike Martin, van Leeuwen (1985) claims it is tempo rather than rhythm that enhances the mood of the film text. He identifies two key functions for rhythm from the social semiotic approach: ranking and grouping. The *ranking* function distinguishes between the conspicuous and the non-conspicuous syllables, or musical notes, or body movements in a chain. Some are made more prominent than others through accent. This perceptual prominence signifies their semantic importance in a chain. The more prominent an element, the more significant it is. Thus, by placing a word, a gesture component, a sound, a camera movement on an accented position, the importance of the element is stressed. The *grouping* function enables rhythm to provide boundaries for the text (Van Leeuwen 1985, p. 223), and helps to group the film text into rhythmically and semantically coherent units. Rhythm is used by van Leeuwen to segment short film excerpts and to transcribe conversations. This project will use his rhythm analysis but will develop it further by using it for performance segmentation, transcription and analysis in long film clips, including gestural transcription and analysis.

1.6.7 Actors' Gestural Communication

Gestures account for a considerable proportion in acting in selected scenes, particularly in the gesture-based scene – *Farewell*. Different opinions on gestural communication and on gestural resources are found in the literature. To avoid confusion, clarification is needed regarding this term. The meaning of 'gestural communication' in this research is the equivalent to 'non-verbal communication/acting' mentioned by researchers discussed below. This distinction is important because in film performance, apart from the actors' gestural acting, art direction, cinematography and editing are also non-verbal. Therefore, it is better to create a term to represent actors' work only. The new defined term relations are demonstrated in figure 1.3.

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[9] *Biologic length*: people cannot keep talking or singing without taking a breath. Van Leeuwen (2005, pp. 183-4) states rhythmic organization (…) – up to seven or eight at a time – into *phrases*. In the case of speech rhythm, these are also called breath groups, as their duration is similar to that of the cycle of breathing, on average nine to 25 syllables, or three to five seconds – (…). Between these phrases there is some kind of break – a short pause, a drawing out of the final sound or movement, or perhaps a change of tempo or some other discontinuity.
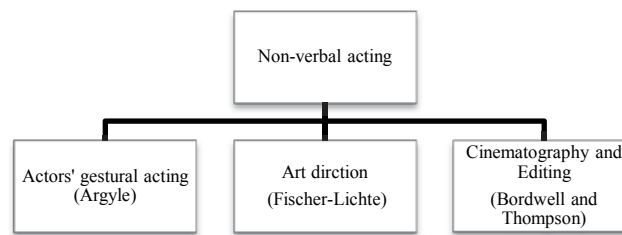
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                    ┌─────────────────┐
                    │ Non-verbal acting│
                    └─────────────────┘
            ┌────────────┼────────────────┐
┌───────────────────┐ ┌──────────────┐ ┌──────────────────────┐
│ Actors' gestural  │ │ Art dirction │ │ Cinematography and   │
│ acting            │ │(Fischer-     │ │ Editing              │
│ (Argyle)          │ │ Lichte)      │ │ (Bordwell and        │
│                   │ │              │ │ Thompson)            │
└───────────────────┘ └──────────────┘ └──────────────────────┘
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Figure1. 3 Non-verbal acting and its subdivisions

Opinions on Gestural Communication and In/voluntary Acting

Radan Martinec (2000, p. 289) argues that daily conversation is multimodal, consisting not just of verbal communication but also of non-verbal communication such as facial expressions and actions. However, a considerable degree of controversy on what is non-verbal communication can be found in the literature. The first view is represented by Ekman and Friesen (1969). They argue that only those intended non-verbal behaviours can be seen as non-verbal communication. Radically different from them, Watzlawick, Bavelas and Jackson (1968) claim all behaviours can be regarded as non-verbal communication. The third view is put forward by Wiener, Devoe, Rubinow, and Geller (1972). They point out that non-verbal communication is about encoding and decoding. Communicators have a shared signal system and after an encoder sends out a signal, a decoder decodes it.

Ekman and Friesen's position is relatively more suitable to apply to this study because only intended gestures aim to be delivered by actors in film acting. Nevertheless, this is not to say that unintended gestures do not exist in acting. They do exist and refer to actors' unintended biological needs or reactions. To distinguish daily communication from film acting, 'intended' is replaced with 'voluntary' and 'unintended' with 'involuntary'. While voluntary acting, including rehearsed and improvised acting, is employed by an actor to develop his or her character, including portraying the character's emotions, character and relationships with other characters, involuntary acting, such as the blinking of eyes in reaction to a biological need or a visual stimulus, is usually done unintendedly but unavoidably, even by actors. For example, at the end of the *Farewell* scene, Ann employs eye expression to communicate secret information to Joe in front of the press. Her eye movements which are disclosed by a series of Close-up Shots are voluntary as they communicate meanings. On the contrary, at the beginning of this scene, when walking towards the press in a Long Shot, her eye

movements are considered as involuntary biological behavior because body movement is more important than eye movement in the Long Shot. Although involuntary movements exist in almost every film, it is 'voluntary' acting that this thesis focuses on. When voluntary non-verbal behavior is successfully decoded, the communication succeeds. If it is misinterpreted or fails to be interpreted, the intended meaning will not come across.

Gestural Resources

Non-verbal signals in daily communication as defined by Michael Argyle include the following aspects:

> facial expression, gaze (and pupil dilation), gestures, and other bodily movements, posture, bodily contact, spatial behaviour, clothes, and other aspects of appearance, non-verbal vocalizations.
>
> <div align="right">(Argyle 1988, p. 1)</div>

These signals are also found in the film performance in the scenes selected for analysis but in different ways. Whilst gesture, posture and action are important in *Concealing*, gaze and facial expression have a significant part in *Revealing* and *Farewell*. This study will take the behavioural related signals, such as facial expression, gaze, gesture, posture, and action, as the main focus, but realises that actors also use instrumental actions such as walking, eating and drinking to build characters and express emotions. It also takes into account functional related signals, like costumes, when necessary.

The face, according to Argyle (1988, p. 121), is the most expressive non-verbal resource and is of particular importance for communicating emotions and attitudes to other people. Six types of basic facial expressions: happiness, surprise, fear, sadness, anger and disgust/contempt are distinguished by Ekman et al (1975). As for the eyes, the gaze (also called looking) is the most important source of information on the face. It functions as signal and channel – 'a signal for the recipient, a channel for the gazer' (Argyle 1988, p. 153). Gaze direction can be considered as a one-way behaviour completed only by the gazer while eye contact is a two-way behaviour fulfilled by both the gazer and the recipient. However, eye expression and eye movement need to be distinguished from gaze. Eye expression is about how wide eyes are opened and how much of the white is shown around the pupil. Eye movement refers to the voluntary or involuntary movement of the eyes in reacting to visual stimuli.

With regard to gesture and posture, scholars have not reached a consensus about the difference between the two. Peter Bull defines posture as the position and orientation of specific body part(s) but sees gesture as the movement of the body or body part(s): 'posture is conventionally understood as referring to bodily positions as distinct from bodily movements, which are customarily referred to as gestures' (Bull 1987, p. 3). Holding a similar view, Argyle points out that:

> There is a great deal of bodily movement during social interaction, though movements of the hands are the most informative. By 'gestures' are usually meant voluntary bodily actions, by hands, head, or other parts of the body, which are intended to communicate.
>
> (Argyle 1988, p. 188)

He distinguishes three main human postures (1) standing; (2) sitting, squatting and kneeling; and (3) lying (1988, p. 203). Sharing a similar opinion with Bull and Argyle on gesture, Geneviève Calbris (2011, p. 2) states that gesture refers to the visible movement of any body part that can be used to communicate information, including the hand(s), the torso and the head (such as gaze direction and facial expression). Similarly, Adam Kendon (1997, p. 109) claims that gesture is the movement of the body or of any body part that is 'expressive of thought or feeling.'

Offering a dramatically different opinion, 'Lamb defined posture as a movement that is consistent throughout the whole body and gesture as a movement of particular body part or parts' (Luo & Neff 2012, p. 255). It is obvious that he holds both posture and gesture are about movement, but while the former refers to the whole body, the latter refers to particular body parts. Lamb's definitions of these two concepts make it difficult to describe the position and orientation of body or body parts. The gestural acting in the film text, as argued, is designed purposefully and involves nearly all body parts in selected scenes. Gestural resources exist in two forms: position/orientation and movement. Argyle's approach is, thus, more appropriate and will be applied in analytical chapters.

Stretches of gestures can be held together by cohesive resources and are called action by Martinec (1998, p. 162). The cohesive resources in action can function as 'conjunction, componential relations, and reference, which in various contexts create ties between, or

among, movements so that such movements are not just more or less random combinations, but form some kind of a textual unity' (Martinec 1998, pp. 178-9). This thesis considers that an action is realised by a gestural complex in the form of a coherent combination to fulfil specific purposes. It is different from the 'Action' defined by Stanislavski because 'Action' can include verbal activities.

However, firstly, it is important to realise that almost all of the above mentioned gestural resources, except for action, are based on a psychological perspective. Psychological experiments and observations are usually carried out on naturally occurring, rather than on intentional, communicative actions such as film acting. In this sense, the gestural acting analysis of film may not be able to use these approaches uncritically. For example, gestural acting does not only develop emotion, it also contributes to the development of genre, narrative and other information. Emotion is only one of the ways in which actors realise the tasks of portraying characters and developing stories.

Secondly, it should be noted that psychologists' conclusions or definitions often originate from scientific experiments which lose or lack social context. However, context is important for social semiotic research as social meanings stem from broader social contexts (see Chapter 2). Actors' gestural communication in film differs from communication in everyday face to face settings. In the film text, all gestural acting behaviours can be regarded as voluntary and meaningful. Thirdly, while this study will use Argyle's definitions of gesture and posture to analyse film acting, the use of gesture and posture is also dependent on the camerawork. Different frame sizes will facilitate gestural communication with varying levels of intensity, insofar as the viewer's attention and focus is modulated by the cinematography. In a close-up, only the face is visible and there is no information about hand and leg movements, while in a Medium Shot, the body is only visible from the waist up and there is no information about leg movements or positions.

All the gestural resources mentioned by Argyle have been employed in the acting of *Roman Holiday* by the three main actors. Alongside these gestural resources, verbal features, such as the rate of articulation, voice quality, accent, and turn-taking also play an important role in the communication of meaning and the shaping of genre. This will also be studied in Chapters 4, 5 and 6 in detail. Gestural communication can occur

either synchronically with speech to reinforce its rhythmic organisation or contents, or exist independently from speech. But, no matter in what form it occurs with speech, it cannot be understood without being connected to context as part of meaning production.

1.7 Overview of the Thesis Structure

This research is organised into seven chapters. Chapter 2 comprises a detailed review of theoretical foundations underpinning the research. Chapter 3 addresses methodology, consisting of detailed segmenting, transcriptive and analytical methods. Chapters 4, 5 and 6, analyse the social semiotic performance of *Concealing, Revealing and Farewell* comprehensively. Chapter 7 first summarises the main contributions and findings of the film performance study and then tests the hypothesised features on two further film scenes from Yimou Zhang's 1991 film *Raise the Red Lantern*. Finally, the implications, limitations, and recommended future work will be addressed.

1.8 Summary

This chapter first presented the research question and the reasons for employing a social semiotic perspective to study film performance. It addressed the rationale for selecting *Roman Holiday* as the research focus for this thesis and for choosing three scenes for the purpose of this study that I have termed *Concealing*, *Revealing* and *Farewell*. The story of *Roman Holiday* was also addressed before the segmenting, transcriptive and analytical methodology for dealing with selected scenes were described. Relevant key terms were discussed in detail and an outline of the organisation of this interdisciplinary research project was presented. The next chapter will concentrate on the research of relevant literature.

Chapter Two

Literature Review on Performance, Semiotics and *Roman Holiday*

2.1 Introduction

The research proposed in this thesis requires engagement with key approaches and concepts in the study of film semiotics and theories of acting. Given that this area covers a range of interdisciplinary fields including semiotics, film studies, performance studies, and histories of the theatre, it is impossible to give a comprehensive account of the various convergences between approaches to acting and approaches to semiotics in film. The chapter will therefore focus on four main areas. It will begin by identifying key traditions in the training of actors, focusing on the importance of *realism*, *naturalism*, emotional expression, and the use of the body, then turn toward theories of the film that foreground the importance of cinematography, editing, art direction, and other techniques specific to film. It will then discuss the importance of semiotics for the study of film, linking this to the specific use of semiotics to understand actors' performances within films. Finally, this chapter will introduce literature directly concerned with *Roman Holiday*, including 'behind the screen' stories and discussions of Wyler's film making style, insofar as they relate to film performance.

2.2 Performance

In discussing key traditions in the training of actors, historically influential theorists will be addressed. They are mainly made up of directors in film or theatre who have shaped understandings of acting techniques and character relations. It is important to state that these theories of acting are prescriptive, in the sense that they advocate particular approaches to acting. The prescriptions offered by key theorists of acting are therefore intended to produce particular results consistent with an established mode of performance, but they are not 'universal' rules that work at all times. Later in this thesis, I will discuss the specific norms for acting that are linked to the 'classical Hollywood' film.

Realism and *naturalism* are two approaches in theatre and in film acting. *Realistic acting* requires that "an actor recreate an event from the distant past in order to regenerate the 'feelings' experienced at that time. These feelings thus regenerated are

then used in the current acting situation in order to fill out the role with 'human depth and personal involvement'" (Benedetti 1982, p. 66). It is interested in essentials – in uncovering the relationships and tendencies below the surface (Benedetti 2005, p. 17). *Naturalism* is the extreme form of *realism*. It 'tries to offer a photographic reproduction of reality in order to emphasize the material aspects of human existence' (Morrison 2016, p. 311). This thesis is concerned with how actors create characters that have psychological depth expressed through detailed behaviours. It is a realistic approach, in terms of Benedetti's definition. It differs from some of the other approaches considered later in this chapter, such as the approach developed by Bertolt Brecht who focuses on social rather than psychological realism, or the approach of Robert Bresson for whom acting is by definition unrealistic and who wants psychological reactions to be imagined by the audience rather than played out by the actors.

2.2.1 Theatre Acting

In order to analyse the relationship between the actor and the character, three theatrical acting tendencies will be distinguished. The first tendency is *style of involvement,* which is strongly associated with Konstantin Stanislavski and Lee Strasberg. It aims to achieve an illusion of 'truth' in presenting character-emotions. Actors using this style should become 'invisible' in portraying the character, so that the audience will not pay attention to the actor as actor, only to the character that he or she embodies. The second tendency is *style of detachment* associated with director, playwright and essayist Bertolt Brecht. This style opposes identifying the actor with the character; in keeping with Brecht's Marxist influence, it seeks to make visible the processes and practices that produce theatrical spaces and narratives. The third is the *style of self-expression* associated with Peter Brook. The expression of the actor's inner self and emotions is of central importance for this style. I will discuss each style in turn, noting differences between them.

Konstantin Stanislavski (1863 –1938) and Jean Benedetti (1930 - 2012)
The Russian actor and theatre director Konstantin Stanislavski is an early advocate of *realism* as an acting style, and his approach can be found in his trilogy of books, *An Actor Prepares* (1936)*, Building a Character* (1950) and *Creating a Role* (1981). Stanislavski's approach has had an enormous impact on world theatre, but also on Hollywood film acting from the 1950s onwards (Drake 2006, p. 85). Although some scholars have argued that Stanislavski's books and manuscripts 'encode a coherent and

remarkably consistent set of assumptions about acting' (Hodge 2010, p. 6), Schechner (1964, p. 211) argues that his 'system is not systematic: it is not a psychology of acting or of the actor; it is not a basic set of terms and methods which tells us what acting is, how the actor works, and in what context good acting flourishes'. Stanislavski also keeps changing terms: 'the terminology he used when teaching was not always the terminology he used in his published books and in his draft' (Benedetti 1998, p. ix). This causes significant trouble for his followers. Even Stanislavski himself admits that his system has no definite shape or form (Benedetti 1998, p. xxii). To increase the theory's readability and applicability, Jean Benedetti translates some of his work from Russian to English, systematizing his acting techniques and standardizing his terminologies. Therefore, Benedetti will be quoted often when discussing Stanislavski's acting techniques in what follows. However, it should be noted that Stanislavski's thoughts on acting and his way of 'segmenting' scripts has been a source of inspiration and is instructive for the performance segmentation approach that will be developed in Chapter 3.

Stanislavski is opposed to the simple imitation of daily life, and insists that acting should go beyond superficiality to the actor's inner life in order to achieve profound psychological depth. Influenced by French psychologist Theodule Ribot's 'affective memory' (renamed 'Emotional Memory' by Stanislavski), Stanislavski requires his actors to rely on their own personal experiences to develop characters. To do this, Stanislavski proposes a 'Magic If' to help actors create feelings for situations they have not experienced. Actors working through a 'Magic If' are required to assume situations, by asking what would occur 'if' the circumstances were to happen to them. Actors must first concentrate on the internal psyche (emotional memory), and then on the external actions that follow (behavioural patterns). Throughout, the development of the actor's internal psyche and external actions is shaped by the script's given circumstances including, historical and social settings, style and themes. The script is therefore very important for actors working with the Stanislavskian method. Characters created by this method are even and coherent (Benedetti 1998, p. 98). To prepare for acting, Stanislavski requires his actors to segment the script into major episodes first,

> You have divided the play into its main organic episodes – its largest units.
> Now draw from each of these units its essential content and you will have

the inner outline of the whole play. Each large unit is in turn divided into the medium and small parts which, together, compose it. In shaping these divisions it is often necessary to combine several small units.

(Stanislavski 1988, p. 116)

However, it can be seen that the segmenting terms used by Stanislavski in the above quotation were not precise. For example, Stanislavski suggests that '[e]ach large unit is in turn divided into the medium and small parts', but the determination of correct unit sizes has caused difficulties in practice. To solve this problem, Benedetti (1998, p. 7) gives these segmenting units more precise names: actors first segment the script into major Episodes, then into Facts, Tasks, and Actions. These units are discussed in detail in Chapter 3.

Vsevolod Meyerhold (1874-1940)

Stanislavski has been a major influence on subsequent approaches to the training of actors. For example, Vsevolod Meyerhold develops an acting system which he called 'biomechanics', strongly indebted to Stanislavski's intensive actor training in the Moscow Arts Theatre, as well as to the musicality of Chekhov's plays and to physiologist Pavlov's reflexology (Braun 1998). Biomechanics aims to widen the emotional potential of a theatre piece and express thoughts and ideas that could not be easily presented through the theatre of the period. He holds that the actors' inner emotional responses are derived from their outer physical activities. In a sense, this is an inversion of Stanislavski: rather than external actions deriving from 'emotional memory', it is kinaesthetic experimentation – the motions of the body – that leads to a wider set of emotional possibilities. The goal of biomechanics is not to let acting imitate or copy life but to encourage innovation in style and content, and to inspire the audience's engagement (Braun 1998, p. 60).

Both Stanislavski and Meyerhold encourage the audience's emotional involvement, and both provided actors with detailed techniques for developing characters. Nevertheless, they differ in the way of expressing characters. While Stanislavski works from the inside out, Meyerhold works from the physiological to the psychological. Unlike Stanislavski who represents *realism*, Meyerhold advocates *naturalism*. He stresses the 'elementary laws of reflexes', and argues that the performance style of *realism* denied the audience's right to imagine and 'reduced the expressivity of the actor because it was

based on tiny and small behaviours of the character' (Pitches 2003, pp. 47-50). As this thesis will show below, these 'tiny and small behaviours' acquire new meanings in film acting, where the camera is able to carefully direct the viewer's attention to the minutiae of gesture and movement. For this reason, the differences between Stanislavski and Meyerhold must be re-evaluated in the context of film production. Before considering film acting, however, I want to briefly mention influential approaches to theatre acting that diverge significantly from Stanislavksi.

Bertolt Brecht (1898 –1956)

In sharp contrast to Stanislavski and the various approaches inspired by Stanislavski's method, Bertolt Brecht (1964) develops an acting style characterised by detachment and informed by Marxist intellectual frameworks. He rejects the imposition of actors' emotions on characters and is against actors creating an illusion of reality or profound psychological depth on the stage. Instead, actors' performances should reflect characters' social positions and relationships. Brechtian acting detaches audiences from emotional involvement (*Verfremdungseffekt*) but tries to stimulate rational self-reflection and critical understandings.

While Stanislavski's characters are authored by the 'emotional memory' of actors, Brecht's characters are authored by social relations that have a historical and structural aspect (including divisions into classes, bourgeois and proletarian, and rural and urban). Stanislavski convinces audiences that his plays simulate 'reality' by encouraging audiences' emotional involvement, while Brecht wants to provide audiences with insights about political and social processes that stand above or beyond the idiosyncrasies of the human psyche. As I will later show, *Roman Holiday* attempts to produce emotional attachments and fidelity to 'real' behaviours, gestures and motivations. In this way, although the film may appear to address issues around class-based differences, its emphasis is on the psychic life and social interactions of its main characters, rather than on the social structures and histories that divide society into distinct classes and political collectives.

Peter Brook (1925–)

Peter Brook (1968, 1987) pioneers the acting style of self-expression and is regarded as a leading figure of the British theatre. While Stanislavski and Meyerhold are keen on disciplining actors through methods (whether psychological or physiological), Brook

intends to liberate actors from method: 'Brook doesn't believe in any system or school. He wants to liberate the actor from methods' (Heilpern 1999, p. 99). For Brook, the emotions characters portray should be emotions of the actors themselves. Actors should integrate psychic and physical powers emerging from the innermost layers of their being and bring them out into the open. Although both Stanislavski and Brook allow actors to improvise, it is more important in Brook's acting style than in Stanislavski's system. This difference turns, in part, on the space made available for improvisation within live performances, as distinct from improvisation as a technique for training actors.

Brecht and Brook's approaches provide 'alternatives' to Stanislavski's system acting. However, this thesis will not focus on their acting techniques, considering that *Roman Holiday* heavily relies on actors' script analysis, director's instructions and realistic acting.

2.2.2 Film Acting

Film acting builds on theatre acting but also differs from it in several ways. In the following section, the approaches of five film practitioners will be discussed. They are divided into two categories due to their diverse views on how actors and directors develop characters. An actor's emotional response determining physical activity is associated with Pudovkin, Cassavetes and Strasberg, whereas, an actor's physical activity causing psychological response is represented by Eisenstein and Bresson.

Vsevolod Pudovkin (1893 –1953)

The Russian filmmaker Pudovkin sees film acting as benefiting from the discoveries of the theatre, but also as demanding a different acting practice. In keeping with a naturalistic approach, Pudovkin suggests that 'the final object of the actor and his performance is to convey to the spectator a real person, or at least a person who could conceivably exist in reality' (Pudovkin 1958, p. 241). The development of the film character is conditioned by the 'individual characteristics' of the actor and by the interaction of this personal element and the intention in general of the play (Pudovkin 1958, p. 241). As Pudovkin puts it, 'only if play and role both speak in some degree about something that the artist himself [sic] desires to say with deepest sincerity and passion, only then can one be sure that his work will result in a real creative work of art' (Pudovkin 1958, p. 345). Pudovkin is therefore conservative with respect to

improvisation, as he contends that film actors must act within the already written screenplay and the instruction of the director. To some extent, Pudovkin inherits Stanislavski's *realism*, and he feels that "Stanislavski's approach to acting came closest to the actual needs of film actors, particularly in the realm of emotional 'absorption'" (Blum 1984, p. xv). At the same time, Pudovkin also claims that film is actor-centric and that actors should choose their own approach. Therefore there is a tension in his approach between his conservative approach to improvisation and his advocacy of actor-centered character development. Nevertheless, Pudovkin's approach does closely approximate the approach taken in *Roman Holiday*, insofar as particular Hollywood stars – Audrey Hepburn and Gregory Peck – have become famous for 'uniting' particular aspects of the characters they play with the more constant traits of these actors themselves (hence the perception that some films are 'Audrey Hepburn' films, by virtue of her specific idiosyncrasies as a performer).

John Cassavetes (1929–1989)

Greek-American independent filmmaker Cassavetes views 'film technique as something to keep out of the way of the performance' (Viera 2004, p. 153). He gives acting the top priority and turned to cinematographic embellishment only when necessary. For him, acting is 'invariably external, abrasive instead of seeming to search inwards to an unconscious' (Leary 2007, p. 126). Actors in Cassavetes' films are given enough space to act however they wanted (at least, this is how Cassavetes has represented it), as long as their acting helps to express or develop a given situation. Cassavetes does not give actors many directions because 'he felt that if they were given a complete interpretation of the entire narrative in advance it might simplify their performance' (Viera 2004, p. 160). For Cassavetes, impromptu acting is better than pre-planned action and so he frequently uses directorial methods to elicit fresh and offbeat acting from his actors during the shooting. For instance, he sometimes gives instructions or line changes to one actor without informing the other in order to get spontaneous and authentic reactions from them. Nevertheless, this does not mean that Cassavetes ignores rehearsal. Normally, his actors are requested to rehearse a couple of weeks before shooting or to stop to rehearse certain scenes during the shooting, until they become comfortable with the scene they are working on (Kouvaros 2004).

Cassavetes's acting methods partially embodies the principles of Stanislavski, insofar as he requires his actors to portray their roles in a real and believable way. In

Stanislavskian acting, 'the actor is not supposed to play the subtext (that is, the audience should not be aware of it), but rather be able to deduce it' (Benedetti 2001, p. 149). While Stanislavski claims actors should present characters' intentions explicitly, Cassavetes does not seek this type of clarity. Instead, he chooses to create ambiguity by having his actors play a subtext or several subtexts that does not correspond to the screenplay. Many of Cassavetes's quirky and marginal characters are verbally inarticulate but physically expressive. In this way, his films resemble the cinéma vérité style associated with Jean Rouch[10] and diverge from classical Hollywood *realism* by allowing for unexpected gaps, pauses, interruptions and tangents in characters' interactions. These expressive qualities can be seen in his films, especially in *Faces* (1968) and *A Woman under the Influence* (1974). This also has implications for the segmentation of scenes: rather than encouraging actors to play a given scene with the knowledge of the film's overall narrative sequencing, Cassavetes pursues spontaneous acting which could produce effects that do not neatly contribute to narrative development.

Lee Strasberg (1901–1982)

American film theorist and practitioner Lee Strasberg takes Stanislavski from stage to screen by redefining the relationship between the director and the actor and by equipping actors with film acting techniques. The theory developed by him (1966, 1988) is called 'Method Acting'. However, Strasberg challenges Stanislavski's proposition that acting follows from actors' analysis of plays and thought it is the *auteur* – the director with a distinct style and vision – who sculpts characters and manipulates acting. He holds that 'a Method actor's logic does not necessarily reflect the playwright's, but must result in whatever the director wants' (Carnicke 1999, p. 83).

Strasberg also emphasizes the importance of acting training and rejects the concept of immersing actors in textual analysis. As Stanislavski, he requires his actors to work with emotional memory – to find characters within themselves by falling back on their personal experiences and analogizing appropriate incidents from their personal

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[10] Invented by Jean Rouch, *Cinéma vérité* is a style of documentary filmmaking. It focuses on revealing truth or subjects hidden behind reality by combining improvisation with camerawork following the action.

repetoire. The affective memory exercise[11] and the private moment[12] are two key techniques of his Method Acting which is grounded in *naturalism*.

However, there are many contradictory claims in his Method Acting. For instance, he stresses the importance of actors in charge of acting but insists on the authority of the director. He advocates emotional memory but holds what goes on in actors' minds is less important than their physical expression and emphasises that 'natural' acting must be carefully cultivated. Moreover, Method Acting neglects to recreate a character's mask. Burton Lane commented on Method Acting in an interview in 1958, saying that:

> In focusing on core emotions, it removed the masks of the characters and deprived them of personalities. In real life, we rarely act directly from our emotions. Feeling (…) is followed by an adjustment of the individual to the situation and to the other people involved in it, (…). Since most dramatic conflict arises either from characters trying to get behind the personality masks of others or from trying to prevent others from seeing through their own masks, a method which neglects the recreation of a character's mask is essentially destructive of dramatic values.

> (Lane cited in Carney 2001, p. 53)

R*ealism* has impact on Method Acting. The Method's *realism* derives from four distinctive iconographic components: "behavioural informality or 'casualness', psychological intensity, heightened and discontinuous emotional display – (…) form the core of its iconography" (Counsell 1996, p. 59). The human psyche mediates audiences' perception and alters the meanings offered by the playwright. The Method views the relationship between the individual and the society as antagonistic, but admits that the former is fundamentally yoked to the latter.

Although Stanislavski's system is further developed by Strasberg, they differ from each other in a number of ways. Firstly, Strasbergian actors are required to find characters only through emotional memory (through recall) – using the five senses to evoke a past personal emotion, while Stanislavskian actors create characters through both emotional

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[11] *The affective memory* exercise refers to when 'one recalls in full detail a highly charged moment from one's life in order to recreate a necessary emotional state' (Carnicke 1999, p. 83).

[12] The private moment refers to when one performs in public an action as private as taking a shower (Carnicke 1999, p. 83).

memory and 'Magic If' (through imagination). Method Acting 'led to highly detailed performances which eschewed all simplistic, generic pigeonholes, demanding that spectators view characters critically and intelligently' (Counsell 1996, p. 78). It is far denser than the Stanislavskian acting in both behavioural and psychological minutiae (Counsell 1996, p. 56). Secondly, Stanislavskian actors rely on the script to create characters but Strasbergian actors depend on the director's instructions. Thirdly, while Stanislavskian acting is markedly even and coherent, Strasbergian acting is ambivalent and fractured. Stanislavski claims that acting entails making an event occur by carrying out a series of purposefully delineated actions, while Strasberg argues that actors' logic does not necessarily reflect playwrights' logic, but must bring out whatever the director wants. These differences might reflect a shift from a focus on narrative and dialogue, which is the contribution of a playwright, to a greater emphasis on extra-textual elements such as physicality of the stage, gesture and movement, the use of the voice, the meanings attached to pauses, stumbles and hesitation. Fourthly, despite the allegiance of both Stanislavski and Strasberg to *realism* in acting and to drawing on representing life on the small scale of individual personalities, Strasberg's Method Acting is also influenced by *naturalism.*

Strasberg and Cassavetes's respective approaches to acting have both similarities and differences. They apply improvisation as a way of exploring the text, but they differ in their fundamental acting method. 'The Studio's sense of acting was that it was something serious, laboured and earnest. Cassavetes' understanding was that acting was fun' (Carney 2001, p. 53). They differ in their concept of 'mask'. Method Acting removes the masks of the characters[13] while Cassavetes' characters deal with the mask they wear[14]. 'The mask idea informs all of Cassavetes' films' (Carney 2001, p. 53). In this thesis I argue that it is important to emphasise that the problem with foregrounding emotion in performance is that people often withhold emotions in social settings. This is relevant to my treatment of *Roman Holiday* and later *Raise the Red Lantern* because the characters in these films withhold their emotions in certain situations such as at the formal press conference, and in front of an authority.

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[13] see Robert De Niro's acting in the 1976 *The Taxi Driver*
[14] see *Shadows* 1959 and *Faces* 1968

Sergei Eisenstein (1898 –1948)

Eisenstein is another Russian filmmaker. He is considered a pioneer in the theory and practice of *montage*, a film editing technique in which a series of independent shots are sequenced together to generate new ideas or themes. No less than Brecht, Eisenstein's contributions are politically oriented, and they follow immediately from a Marxist understanding of society as a complex composition of classes and hierarchies. To this end, montage is effective in presenting the complexity of forces and events across time and space. As a film-maker committed to representing the ordinary lives of working people, Eisenstein also casts untrained people in leading roles rather than acting professionals. As part of this process, he casts his characters on the basis of the physiological characteristics, particularly face, that he feels suited the part (this principle was called *typage*). As a follower of psychologist William James, who argues that 'we weep not because we are sad; we are sad because we weep' (Wollen 1972, p. 19), Eisenstein claims that actors' psychological responses are inspired by their physical activities. In practice, he does not trust actors and modifies their acting through editing. However, he does support the training of actors and, as described by Peter Wollen, he argues training should include the following two phases:

> In the first place, it is physical training, embracing sport, boxing, light athletics, collective games, fencing and bio-mechanics. Next it includes special, voice training and beyond this there is education in the history of class struggle.
>
> (Eisenstein cited in Wollen 1972, p. 19)

In addition to physical training and education, Eisenstein also develops criterion to improvisation. That is an actor's own treatment of his [sic] role must interfere with the general conception of the film as little as possible (Moussinac 1970, pp. 90-1).

Given the importance of physicality in Eisenstein's approach, it is no surprise that Meyerhold exerts the greatest influence on him, although he takes Meyerhold's rejection of emotional interiority in the Stanislavskian mode even further. He sees the Moscow Art Theatre as his dead enemy and claims that it is material things that give people the basis of their sensations, perceptions and desires (Wollen 1972, p. 54).

He brings the anti-psychological trend into film, claiming actors' psychological responses stem from their activities. Like Meyerhold, Eisenstein is influenced by psychologist Pavlov's reflexology, but his acceptance of reflexology is informed by a class-based understanding of proletarian struggle and the labouring body. This leads Eisenstein to develop scientific and laboratory-tested cinematic methods and to seek physiological explanations for all human activities.

Although Eisenstein and Brecht are both influenced by Meyerhold and committed to Marxism, Eisenstein and Brecht differ from each other in other respects. Whereas Eisenstein wishes his audiences to commit emotionally to his films, Brecht encourages detachment and wants to prompt critical reflection. For the purposes of this thesis, however, the most important innovation of Eisenstein relates to the synthesis of an approach to casting and corresponding techniques for acting (*typage*) with an approach to cinematography and editing (*montage*). The notion that an editing technique may facilitate certain ways of training actors (or *visa versa*) is important for understanding how acting functions in classical Hollywood film, even though 1950s Hollywood films differ in many significant ways from Eisenstein's major works[15].

Robert Bresson (1901 –1999)

Film director Bresson is one of the main figures of French film and remains one of the most respected and admired filmmakers. His film theories and practices are characterized by a spiritual and ascetic style. Dialogue in Bresson's films is highly limited and he discourages his actors from using purposeful expression, denying 'the actor's and spectator's habitual access to emotional and psychological properties of a character' (Tomlinson 2004, p. 74). Bresson is in favor of the double nature of character and actor. He argues that emotions should not be expressed, but imagines by the audience, and that authentic film acting should derive from character's physiognomy. To achieve this, Bresson refuses to hire professional actors because he claims that they use techniques to 'mask' or 'unmask' emotions: 'the more talent professional actors have the less likely they are to be real people for the cinema' (Bresson & Hayman 1973, p. 21). By contrast, Bresson understands non-actors to be free from artificial acting habits, and in an interview he comments that: 'We are complex, (…) And what the actor

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[15] See Wollen (1972) on Eisenstein's films in the broader context of other cinematic traditions.

projects is not complex. We are extremely complex, (…) And it is this complexity that you find in the non-actor' (Godard & Delahaye 2009, p. 60).

Bresson insists on casting actors whose appearance closely suited the role and explains 'that from such a person he would get an unconscious honesty and thus erase the line between character and performer' (Tomlinson 2004, p. 75). Any form of intentional expression is suppressed through rigorous rehearsal, and this includes the prohibition of purposeful physical gestures and of artificial vocal acting. Actors should focus their attention on the rhythmic structure of their lines, rather than the emotional expression of it: 'Bresson instructs his models to speak all their lines as if in monologue, thus removing any level of expression that might be engendered in the attempt to communicate ideas to another person' (Tomlinson 2004, p. 76). Through extremely precise manipulation of actors' speech and gesture, Bresson aims to produce 'automatic' and authentic acting in front of camera.

Ben-Gad (1997, p. 230) suggests that Bresson's work can be set apart from the directors of the French New Wave through his insistence on only filming 'realistic' elements when making films. Through discouraging purposeful acting and eschewing mood music, expressive camera angles and movements (as well as other technical embellishments), Bresson pursues *minimalism* and *realism*, wanting emotions to be imagined by the audience rather than played out explicitly. Baron et al. (2004, p. 91) argue that Bresson's way of doing film 'forces us to reassess our cinematic aesthetic, specifically our spectatorial needs; he forces us to forestall our habitual reliance on performance.'

To summarise this section, most acting methods primarily apply to the rehearsal stage (except for Brook and Cassavetes), though with implications for the filming stage, and that, even if they all address acting methods, they have not built a systematic framework for the study of acting generally, and film acting in particular. Few mention the contributions of art direction like props, costume, makeup, cinematography and editing. These will be discussed in the next section.

Theorists' thoughts on *realism,* the way to achieve realistic acting such as the use of 'masks', emotional memory and 'Magic If', and the relative importance of screenplay, directorial input, and on-set improvisation are most relevant to this thesis. That is

because the literature of *Roman Holiday* (see section 2.4) shows William Wyler is a director who valued the script and allowed on-set improvisation and also because the analyses of Chapter 4, 5 and 6, find that the performance of film is characterised by realistic acting.

2.2.3 Art Direction, Cinematography and Editing

Art direction, cinematography and editing are the basic techniques of cinema. Apart from creating special effects for films, they work, with actors, to construct meanings and genre. They are indispensable in the meaning creation and structure construction in film performance and each of these techniques will be discussed in the following section.

Art direction refers to props, costume, makeup, set design, location choice, lighting and staging. They signify the director's control over the appearance of the film frame. Though controlling the art direction, the director stages the event for the camera, achieving different effects, for example, *realism*, comic exaggeration, supernatural terror, and understated beauty (Bordwell & Thompson 2008).

Erika Fischer-Lichte
Fischer-Lichte (1992) provides a comprehensive investigation on art direction. She treats theatre as a semiotic system and studies actors' linguistic and kinetic signs, their appearance signs (makeup, hairstyle, costume), spatial signs (theatrical space, stage space, props, lighting), and non-verbal acoustic signs (sounds, music). Appearance signs can be used to indicate characters' identities and character. Spatial signs and non-verbal acoustic signs generate meaning with regard to the subject and situation. Her exploration is from a social semiotic perspective but it is important to note that her discussion is built on the study of theatre rather than film. However, since art direction is also involved in film production, her theory can be applied to this research for the purpose of analysis.

David Bordwell and Kristin Thompson
Bordwell and Thompson (2008) in *Film Art: An Introduction* address a broad range of topics including filmmaking, form, style, and genre. They provide fundamental techniques for the critical analysis of films. These techniques help readers to understand how filmmakers' creative choices affect film meaning production and viewers'

experience through in-depth examples of different periods and cultural contexts. Cinematography and editing are two of the techniques focused on. Cinematography refers to camera movement, camera angle and shot size and for Bordwell and Thompson, is 'a term for all the manipulations of the film strip by the camera in the shooting phase and by the laboratory in the developing phase' (Bordwell & Thompson 2008, p. 477). They discuss editing and the role of the editor who realises graphic relation, rhythmic relation, spatial relation and temporal relation through organising shots and how continuity and discontinuity editing is achieved through manipulating shot relations.

In this study, Fischer-Lichte's and Bordwell and Thompson's concepts and theories will be used to explain how art direction, cinematography and editing work with the acting process to unveil, highlight or even further shape it, and to disclose characters' identities, relations and situations, and to create genre and narrative structure. Their theories can also be used to analyse the relations between acting and art direction, cinematography and editing.

In summary, this section on performance has provided a basis for this thesis to study film performance from different perspectives that include acting, art direction, cinematography and editing. The theorists' work on acting and performance is important for this analysis of the classical Hollywood film *Roman Holiday* for the following reasons:

(1) Classical Hollywood film acting, as discussed in Chapter 1, is character driven, and acting plays a significant role in meaning and genre creation.

(2) Classical Hollywood film acting is also cause-effect driven. Information about actors' identities, relations, motivations, actions and reactions needs to be revealed with the help of art direction, cinematography and editing.

(3) Film acting is shot inconsecutively. Acting fragments need to be connected and shaped in a coherent and meaningful manner by editing techniques.

Acting, art direction, cinematography and editing thus need to be considered as a whole when studying film performance. However, the above literature defines performance and its components from different angles, whereas, the following section will uncover how performance is realised through semiotic signs.

2.3 Semiotics

This thesis will investigate how actors and filmmaking teams employ semiotic resources to create performance and narrative structure. Furthermore, it will examine how semiotic resources can be used to segment and transcribe selected scenes.

2.3.1 Semiotic Traditions

According to Hodge and Kress (1988, p. 14), semiotics has two traditions which stem from two founders, Ferdinand de Saussure and Charles Sanders Peirce. Saussure's work is known as continental semiotics or semiology, whilst Peirce's is associated with the American semiotics tradition.

Ferdinand de Saussure (1857–1913)

Semiology was originally defined by Saussure (1857-1913) as '[*A*] *science that studies the life of signs within society*' (Saussure 1974, p. 16). It is a science which focuses on investigating the nature of signs as well as the laws governing them from a social viewpoint. Focusing on linguistic signs, the Saussurean sign consists of a 'signifier' and a 'signified' (see Figure 2.1). The signifier is the form that a sign takes and the signified is the concept that a sign refers to.

(Chandler 2007, p. 14)

Figure2. 1 Saussure's model of the sign

The signifier is arbitrarily connected with the signified. Immateriality (conceptuality) is a characteristic of the Saussurean sign system.

> A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him [*sic*] by the evidence of his senses.

(Saussure 1983, p. 66)

Figure 2.2 demonstrates that the 'value' of a sign depends on the relationship between the two arbitrarily connected parts and its relations with other signs within a sign system as a whole.
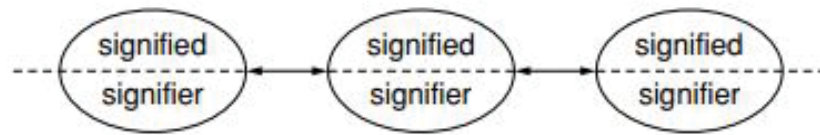
Figure2. 2 The relations between signs

Saussure asserts that the sign combination further creates two types of linguistic relations – syntagmatic and paradigmatic. These two relations can occur in various linguistic domains such as phonology, morphology, syntax and semantics. Taking syntax for example, in Figure 2.3, when the paradigmatic relation offers options, the syntagmatic relation provides rules to limit the options. Saussure terms the syntagmatic and paradigmatic relations of two or more consecutive units such as words or sentences, syntagma.
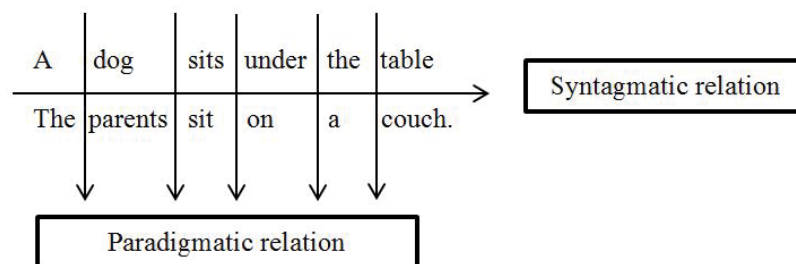
Figure2. 3 The syntagma in syntax

Charles Sanders Peirce (1839–1914)

Peirce declares that logic is semiotics and trichotomises signs into representamen, interpretant and object:

1. The representamen: the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists the 'sign vehicle'.

2. Interpretant: not an interpreter but rather the sense made of the sign.

3. An object: something beyond the sign to which it refers (a referent).

(Peirce cited in Chandler 2007, p. 29)
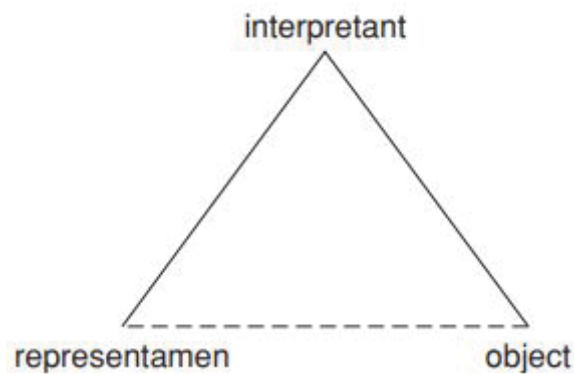
(Chandler 2007, p. 30)

Figure2. 4 Peirce's semiotic triangle

The interaction of the representamen, the interpretant and the object in this triangle model is referred to by Peirce as 'semeiosis'. The dotted line in Figure 2.4 represents that there is no direct relationship between the representamen and the object. Peircean semiotics includes the study of 'what is represented, how it is represented and how it is interpreted'(Chandler 2007, p. 29). The object of this semiotic triangle is characterized by both material and conceptual features. The sign is the elementary unit of this model. Single signs combine into complex signs, which 'language' is the name we give to the sum of these complex signs in their interactions (Lotman 2003, p. 79).

Moreover, Peirce distinguishes three modes of *signification*, the icon, index and symbol. The icon is a sign which represents its object mainly by its similarity to it. The index refers to an object by being contiguously or physically connected to it. The symbol relates to its interpretant by means of human convention or arbitrary decisions. A sign can be either an icon, an index or a symbol, but on most occasions they overlap and co-present. The great merit of Peirce's analysis of signs is that he does not see the different aspects as mutually exclusive. He wants to develop a logic and a rhetoric that could be based on all three aspects. For the purposes of film studies, Peirce is a useful corrective to the influence of Saussure.

Saussure and Peirce differ in several aspects. Signs are part of a system for Saussure, but they are discussed in a more atomistic way by Peirce. Saussure stresses that the value of a sign lies in its relation to other signs but Peirce argues that the sign forms language in a more complex and dynamic manner through a triad and its dialogic interaction (Chandler 2007, p. 32). Saussure's signified is conceptual whilst Peirce's

object is characterized by both materiality and conceptuality. In terms of the classification of signs, Saussure dichotomises signs, whereas Peirce trichotomises them. In addition, Peirce distinguishes three modes of signification. As to how signs work, Saussure has two general principles to govern the use of signs: arbitrariness and linearity. Firstly, the signified and the signifiers of signs are arbitrarily connected within a relatively static structure of a sign system. Secondly, Saussure's signifier has a linear nature. Being auditory, it is unfolded solely in time and is measurable in a single dimension (Saussure 1983, p. 70). On the contrary, Peirce stresses that signs interact dynamically in the process of use. In the late 1960s and early 1970s, the difference between Saussureans and Peirceans was phrased in terms of Saussure focused on systems, but Peirce made it possible to speak of 'semiosis', a dynamic process of sign making (Eco 1976).

2.3.2 Semiotics and Film

This section is about theorists' thoughts on how to link Peirce's and Saussure's semiotic traditions to film study. Wollen (1972, p. 97) argues that semiology of film needs to be re-examined. The work of André Bazin, Christian Metz and Peter Wollen points to this direction.

André Bazin (1918–1958)

French film critic Bazin sees the indexical aspect as the essence of the film. The existential bonds between fact and image, world and film, rather than any quality of similitude or resemblance, are most important in Bazin's aesthetic which confers on an image a quality of credibility (Bazin 1967, p. 13). This works through a double movement when it is related to acting. That is, the actor's interior spiritual life is stamped on the exterior physiognomy first. Thereafter, the exterior physiognomy is imprinted on the film. In addition, in his cinematic aesthetics, he 'asserted the primacy of the object over the image, the primacy of the natural world over the world of signs' (Wollen 1972, p. 105). Bazin's framework is remarkably close to those of Peirce (Wollen 1972, p. 125), but whereas Peirce makes his observation in order to find a logic, Bazin wishes to find an aesthetic.

Christian Metz (1931–1993)

Metz approaches the semiotics of film by investigating whether film is like a language. He argues that 'film does not have a syntax. No significant unit in film corresponds to

the word in language. The smallest unit of film – the image – is already at the level of the sentence or paragraph' (Braudy & Cohen 2009, pp. 79-80). The question whether film can be segmented into units of different rank order, like language, was thus important for Metz. He argues that the purpose of film semiotics is 'to study the ordering and functionings of the main signifying units used in the filmic message' (Braudy & Cohen 2009, p. 83) and chooses the 'shot', that is, one uninterrupted image in film, as the mimimum unit of film language.

Metz's theory is influenced by Saussure's syntagma. Analogically, Metz asserts that the syntagma in film or video is composed of two or more consecutive shots. He claims that narrative film contains a few large syntagmatic structures (combinations of shots) and terms their combinations *grande syntagmatique*.

> The grande syntagmatique was to provide a generic classification that captures within a single systematic description all the possible ways in which filmic segments can be meaningfully constructed, ranging from their smallest elements, the infinitely varying shots, up to 'autonomous' units.
>
> (Bateman & Schmidt 2012, p. 103)

Metz's framework provides a filmmaker with alternative options when producing a structurally 'autonomous segment'[16] within a film (see Figure 2.5). Additionally, *grande syntagmatique* is both a tool for establishing a code for the montage within a film or a video, and a tool for determining whether episodes within a film or a video share a common montage structure. However, van Leeuwen disagrees with Metz on this point and argues 'the details might in fact have been shot in different places. It is only through editing (…) that the link of copresence is created' (Van Leeuwen 2005, p. 228) rather than through the shot.

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[16] "The *autonomous segment* is a subdivision of the first order in film; it is therefore a part of a film, and not a part of a part of a film. (If an autonomous section is composed of five successive shots, each one of these shots is a part of a part of the whole film-that is to say, a nonautonomous segment). It is clear nevertheless that the 'autonomy' of the autonomous segments themselves is not an independence, since each autonomous segment derives its final meaning in relation to the film as a whole, the latter being the maximum syntagma of the cinema" (Metz 1974, p. 123).

1. *Autonomous shot* (Subtypes: the sequence shot plus four kinds of insert)

Autonomous segments

Syntagmas

Achronological syntagmas

2. *Parallel Syntagma*

3. *Bracket Syntagma*

Chronological syntagmas

4. *Descriptive Syntagma*

Narrative syntagmas

5. *Alternate (Narrative) Syntagma*

Linear narrative syntagmas

6. *Scene*

Sequences

7. *Episodic Sequence*

8. *Ordinary Sequence*

(Metz 1974, p. 146)

Figure2. 5 Metz's classification of syntagmatic units in cinema

Metz claims that in the reproduction process, semiotics obtain symbolic meanings and their 'connotative meaning *extends over* the denotative meaning' (Metz 1974, p. 110). He concludes that film language is different from verbal language because it does not have the equivalent of words and clauses and it cannot generalise. It generates meanings through implication or induction rather than through referring back to a pre-existent code. In *Problems of Denotation in the Fiction Film* (1986), Metz contends that visual and auditory semiotics in the film text receive additional meanings and take on values greater than their denotative meanings.

Peter Wollen (1938–)

Semiotician Wollen argues that Metz took the linguistic analogy too seriously and overlooked the fact that the role of symbols in film is different from that in language (Braudy & Cohen 2009, pp. 82-3). He contends Peirce's trichotomy of the sign is necessary in the semiotic study of film but points out that even though these three aspects are co-present, 'indexical and iconic aspects are by far the most powerful. The symbolic is limited and secondary' (Wollen 1972, p. 140). Metz and Wollen have different opinions on the nature of semiotics – Metz is influenced by Saussure trying to find correspondences between film structures and linguistic structures, but Wollen is informed by Peirce, studying the semiotics of films based on Peirce's general theory of signs. Nonetheless, they both assert that film theory must become part of semiotics. Bazin and Wollen inherit the tradition set by Peirce. Unlike Bazin who considers the indexical aspect to be the essence of film, Wollen argues that both indexical and iconic aspects are significant in film. Even though they both study indexical representations, Bazin emphasises the existential bond between sign and object, but Wollen stresses the determining characteristic of the indexical sign (Wollen 1972, pp. 125-6).

Furthermore, there are wide differences between the theorists' attitudes toward *realism* and representation, and these attitudes affect both the acting techniques and the adopted semiotic approaches. Bazin and Wollen argue that films 'mean' things because they resemble or refer to situations that audiences have experienced or are familiar with. In that case, a film is read iconically or indexically – that is, according to the 'things in the world' that the film seeks to represent and tell stories about. However, Metz claims that there is a particular logic to films themselves, contained within the world of film-making and the histories of cinematic conventions. He points out that films produce meanings not because they refer to any particular 'things in the world', but because of the structural conventions of representing things.

Correspondingly, *realistic acting* requires films to represent human interactions in ways that are familiar and believable to audiences. In this sense, Peirce's theory is more relevant to this study because it deals with the representation of form and meaning rather than the structural conventions which Saussure is more interested in. However, if actors rigidly mimic everyday emotions, then it would be hard to produce believable acting. They need to accentuate or hide emotions according to the film designed situations. This brings them to the above mentioned 'mask' issue. Therefore, from this

point of view, the context of the situation is important for actors when making acting decisions and when applying semiotic resources. This is an issue around structural conventions as Saussure and Metz studied but there is no fixed rule about what films should do.

2.3.3 Social Semiotics

This section is about social semioticians' exploration of film. Halliday, the founder of social semiotics will be discussed first before moving to the social semioticians who concentrate on film research, including Robert Hodge, Guther Kress and Theo van Leeuwen.

Michael Halliday (1925–)

Halliday began to research social semiotics during the 1970's by following the tradition set by Saussure. In *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (1978), he treats language as a system, a repository of potential meaning which provides a range of options for language users. He argues that semiotic resources[17] do not have fixed meanings, but rather it is context that actualises the meanings of particular signs. 'Context' is important for Halliday's approach and consists of the context of situation and the context of culture. The former is the immediate environment of a text but the latter is the environment of the linguistic system (Halliday & Hasan 1985, p. 46). Halliday's followers (such as scholars in section 2.3.3), consider 'context' seriously when studying other semiotic resources. 'Context' therefore becomes a crucial factor to distinguish semiotics and social semiotics.

Halliday (1978; 1985a) proposes three metafunctions for language study. He explains representations are created by the ideational metafunction and relations between writers and readers or speakers and listeners are created by the interpersonal metafunction. Two metafunctions are brought together and recognised as specific kinds of text by the textual metafunction. In these functional components, 'within one component there is a high degree of interdependence and mutual constraint, whereas between components

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[17] Social semioticians often use 'resource' to replace 'sign'. Van Leeuwen explains, "in social semiotics the term 'resource' is preferred, because it avoids the impression that 'what a sign stands for' is somehow pre-given, and not affected by its use" (Van Leeuwen 2005, p. 3).

there is very little: each one is relatively independent of the others' (Halliday 1978, p. 187). Language simultaneously fulfils these three metafunctions.

Halliday's research of signs strongly relies on social context and differs from Peirce and Saussure whose trichotomy and dichotomy of signs are not dependent on social context. Peirce and Saussure do not provide strong frameworks for understanding the transactional and reciprocal dimensions of conversation – interruptions, pauses, circumlocutions, stammers, etc. but Halliday's Systemic Functional Linguistics has clear advantages to language study. Three metafunctions provide the theoretical foundation for Bateman, Kress, and van Leeuwen et al's social semiotic exploration of other areas, such as films, images, architectures. Halliday's theories on intonation and tempo can be used to analyse actors' verbal features in selected scenes.

Robert Hodge, Gunther Kress and Theo van Leeuwen
Currently, social semiotic theory has been extended beyond its linguistic origins to account for the growing importance of other modes, such as sound and visual images, and for the way that these combine and interact in both traditional and digital media. This direction is pioneered by Robert Hodge and Gunther Kress in *Social Semiotics* (1988), and Theo van Leeuwen in *Introducing Social Semiotics* (2005).
Building on Voloshinov's legacy, Hodge and Kress in *Social Semiotics* link semiotics with the study of ideology and see semiotic meanings as being dynamically 'produced and reproduced under specific social conditions, through specific material forms and agencies' (Hodge & Kress 1988, p. viii). They develop theories for studying semiotic creativity such as literary texts, television, and billboards in specific social contexts.

Influenced by the Paris School[18] and by Roland Barthes in particular, van Leeuwen's *Introducing Social Semiotics* (2005) explores how different semiotic resources, such as spoken words, gesture, images, music, and everyday objects, interact to create meaning in various texts, such as photographs, advertisements, magazines, and films. Both Kress and van Leeuwen disagree with Saussure's conception of sign – signifiers and the signified are independent of each other, are arbitrarily related and are isolated from context. They argue:

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[18] *Paris School*: 'The structuralist movement in French semiotics that developed in Paris in the early 1960s around Algirdas Julien Greimas (1917–1992) and Roland Barthes (1915–1980). Barthes, however, definitively distanced himself from Greimas'(OxfordReference 2011).

In our view signs are never arbitrary, and 'motivation' should be formulated in relation to the sign-maker and the context in which the sign is produced, and not in isolation from the act of producing analogies and classifications.

(Kress & Van Leeuwen 2006, p. 8)

2.3.4 Social Semiotics and Film

John Bateman, Chiaoi Tseng and Theo van Leeuwen have made influential contributions to the social semiotic research of film by addressing different topics.

John Bateman and Chiaoi Tseng

Bateman holds Metz's *grande syntagmatique* provides 'a relatively fine-grained account of structurally expressed discourse configurations that could describe the shot-by-shot narrative development of film' (Bateman 2013, p. 650). However, he argues that the shot is just one way to realise the structural discourse mode of film and semiotic units can also fulfil the same function. To establish an analytic tool for more abstract textual and narrative study, he imports Hallidayan semiotic model: stratification and paradigmatic-syntagmatic axes and calls his system *grande paradigmatique*. Different from Metz's *grande syntagmatique* developed for the structural study of film, Bateman's *grande paradigmatique* is constructed for the semantic study of film (Bateman 2013, p. 650).

Within the discourse stratum, he contends the paradigmatic choices (semantic configuration) which 'focus attention on just what is essential for making that information cohere' need to be considered (Bateman & Schmidt 2012, p. 163). The paradigmatic axis classifies the potential relations between two discourse units. These potential relations are established according to a top-level cross-classification along three simultaneous dimensions of choice:

- projection, which indicates whether there is a change in status across discourse units according to a mental or verbal construction, such as dreaming, reporting, seeing, etc.;
- taxis, which covers basic dependencies between units;
- plane, which captures distinctions in diegetic levels (i.e., the story being told) and between descriptions and events.

(Bateman 2013, p. 651)

The paradigmatic choices need to be related to syntagmatic choices (structural configurations, such as sequence) which can help to anchor the choice of a particular paradigmatic relation by creating a context. Bateman argues that both paradigmatic and syntagmatic choices need to be considered when understanding dynamic artifact like film.

Saussure, Metz and Bateman all discuss syntagmatic and paradigmatic relations. However, they have different focuses. Saussure investigates that of language. Metz analogises film to language and examines the syntagmatic units in film. Bateman extends Metz's exploration and includes paradigmatic choices into his film research domain. However, Bateman's investigation and this thesis differ in segmenting and analytical criteria. The minimal segmenting and analytical unit in *grande paradigmatique* is the shot, but those of this thesis are rhythm foot [19] and Action respectively (see discussion in Chapter 3). The meaning realisation in the former is non-directional, but is linearly hierarchised in this research.

Tseng works with Bateman. She takes different angles to do the social semiotic film research, such as narrative construction (Tseng & Bateman 2010, 2012), coherence and cohesive harmony (Tseng 2008; Tseng & Bateman 2010), and characters' interactions (Tseng 2013). Among them, the most relevant to this study is her research on event space in film (2017). Tseng contends spatial distinction of theatrical staging and filmed performance in shot can be revealed by cinematic editing devices. Building on the theoretical notion of semiotic stratification, she propoes a multimodal discourse approach to guide the spectator's navigation in event space. As Figure 2.6 shows, her framework can be used to demonstrate how implied space and explicit space of event space are realised by cinematography and editing and how 'spatial restriction', 'foregrounding', and 'connectedness' of explicit space are formed through camerawork and editing. Her focus is on how viewers' spatial navigation process is guided by cinematic editing devices.

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[19] "The rhythm of spoken English is based on a unit known as the foot. The foot, therefore, is like the 'bar' in music" (Halliday 1970, p. 1). The concept of rhythm foot of spoken English is extended to study gesture by this thesis (see Chapter 3).
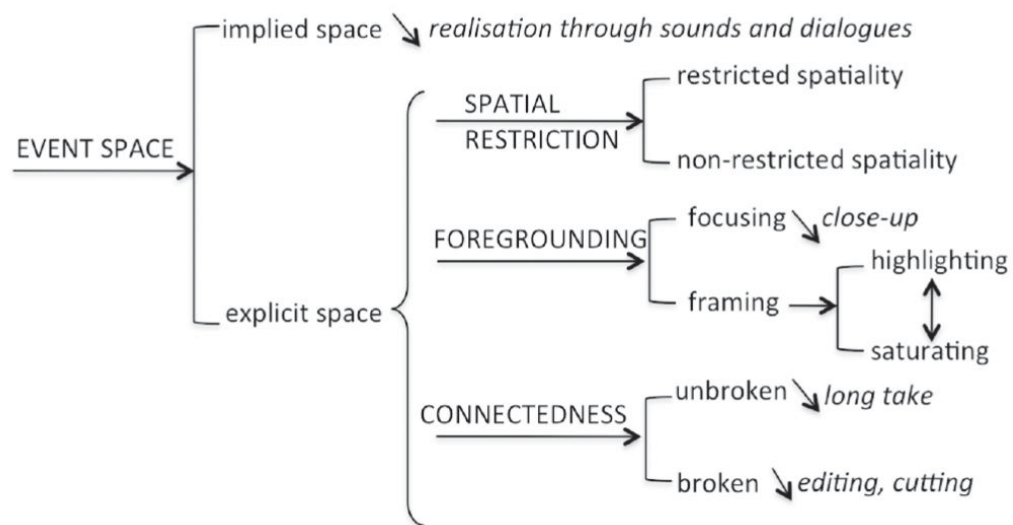
(Tseng 2017, p. 134)

Figure2. 6 Basic system networks of spatial discourse in film

Unlike Bateman and Tseng who mediate between the creative and interpretive sides of a film text from a viewer's point of view, this thesis is concerned with how actors and filmmaking teams, as creators, cooperate to create performance. Tseng's work only examines how various event space is realized yet film space is not just about event space. It is also about the relationship between characters and the positioning of characters' bodies in relation to each other and the camera. Also, her exploration does not connect with the broad performance context, such as how space interact with acting in the process of character creation. Performance techniques are crucial for understanding how spaces work in films even though spatial navigation might shape performance – expression, movement and dialogue in film. Her research is useful for this thesis in terms of setting and location analysis, and other theories will need to be addressed in order to cover all areas of this study.

Theo Van Leeuwen

Van Leeuwen (1991, 1996, 2005) also makes significant contributions to the social semiotic film research. He extends social semiotic studies from static texts like architecture, advertisement to dynamic texts such as film and TV programs, and discusses semiotic relations and meaning potentials of dynamic texts. He takes a perceptual angle to study the film text, exploring the function of film rhythm, film potential cutting points, and rhythmic film transcription method on the basis of the signs of accentuation and juncture, as they appear in different ways in all time-based semiotic

modes (1985, 2005, 2010). On this basis he builds a theory of ranking and grouping, seeing meaning as engendered from the bottom level up to levels greater in size. Elsewhere, he has studied the dynamics of characters' social distance and power relations in film based on his previous research on participants' social distance and angle in image (Kress & Van Leeuwen 2006; Van Leeuwen 2009) and the distance between the sound and the listener in music and speech (1999).

The scholars discussed here take the social context into consideration and take the viewer's angle to study film in a relatively systemic way. All are inspired by Systemic Functional Linguistics, but van Leeuwen also draws from experimental studies of perception and bases segmentation on rhythmic units rather than shots.

The approach taken by van Leeuwen is more suitable then Tseng in this thesis for two reasons. Firstly, human perception can sense rhythmic information. The viewer relies on perception to receive performance information which is organised around rhythmic principles. Van Leeuwen claims film action, dialogue, and music, are organised according to the kind of perceptually based rhythmic principles (Van Leeuwen 2005, p. 181). Secondly, as argued in Chapter 1 of this thesis, performance is graded and van Leeuwen's film rhythmic segmenting, transcriptive and analytical methodology is ranked, starting from the micro level. Due to these common grounds, his theory will be employed to segment, transcribe and analyse selected scenes. There are spatial dynamics in *Roman Holiday* and Tseng's research concerns how cinematic editing devices guide the spectator's navigation in event space. However, she focuses on the participant and the viewer interaction. Significantly different in approach, this research will primarily focus on how participants[20] create meanings and structures.

Compared to theorists in Section 2.3.2 and Section 2.3.4, Bazin is a film critic. He sees films as directly recording and preserving reality (indexical) and he therefore prefers films which just allow reality to unfold in real time, rather than being mediated by

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[20] In *Reading Images: the Grammar of Visual Design* (2006), Kress and van Leeuwen developed a framework to deal with the relations between the viewers and the represented elements in images based on Halliday's three metafunctions. Later, it was expanded to study moving images, film for instance, by van Leeuwen as he argues all modes of communication, language, still images and moving images can be used to realize three metafunctions (Graddol & Goodman 2005, p. 81). In a meeting with the author (Theo van Leeuwen 25 June, 2014), van Leeuwen explained that the viewer and the represented element relation can also be used to study the relation of the represented elements (called participant by this study) within images or films because social distance, angle, and gaze also exist in them.

overly complex technical devices (e.g. special effects). Metz is a structuralist semiotician and sees film as 'language'. He draws on aspects of Bazin's realist approach and argues that film just reproduces what is in front of the camera, but points out it is not like language as it does not have equivalence to words and clauses. The only way in which film is like language, he asserts, is through editing – the *grande syntagmatique* (called conjunction in language). Wollen is a semiotician and draws the net widely, discussing not only the structuralist approach to signs and meaning of Metz, but also the iconological approach of Peirce. These three scholars pay close attention to film representation forms.

Bateman, Tseng, and van Leeuwen are social semioticians in the Hallidayan tradition. While Metz's research begins with the forms of language such as words or clauses, social semioticians start from the kinds of meaning that language can express, and then find film can express that too, but in different ways, with different kinds of signifiers. That makes it possible to apply many ideas from language, including the ones that Tseng applied (2008), the cohesion devices which, for language, have been described in Halliday and Hasan's book (2014) *Cohesion in English*. These social semioticians, unlike semioticians, take *context* into account when studying films. Nevertheless, although *context* is essential to social semiotics, it can be problematised in film research if its complexity is not recognised. This research claims that two kinds of *contexts* can be differentiated in a film: a projecting *context* of the performance and audience in cinema and a projected *context* 'in' the film. This thesis will only concentrate on the projected *context*, considering both the immediate context and the co-text 'in' the selected film. This is necessary because the study can help to explain how the projected *context* provides an environment for film stories.

2.3.5 Social Semiotic Film Acting Study Parameters

The above sections discussed theorists' thoughts on performance and the social semiotic study of film. This section will discuss how gestural and verbal semiotic resources can facilitate actors to achieve *realistic acting* and create a 'mask'.

Gestural Parameters

Actors work with their bodies. Facial expressions, gazes, gestures and movement strength can be used by them to do gestural communication. They are crucial in

communicating emotions and information in *Roman Holiday*[21]. The research of psychologists, sociologists, social semioticians, and performance theorists that can help to identify different kinds of gestural communication in this thesis will be addressed below.

Facial Expression

The face is an essential area for understanding people's emotions. Psychologist Paul Ekman (1934 –) and his colleagues do in-depth exploration of facial expressions. Ekman and Friesen (1975, p. 7) argue that 'emotions are shown primarily in the face, not in the body. The body instead shows how people are coping with emotion. There is no specific body movement pattern that always signals anger or fear, but there are facial patterns specific to each emotion.' Ekman, Friesen and Ellsworth (1972) study the *accuracy, generality* and *complexity* of facial expressions, as well as the people's ability to *disguise* and *control* facial behaviour. Ekman, Friesen and Tomkins (1971) find that facial expressions are related to six universal and accurately describable emotions: anger, fear, surprise, disgust, sadness, and happiness. In *Unmasking the face: A guide to recognizing emotions from facial clues*, Ekman and Friesen (1975) show what these universal emotions look like through a study of photographs of people of diverse nationalities.

Apart from its association with emotions, the face is a complex information source. A great deal of information can be derived from it as 'man's [*sic*] facial muscles are sufficiently complex to allow more than a thousand different facial appearances' (Ekman, Friesen & Ellsworth 1972, p. 1). Many factors such as environment, communicative intention or habit can affect the accuracy of interpreting facial expressions.

It needs to be noted that people rarely seek to communicate all their feelings at all times. They usually wear 'masks' as do characters in *Roman Holiday*. The three characters use a 'mask' to hide their secrets from each other in the first selected scene and also use it to conceal their story from the press and the royal staff in the conference. Therefore, for actors, their work does not simply deal with the relationship between emotions and expressions, but rather the relationship between a social setting and the kinds of facial

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[21] Although *information* includes emotion, this thesis treats them as two distinctive terms in order to closely study performance. While information in this thesis means knowledge communicated concerning a particular fact or news, emotion means any feeling, for example, happiness or sadness.

expressions that they might use to communicate effectively. In this sense, the face should be 'seen in context, that is, with words, voice, body, social setting, etc.' (Ekman, Friesen & Ellsworth 1972, p. 3).

Gaze
The functions of gaze in delivering message, gathering feedback from others, linking to emotions, showing physical proximity and intimacy are addressed by a number of researchers. Bordwell and Thompson (2008, p. 134) argue that '[I]n any scene, crucial story information is conveyed by the direction of a character's glance, the use of eyelids, and the shape of the eyebrows'. Goffman (1964) considers the role of gaze in social interaction. He claims direction of gaze plays a crucial role in initiating and maintaining social interaction and in suggesting one's social accessibility. Argyle et al. (Argyle & Cook 1976; Argyle & Dean 1965) also take account of the role of gaze and treat gaze as a signal for interpersonal attitudes [22] and emotions. Kendon (1967) suggests the perceptive, expressive and regulatory functions of gaze after looking at the relationship between gaze-direction and verbal and bodily signals. A careful comparison finds Goffman's work focuses on gaze and information whereas Argyle et al's on gaze and emotion and attitude. In a different way, Kendon studies the interaction between gaze and verbal and bodily signals. They will be used to study actors' gaze in *Roman Holiday*.

However, the above research only concentrates on the communicators' gaze. In film performance, the camera can offer a character's gaze a perspective. With the *subjective camera*, the camera takes the place of a character and the viewer is positioned to gaze with a character whereas in *objective camera*, the camera is placed in a position within a space and the viewer is invited to observe the action objectively.

Gesture
Gestures participate in acting as well. The way an actor walks, stands, or sits conveys a great deal about a character's personality and attitude (Bordwell & Thompson 2008, p. 135). The role of body movement in people's relationships and in larger systems of communication has been explored and interpreted by LaFrance et al. (1978). The meanings of gesture are addressed by McNeill (1992) and Kendon (2004). McNeill describes a coding scheme for transcribing and analysing different kinds of hand

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[22] *Attitude* in this thesis means a character's mental position with regard to a fact or state.

gestures and shows how they relate to semantic meaning and pragmatic function. Drawing on the analysis of everyday conversations, Kendon demonstrates gesture's various roles in constructing utterances and explores how the gestural meaning potentials are realized through interaction with speech and in different cultural contexts. Goodwin (2003) explains how the human body structures language, cognition and social organisation through *iconic*, *symbiotic* and *transformative* gestures.

McNeill primarily focuses on studying hand gestures' meanings and functions. Kendon draws on how the hand and other visible bodily actions interact with utterances in everyday conversations as well as their varied roles in the construction of utterances. His approach is much more boarder than McNeill's and therefore is more suitable to be applied to the gesture study of *Roman Holiday*. In addition, Goodwin's exploration on gesture reflects Peirce's semiotic trichotomy. It is helpful when transcribing and analyzing *Roman Holiday* in which *realism* and 'mask' performance is important.

Movement and Strength

Acting is not only about using different gestures, but also about how they are performed. Rudolph Laban's theory can help to reveal the meaning behind the force of gestural movement. Based on observing and analysing movements both consciously and unconsciously, Laban (1950) posits Laban Movement Analysis (LMA) as a method for analysing, describing and scoring human movement in terms of four motion factors: Space, Time, Weight and Flow. Laban uses these distinctions to explore the relationship between the inner motivation of movement and the outer functioning of the body, and in doing so, 'Laban helps actors create momentary moods and long-standing personality characteristic through movement' (Campana 2011, p. 1). Even though, according to Laban, the four motion factors can influence the movement and attitude of an individual, not all of them are necessarily foregrounded on each occasion. In practice, Space, Weight and Time are stressed more often than Flow.

Laban Movement Analysis deals with how dancers represent their body language in order to show characters' intention, mood, personality characteristics, etc. that is in consistency with the research focus of this research even though the research subjects of this study are actors rather than dancers. Therefore, Laban's system can be borrowed to study the meaning behind actors' gestural movement. For example, Joe gives Irving a

quick and forceful kick in the *Concealing* scene. This system can reveal the meaning of this foot movement manner.

Verbal Parameters

When delivering dialogue from a screenplay, actors are able to verbally express meanings that modify, exceed or truncate those suggested on the written page. Voices can introduce expressive and connotative meanings through tempo, voice quality, intonation, rhythm and turn-taking. The literature of these verbal analytical parameters will be addressed below and their application in *Roman Holiday* will be demonstrated in Chapters 4, 5 and 6. Sociolinguists' explorations on various verbal features can assist this research to investigate how written dialogues on the script are turned to conversations in film through actors' verbal acting.

Tempo

Tempo is the speed of articulating an utterance. Halliday (1970, p. 3) explains "if there are more syllables in the foot they will need to be spoken more quickly in order to maintain the same tempo. (…) The time taken by each foot is (…) 'roughly equal', not exactly equal." Using a different name – the rate of articulation – Goldman-Eisler (1961, p. 172) finds that average articulation rate of speech is 3.7 words per second through experimental research. She points out that the rate of articulation has implications. '[a]n increase in speed of articulation thus indicates an increase in the use of prepared and well learned sequences, of cut and dried phrases and clichés, of trite and vernacular speech, of commonplace utterances or professional jargon' (Goldman-Eisler 1961, p. 174), while 'pauses had been shown to reflect the process of selection and planning in speech' (Goldman-Eisler 1961, p. 171). The major difference between Halliday and Goldman-Eisler is that the former claims tempo is measured by syllable, while the latter contends that it is measured by word.

Even though film dialogue tends to be far more regulated and standardised than everyday speech – at least, in classical Hollywood cinema – the way a character using tempo can convey his or her character type. Therefore, the study of tempo can help audiences to refer to 'character type'. Moving forward, the meanings attached to tempo in film will be shaped by expectations about particular kinds of characters that audiences are familiar with because these character types are repeated.

Voice Quality

Van Leewan defines voice quality as being 'ultimately grounded in something that is natural, the human body, the human vocal apparatus, an instrument built, not by human hand, but by nature' (Van Leeuwen 2009, p. 68). It has been understood by Pittenger, Hockett and Danehy (1960) and Laver (1979) as characteristic and permanent and can be used to identify a speaker's gender, age, mood, health, and so on. However, van Leeuwen points out that in film acting 'actors no longer project a single persona with their voice, but adjust their voice quality to the role or the scene they are playing. (…) The voice is ceasing to be identified with a specific face' (Chion cited in Van Leeuwen 2009, p. 77). Inspired by Jakobson's distinctive feature theory and Lakoff and Johnson's cognitive metaphor theory, van Leeuwen (2009) regards voice quality as a social semiotic resource and proposes a parametric system, including pitch range, loudness, and duration, to study how voice quality realises meanings in specific social contexts. In a similar way, Apple, Streeter and Krauss (1979) and Krauss and Chiu (1979) relate voice quality to communicators' emotion, mood and attitude, exploring the role of it in communicating them. Voice quality can be used to study characters' emotion and power relation in communication and can also be used to do character type reference. For instance, Hepburn's use of vowels in *Roman Holiday* might make audiences relate Ann to British royal members.

Intonation

Intonation and rhythm play an important role in opening and closing dialogue between characters, and in foregrounding information and emotion in films. "Intonation is the melodic movement, the rise and fall in pitch. Rhythm is the 'beat' of the language, which gives it an organisation in time" (Halliday 1985b, p. 48). In other words, intonation is the way that people's voice rises or falls, while rhythm is the regular movements of strong and weak syllables.

Halliday has done significant work on British English intonation. He understands intonation as a complex phonological system of tonality, tonicity and tone, and addresses the basic sound patterns, the techniques of producing, identifying and distinguishing tones, as well as the meaning of tones and of tonic[23] prominence. The analysis of intonation requires the hierarchical setting up of three phonological units: tone group, foot and syllable. The basic 'unit of intonation in English is the tone group

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[23] 'Within each information unit, one part is selected as prominent; this is the tonic' (Halliday 1970, p. 40).

(the rhythmic unit in English is the foot). The tone group consists of a number of feet, in the same way that the foot consists of a number of syllables' (Halliday 1970, p. 3). Within this framework, rhythm, melody and tonic prominence are seen as three principal components of intonation.

For Halliday, intonation is related to what he calls 'metafunctions' that can express interpersonal meaning which is realised by the choice of tone in the form of 'falling' and 'rising'. The falling tone suggests declarative mood while the rising tone indicates an interrogative mood. In contrast to Halliday, Bolinger and Crystal's intonation study is not organised around metafunctions. Rather, Bolinger (1972b) argues intonation cannot be analysed in a linear way because it is internally layered and also because it is a layer that interacts with the other layers of language in complex ways. Like Bolinger, Crystal's (1969) intonation is also connected with grammar, but in contrast, Crystal contends that intonation should not only be viewed as a single system of contours, and levels, but also should be linked with the complex prosodic systems of tone, pitch range, loudness, rhythm, and tempo. His intonation transcription has the advantage of showing various prosodic features.

Since Halliday's intonation connects with interpersonal meaning and can be used to unveil characters' emotions, it is being taken up in this thesis to study how actors use intonation to either open or close a topic and to communicate mood. Crystal's intonation transcription can describe tempo, rhythm, tone and will be used for reference when transcribing the prosodic features in verbal acting.

Rhythm

Van Leeuwen discusses rhythm from a structural perspective. He argues rhythmic structure is fundamental 'not only in the production and perception of speech, but also in the production and perception of other semiotic forms such as (film) acting, dance and music' (Van Leeuwen 1992, p. 231). He addresses the rhythmic structure of the film text (1985) and offers a method for segmenting the film text into hierarchical units (rhythm foot, rhythm group, rhythm paragraph and rhythm sequence). He claims the location of unit boundaries or potential cutting points of film are cued by rhythmic accents and rhythmic junctures. He also identifies two key functions: *ranking* and *grouping* (see Chapter 1) and guide rhythm (see Chapter 3) in the film text. He points out that:

rhythm does not just provide some kind of formal structure, some kind of scaffolding to keep the text from collapsing, or some kind of cement to hold it together. It also plays an indispensable part in getting the message across. (…) rhythm is indispensable in fusing together the meanings expressed in and through the different semiotic modes that enter into the multimodal composition.

(Van Leeuwen 2005, p. 181)

He studies the meanings produced at different rhythmic levels in music and film excerpts (Van Leeuwen 1985, 2005, 2010). The method and the meaning patterns of rhythmic regularisation are discussed. His rhythmic method for aligning the transcription of different semiotic modes in a kind of 'score' will be applied for the transcription of this thesis (see Chapter 3).

Building on van Leeuwen's (1982, 1992) suggestion of larger-than-foot prosodic units and Halliday's idea of a hierarchy of periodicity, Martinec (2000) presents a hierarchical model of rhythm in multimodal texts. In this model, the rhythmic hierarchy in language is established by accents, pauses and tempo whereas the rhythmic hierarchy in action is realised by the rhythmic prominences (size, brightness or speed), participants and settings. The more prominent an element in this structure, the higher it is in the rhythmic hierarchy. The rhythmic hierarchical relations (synchrony versus asynchrony; mono-synchrony versus poly-synchrony) are also explored by Martinec. This model can be employed to account for observed rhythmic patterns (rather than those potential or ideal patterns) in both structured and unstructured texts. More recently, Martinec (2002) has presented a hierarchical model, which is formed by rhythmic waves and transitions at up to seven levels. The model accounts for both isochrony, that is, rhythm, and anisochrony, absence of rhythm. He argues that the presence or absence of rhythm is jointly created by the interactants' strategies of cooperation and conflict. In casual conversation happening between equals, he finds, rhythm extends to more turns than in, say, political interviews, due to the interactants' strategies of cooperation and their equal relationship.

Importantly, Halliday (1970; 2008) and van Leeuwen (1982, 1992) delimit prosodic units linearly. Halliday's tone groups are composed by rhythm feet; van Leeuwen's

rhythmic structure consists of feet, rhythm groups, paragraphs and sequences from low to high. Different from these linear models, Bolinger (1972a) argues intonation cannot be studied in a simple linear way because speech sometimes has a parenthesis embedded in it. Holding the same opinion, Martinec presents a hierarchical model in which speech and actions are rhythmically articulated at several levels at the same time. This thesis contends that rhythmic units of bigger magnitude are built by smaller units possessively rather than rhythmic units of different size are realised simultaneously. Moreover, van Leeuwen's rhythm theory, unlike Halliday's which was developed for language study, can be used to study various semiotic modes like dialogue, actions, camerawork, so it is best suited for the transcription and analysis of *Roman Holiday*.

Turn-taking

The organisation of turn-taking is fundamental to speech-exchange (Sacks, Schegloff & Jefferson 1974, p. 696). It can either take the form of sequentiality or simultaneity. Van Leeuwen (1999) and Tannen (1992; 1994) study the implications of turn-taking but reach different conclusions. When van Leeuwen (1999, p. 66) finds 'if people do talk at the same time, this is either a momentary slip, which will be corrected immediately, or rude interruption', Tannen (1992; 1994) argues simultaneous talking sometimes is regarded as a sign of involvement rather than rudeness. This thesis argues the simultaneity and the sequentiality of turn-taking need to be interpreted in context and together with power relations. In an informal context, a café gathering for instance, simultaneity of equal communicators is regarded as a sign of involvement but in a formal situation, such as the press conference – communication between people of different power relations, the sequential turn-taking is more preferable. This research, in Chapters 4, 5 and 6, will discuss character's turn-taking manners and determinant factors in these two kinds of occasions.

Rank

This research finds that the performative meanings and narrative structures of film are structured linearly and hierarchically (see Chapter 3). Halliday and O'Toole's rank thoughts below have implications for the study of film performance structure for this research. Halliday presents a rank model for studying how language is organised. Unit, structure, class and system are the four fundamental categories in his theory of grammar (2002, 2009). The study of the relation of these categories involves three distinct scales of rank, exponence and delicacy. These scales are

associated with 'hierarchy', 'taxonomy' and 'cline' respectively. 'Rank is the scale on which the units are ranged. Rank shift occurs when a given unit is transferred to a lower rank' (Halliday 2009, p. 341). It is essentially a theory of compositional hierarchy. The units of English, from low to high, can be ranked as morpheme, word, group (phrase), clause, and sentence (see Figure 2.7).

UNITS
RANK
sentence
clause
group (phrase)
word
morpheme
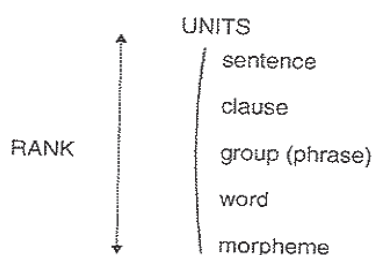
(Halliday 2002, p. 78)

Figure2. 7 The description of English

Within the Multimodal Discourse Analysis community, there are two different treatments of visual structures: the rank-free visual grammar of Kress and van Leeuwen (2006) and the framework for multi-rank analysis of images proposed by O'Toole (1994). Borrowing the three metafunctions from Halliday and his colleagues, O'Toole (2011) puts forwards a complex model for analysing visual art works. In his model, art works, particularly paintings, are discussed according to three functions and four ranks. O'Toole's 'Modal Function', 'Representational Function', and 'Compositional Function' correspond to Halliday's three metafunctions. He assumes that visual communication has the functions of connecting texts into coherent forms, representing reality and engaging the viewer's attention. O'Toole's major contribution to visual social semiotics is his segmentation of images into four general rank scales: 'Member', 'Figure', 'Episode' and 'Work'. He suggests that when appreciating an art work, the viewer usually starts with the overall and then gradually works down to the details so that the study of art works can be *gestalt,* beginning from Work and then working down to lower layers. But he also argues that 'in considering its Representational function, it will be more revealing to start from the individual figures and work up through the rank of Episode to discuss the theme of the entire Work last' (O'Toole 2011, p. 17). The extent of the detailed analysis should be dependent on the occasion. Images, in this model, in terms of rank scale seem to resemble a text rather than a clause.

Halliday's rank model is for the study of language whereas O'Toole's model is intended for analysing visual modes on images. While Halliday's rank occurs from top to down, O'Toole's can happen in both directions. Yet both their models are discussed from the social semiotic approach. This research finds the film organisation also reflects the thought of rank. Structurally, it consists of narrative, scene, shot, shot framed elements; in terms of acting, it has Episode, Event, Fact, Task and Action (see Stanislavski's division in Chapter 3). However, it should be stressed here that although both O'Toole and Stanislavski's models address rank, Stanislavski's rank is about teaching actors to segment acting units from macro to micro from a practitioner's perspective whereas O'Toole's method describes how people engage with art works from overall to details from an analyst's view. Since Stanislavski's method is directly related to acting segmentation, it is more suitable for the purposes of this research. In next chapter, it will be used to do top-to-bottom segmentation

2.4 *Roman Holiday*

The 1953 Hollywood film *Roman Holiday* was directed by William Wyler, starring Audrey Hepburn, Gregory Peck and Eddie Albert. This section will provide some background about its production.

2.4.1 'Behind the Screen'

The story of the screenwriter and the selection of the screenplay, director, actor, and location will be addressed in this section.

The Screenwriter

The original story of *Roman Holiday* was written by Dalton Trumbo. However, 'in the early 1950s [Trumbo] was considered a communist sympathiser by the House Subcommittee on Un-American activities and was blacklisted by the film community'(Smith 1989). To get the script produced, 'Trumbo asked his friend, Ian McLellan Hunter, to front for him' (Kozloff 2008, p. 468). Hunter revealed their secret several years later after he won an Oscar for the screenplay. Thereafter, Trumbo's name was restored to the credits in the film.

The Screenplay

After World War II, according to Kramer (2000), European film markets began recovering whereas the United States' market was shrinking. European audiences

increasingly preferred domestic films other than those imported from America. To regain their audiences, 'Paramount and the other Hollywood majors began to tailor their films very precisely to European markets. This could be done, for example, by choosing European subject matter and source material' (Kramer 2000, p. 199). Paramount selected the screenplay of *Roman Holiday*, a reversed 'Cinderella' story, and made use of the royal romance between Princess Margaret and Group Captain Peter Townsend, basing Princess Ann's 'Roman holiday' on Princess Margaret's Italian holiday. Paramount expected to increase the popularity and acceptability of its product in European market in this way (Sinyard 2013, p. 153).

The Director

According to (Kramer 2000), Frank Capra was first chosen as the director of the film, but due to the limited budget and worries about being associated with a leftist writer, he abandoned the project. Thereafter, Paramount found William Wyler, an auteur[24]. The films made by him are political but *Roman Holiday* is the least political one in his 1950s films (Kozloff 2008, p. 468).

The Shooting Site

Roman Holiday is the first Hollywood film to be entirely shot and processed in Italy (Kramer 2000). Although it was originally planned to be filmed on the backlot in colour by Paramount, Wyler thought no set could compare the ancient beauty of the eternal Rome and insisted to shoot on location (Kramer 2000). Also 'Italy was renowned for the high quality of its technical personnel and for the massive studio complex Cinecitta in Rome' (Kramer 2000, p. 200). Thus, shooting in Rome would provide both the actual locations and the studio facilities needed, and upon consideration, Paramount finally agreed to Wyler's proposal on the condition that he made a concession by changing the film to black and white to cut down expenses.

The Leading Actors: Audrey Hepburn and Gregory Peck

When casting Princess Ann, Wyler looked to Europe rather than Hollywood because he did not want a girl who had an American accent to act a European Princess. He said 'besides acting, looks, and personality, (…) I wanted someone you could believe was brought up as a princess: that was the main requisite' (Sinyard 2013, p. 148). With this

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[24] "Wyler was celebrated early in his career by André Bazin, the father of *la politique des auteurs*, which defined directors as the primary auteurs of motion picture – authors who 'wrote with the camera'"(Miller 2013, p. 1).

in mind, he first considered two British-born stars based in Hollywood, Elizabeth Taylor and Jean Simmons, but neither of them was contractually available. After that, Audrey Hepburn, who 'exemplified the transcendence of national boundaries in post-war Europe' (Kramer 2000, p. 201), was recommended to him. To see Hepburn in a relaxed state, Wyler filmed a secret screen test. He asked his cameramen to keep their machines rolling after a formal camera test, and said 'she was a fine comedienne, which was just what I needed so we cast her part' (Huntley 2013).

Wyler thought he needed a prominent actor for the role of the male lead Joe Bradley to counter the newcomer Hepburn. So, he offered this role to Cary Grant first, but Grant declined after realising that he would not be the leading actor. Wyler then offered the part to Gregory Peck, one of Hollywood's most popular leading men at the time (Kramer 2000, p. 195). The distinguished screenwriter Casey Robinson described Peck's personality and screen persona as 'solid, kindly, dignified, likeable and somewhat self-effacing' (Robinson cited in Sinyard 2013, p. 147). In *Roman Holiday*, Peck contributed one of his most successful screen acting through matching these qualities with his role (Sinyard 2013, p. 147).

2.4.2 William Wyler's Film Making Style

William Wyler is a top Hollywood film director and once said in an interview with John Huntley (2013) that the story, theme and casting are key elements in considering whether to make a film.

In Miller edited *William Wyler: interviews* (Wyler 2010, pp. ix-xi), Wyler remarked his opinions on film acting and directing: (1) He said he was committed to *realism* in directing and acting. Characters' psychological and social issues were vividly presented in his films. He valued the integrity of acting, space, movement and sound effect and tried to create an illusion of reality. (2) Wyler puts the script first. He preferred actors analysing script and preparing for acting before going to the set. (3) Although he had an autocratic reputation, he thought his actors were endowed with freedom in his films. (4) Acting was superior in his film. Cinematography and editing were used to enhance acting. (5) He insisted camera movements should be unnoticed and the cinematic structure should show the director's viewing.

Wyler's directorial approach, in part, reflects Stanislavski's System acting theory. They both emphasise the importance of the script and require actors to portray roles based on the script but in a believable, realistic way. This includes emphasis on emotional expression, and the authenticity of the actor's experiences, endowing actors with some freedom in improvisation but insisting that they should suit their roles and the whole story. His approach also mirrors Strasberg's Method acting theory, highlighting the director's dominant role in sculpting characters and manipulating acting.

Wyler's directorial style can be seen in two examples. Peck and Wyler collaborated to use Red Skelton's joke without telling Hepburn when shooting of the *Mouth of Truth* scene. Thus, Hepburn's reaction was genuine (Lindsey 2013). However, giving enough space for actors to improvise did not mean actors could do whatever they want. Their improvised acting should be believable and authentic. Wyler once blamed Olivier for his overacting of Heathcliff in *Wuthering Heights* and requested him '[G]get off your arse and come down from that cloud. Crawl back down here to earth and join us' (Olivier 1986, p. 163).

2.5 Conclusion

This chapter has compared the literature on performance, semiotics and *Roman Holiday* and has found that the research has both limitations and applicable elements.

2.5.1 The Limitation of Current Research

A review of the literature suggests a number of issues for further consideration. In the historical literature on acting techniques, many theories have been developed to guide the preparation and rehearsal stages (either for theatre or film), rather than the shooting stage. Secondly, few of the above mentioned acting theorists pay close attention to the role of props, costume, makeup, lighting, sound effect, and so on. Nevertheless, as Section 2.3.5 shows, social semiotics in one way can provide actors with more tangible and more systemic method to do acting – offering them a variety of acting choices after following Stanislavski's method to prepare emotions. Social semiotics also provides options for filmmaking team to do art direction and editing.

Despite social semiotic research, especially by van Leeuwen (1991, 2005) and Bateman et al (2012), as yet there has been no systematic exploration of acting. And within the literature on speech, conversation and body language, the focus has mostly been on

authentic conversation and action rather than on rehearsed or performed speech, conversation and action, though sociolinguists such as Coupland (2001) have begun to study performance such as/especially radio talk under the heading of 'stylization'. Thirdly, although researchers from a range of disciplines have studied verbal and gestural communication, a framework for studying the process of inscribing 'film character' has not come into being. And even though Ekman and Bailenson et al (Bailenson et al. 2007; Ekman & Friesen 1969, 1975) have done foundational work on some parts of the body, none of them has provided us with an overall model that could be used to analyse every part of it in an integrated way.

2.5.2 The Applicable Theories

The literature review also provides this research with inspiration, especially in relation to the work of: Peirce and van Leeuwen. Peirce's theory of signs which is constituted by a theory of intended meaning, a theory of evidence, and a theory of pictorial depiction gives inspiration to film performance study because the aim of performance is to communicate meanings and aesthesis through a series of purposefully selected performative signs. Furthermore, film performance not only integrates visual and verbal semiotic resources but also unfolds coherently and rhythmically in specific social contexts. Van Leeuwen advocates researching film in a social context according to perceivable cues. Therefore, his social semiotic theories will be borrowed to segment and analyse performance in this research.

Stanislavski's system (Benedetti 1998; Stanislavski 1988) contains a strategy for breaking up scripts and is therefore chosen to segment performance from macro level. Van Leeuwen's rhythmic method (1985), on the other hand, deals with how to build performance up from rhythm foot and is therefore introduced to segment performance from the micro to the macro level.

In terms of analysis, it is beneficial for this study to combine film performance study with psychological studies as research by psychologists can help us to interpret the emotions of actors. But, since they wear masks sometimes, psychological theories need to be considered in context. It is also beneficial for this study to combine film performance study with social semiotic studies because research by social semioticians can help to unveil how meaning is jointly created by acting, art direction, cinematography and editing through different forms. Van Leeuwen's (1982, 2009)

theory can be used to analyse rhythm, accent and voice quality in speech. Goldman-Eisler's (1961) findings will be applied to study actors' rate of articulation. Sacks, Schegloff and Jefferson's (1974) theory will be used to explore turn-taking. Halliday's (1985b) intonation will be used to explain how actors open or close a topic. The theories of Ekman and his colleagues (Bailenson et al. 2007; Boucher & Ekman 1975; Ekman & Friesen 1975) can help to analyse actors' facial expressions and the meanings they convey. Argyle et al's (Argyle & Cook 1976; Argyle & Dean 1965; Goffman 1964) are useful for gaze analysis. The merits of Kendon's (1967, 1970, 1995, 1997, 2004) theory is in gesture analysis and gesture and speech interaction. The strength of Laban's system (Laban 1950; Newlove 1993) is in the study of the meaning of force in body movement. They will be applied to study actors' gestural acting. Furthermore, physical distance realises social distance. Angle suggests character's engagement and power relations. Rhythm implies the intention of action. Kress and van Leeuwen's (Kress & Van Leeuwen 2006; Van Leeuwen 1999, 2009) theories will be used to study social distance engagement and power relations and Van Leeuwen's (1992, 2005, 2010) theories will be used to study the gestural rhythm in acting. Moreover, since this thesis takes the post-production work as its central focus, the role of art direction, cinematography and editing needs to be considered too. Fischer-Lichte's (1992) and Bordwell and Thompson's (2008) theories therefore will be applied to study how they contribute to performance. However, it should be pointed out that the literature and methods summarised here are mainly on the analytical aspect of film performance. Segmentation and transcription methodology and associate literature will be addressed in detail in next chapter.

Chapter Three

Methodology on Segmentation, Transcription and Analysis

3.1 Introduction

To develop an approach for analysing selected scenes on the basis of perceivable clues[25], this chapter will review tools for segmentation, transcription and analysis and discuss the strengths and weaknesses of these tools as well as the reasons for applying them. Short examples will be provided for each tool, and these will anticipate the analyses in subsequent chapters. To begin with, four segmentation methods that enable top-down and bottom-up segmentation will be discussed first. Thereafter, the emic video transcription literature and the etic and emic combined transcription method used by this research will be addressed. Finally, acting analytical parameters, art direction analysis, cinematography and editing analysis, phasal analysis, and genre analysis will be discussed.

3.2 The Methods for Segmentation

Field's script structure (the classical Hollywood narrative structure), Labov and Waletzky's narrative structure, Stanislavski's acting preparation method (top-down) and van Leeuwen's rhythm segmenting method (bottom-up) will be applied to segment *Roman Holiday*. These methods will be discussed in turn below.

3.2.1 The Reason for Segmentation

In general, meaning is made on each level of performance, from the single act to the whole scene and the whole film, through different semiotic resources. Segmentation can help to reveal how actors, art direction, cinematography and editing make meaning on all these levels. To segment the scene and the film at the macro level, the work of Field (2005), Labov and Waletzky (1967) and Stanislavski, as adapted by Benetti (1998), will be used. While Field addresses the overall structure of Hollywood screenplays, Labov and Waletzky concentrate on the narrative structure of storytelling. Stanislavski's system focuses on acting as a process, and particularly on the way that actors prepare by breaking up the script into segments of different magnitude. Van Leeuwen's rhythmic

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[25] By perceivable cue this thesis means the signal that can be perceived by people's sight and hearing.

method (1985) works from the micro to the macro level, facilitating detailed multimodal segmentation and analysis.

Combining these methods is necessary for three reasons. Firstly, while Field, Labov and Waletzky, and Stanislavski's segmentation methods cannot easily be used at the level of detailed segmentation, van Leeuwen's rhythm analysis is difficult to be used for longer stretches of film text directly. Combining these methods allows for a complementary synthesis of both short and long segmentation methods. Secondly, while the methods of Field and of Labov and Waletzky focus on the narrative structure segmentation of films, Stanislavski and van Leeuwen's methods are about segmenting the performance structure. However, in practice, they are indivisible because the narrative structure of a film is filled with a series of structured performative actions which are the building blocks of the story, and are realised by acting. Thirdly, Stanislavski and Field are practitioners and each provides prescriptive models for actors and filmmaking teams. Labov, Waletzky and van Leeuwen are analysts. Their work discloses descriptive models of acting, art direction, cinematography and editing. What actors and filmmaking teams are suggested to do as well as what they eventually practice within the broader semiotic organisation of a scene or even larger unit can be revealed through combining these methods. Interviews could be used to disclose producers' intentions, but this is not applicable to this research, as the director and the leading actors have passed away. Although, it is possible to rely on written accounts, as has been done in the previous chapter. Since this research aims to reveal how semiotic resources build meanings and structures, macro level study will address how genre and narrative structure are built, and micro level analysis will address how the semiotic modes of dialogue, action and phase interact. In following sections, the thesis will discuss performance segmentation, transcription and analysis methods and apply them to selected scenes from *Roman Holiday*.

3.2.2 Fields's Screenplay Structure

Bordwell and Thompson (2008) point out that classical Hollywood cinema is well structured. The classical Hollywood narrative filmmaking tradition was established during the 1920s and 1930s and became the dominant style throughout the western world. Influenced by this trend, Field's (2005) screenplay structure was intended to guide screen writers and focused on the overall dramatic structure of the screenplay. According to Field (2005), a typical Hollywood film can be structured into Acts I, II,

and III. Two plot points between them facilitate to transit the Acts to each other. Act I is known as the *Set-Up*. The screenwriter establishes characters, creates their relations, launches the dramatic premise (what the story is about), and depicts the situation. Plot Point I which 'is defined as any incident, episode, or event that hooks into the action and spins it around in another direction' (Field 2005, p. 26) occurs at the end of Act I, moving it forward to Act II. *Confrontation*, where the main characters encounter obstacles that keep them from achieving their needs or goals, defines Act II. Plot Point II is at the end, transiting it to Act III, the *Resolution*. It should be pointed out that resolution means solution instead of ending. Plot Points do not have to be big, dynamic scenes or sequences. Instead, they can be quiet scenes in which a decision is made, or a change in the characters' relationships, or a change in the tone of the film. It is the relation between them that determines the story as a whole. This approach relates specifically to the narrative structure of classical Hollywood films, of which *Roman Holiday* is an example (Sinyard 2013).
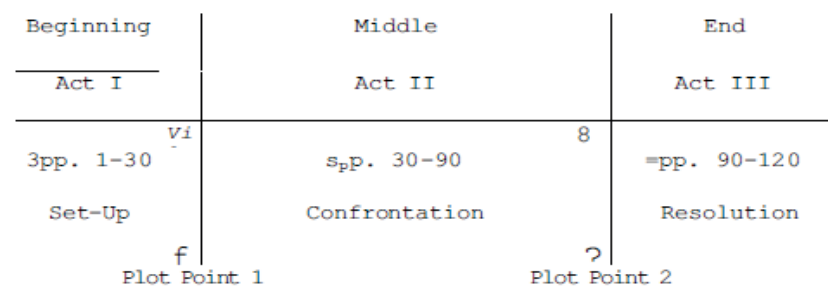
(Field 2005, p. 21)

Figure3. 1 Field's screenplay structure

Field's screenplay structure (see Figure 3.1) allows breaking the Hollywood film *Roman Holiday* down into *Struggling* (Set-up), *Transformation* (Confrontation) and *Rebirth* (Resolution) in terms of the dramatic development of the story (see Figure 3.2). The film starts with Ann struggling with her dull royal life, is further developed as Ann becomes composed, and ends with her becoming an independent and responsible princess. Her action of running away from the palace links her good will tour to her private Rome tour. Later, her action of returning to the palace links her private tour to the royal conference. 'Running away' and 'returning' can be considered as Field's Plot Point I and II. Although the structure of the film corresponds with principles set by

Field, their timelines are inconsistent. The *Confrontation* takes up most time whereas the other two parts are shortened. Even though the timeline of *Roman Holiday* does not conform to Field's structure seamlessly (see Figure 3.2), his model nevertheless provides an approach to segmentation.
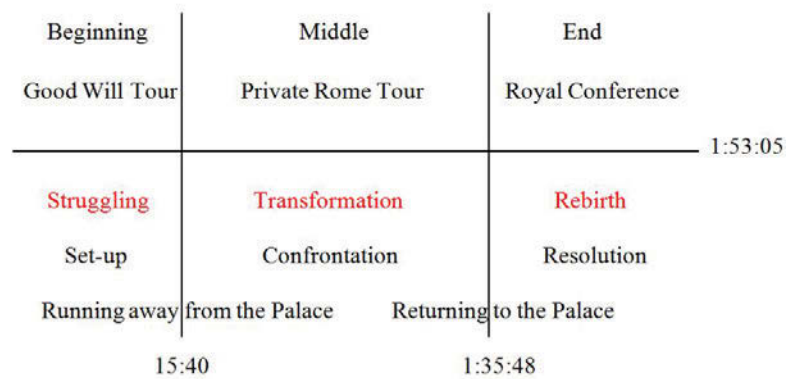
Figure3. 2 The top-down narrative structure segmentation of *Roman Holiday*

3.2.3 Labov and Waletzky's Narrative Structure

To uncover how stories unfold, Labov and Waletzky (1967, p. 355) present an analytical framework for the study of narrative structure showing how verbal skills are used to recount and evaluate experience. According to Labov and Waletzky (1967, p. 4), narrative is a 'verbal technique for recapitulating experience – in particular, a technique of constructing narrative units that match the *temporal sequence* of that experience.' Their fully-formed narrative structure is based on the communicative function of each part of the story and includes *Abstract*, *Orientation*, *Complication*, *Evaluation*, *Resolution* and *Coda*. In the *Abstract*, the narrator summarises the whole story. The time, place, situation, participants and their activities are identified in the *Orientation* which can occur at various points in the narrative. *Complication* is the main body of the narrative and is composed of a series of complicating events. The outcome of a story is provided in the *Resolution*. *Evaluation* is usually fused with narrative and is used to emphasise or comment on the narration. They are comments between the storyteller and the audience rather than between the characters in the story. In the film text, they are non-diegetic, such as the music which signifies that a scene is suspenseful or romantic or in other ways of interest for the viewer. In the *Coda*, the storyteller makes a bridge from *Resolution* to the present moment, but this stage does not necessarily occur in each

narrative (Labov 1972; Labov & Waletzky 1967; Van Leeuwen 2005). Labov and Waletzky conclude that:

> With this framework, we are beginning to analyse the relative effectiveness and completeness of narrative structure among various subgroups of our population, and, furthermore, to analyse the more complex types of narration developed by skilled storytellers and preserved by oral tradition.
>
> (Labov & Waletzky 1967, p. 38)

Therefore, this framework for the analysis of narrative can be used to study both relatively simple and relatively complex narratives. Although Labov and Waletzky had their focus on oral stories, the structures they describe can also be shown in film performance. The feature film can be seen as a narrative complex with many simple relatively completed narratives subordinated to it. In this sense, Labov and Waletzky's narrative structure can be embedded in Field's screenplay structure. Whilst, most feature films have no *Abstract* (*Citizen Kane* is one important exception[26]), all the other narrative functions defined by Labov and Waletzky unfold in it, with *Orientations*, *Complications*, *Evaluations,* and *Resolutions* being obligatory and a *Coda* optional. As it will be used here, *Resolution* refers to the solution of an individual conflict within the film, while the *Resolution* in Field's screenplay structure provides the solution for the whole film. Overall, however, Labov and Waletzky's narrative structure is not so different from Field's as it too is based on the complication-resolution idea. However, unlike Field who works on the prescriptive narrative model from a practitioner's angle, Labov and Waletzky study the descriptive narrative structure from an analyst's perspective, revealing what and how storytellers do. In the context of film, Field provides suggestions for structuring film whereas Labov and Waletzky unveil the practice of acting, art direction, cinematography and editing in narrative construction. Prescriptive and descriptive models need to both be considered as they are evidenced in selected scenes.

The café scene in *Roman Holiday*, for example, is one part of Field's *Confrontation* but can be further broken down into *Orientation*, *Complication*, and *Resolution* with the help of Labov and Waletzky's segmentation structure. The three main characters'

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[26] The beginning of *Citizen Kane* has a narrator to summarise Kane's achievements and life.

meeting at G. Rocca Café during the day can be regarded as the *Orientation*. Irving continuously reacts to Ann's appearance and Joe intentionally keeps preventing him from bringing this out into the open. This gradually builds a set of *Complications*. Since Irving does not understand Joe's secret signals, Joe has to take him away from Ann, producing a *Resolution*. Although this example is entirely 'linear', it needs to be noted that these structural elements do not necessarily occur in each segment or sequentially. In an individual case, a *Complication* may not be followed by a *Resolution* immediately; it may instead be followed by another *Orientation,* and then a further *Complication,* and so on.

Table 3.1 The relation between classical Hollywood script structure and narrative structure

Field's script structure	Labov and Waletzky's narrative structure	Descriptions
Confrontation (*Concealing*)	Orientation	Day time; G. Rocca Café; Joe, Ann and Irving sit around a table
	Complication	Irving's three unconscious spilling vs Joe's three intentional preventions
	Resolution	Joe takes Irving into café building.

3.2.4 Stanislavski's Script Segmentation

In his work on 'displayed art', O'Toole (2011) explains that viewers usually start with an overall impression and then gradually work down to details when appreciating an art work. In a similar way, Stanislavski offers techniques for actors to become familiar with the story and suggested sequence of events, and to break stories down into smaller pieces, as part of preparing for acting. Actors may choose to:

> … first divide the action of the play into major *Episodes*, the main building blocks of the action. Then, they divide the Episodes into *Facts*, to show what happens at each moment in an Episode. And then, to define what the characters have to do in each Episode, they establish Basic Actions, what they have to do in each Fact, their *Tasks*, and then the *Actions* they perform to fulfil their Task.

> (Benedetti 1998, p. 7)

As discussed in Chapter 2, Stanislavski's method is about rank: it segments the work as a whole from the macro to the micro. However, Stanislavski does not explicitly discuss the exact segmentation criteria for each category. This leads to problems when his method is applied to analyse *Roman Holiday*. To solve this problem, this thesis hypothesises a set of specific segmenting criteria: (1) the entering and exiting of key character(s); (2) changes of setting (e.g. from outside to inside); (3) changes of time (e.g. from day to night); and (4) the slowing down or speeding up of an action towards the end of a scene. Moreover, this study finds the size of Episode is still too large for segmentation. To make Stanislavski's method more practical, Events, the happenings that constitute an Episode, is added between Episodes and Facts. Putting this into practice, *Roman Holiday* is first divided into three Episodes based on Ann's internal transformation which are titled: Good Will Tour (*Struggling*), Private Rome Tour (*Transformation*) and Royal Conference (*Rebirth*). Secondly, these three Episodes are further segmented into twenty-two different Events according to the changed time, location and vehicle, as well as the coming and going of characters (see Appendix 3.1). In the third step, the Events are further analysed into Facts based on more specific criteria such as the change of character, activity, topic, tone, and mood (see Appendix 3.2). These Facts are divided into Tasks and Tasks are further divided into Actions by referring to similar but more concrete criteria such as changes in the gestures of a character, changes in the manner of expression (e.g. verbal to gestural), or changes in the density of speech or action. The mode of segmentation that this thesis proposes aligns with social semiotic principles because each unit in Stanislavski's system is a constituent of the next higher level unit, and each has a specific role in the meaning-making process.

As an example, consider *At Via Margutta 51 – III* (part of *Transformation*) in the following Table 3.2. It is separated from *At Sant' Angelo* by the changed location and can be further divided into *Small talk* and *Have to go* according to the changed mood and manner of expression. In *Small talk* Joe and Ann basically talk in a normal tone, but in *Have to go* the atmosphere gradually changes. They become sad and their verbal interaction is replaced by gestural behaviour – namely, hugging and weeping. Ann looks down and tells Joe she has to go, and then moves towards him. Joe holds her and she weeps in his arms. The silence serves to transit the verbal part to the gestural part.

This brief analysis indicates that transitional signals become more specific as we move from big to small segments.

Table 3.2 Top-down acting segmentation of *Roman Holiday*

Episodes	Transitional signs	Events	Transitional signs	Facts	Transitional signs	Tasks	Transition signs	Actions	Transitional signs
Good Will Tour									
Private Rome Tour	The change of location	At Sant' Angelo							
		At Via Margutta 51– III	The change of location	Small talk		: :			
						Talking about her housework skills	Moving away from Joe	Draining wine	Silence to speech
				Have to go	The change of mood and communicative form	Telling Joe she has to go		Looking down and telling Joe she has to go in a sad tone	
						Hugged by Joe	Moving back to Joe	Walking towards Joe; Joe holds her in his arms	Speech to silence
						:			
Royal Conference	The change of location								

Hence, although the methods of Field, Labov and Waletzky, and Stanislavski, are each devised for instructing story writing, for analyzing story and for acting preparation, they can also be used to segment the film text from high to low levels. They can also help this thesis to reveal how actors, art direction, cinematography and editing help to establish *Orientation*, *Complication*, and *Resolution,* as well as the upper narrative classifications: *Set-Up*, *Confrontation* and *Resolution*.

3.2.5 Van Leeuwen's Rhythm Segmentation

Moving further into micro level analysis, van Leeuwen's rhythm segmentation starts from the bottom then goes up to larger units. It is motivated by perceivable verbal and non-verbal clues, visible and audible signifiers that are integrated with the rhythmic timing of action and dialogue, but that also reveal the generic structure of texts as they unfold over time. The reasons for employing rhythm segmentation, rhythm-based segmentation method and potential cutting points will be discussed in detail in the following sections.

The Reason for Applying Rhythm Segmentation to the Film Text

Van Leeuwen develops a method for segmenting the rhythm of dialogue, action, sound, filming and editing in the film text from a social semiotic perspective. He suggests that "the segmentation of film texts for the purpose of structural analysis should be based on the rhythmic structure of the film, rather than on *decoupage* ('segmentation') into shots" (1985, p. 223). Three main reasons are used to explain this point. Firstly, rhythm is a necessary condition for the structural coherence of film texts. Van Leeuwen draws on Jan Marie Lambert Peters to suggest that "rhythm was seen as the 'life breath' of film, as that which 'turns a succession of separate shots into an organic unity' and 'infuses images with life and cohesion'" (Peters 1964 cited in Van Leeuwen 1985, p. 216). Secondly, rhythm is a necessary condition for the semantic coherence of film texts. It is fundamental in the production of micro level dialogue and action. Actors stress words and actions that they feel important, and make meaning through creating rhythm groups or 'moves' in the ongoing semiotic act. Thirdly, apart from enabling the rhythm segmentation of actors' acting, van Leeuwen's method can also be used to show how other performance techniques like camerawork and editing are rhythmically coordinated. Therefore, it will be chosen as the low to high segmentation criterion after selected scenes are transcribed.

Van Leeuwen's Rhythm -based Segmentation Method

Building on speech intonation and rhythm research (1982, pp. 34-110), van Leeuwen distinguishes four kinds of rhythm units, demonstrating their rhythmic accents and potential cutting points through three film excerpts. The basic rhythm unit of film texts is called a 'rhythm foot'. Each foot consists of up to seven speech syllables, musical notes or gesture components. The first syllable, note or gesture component in a rhythm foot is always salient, and can be thought of as 'accented'. Each foot normally is constituted by one salient syllable, note or gesture component which may be followed by one or more non-salient or weak syllables, notes or gesture components. The time taken by each rhythm foot within a given stretch of text is roughly equal rather than exactly equal in length. This is known as rhythmic 'isochrony'. Hence, the more syllables, notes or gesture components a foot contains, the more rapidly they need to be expressed in order to maintain isochrony and tempo with adjacent feet of less syllables, notes or gesture components. The rhythm group, the next higher level, consists of up to about seven or eight rhythm feet, in the same way that syllables, notes, and gesture components form a rhythm foot. Within each rhythm group there is always some part that is more 'conspicuous' than other parts. This prominent part is called the *nucleus* and often comes at the end of a rhythm group. Halliday (1970, p. 3) argues "the rhythm group in spoken English corresponds to a clause and is a meaningful unit in its own right. One rhythm group is one unit of information, one 'block' in the message that the speaker is communicating." In his work, van Leeuwen points out that rhythm groups not only demarcate units of information, but also communicative acts, which may, for instance, "be a 'move' to create suspense, or to signal to the listener that the speaker has not yet finished his or her turn" (Van Leeuwen 1992, p. 235). At the next level, up to seven or eight rhythm groups combine to form rhythm paragraphs in the same way that rhythmic feet compose rhythm groups. Van Leeuwen argues that the rhythm group is a move at a relatively micro level, whilst the rhythm paragraph is a move at a more macro level in the filmic act[27]. Also, in the same way, rhythm paragraphs constitute rhythm sequences.

The Potential Cutting Points Created by Rhythm

Film editing responds to the 'pro-filmic' rhythms of dialogue and action (and sometimes music) by placing cuts on rhythmic accents and junctures. Certain syllables,

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[27] Filmic act structure explains how a plot of a film story is composed.

notes or gesture components are considered to be 'accented' if they are perceived as more prominent than others in their immediate vicinity in term of duration, tension, pitch, loudness, or in terms of speed, force or size (correspondingly, less prominent syllables, notes and gesture components are 'non-accented'). Accent attracts the viewer's attention to the salient elements in a rhythm foot. Juncture, the second category of potential cutting points, is framed by the boundaries of rhythm groups and the boundaries of other larger rhythm units. Like the analysis of accent, the analysis of juncture is also based on the perception of visual and audible signifiers. The juncture is marked by a momentary interruption in the isochronous spacing of the accents, a pause in the speech, a slowing down or speeding up in the body movements or in the music, or a change in camera movement. Following the juncture, the regular alternation of rhythm units is likely to start up again. Van Leeuwen (1985) claims that the junctures between rhythm paragraphs are more salient than the junctures between rhythm groups, and the junctures between rhythm sequences are more obvious than those between rhythm paragraphs. Junctures demarcate intended 'moves' in the semiotic act. They have semantic and pragmatic functions, serving the understanding of the message.

3.2.6 The Segmentation of Three Selected Scenes

The three selected scenes are demarcated by entrances and exits of character(s), changes in their communicative form, and by shifts in shot size, editing and other camerawork. The arrival of Irving, Joe's photographer friend, signifies the opening of *Concealing*, initiated by Joe standing up, the camera tilting up, shot size changing from Medium Shot (MS) to Medium Long-Shot (MLS), and a cut. The end of this Fact is announced by the temporary exit of Joe and Irving in a Fixed Long-Shot (LS). *Revealing* and *Farewell* open and end with the entrance and exit of Ann, and are co-realised by camera angle, camera movement and cut. *Revealing* begins with Ann walking into the conference hall in a low-angled fixed Long-Shot and ends by her walking towards her seat in a high-angle fixed Long-Shot. *Revealing* transitions to *Farewell* by a cut. Opening *Farewell*, Ann turns back in an eye-level Medium-Close-up Shot. Closing this Fact, Ann walks away in a low-angled fixed Long-Shot.

Table 3.3 Fact boundaries

No.	Facts	Frames	Boundary Markers		
1	The beginning of 'Concealing'		Acting	Verbal	Joe.[[IRvìng/well am/I /glad / to/ see /YÒU//]
				Non-verbal	Joe stands up, presents hand and greets Irving; Ann sits and looks at Irving; Irving walks into the frame.
			Camerawork	Shot	MS to MLS
				Camera movement	Tilt up
			Editing	Cut	
	The end of 'Concealing'		Acting	Non-verbal	Joe and Irving walk into café building; Ann turns to them and looks.
			Camerawork	Shot	LS
				Camera movement	Fixed
			Editing	Cut	
2	The beginning of Revealing		Acting	Non-verbal	Ann walks out.
			Camerawork	Shot	LS Ann, & Attendants
				Camera angle	Low angle
				Camera movement	Fixed
			Editing	Cut	
	The end of Revealing		Acting	Non-verbal	Ann stands in front of her chair.
			Camerawork	Shot	LS Ann, press & Attendants
				Camera angle	High angle
				Camera movement	Fixed
			Editing	Cut	
3	The beginning of Farewell		Acting	Non-verbal	Ann turns back.
			Camerawork	Shot	MCS A
				Camera angle	Eye-level
				Camera movement	Fixed
			Editing	Cut	
	The end of Farewell		Acting	Non-verbal	Ann is walking away.
			Camerawork	Shot	LS Ann, Attendants & press
				Camera angle	Low angle
				Camera movement	Fixed
			Editing	Cut	

3.3 Methods of Transcription

In this section, a method of transcribing selected scenes will be demonstrated after methods of video transcription are discussed.

3.3.1 Review of Video Transcription Methods

Following the systemic-functional tradition[28], Baldry and Thibault (2006) provide detailed methods for transcribing video advertisements from both macro and micro perspectives. In their view, 'macrotranscription' is 'concerned with the interplay between the texts' phases, and 'microtranscription' with the detailed description of the semiotic resources used in the meaning-making process (Baldry & Thibault 2006, p. 166). They transcribe a video advertisement titled *Audi Eskimo* in terms of phasal relations and metafunctions from the macro perspective, while *Westpac*, another video advertisement, is transcribed from the micro approach according to (1) time; (2) visual frame; (3) visual image; (4) kinesic action; (5) soundtrack; and (6) metafunctional interpretation. Each of these six aspects is further classified into more detailed objects as shown in Table 3.4 below.

Table 3.4 The six micro-analytical columns

Time	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation
Row number and time specification	frames and shot; information structure; sequencing and interdependency between shots	visual information; perspective; distance; visual collocation; visual salience; colour; coding orientation; visual focus	the meaning of movement; interpersonal modification of movement; general observations on the notation of movement	integrating auditory phenomena; sound acts and sound events; dialogic relations among sound events; the rhythm of sound events; accented rhythmic units; rhythm groups; loudness; duration of auditory phenomena; tempo; continuity and pausing; dyadic relation among auditory voices: sequentiality, overlap, turn-taking; vocal register	Metafunctional notation

(Baldry & Thibault 2006)

Baldry and Thibault elaborate on their framework in terms of metafunctional relations, using an advertisement video called *Mistubishi Carisma* as a case study. In particular, they distinguish the display (the expression strata) and depiction (the content strata) as seen in Table 3.5.

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[28] *The systemic-functional tradition* focuses on the function of language explaining grammatical, syntactic and textual structures in the context that language is used.

Table 3.5 The stratification of video texts

Expression purport	Perceptual pick up of stimulus information in *ambient optic array* about environmental events				
Expression substance	Delivery of *delimited optic array* to a surface (screen); array contains information about things other than that surface				
Metafuncti on	Experiential	Interpersonal- orientational	Textural	Logical- transitional	
Expression form	Display on screen of transformations, substitutions, nullifications of structure in *optic array* + visual kinaesthesis based on modes of camera movement to produce a changing *optic array*	Field of view and movement of camera = *optic array* of viewer + simulation of eye-head-body movement and orientation of stationary/ seated viewer	Deletions, accretions, slippage of texture in *optic array*	Visual transitions: (1) based on camera movement, (e.g. pan, zoom, dolly shot); or (2) based on film editing (e.g. cut, wipe, merge, dissolve) in post-production	*Display of visual* invariants and their transforma tions in time of *delimited optic array* on television screen by means of a modulated scanning beam
Content form /visual grammar	Depiction/ perception of objects arid events in the form of volumes and vectors in depicted world + movement of observer in depicted world	Use of colour, modalisation, camera angles to orient the viewer to the depicted world and to adopt an evaluative stance towards it; the creation of social-interpersonal relations between viewer and depicted world	Compositi onal principles of wholeness, balance, the relations of parts to whole	Shot as single run of camera with no displacement in time or place of depicted scene + nesting of shots in higher-order units; dependency relations between shots	*Depiction of events* in the depicted world that the viewer sees on the screen
Content substance / discourse	Construal of visual grammar and its integration to social activities and practices; processes of entextualisation in multimodal texts				
Content purport	Visual perception of events in the world of the viewer				
Table 4.1: Stratification of video texts, showing both the relationship between the expression (display)and content strata (depiction) of visual signs					

(Baldry & Thibault 2006, p. 226)

After reviewing theoretical perspectives on transcription adopted in conversation analysis [29] and linguistics, Bezemer and Mavers (2011) develop a social semiotic

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[29] Conversation analysis focuses on the study of everyday social interactions linking both meaning and context to the idea of sequence (Fitch & Sanders 2005, p. 105).

framework for video transcription, focusing on framing, selecting and highlighting principles and speech, image and layout representations. The framework is used to analyse and compare six kinds of multimodal video transcripts. More exactly, they argue that transcriptions carried out by linguists, discourse analysts and conversation analysts have largely been transcriptions of speech, and that researchers rarely 'systematically analyse a range of different transcripts, comparing them in methodological and theoretical terms' (Bezemer & Mavers 2011, p. 193). They also argue that the selection of video texts and analytical parameters is framed by the professional vision and the rhetorical and analytical purposes of transcribers. Moreover, multimodal transcription is a process of transducing modes among speech, gesture and image for reproducing social interactions. Lexis and graphic means such as capitalising, and typography, are used to 'transduce' dynamic video data. Video stills, drawings and computer-generated images are employed to depict the visual characteristics of people, objects, places and relationships as well as sequences of actions in image transcripts. Spatial and pictorial details, depth, colour and background are applied to illustrate the modalities of images. Either left to right or top to bottom is used to realise the layout of transcripts. Above all, Bezemer and Mavers stress that transcripts are socially and culturally shaped, that is, 'they are produced in a local, social and physical context in which certain representational rescourses are available and others not' (Bezemer & Mavers 2011, p. 204).

Mavers (2012) probes how published video transcripts are reconfigured as graphic transcripts, asking 'how can speech, articulation, gaze, gesture, action and body position be transcribed as writing or image?' (Mavers 2012, p. 5). She holds that the transcription of video footage necessarily entails a multimodal perspective and should be framed by the research focus of the transcriber. Transcribing always transforms the text, because the originally communicated modes need to be reconfigured multimodally. The transcript is therefore never a total 'replica' of the video; rather, the research question(s) and the researcher's analytical focus set boundaries for the video: 'transcription does not precede analysis, but is part of it. This is not distortion, but a process of making material into data' (Mavers 2012, p. 17). Mavers adds that, even though methods for transcribing video continue to emerge, a standard multimodal transcription method has not been established so far and the future focus of researchers

should be on building up systematic methods of transcription and comparing transcripts within and across disciplines.

Taking a multimodal perspective, Bezemer (2014a, 2014b) further explores multimodal transcription through an analysis of multimodal interaction in a short clip. The clip is taken from a 3-hour video-recorded operation recorded in the operating theatre of an inner-city hospital in London. Five steps are developed by Bezemer to produce a multimodal transcription: (1) choosing a methodological framework; (2) defining purpose and focus of transcript; (3) designing the transcript; (4) reading the transcript; and (5) drawing conclusions. As a methodological framework, Bezemer adopts a conversation analytic approach in his study. Having chosen a methodology, researchers need to choose focal scene(s) and focal features, and to define the purpose of the transcription. During this process, 'transcribers make choices about which clips to transcribe, which of the modes captured in the clip to transcribe, and how to represent these. All of these choices reflect the interests of the transcribers, their professional vision' (Bezemer 2014a, p. 156). After that, the template(s) and the conventions for transcribing the focal features are defined. The transcripts need to be recounted after being transcribed because, as Bezemer points out, 'transcripts don't speak for themselves. (…) A good way to organize your thoughts is to begin writing your interpretation of the transcript' (Bezemer 2014a, p. 160). Finally, researchers need to return to their proposed questions and begin to develop insights that they have gained in this process into broad conclusions.

Although above mentioned researchers take slightly different approaches, they all claim that it is the researchers' research question(s), analytical focus and professional vision that determine what and how they will transcribe. Their arguments on how to do transcription bring us to the discussion of etic and emic transcription methods. Etic transcription method focuses on perceivable clues and their variations whereas emic focuses on the underlying systems. Baldry and Thibault claim that multimodal transcription is emic: 'multimodal transcription is meaning based. (…) the meaning-making patterns in the text can be construed in different ways by different participant-observers' (Baldry & Thibault 2006, p. 183). They also claim the process of transcribing is the process of reconstructing and transducing modes, because the phenomena represented originally (such as bodily or aural phenomena) is no longer

directly available on the page or the page-like screen. In addition, Bezemer and Mavers stress that transcriptive work is socially and culturally shaped. The transcriber works with what is available. Bezemer emphasises the importance of recounting transcripts, as it is a good way to articulate the researcher's thoughts and connect them with research questions. In contrast to Baldry and Thibault (2006), who offer video transcription methods both from macro and micro perspectives, Bezemer and Mavers either provide methods for micro transcription (Bezemer & Mavers 2011; Mavers 2012) or macro transcription (Bezemer 2014a, 2014b).

Also, the above transcription literature shows that conversation transcription initiated by linguists existed before multimodal transcription led by social semioticians. However, as Bezemer and Mavers (2011) have argued, transcriptions by linguists have largely concentrated on verbal communications. It is social semioticians who bring non-verbal semiotic modes into transcription and thereby make it 'multimodal'. This thesis adopts and develops a multimodal transcription method because in order to make meanings, films mix together dialogue with actions, distance, and camerawork. These expressive modes all need to be transcribed, including the relationships between them.

Although gaining much inspiration from the researchers surveyed above, this study finds that their methods are not completely applicable to the current purposes of this thesis. Bezemer and Mavers' (2011) and Mavers' (2012) methods focus on how to re-represent published multimodal video transcripts but this research focuses on how to transcribe modes from film and to show how these modes interact to create meaning. Since their focus is different, Bezemer and Mavers's methods may be less suitable to the purposes of this study.

Baldry and Thibault's method is developed for video transcription, but it is also less suitable for this research due to the following reasons. Firstly, shots are the fundamental meaning-making unit for Baldry and Thibault. Their video track is segmented according to visual shots. In addition to considering visual shots and cuts between shots, this thesis also focuses on the units of the 'pro-filmic' elements – soundtrack, kinesic action and visual elements like frame, colour, salience, distance, and camerawork. All of these provide perceivable clues for rhythmic segmentation. As indicated in my discussion of van Leeuwen, rhythm is fundamental in the segmentation of videos and films, because in many cases it is the rhythm groups, rather than the shots, which establish meaningful

units. A rhythm group can go across a shot or be included within it. If the shot is selected as the minimal unit, some rhythm groups will be separated and the cumulative meaning of rhythm groups will be lost.

In the second place, in Baldry and Thibault's transcription, the category of 'time' reflects the real-time progression of the video advertisement. Videos are segmented on a second-to-second basis: 'In the transcription, the temporal duration of a specific shot is ascertained by correlating the numerals in *Column 1* with the visual frames in *Column 2* that represent the extent of any specific shot' (Baldry & Thibault 2006, p. 187). This thesis argues that the importance of time does not lie solely in its correspondence with visual frames, but also in showing the duration or tension of units of performance. Time will be included in the transcription and analysis, but it plays a different role to that discussed in Baldry and Thibault.

Thirdly, although visual and aural transcriptions can indicate both simultaneous and sequential events, they adhere to different criteria. While the visual part is segmented in terms of shots, the aural part (*Soundtrack*) is grouped according to the rhythm groups of speech or music. As mentioned a rhythm group can go across a shot, but how can they work well with each other? However, this can be resolved by using rhythm as the criterion for both visual and aural transcription, and by choosing the rhythm foot as the basic unit of transcription.

Fourthly, like many other social semioticians, Baldry and Thibault take a metafunctional perspective, attempting to specify the multifunctional basis of all acts of semiosis. In this study, I will not follow this path because, as I will explain in more detail in chapter 7, Halliday's three metafunctions do not always exist independently and simultaneously in the film text. Sometimes, the meaning of one metafunction is realized by another.

Fifthly, Baldry and Thibault's method begins with analysis and is followed by transcription and interpretation, but rhythm transcription starts from transcription, and then moves to analysis and to interpretation. Bauldry and Thibault argue researcher's research question(s), analytical focus and professional vision determine their transcription content and method, but this study argues that transcription should be both etic and emic and take two rounds, with the etic preceding emic. Selected video/film

needs to be transcribed etically first through focusing on perceivable clues and on the transcriber's sense of rhythm, and then the etic transcription needs to be analysed and reworked by taking the transcriber's research question and analytical focus into consideration at emic stage. The research questions of this study were developed by following this sequence. They will be investigated on the basis of the analysis of the etic transcription.

In addition, O'Halloran et al have developed software for the multimodal video transcription. Their software enables video annotation as well as the visualization of time and rhythm. The layout of the software is shown below:
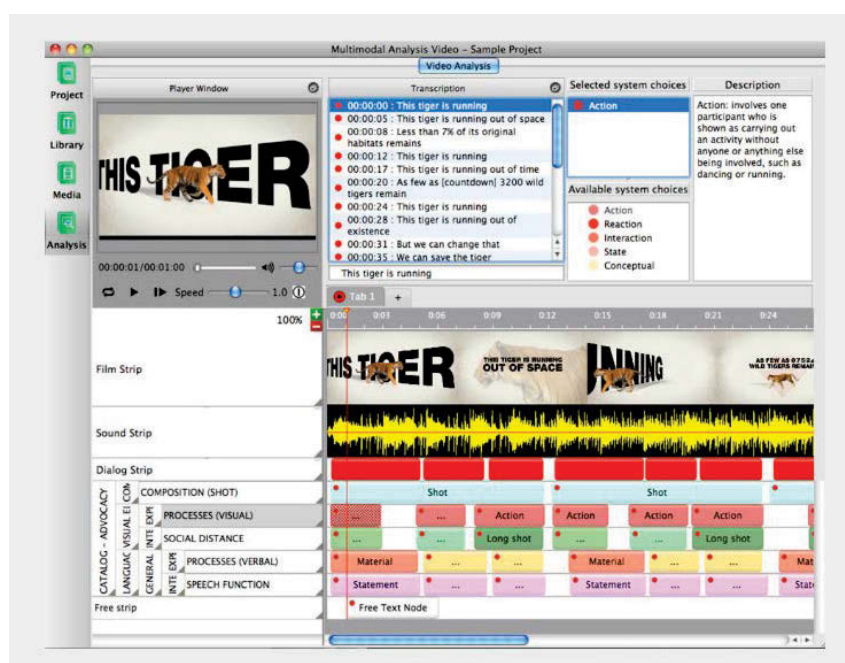
(O'Halloran)

Figure3. 3 The transcriptive items of O'Halloran et al's software

Although the aforementioned researchers use software to either support their transcription (such as O'Halloran et al) or assist part of their transcription (like Mavers), this thesis argues that the set transcriptive resources of software cannot always meet researchers' various needs. If one relies on software, one can only transcribe the features set by the software developer. The freedom of designing transcriptive parameters according to particular data and research goal is taken away. Also, software transcription is not always accurate because its standard transcriptive criteria may become invalid in exceptional cases. Taking film acting, for instance, an actor may need

to project his or her voice in order to create a special effect (e.g. *Forrest Gump*, *Scent of a Woman*, *The King's Speech*, *The Danish Girl*[30]). The purposefully employed voice features may differ from the standard machine perception. Van Leeuwen stresses that:

> An auditory method of locating the accents must be preferred over an instrumental one: machines cannot hear 'what ought to be there'. (…) There is a difference between the linguist's knowledge of stress and the normal language user's knowledge of stress, between the explicit, formally taught rules of a linguistic description and the unwritten rules operating in ordinary speech perception, below the level of conscious discrimination.
>
> (Van Leeuwen 1982, pp. 38-9)

It is for these reasons that this research prefers to create a manual visual and aural transcription assisted only by software (Snipping Tool and Paint) for frame capture and rhythm boundary marking.

Roman Holiday will be transcribed according to rhythm. The advantages of rhythm transcription are as follows. In the first place, it correlates with rank and connects micro to macro transcription. More exactly, rhythm transcription starts from the bottom – the rhythmic foot – and then moves up to the rhythm sequence step by step, to form generic stages and other higher units, such as *Complication, Confrontation*. Secondly, through aligning various semiotic resources, rhythm transcription demonstrates how actors rhythmically coordinate with each other and how film techniques coordinate with each other to create meanings and structures: how one actor coordinates with simultaneous and sequential activities; how different actors coordinate with simultaneous and sequential activities; how different parts of an actor's or actors' acting are coordinated; how their acting is coordinated with filming and editing techniques; how the narrative structures are established through performance. Thirdly, rhythm transcription demonstrates the size of different performance units through the combination of the boundaries between rhythmic feet, groups, paragraphs and sequences. Fourthly, the presentation of various verbal and gestural features reveals actors' acting choices in the process of developing characters and genre, so rhythm transcription demonstrates what and how actors work with various social semiotic resources and how they coordinate

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[30] The projected voice of Tom Hanks, Al Pacino, Colin Firth, Eddie Redmayne in above mentioned films

with time to build up tension and complication. Fifthly, Baldry and Thibault's transcriptions are vertically arranged but rhythm transcription moves from left to right. The left to right design of transcriptive template indicates the development of story and is also closer to a notated musical score, which is better suited to an analysis that foregrounds unfolding temporal structures.

3.3.2 How Selected Scenes Will Be Transcribed?

In this section, specific transcription methods for the representation of the semiotic resources used by actors will be addressed first, followed by an example transcription.

The Transcription Method

The following resources will be selected for transcription. Verbal mode transcription will include rate of utterance, voice quality, intonation, rhythmic structure and accent, and non-verbal vocalisations such as pauses and hesitations. Gestural mode transcription will include facial expressions such as gaze direction, eye expression, eye movement, eye contact, eyebrows movement and mouth movement; body movement like hand(s) movement and foot movement, as well as postures such as standing and sitting; and actions, such as characters shaking hands or pushing each other. Cinematic mode transcription will include frame size, camera movement, camera angle, edits (e.g. cuts, dissolves) and the timing of shots in seconds.

Before starting the transcription, the guide rhythm of each scene needs to be determined.

> The action, the dialogue, the music and the other sounds – are rhythmically co-ordinated with each other and with the camera movements and the editing points of the film. Often one of these tracks provides the guide rhythm, the basic rhythm to which the other rhythms are synchronized during the editing process.
>
> (Van Leeuwen 2005, p. 184)

Every mode that can provide a continuous rhythm can become the guide rhythm. In the transcriptions of *Concealing* and *Revealing* (see Appendix 4.2 and 5.2), the action is placed in synchrony with the dialogue which provides the guide rhythm. However, the opposite situation occurs in the *Farewell* scene (see Appendix 6.2), in which the rhythm

produced by footsteps forms the guide rhythm to which other non-verbal modes are synchronised.

After determining the guide rhythm, the relevant aspects of dialogue, action and/or cinematographic techniques in the scene are transcribed. To show the structure of the scene, a grid template is selected as the transcription format. Stills showing fundamental moments of the scene are put on the top of the grid template horizontally and chronologically as an indicative guide. The different elements of the multimodal text – dialogue, facial expression, posture, gesture, action, shot description, camera angle, time and the rate of articulation – are placed in the grid structure in rows, so that they vertically align with each other. This is more or less like a musical score, with the different modes as different 'instruments', so to speak. Within each mode, all three characters are included in the transcription. The mode that provides the guide rhythm is put immediately below the key stills. The transcriptions flow from the left side to the right horizontally. The right side of each template (except for the last one) is left open so as to imply the continuity of the story. It needs to be pointed out that the 'time' at the bottom grid refers to the clip time rather than the film time. As in the case of music, films are not composed in terms of seconds and minutes, but in the units of time created by the film rhythm. However, taking clip time into consideration can help reveal the intensity of some story parts. The following template is an example of this transcription method.

The Representation Method
Rhythm units, accent and juncture are transcribed according to perceivable prominence. In dialogue, rhythm foot boundaries are marked off by a single slash (/); rhythm groups are demarcated by double slashes (//) and enclosed in square brackets ([…]); rhythm paragraphs are framed in double square brackets ([[…]]); and rhythmic sequences are enclosed in three square brackets ([[[…]]]). The accent of a dialogue rhythm foot is marked by underlining while the nucleus of a rhythm group is signified by uppercase and underlining. The most prominent accent of a rhythm paragraph is marked by bold uppercase and underlining. The most conspicuous accent of a rhythm sequence is implied by bold italic uppercase and underlining. The rising tone and the falling tone are respectively iconized by ʹ' and ʻ'.

A simple iconic language has been developed to transcribe gestures and postures (gaze, eye movement, facial expressions for instance), like '✍' (pointing) (see Appendix 3.3). Some special or key gestures are accompanied by simple verbal description(s). In the 'action' grid, a simple summary of posture and gesture activities is provided. The synchronicity of gestures, postures and actions is shown in grids either in the form of icon or verbal description, with simultaneity presented by the vertical alignment of icons and verbal descriptions, while horizontal order shows sequentiality. As for camera movements, tilt ups are represented by '↑', tilt downs by '↓', pans left by '⌐', pans right by '⌐→', while cuts are represented by '⌐', and dissolves by '$\overline{\underline{X}}$'.

The 'accents' of gesture are colour coded with green, blue, and pink representing the accents of rhythm groups, paragraphs and sequences respectively. The perceivable isochrony of gestural groups, paragraphs and sequences is demarcated by '[…]', '[[…]]' and '[[[…]]]' respectively. The continuity of performance is demonstrated by a dotted line ('…'). The verbal and non-verbal junctures of rhythm units are indicated by a pink oval ('O'). The representation of transcriptive parameters gains inspirations from Peirce's signification which studies how to use iconic, indexical and symbolic modes to represent meanings. In this thesis, gestures, postures, and actions are represented by iconic modes; the continuity of gestural acting, cinematography and editing by indexical language; rhythmic units, accents and junctures of verbal and gestural acting by symbolic modes.

An Example of the Transcription Method
It can be seen from page 279 that *Concealing* begins with a new verbal rhythm paragraph and a new gestural rhythm sequence. The gestural guide rhythm in previous scene (*Mutual interview*)[31] is replaced by the verbal guide rhythm as soon as the dialogue starts. Gestural activities and filming and editing techniques are synchronised with the dialogue. Stills that represent key information are put in the top row in the grid. The guide rhythm (the dialogue) follows it in the second row. Thereafter, each actor's verbal and gestural actions are transcribed. Finally, timing and rate of utterance are transcribed. Actors' communicative acts are categorised in terms of generic stage in the leftmost column of the grid.

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[31] *Mutual Interview*: before Irving comes, Joe and Ann already have had a short conversation at G. Rocca Café and asked each other their respective backgrounds. That scene is defined as '*Mutual Interview*' in this research.

The scene begins with Joe's first verbal utterance – [IRvìng//][well am/I/glad/to/see/YÒU//] which consists of seven rhythm feet. The salient syllables of each foot are underlined. The first rhythm foot forms an independent rhythm group and the remaining six compose another rhythm group with 'IR' and 'YÒU' which are underlined and capitalised as nuclei accordingly. Note that Irving continues the rhythm of Joe's utterance. His first rhythm foot composes a rhythm group by itself, the rest of the three make up another. 'WHỲ' and 'WAL' are nuclei of these two groups respectively. Together, Joe and Irving's verbal articulation form a single rhythm paragraph – [[Irvìng//][well am/I/glad/to/see/**YÒU**//][WHỲ//][Did you for/get your/WALlét//]]. '**YÒU**' which is underlined, capitalized and bold is its main accent because of its higher pitch and longer duration. Joe and Irving's rate of articulations (4/sec and 6/sec) are faster than the average rate (3.7/sec) identified by Goldman-Eisler (1961). The high articulation rate helps to build tension of *Concealing* from the outset.

Halliday (1970) contends that the rhythm groups of spoken English are equivalent to clauses, forming one block of information. Both Joe and Irving's first line includes two units of information: salutation and exclamation, and questioning and answering. Gestural modes which can form a completed meaningful unit are regarded as one individual rhythm group in this study. The transcription of gestural rhythm begins with a rhythm group because of two main reasons. Firstly, the transcription will become too delicate if it starts from rhythm foot, the minimal unit of gestural rhythm. Secondly, this research focuses on how meaning is made and communicated in performance when carrying out analysis. The rhythm group is the minimal independent unit of meaning, and closely resembles Stanislavski's Action.

The various body actions of the actors coordinate with the verbal guide rhythm. When saying [IRvìng//][well am/I/glad/to/see/YÒU//], Joe points at him, stands up, presents his right hand and shakes hands with him. Irving then walks towards Joe, shakes his hand with the right hand and points towards him with his left hand as he replies [WHỲ//] [Did you for/get your/WALlét//]. Their verbal communication is accompanied by physical activities. Although she does not say anything, Ann's behaviour happens simultaneously and is also 'timed' by the guide rhythm. She turns her head from Joe to Irving, takes the straw out of her mouth and locks her gaze with Irving. In other words, all the physical activities of all three actors occur simultaneously, Joe presenting his hand while standing up, Irving pointing at Joe when shaking hands with him, Ann

taking the straw out of her mouth while looking at Irving. These sets of simultaneous gestures are vertically aligned in the grid.

By contrast, other gestures happen sequentially such as Joe pointing at Irving first and then standing up, Irving walking to Joe first and then shaking his hand. Gestures of this type are horizontally arranged in the grid. Joe and Irving share one gestural rhythm at the beginning of *Concealing*. Their rhythm at this moment is faster than that of Ann. Their gestural combinations distinguish four rhythm groups. Joe's hand pointing[32] and standing up movement[33] are the accents of the first and the second rhythm group respectively. His stretched right hand[34] and Irving's stretched left hand[35] are the accents of the third and the fourth. The first gestural combination makes up a rhythm paragraph, while the other three constitute another. Joe's hand pointing[36] and Irving's hand pointing[37] are the nuclei of them. The two rhythm paragraphs join to create a rhythm sequence. Joe's hand pointing is considered as the most salient gesture of this sequence because of its speed and force. It should be noted that Joe and Irving's gestural acting and verbal acting at this moment are at different rhythmic levels with the former at the sequence level and the latter at the paragraph level. Ann's gestural rhythm is slower and consists of three rhythm groups with mouth movement[38], head movement[39] and hand movement[40] to be their accents correspondingly. These rhythm groups form a rhythm paragraph together. Head movement is regarded as the nucleus due to its speed and range. Ann has no verbal and gestural interaction with Joe and Irving during this time.

The director and the editor then further coordinate camerawork and editing with the guide rhythm, to assist the transition of acting units. The Fact *Mutual interview* transits

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to *Concealing* through a cut (I) from a Medium Shot of Joe and Ann to a Medium Long Shot of Joe, Ann and Irving and through changing from a Fixed Shot to a tilt up (↑). Moreover, camerawork and editing can assist acting interactions. The generic stage – '*Greeting I*' is realised by Peck and Albert's purposeful selection of verbal means, such as the final rising (WALlét) and falling tones (YÒU), the high articulation rate (4/sec and 6/sec), the stressed information (YÒU, WHỲ, WALlét), the quick turn-taking (just a very short pause between Joe and Irving's lines), and by Peck and Hepburn's special use of gaze (Joe's tries to give Irving gaze clue; Ann locks her gaze at Irving) and Hepburn's deliberate silence and disengagement in conversation. All their acting is recorded, timed and revealed by the camera and highlighted by the editing technique. Camerawork and editing techniques in addition can reveal acting information.

Towards the end of *Mutual interview*, Joe and Ann sit quietly and smile at each other. They do not engage in major body movements. However, the arrival of Irving not only opens *Concealing* but also changes their behaviour and way of communication. Joe's rhythm of body movement becomes faster than before. Although Ann's rhythm is still slow, she now becomes a silent observer of the behaviour of the two men. The change from Joe's slow to fast body movement and employment of verbal and physical communication and the change from Ann's participatory to observing stance signifies the transition of these two acting units and two types of acting styles. The timings at the bottom of the grid show that the beginning of *Concealing* is speedier than the end of *Mutual interview*. Therefore, the change of tempo from the shot in which Ann and Joe sit and smile at each other silently forms the juncture between *Mutual interview* and *Concealing* and is framed in a pink oval ('O').

Overall, the transcription on this page shows how individual actors interact with verbal and gestural semiotics, how three actors interact with each other at different rhythm levels, how they work with cinematography and editing, how *Mutual interview* transits to *Concealing* and how camerawork and editing facilitate these interactions and transitions. This rhythm transcriptive method helps to understand how meaning is made and built up at each rhythm level in *Roman Holiday*, from the single act to the whole event, the whole scene and the whole film via different social semiotic means such as verbal, gestural, filmic modes and through listening and looking carefully to perceive

the accents that create isochrony and the junctures that form temporary disturbances at different levels of magnitude.

3.4 Performance Analysis Methods

This section will introduce methods for analysing acting, art direction, cinematography, editing, phase and genre and for using them to analyse performance in selected scenes. Analytical tools, the reasons for applying them, as well as a tentative example, will be discussed in succession.

3.4.1 The Analytical Parameters of Acting

This subsection will focus on actors' verbal and gestural acting together with how they interact within an individual character and between characters.

Verbal Acting

Although dialogue lines have already been designed by the scriptwriter, actors can add meaning to them with their voice. The following vocal features will be discussed: rate of articulation, voice quality, intonation, rhythm and accent, non-verbal vocalisation and turn-taking. Goldman-Eisler (1961) argues the articulation rate in speech has implications – an increase in speed indicates familiarity and commonplace in speech while a decrease reflects the process of selection and planning. Van Leeuwen (2009) proposed a parametric system for studying voice quality. It consists of a range of components such as pitch range, loudness, articulation. This system can be used to explore characters' emotion, power relations and for character type reference. Halliday's (1970; 1985a) intonation study provides actors a method to open or close a topic with the help of the final rising tone (ˊ) and the falling tone (ˋ). Van Leeuwen's rhythm theory can not only be used to segment the film text, but also to analyse verbal and gestural acting, as discussed in the segmentation section above and Chapter 1. Non-verbal vocalisation is one of the characteristics of spontaneous speech (Prylipko et al. 2012). It distinguishes speech from written text and plays an important role in suggesting characters' situation and in increasing the dramatic effect of *Concealing* (see Chapter 4). Although Sacks, et al (1974) claimed people need to speak in turn in conversation, it can take the form of *sequentiality* and *simultaneity*. The form of turn-taking can suggest characters' situation and power relation.

Gestural Acting

Apart from working with voice features, actors work with their bodies. In gestural acting, gaze expression, facial expression, hand(s) movements, foot/feet movements, body movements, gestural combinations and their rhythm and accent will be studied. The three selected scenes are characterised by different communicative patterns (verbally driven, gesturally driven and combined) and highlight different information. The actors' gestural acting in them focuses on different body parts. Their gaze, and the use of their hands and feet are more important for *Concealing* whereas their facial expressions are more significant for *Revealing* and *Farewell*. Findings of psychological research (Argyle 1988; Argyle & Cook 1976; Boucher & Ekman 1975; Ekman & Friesen 1975; Kendon 1997, 2004) and Laban's Movement Analysis (Newlove 1993) will be introduced to support the interpretation of the gestural acting (see Chapter 1 and 4). Psychological theories on everyday communication can be used to study film acting because on one hand acting derives from and represents everyday communication, and on the other hand, actors can use the involuntary behaviours of everyday communication deliberately to convey specific meanings. Laban's Movement Analysis can also be used to study film acting as it can reveal the implications of the force of gestural movement.

Verbal and Gestural Interaction

Verbal and gestural modes can interact within the acting of an individual actor and between actors. Depending on the acting goal, gestural acting can extend, specify or contrast the meaning expressed in verbal acting, and vice versa. Except for dealing with the relation between the verbal and gestural in their own roles, actors need to deal with them with other actors, which can, for instance, be either in the form of cooperation or non-cooperation.

3.4.2 The Analytical Parameters of Art Direction, Cinematography and Editing

Fischer-Lichte's (1992) and Bordwell and Thompson's (2008) theories will be applied to study art direction, cinematography and editing because these techniques make contributions to film performance.

Fischer-Lichte's Art Direction Analysis

Fischer-Lichte's (1992) discussion on makeup, hairstyle, costume, prop, and setting is called art direction by this study. According to her, audiences can obtain information

about characters from their appearances which are mainly constituted by makeup, hairstyle, and costume. In acting, she contends appearance needs to be accounted together with speech and gestures in order to recognise and interpret a character's identity, emotion, social class, and situation accurately (1992, p. 92). As well as working with appearance, actors work with props, which either can be necessary for certain actions or situations, or can point at characters' social status, individual traits, feelings, attitudes, values, views and relations. Setting, another component of art direction, can generate meaning about characters' situation. What is noteworthy here is that the selection of art direction needs to coincide with acting, the theme and context of the story. In the process of developing characters, art direction and acting mutually reinforce and supplement each other.

Bordwell and Thompson's Cinematography and Editing Analysis
Bordwell and Thompson (2008) provide a method for analysing cinematography and editing. They define shot of different sizes and state the Long Shot tends to be an 'establishing shot' showing the entire object or human figure in its setting and allowing full body actions to be seen. The Medium and Medium Long Shots are 'social shots' showing characters' faces and interactions more clearly. The Close Shot is considered as a kind of 'personal shot' enabling viewers to feel and understand characters' emotions. However, the over use Close Shot would produce 'Talking Heads' type of movies (Bordwell & Thompson 2008, p. 340). As to camera movement, 'the pan movement rotates the camera on a horizontal axis (Bordwell & Thompson 2008, p. 195)' from a fixed position, and can reveal and incorporate off-screen space into the frame. In the tilt movement, the camera rotates on a vertical axis swiveling its head up or down. In the tracking Shot, the camera as a whole changes position, travelling alongside the people or object(s) being filmed. Zooms allow changing the distance between camera and object without physical movement. In Static/Fixed Shots, the camera is not moved. Camera movement can keep acting flowing without interruption. In terms of camera angle, the high-angle positions one character looking down at the other which may seem vulnerable or small. The low-angle positions one character looking up at the other which may look powerful. The eye-level angle puts characters on an equal footing. Camera angle can suggest characters' power relations. With regard to editing, dissolves and cuts are two primary transitional methods. A dissolve is a gradual transition from one frame to another. It usually occurs at the end of one scene

and the beginning of the next. The use of it often indicates the passing of time between the two scenes. Quite different from dissolve, the cut is an instantaneous transition between shots or scenes. In a POV (point of view) shot, the camera shows what a character is looking at in the preceding shot. Cinematography and editing can be used to either assist or further shape acting.

3.4.3 Gregory's Phasal Analysis

Gregory (2005) develops a phasal method for studying language events. He analyses linguistic discourse as a dynamic process through segmenting texts into phases and transitions, aiming to show the delicacy rather than the hierarchy of units through distinguishing primary phases from more delicate secondary phases, tertiary phases and transitions. The transitions between phases are demarcated by changing lexicogrammatical choices and communicative functions. The approach has its roots in Halliday's three metafunctions and takes the realisation of ideational and interpersonal meanings as its major concern, revealing shifts in communicative functions in the continuum of communication.

> Phase characterizes stretches within discourse (which may be discontinuously realized in text) exhibiting their own significant and distinctive consistency and congruity in the selections that have been made from the language's codal resources: its semological, morphosyntactic and phonological resources for encoding and decoding ideational, interpersonal and textual meaning.

(Gregory 2005, p. 321)

Phasal analysis is used to study short stories by Gregory: the dialogue of Hemingway's *The Sea Change* and an interview conversation between *Sue* and *Kay*. This research assumes that this method can be used for multimodal analysis. The shifts between phases, according to him, are realised by shift in grammatical choice. In the following table, three phases are defined by the perceivable shifts in grammatical choices. While the first sentence is an exclamation, the second and the third are interrogative phase and imperative phase respectively.

Table 3.6 Verbal phasal analysis

Characters	Verbal Articulations	Phases
Joe	Irving! well am I glad to see you!	Exclamatory phase
Irving	Why, did you forget your wallet?	Interrogative phase
Joe	Er, pull up a chair, Irving; sit down with us here.	Imperative phase

Inspired by Gregory's phasal analysis, this thesis argues that other semiotic modes can also be used to signify phase transitions. A phase shifts when a quick body movement is replaced by a slow one, a vigorous by a weak, a simple by a complex, one characterized by a high angle, or Long Shot, or rapid cut by one characterized by a low angle, Close-up, or slow cut. The two examples in Table 3.7 prove that multimodal indicators can mark the shifts between phases. Hence, phasal analysis can fulfil multimodal performance analysis.

Table 3.7 Non-verbal phasal analysis

Non-verbal Performance	Shifts	Phases	
	Joe: sitting to standing; motionless to movement Ann: looking at Joe to looking at the new comer Shot: MS to MLS	The end of *Mutual interview*	The beginning of *Concealing*
	Angle: Eye-level to low angle Shot: MS to LS Attendee: Joe and Irving to Ann and attendants	The end of *Gathering*	The opening of *Revealing*

Martin and Rose (2007) also discuss phase but their phases are demarcated by functions: 'Each phase type performs a certain function to engage the listener/reader as the story unfolds' (Martin & Rose 2007, p. 79). Since this thesis focuses on perceivable elements, Gregory's phase analysis is more suitable to be applied because it emphasises perceivable grammatical shifts.

3.4.4 Van Leeuwen's Genre Analysis

Genre is used to refer to the text type such as fiction, comedy, tragedy, drama, horror. As Van Leeuwen notes:

> Texts become 'typical' when they have characteristics that can also be recognized in other, similar texts. The reason for this is that the people who produce the texts follow certain 'rules' – prescriptions, traditions, ingrained habits, role models, etc.

> (Van Leeuwen 2005, pp. 122-3)

Van Leeuwen defines genre in a general sense above, but the term in this thesis refers to a much narrower and more specific aspect – narrative genre, 'the most widely studied family of genres' (Martin & Rose 2007, p. 49). Built on previous research, van Leeuwen (2005) summarises two types of narrative genre analyses. One takes the events of *storytelling* as focus. Each event is defined by its communicative function. This approach only offers a descriptive story schema to the audience and has nothing to do with what characters are and what they do. It is represented by Labov and Waletzky (1967). The other takes what characters, in the story, *do* to, or for, or with each other as a focus. This study argues both aspects need to be taken into consideration in this research because the film script integrates these two approaches into one text. It not only has the structure of events, but also the clear description of characters' work. Acting is motivated both by the practices that are represented, for instance an encounter in a café, and by the role of the scene in progressing the narrative, by adding complications.

Narrative genre, which is frequently called genre in this thesis, is defined by van Leeuwen as:

> a type of text defined in terms of its structure as a communicative event. Genres are ways of achieving communicative goals, such as telling a story, persuading people to do or believe things, instructing people in some task, and so on. They are analysed as consisting of stages which are given functional labels such as 'Identifying a problem', 'Proposing a solution', and so on. Each stage is a step on the way towards fulfilling the overall communicative goal of the genre (…)

In other words, genre analysis is based on studying the function of the text. Each genre is composed of a series of 'stages' which are labelled according to their functions. 'The sequence of stages as a whole realizes a particular strategy for achieving an overall communicative goal' (Van Leeuwen 2005, p. 127). In the same way, every stage is made up of one or a series of homogeneous 'acts' in terms of function. The boundaries between stages are indicated by multimodal clues such as the change of mood or posture or position or location. The boundaries between genres are implied by the changing of text 'rules', which are more obvious multimodal clues. The boundaries between stages and genres coincide with rhythm boundaries in the film text. The analyst of genre looks at the shift in communicative function in the film text while the actor of script pays close attention to the sequences of communicative actions that make up genres.

Martin and Rose (2007) privilege temporal sequence in narration, along with van Leeuwen, their approach focuses specifically on generic patterns for resolving complications while van Leeuwen's attention is on the story structure and participants as a whole. Since *Roman Holiday* does not only include complications but also other narrative and structural components, van Leeuwen's approach is more appropriate for this study.

Both Gregory's phasal analysis and van Leeuwen's genre analysis are developed from a social semiotic perspective. Phases and stages are both demarcated by changes in semiotic choices. Text structure or pattern is formed by connecting phases or stages together. Nevertheless, whilst phasal analysis is based on shifts that occur in 'grammatical choices' such as mood or tense or person, genre analysis tends to jump more directly to shifts in communicative function, like the shift from *Orientation* to *Complication*. Therefore, it is necessary to combine them in order to show both the structure and the communicative meaning of selected scenes.

This thesis connects phasal analysis and genre analysis with rhythm analysis because junctures of phase and genre coincide with rhythmic boundaries. Whereas phasal analysis and genre analysis can be employed in the study of short and long texts respectively, rhythm can be used to analyse both types. Rhythm can be employed to study perceivable meanings in phase and genre. Phasal analysis and genre analysis,

except for revealing rhythmic meanings, uncover the fundamental communicative structure. Moreover, whereas acting, art direction, cinematography and editing are about how actors and filmmaking teams produce performance, selected rhythm theory, phase analysis and genre analysis can reveal how performance structure and narrative structure are built respectively.

Even though Gregory and van Leeuwen's theories are grounded in Halliday's three metafunctions, the metafunctions are not fundamentally important for the present study for three reasons. Firstly, the principal focus of the research is to identify segments, and then to transcribe and analyse what happens within them such as what meanings can semiotic resources make, how social semiotic resources are used in particular segments, and what general performance pattern can be generalised. Secondly, this study seeks to use perceivable elements to segment and analyse the film text. Metafunctions, however, are not anchored in perceivable cues. Thirdly, Halliday claims that each metafunction is relatively independent of others and multimodal texts are simultaneously realised by three metafunctions but this thesis finds they do not always exist independently and simultaneously in the film text. The realisation of one metafunction sometimes depends on the realisation of the other or others (see Chapter 7).

This research claims that the difference between genre, generic stage and phase and Episode, Events, Facts, Tasks and Actions needs to be established. It also argues the narrative genre can be made up of various sizes and are sometimes very short, taking the form of everyday encounters. While Episodes are interpreted by Stanislavski (Benedetti 1998, p. 7) as 'the main building blocks of the action', 'stages' are understood by van Leeuwen as the main building blocks of genres. While Episodes are further divided into Events, Facts, Tasks and Actions from high to low levels in this research, genres are further divided into generic stages. In terms of size, the size of an Episode, an Event and a Fact can be equivalent to the size of van Leeuwen's defined genre because they allow the space and the time for a narrative construct to be developed into a 'typical' or a 'recognisable' text. However, they can also be a component of a genre of bigger size. Apart from that, an Episode and an Event can also be a combination of a number of short genres. Stanislavski's Task which consists of Actions can be paired with the generic stage studied by van Leeuwen because the former is about what actors have to do in each Fact while the latter is about ways of achieving a communicative goal. They both concern steps of forming a genre. The size of an Action is identical with that of a

phase because an Action is what actors do to fulfil their Task. The transition between Actions is signified by 'grammatical choices'.

In terms of function, Episodes, Events, Facts, Tasks and Actions in their specific sequences, provide cohesion to films, linking them to the Episodes, Events, Facts, Tasks and Actions that precede and follow them – they are arranged in a logical order. Genre could, in principle, exist independently, but the Episodes, Events, Facts, Tasks and Actions cannot. Compared with genre, generic stage and phase are less independent as they have their internal logic in order to be meaningful both grammatically and semantically. In terms of content, a given Fact can have the structure of a specific genre such as an encounter in a café. Stages, such as greetings, introductions, invitations, would be part of this genre. These film Facts therefore build on the structure of everyday encounters. Nevertheless, in films they differ from everyday café encounters because they must also propel the plot forward. For instance, the way Joe tries to avoid introducing Ann to Irving in *Concealing*, is one of the constituents of Fact. A greeting, normally, would be followed by another greeting, but in *Concealing* that is not the case. This is because the scene fuses the structure of the everyday encounter and of the *Complication* in a story. This study finds that phase, generic stage, genre and narrative structure are realised by Actions, Tasks, Facts, Events, and Episodes progressively in performance, but that this is reversed in segmentation.

3.4.5 Tentative Analysis

The aforementioned techniques will be applied to explore the performances in selected scenes from *Roman Holiday*. This exploration can help to produce a better understanding of how performance and structure are built through social semiotic resources.

This thesis argues the performance analysis requires making hypotheses on what and how semiotic resources can do as that can demonstrate the contribution of each mode in each segment in detail. Using page 279 and page 280 (see Appendix 4.2) as example, this thesis hypothesizes that the rate of articulation and non-verbal vocalization can index characters' relations; voice quality can provide clues about characters' mood; the final rising tone and the falling tone can be used to open and close topics; accent can highlight important information; the tension between characters can be suggested by high rate of articulation and short turn-takings. More exactly, the tension of Joe's and

Irving's voices reflects their different state of minds on seeing each other. While Joe is both excited and nervous, Irving is relaxed. Joe's nervousness is also reflected on his continuous use of the falling tone to close topics whereas Irving's curiosity is shown through his constant use of the final rising tone to ask questions. The information that has potentials to reveal or conceal Joe's secret is deliberately accented by actors. '**YÒU**' is stressed in order to give Irving a clue, but he fails to receive that and asks '**WHỲ**' which has the potential of disclosing Joe's secret. Joe, noticed that, changes topic and asks him to sit down through stressing '**CHAIR**'.

Gestures and postures have communicative functions. When the gaze can be used for establishing and maintaining communication, and for giving and seeking information, the hand is used for greeting, pointing, or opening/closing a topic. The communication between Joe and Irving is established and maintained by gaze interactions and furthered by handshaking. Gaze is also employed by Joe to provide Irving with a hint about what is going on and by Irving and Ann to seek information. In addition, the prone hand is used by Joe to stop Irving from questioning Ann. The supine hand is used by Irving to point Joe and to open a topic. In terms of verbal and gestural interaction, *Concealing* is regarded as a dialogue-based scene because characters communicate information mainly through verbal means. Gestural acting can be borrowed to give assistance to verbal acting, especially to deliver information that cannot be disclosed by speech explicitly, such as gaze is employed by Joe to give Irving a hint.

Cinematography and editing can be used to disclose intended acting information. The frequent use of Medium and Medium Long Shots together with camera movement and editing serves to uncover characters' body movements and gestural clues in *Concealing*. For instance, a tilt up shows Joe stands up from his seat; a fixed Medium Long Shot reveals Joe's gaze and hand clues and Ann's posture and gaze. Furthermore, setting, costume and makeup can reveal the characters' information and situation. The three characters meet before G. Rocca Café building, an informal occasion. Unlike Irving who has a casual appearance, unshaven beard, and a black baggy coat, skinny shirt, and grey pants, Joe and Ann's costume and makeup are formal and dressy as they are 'working': one for exclusive news, the other for adventure.

Performance can reflect characters' relations. Relations are recorded and shown by camerawork and editing techniques. Although three characters physically sit close

around a small table and verbally are nice to each other, they are emotionally far away as their gestural activities indicate that they each have their secrets. Their multi-faceted relations are unveiled by camerawork (fixed camera) and editing (cut).

Performance can build phase, generic stage, and genre. As argued in the segmentation section, meaning is made on different performance levels and is collaboratively created by actors, art direction, cinematography and editing. The meanings of lower performance units jointly build on those of higher performance units. In Table 3.8, four verbal phases are differentiated in the short conversation between Joe and Irving. The first two phases further constitute the generic stage of *Greeting I* and the following two make up the generic stage of *Invitation*. They and other generic stages form the genre of *Orientation*. As shown in Table 3.1, the *Orientation* introduces the three main characters, location (G. Rocca Café) and time (day). Likewise, Irving and Joe's three conflicts build the genre of *Complications*. While the first *Complication* gives audiences a surprise, the second sets up a pattern and creates anticipation. In the third round, the pattern is continued and the anticipation is satisfied. Joe's strategies can be seen as intermediate *Resolutions* for those *Complications*. These three conflicts jointly constitute part of the *Confrontation* of the whole film, which also consists of the conflicts between the three characters and the police, and between them and the royal security guards. The narrative genre creates anticipation and make audiences expect what is going to happen.

Table 3.8 Phasal and generic stage analyses

Characters	Action[41] (Stanislavski)		Phase (Gregory)	Generic Stage (van Leeuwen)
Joe	Articulation	[[IRvìng //][well am/ I /glad / to/ see /**YÒU**//]	Exclamation	Greeting I
	Action[42]	Standing up to shake hands with Irving		
Irving	Articulation	[**WHỲ**//] [Did you for/get your/WALlét//]]	Interrogative sentence	
	Action	Shaking hands with Joe		
Joe	Articulation	[[ÉR//][pull up a /**CHAIR** Irvìng//][sit/ DOWN with ùs //]	Declarative sentence	Invitation
	Action	Giving Irving gaze and hand clues		
Irving	Articulation	[Àren't you/going to intro/DUCE mé//]]	Interrogative sentence	
	Action	Waiting to be introduced to Ann		

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[41]The Actions actors perform to fulfil their Task (Benedetti 1998, p. 7).

[42] Stretches of gestures can be held together by cohesive resources and are called action by Martinec (1998, p. 162).

The performance features mentioned in this preliminary analysis are either generated from the first few seconds of *Concealing* (see page 279 and page 280) or *Concealing* as a whole. They could not cover all features of selected scenes. Hence, more findings will be added in the analytical chapters, but the analysis will follow the approach set by this preliminary analysis. Furthermore, performance is a matter of making choices from potential semiotic resources in a given context (see Appendix 3.3). In the following analytical chapters, this thesis will focus on hypothesizing general performance rules through analyzing performances in the broader context of film production techniques.

3.5 Conclusion

In this methodology chapter, data segmenting, transcriptive and analytical tools were discussed in detail. It is found that segmentation can show what happens in each performance unit; how performance units are built; how they are connected and separated; how different phases are realized within them; how narrative structures are developed by them. Although Field, Labov and Waletzky's methods are about narrative structure and Stanislavski's and van Leeuwen's methods are about performance structure, they are inseparable because the structure of a film story is realised by performance. Therefore, they should be considered in an integrated way.

The transcription is intended to represent the performance and narrative structure of three selected scenes. This research claims that the etic method should precede the emic in film transcription because the design of research questions should be based on what the film originally contains, and the etic transcription can best represent the film text. If the research questions come first, the transcriber will focus on the information that can answer those questions which might result in missing other information. This research needs a multimodal transcription because in film verbal and gestural acting, art direction, camerawork, and editing, all make contributions to meaning production. To do so, iconic, indexical and symbolic languages are developed to signify vocal features, gestural activities, cinematography, edits, junctures and continuities. Through transcription, this research shows how segmented performance units are separated and integrated through various verbal and non-verbal modes either in an individual or a collaborative way.

The performance analysis of this study starts from the bottom level since meaning and structure are produced gradually from low to high levels: from how meaning is made

through simple verbal and gestural signifiers (on Action level) to how meaning is produced in larger units (like the humour on Fact level); from how structure is built at phasal level (like interrogative) to how narrative structure is established (like *Complication*). Moreover, the ways in which performance techniques assist actors on each different performance levels and stages were also studied. The analysis finds that the configurations of the main performance techniques vary with scenes. Gestural acting, cinematography and editing are employed to supplement verbal acting in dialogue-based scenes such as *Concealing*, revealing information that cannot be explicitly communicated in verbal acting. Cinematography and editing are as important as acting in expressing intended information in dialogue and gesture based scenes, like *Revealing* (see Chapter 5). However, cinematography and editing become dominant in gesture-based scenes, such as *Farewell*, because the disclosure of actors' gestural information is relied on them (see Chapter 6). The tools used by this research are summarised in the following diagram.
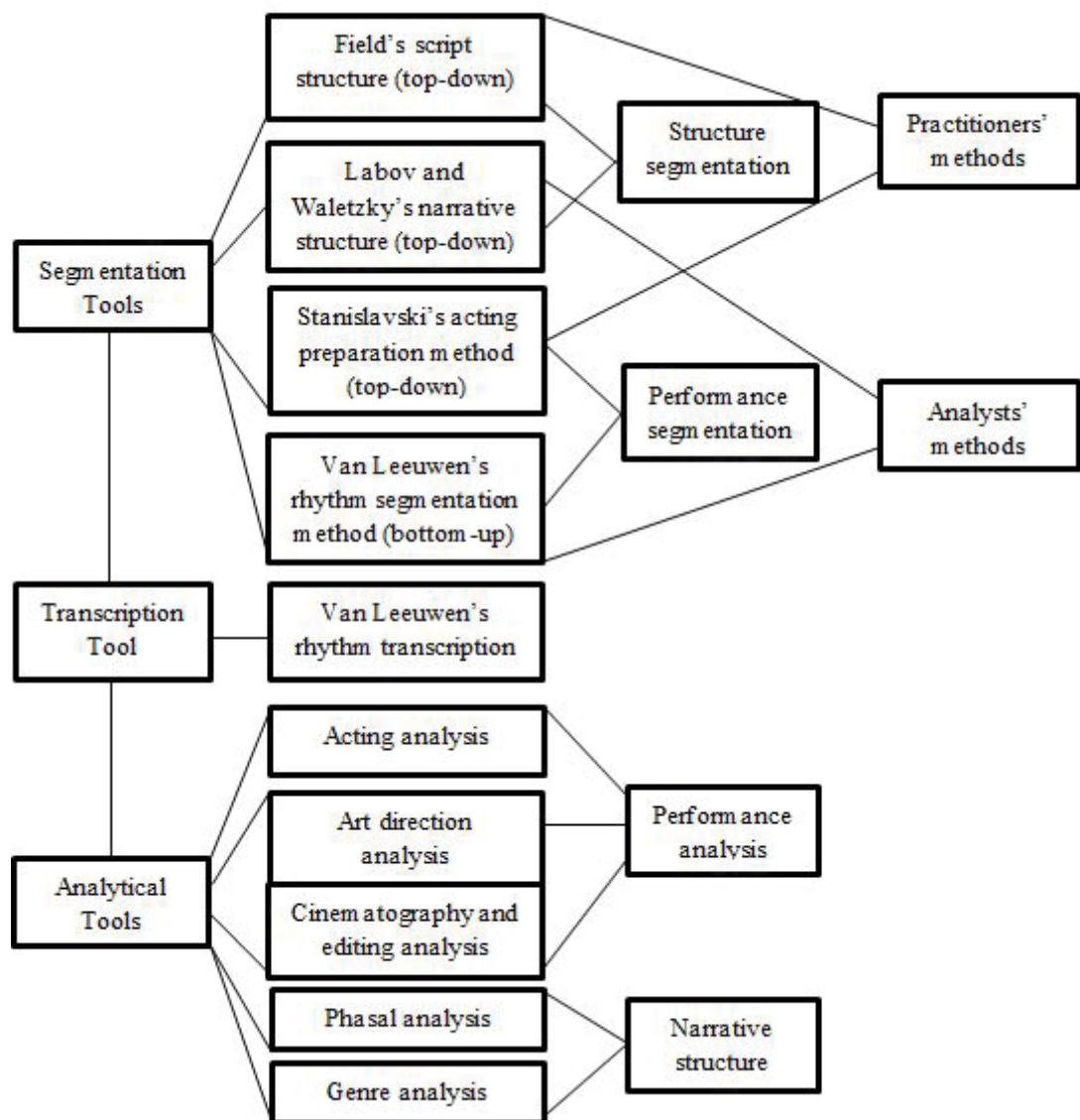
Figure3. 4 The tools for segmentation, transcription and analysis

Chapter Four

Segmentation Methods, Performance Patterns and Genre Constructions in a Dialogue-based Scene

4.1 Introduction

This chapter will focus on the scene that I have referred to as *Concealing*. It is selected because it represents dialogue-based film performance as well as two key components of Labov and Waletzky's (1967) narrative structure: *Complication* and *Resolution*, and one part of Field's (2005) *Confrontation* as discussed in Chapter 3. In order to explore the segmentation methods, performance patterns and genre constructions of *Concealing*, a descriptive model, from the social semiotic perspective is employed. It is made up of the following research questions informed by the over-arching question posed in Chapter 1:

(1) How can dialogue-based performance be segmented into Events, Facts, Tasks and Actions?

(2) What semiotic modes are involved in acting, art direction, cinematography and editing in this scene?

(3) How does acting create characters, their character relations and situations, and the generic structure of the story?

(4) How do art direction, cinematography and editing contribute to the performance and the construction of genre?

(5) What performance features can be hypothesised from the analysis of this dialogue-based scene?

After exploring these questions, this chapter reaches two preliminary conclusions. Firstly, the transitions between performance units can be indicated by changes in cinematography and editing, acting, time and place. Cinematography and editing are the direct realisation of transitions. The complexity of boundary markers can suggest the size of performance level. Secondly, the hypothesised features do not exist in the script but are brought into performance by actors and the filmmaking team. The acting is the most important part of the performance in this dialogue-based scene. While verbal acting delivers explicit information, gestural acting expresses narrative clues. Art direction, cinematography and editing are employed to assist acting. Performance of this

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type can reflect characters, their relations and context of situation and can show how phase, genre and narrative structure are established.

4.2 Performance Segmentation

To analyse the performance patterns in the selected scene and to test the methods proposed in Chapter 3, segmentation will be addressed first. According to Stanislavski, in order to develop characters, actors break down the script into different layers of acting units. During and after the shooting, the filmmaking team, as discussed by Bordwell and Thompson (2008), utilises cinematography and editing to film, assist, stress, and even reshape actors' acting. Informed by an understanding of these processes, this chapter will show how an Event can be further divided into Facts, Tasks and Actions according to indicators such as change of location, setting, character(s), actors' use of verbal and gestural means, change of camerawork, and the editing method.

4.2.1 Event

This analysis begins with the scene at *G. Rocca Café* and Table 4.1 demonstrates how the preceding Event (*Encountering*) transitions to *G. Rocca Café* and then into *The Scooter Trip*. *G. Rocca Café* is selected as an example because this Event propels the story of *Roman Holiday* dramatically forward – Joe begins to carry out his plan from here and also because it includes *Concealing*, the dialogue-based scene, which constitutes Labov and Waletzky's (1967) *Complication* and *Resolution* and part of Field's (2005) *Confrontation*.

The changed locations and settings, from the Spanish Steps to the café, and to the airport, demarcate boundaries between these three Events. Aspects of the camera and editing work to play a role in marking the beginning and the end of the *G. Rocca Café* Event. Specifically, the front low angle Medium Long Shot of Joe and Ann at the Spanish Steps is dissolved into a tilting down high angle Long Shot of them, seen from behind, indicating the beginning of *G. Rocca Café*. A fixed Long Shot of the three main characters on the street cuts to a left-panning Long Shot of royal staff members, seen from behind, at the airport, to mark the beginning of *The Scooter Trip*. The entrances and exits of characters can also indicate the beginning and the end of an Event. The *G. Rocca Café* Event starts with Joe and Ann at the café and ends with the three main characters leaving it. In addition, the characters' use of verbal and gestural

communication can mark the transitions between Events. In these Events, they progress from Joe and Ann in conversation to silence, then from the bustle of the street to the roar of an aircraft. Characters' postures change from Joe and Ann standing on the Spanish Steps to sitting at G. Rocca Café, then from the three characters walking on street to the royal staff at the airport. The transition between genres can imply the transition between Events. This is evident in Table 4.1 which shows the change from one *Complication* to a interim *Resolution* to a new *Complication*: from Ann wanting to visit Rome and Joe helping her to achieve her dream, to Joe concealing his secret, and then to royal staff searching for her. Nevertheless, it should be noted that the edits – dissolve and cut – are crucial in realising the two transitions.

Table 4.1 Transition between Events

No.	Events	Frames	Boundary Markers		
1	The end of *Encountering*		Acting	Verbal	Joe: First wish: sideway café
				Gestural	Joe and Ann stand on Spanish Steps
			Camerawork	Shot	MLS
				Camera angle	Front low angle
				Camera movement	Tilt down
			Transition	Dissolve, genre	
2	The beginning of *G. Rocca Café*		Acting	Verbal	/
				Gestural	Joe and Ann sit at G. Rocca Café
			Camerawork	Shot	LS
				Camera angle	Back high angle
	…	…	…	…	
	The end of *G. Rocca Café*		Acting	Verbal	/
				Gestural	The three main characters leave café
			Camerawork	Shot	LS
				Camera angle	Back eye-level
				Camera movement	Fixed
			Transition	Cut, genre	
3	The beginning of *The Scooter Trip*		Acting	Verbal	/
				Gestural	Royal staff stand at airport
			Camerawork	Shot	LS
				Camera angle	Back eye-level
				Camera movement	Pan left

4.2.2 Fact

Events are divided into Facts to show what characters do at each moment. The above-mentioned boundary markers – changed location, setting, characters, communicative form, camerawork, and genre – can also be used to segment Facts. The *G. Rocca Café* Event can be further divided into four Facts:

(1) *Mutual Interview* (Joe and Ann 'interviewing' each other),

(2) *Concealing* (Joe and Irving conflict with each other),

(3) *Making a Deal* (Joe and Irving make a deal), and

(4) *Working Together* (Joe and Irving working collaboratively)

The *Concealing* Fact, which is studied in depth in this chapter, is the second of these four Facts. It is selected as the central focus because it develops the conflict between Joe and Irving. To be more specific, *Concealing*, as shown in Table 4.2 begins with Irving joining Joe and Ann at the café, and ends with Joe and Irving temporarily leaving the café's outdoor terrace. The change in the camerawork also suggests the start of a new Fact when the frontal Medium Shot of Joe and Ann cuts to a Medium Long Shot of Joe, tilting up as he stands up. Then, Joe and Irving walk towards the G. Rocca café building in a fixed Long Shot moving from the foreground to the background, and thereby announcing the end of this Fact. Apart from the entrances and exits of the characters and the camerawork, the changes in verbal and gestural expression (silence to speech, sitting to standing), between the characters (Joe and Ann to Joe, Irving and Ann to Joe and Irving) and in the settings (exterior café to interior café) also contribute to the transition from *Mutual Interview* to *Concealing* to *Making a Deal*. As argued in Chapter 3, genre varies in size and can exist on different performance levels. Its size is equivalent to that of an Event in 4.2.1, but is about the same size as a Fact here. The genre of interview, the secrets and collusion demarcate the three Facts in this section. Nevertheless, it should be noted that it is the edits which finally facilitate the two transitions.

Table 4.2 Transition between Facts

No.	Facts	Frames	Boundary Markers		
1	The end of *Mutual Interview*		Acting	Verbal	/
				Gestural	Joe and Ann sit quietly and smile at each other.
			Camerawork	Shot	MS
				Camera angle	Front eye-level
			Setting	Outside café	
			Transition	Cut, new character, camerawork, genre	
2	The beginning of *Concealing*		Acting	Verbal	Joe.[[IRvìng/well am/I /glad / to/ see /**YÒU**//]
				Gestural	Joe stands up, presents hand and greets Irving; Ann sits and looks at Irving; Irving walks into the frame.
			Camerawork	Shot	MLS
				Camera angle	Front high angle
				Camera movement	Tilt up
	…	…	…	…	
	The end of *Concealing*		Acting	Verbal	/
				Gestural	Joe and Irving walk into café building; Ann turns to them and looks.
			Camerawork	Shot	LS
				Camera angle	Back eye-level
				Camera movement	Fixed
			Transition	Cut, location, camerawork, genre	
3	The beginning of *Making a Deal*		Acting	Verbal	Irving: Joe, what are you trying to do?
				Gestural	Joe and Irving grapple with each other, quarrying
			Camerawork	Shot	MS
				Camera angle	Back eye-level
				Camera movement	Pan left
			Setting	inside café	

4.2.3 Task

The actor's achievement of the communicative goal in each Fact is defined by Stanislavski as a Task.The *Concealing* Fact is further broken down into Tasks, as shown in Appendix 4.1. To increase the generality of above segmenting hypotheses, the Task which will be discussed in this part is selected arbitrarily.

Table 4.3 illustrates how the Task of *Playing with the Straw Wrapper* transitions to *Greeting I* and to *Invitation*. The first transition is realised by the transition from silence to speech, posture to gesture, and slow to fast rhythm, as well as by a change in focal characters (Joe and Ann to Joe, Ann and Irving), camera movement (tilt up), shot size

(MS to MLS) and editing (cut). The second is achieved by a pause (in turn-taking) and a change from disengagement (Joe and Irving standing straight) to engagement (both bending their bodies towards Ann). *Playing with the Straw Wrapper* is the last generic stage of *Mutual Interview*, serving to close that Fact. Whereas, *Greeting I* and *Invitation* are the first two generic stages of *Concealing*, fulfiling to open that Fact – the gathering of the three main characters leads to their actions of safeguarding secrets. Moreover, the following table shows how the transitions between generic stages coincide with the transitions between Tasks, as the film cuts from – Joe and Ann sitting quietly and smiling at each other in a frontal Medium Shot at the end of *Playing with the Straw Wrapper*, to Joe standing up in a frontal Medium Long Shot at the beginning of *Greeting I*. *Greeting I* then shifts to *Invitation* through a pause in turn-taking (between Irving and Joe), a change of posture (Joe and Irving standing straight to bend bodies towards Ann) and a change of focal character (from Joe and Irving to Ann). There are also significant differences between the rhythm of *Playing with the Straw Wrapper* and the other two Facts. *Greeting I* and *Invitation* are perceived as much faster than *Playing with the Straw Wrapper*. Compared with the transition of Events and Tasks, there is no change in setting and location in the transition between Tasks in this example.

Table 4.3 Transition between Tasks

No.	Tasks	Frames	Boundary Markers			
1	The end of *Playing with the Straw Wrapper*		Acting	Verbal	/	
				Gestural	Joe and Ann sit and smile at each other.	
			Camerawork	Shot		MS
				Camera angle		Front eye-level
				Camera movement		Fixed
			Setting	Outside café		
			Transition	Communicative form, camera movement, editing, rhythm, generic stage		
2	The beginning of *Greeting I*		Acting	Verbal	Irving! Am I glad to see you!	
				Gestural	Joe points to Irving; Ann smiles at Joe.	
			Camerawork	Shot		MS→MLS
				Camera angle		Front eye-level
				Camera movement		Tilt up
				POV		Joe	Points
						Irving	Comes
			Setting	Outside café		
			Transition	Pause between turn-takings, communicative form, generic stage		
	The end of *Greeting I*		Acting	Verbal	/	
				Gestural	Joe and Irving face each other. Ann looks Irving.	
			Camerawork	Shot		MLS
				Camera angle		Front eye-level
				Camera movement		Fixed
			Setting	Outside café		
			Transition	Pause between turn-takings, communicative form, generic stage		
3	The beginning of *Invitation*		Acting	Verbal	Er. Pull up a chair, Irving. Sit down with us.	
				Gestural	Joe points at a chair; Irving looks at Ann; Ann still looks Irving.	
			Camerawork	Shot		MLS
				Camera angle		Front eye-level
				Camera movement		Fixed
			Setting	Outside café		

4.2.4 Action

Moving now to Actions, *Greeting I* consists of two Actions, *Addressing* and *Responding*. *Addressing* transitions to *Responding* by a silent beat and the stretched hands of Joe and Irving (see Table 4.4). The acting, cinematography and editing of the first Action are more complex than those of the second. In the first Action, Joe points at Irving, stands up, offers his hand and gives him a loaded look. In terms of cinematic technique, a Medium Shot cuts to a Medium Long Shot to include Irving, as the

newcomer. The camera tilts up to follow Joe's movement from sitting to standing. In the second Action, the camera remains relatively steady, staying with the Medium Long Shot. The first Action therefore forms an initiation and the second, a response in a dyadic stage, and the short pause or the silent beat between the two phases constitutes the boundary marker between the two Actions. Therefore, the change in phase can suggest the transition between Actions.

Table 4.4 Transition between Actions

No.	Actions	Frames	Boundary Markers			
Phase 1	*Addressing*		Acting	Verbal	**Joe initiates** [[IRvìng//][well am/ I /glad /to/ see /**YÒU**//]	
				Gestural	Joe	Points, stands up, presents hand, gives gaze clue
					Ann	Sits and looks at Irving
					Irving	Walks into the frame
			Camerawork	Shot		MS to MLS
				Camera angle		Front eye-level
				Camera movement		Tilt up
				POV		Joe	point
						Irving	come
			Setting		Outside café	
			Transition		A silent beat in turn-taking, the stretched hands of Joe and Irving, phase	
Phase 2	*Responding*		Acting	Verbal	**Irving responses** [WHÝ//] [Did you for/get your/WALlét//]]	
				Gestural	Joe	Gives gaze clue, holds Irving's hand
					Ann	Sits and looks at Irving
					Irving	Holds Joe's hand while pointing him with the other hand
			Camerawork	Shot		MLS
				Camera angle		Front eye-level
				Camera movement		Fixed
			Setting		Outside café	

The layered structure of Events, Facts, Tasks and Actions is graphically represented in Figure 4.1. The length of vertical lines and the font sizes correspond with the size of performance units.
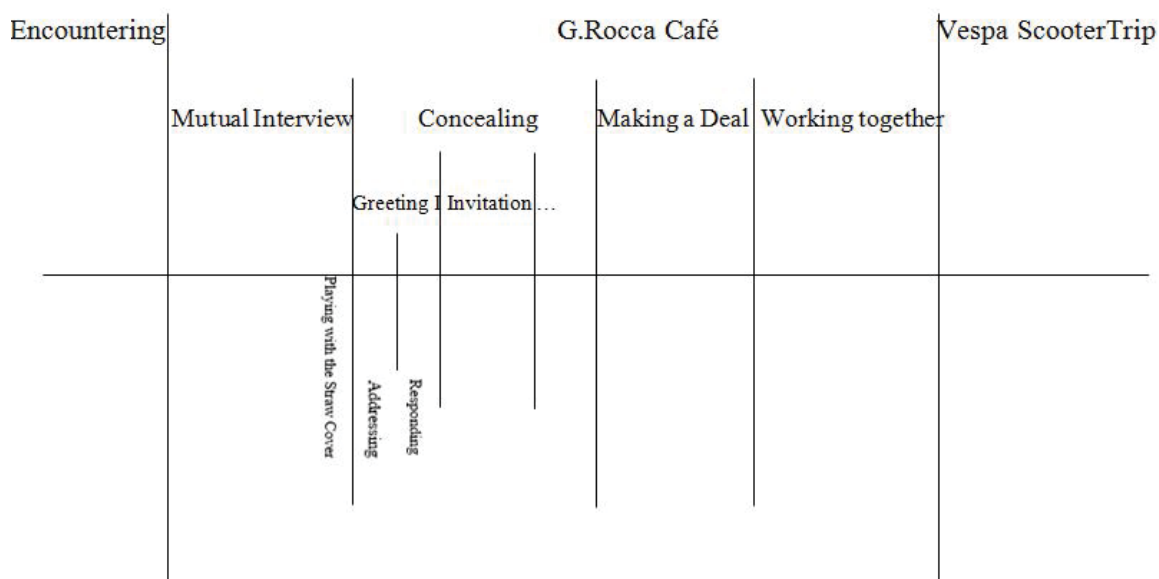
Figure 4. 1 Boundary analysis

To draw a brief conclusion, the above discussion shows:

(1) *G. Rocca Café* can be analysed into Events, Facts, Tasks and Actions by studying changes in the use of cinematography and editing such as shot size, camera angle, camera movement, editing method, in setting, as well as, the entrances and exits of characters, pauses or silent beats between actions and/or speeches, changes in actors' use of verbal and gestural expressions.

(2) Cinematography and editing are the most immediate realisation of performance unit transitions.

(3) Genre, generic stage and phase are interrelated with Episode, Event, Fact, Task and Action [43]. In other words, generic changes can mark transitions between performance units. Event and Fact transitions are realised by a shift between genres, Task transitions by a shift between generic stages, and finally, Action transitions by a shift between phases.

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[43] In a phasal analysis the transitions between phases are marked by shifts in a range of parameters, for instance, change of tense, of person, and so on. But not all parameters are affected. Stanislavski did not discuss the parameters of acting that demarcate the transitions between Actions, Tasks, Facts and Episodes. In a similar way genre analyses do not always discuss the linguistic features that characterize each stage, and the way these features change between stages. Phasal analysis suggests, first of all, a 'bottom up' approach to segmentation, in which Actions, Tasks, Facts, (Event) and Episodes are demarcated by specific boundary features. These segments, particularly at the levels of Event and Fact, fulfil quite similar functions in progressing the Tasks and Action as generic stages and phases, even though there may not be a complete overlap between performance and genre.

(4) The discussion also shows that transitions between higher performance levels are usually more complex and salient than those between lower levels, involving changes in setting, cinematography, editing, characters, as well as actors' uses of verbal and gestural means of communication, whereas transitions between lower levels are likely to be achieved by the actors' uses of verbal and gestural expression and by changes in tempo, but rarely by a shift in location or setting.

This segmentation method uncovers how performance units transit between equal levels and from top to down levels through cinematography, editing, art direction and acting. It also reveals the narrative structure of the story through relating performance units to generic stages. This top-down segmenting method prepares segmenting materials for bottom-up rhythm segmentation on the transcriptive stage (see the verbal and gestural rhythm segmentation in Appendix 4.2).

4.3 Performance Analysis

The film text is not only shaped by actors but also by other contributors to its production. Hence, the social semiotic performance study of *Concealing* should include studying the acting of actors as well as the relevant art direction, cinematography and editing. This will be explored in the following sections.

4.3.1 Acting

Whilst there is meaning in the script, there is further meaning in acting. That is, although film scripts already provide actors with verbal and gestural acting information before they start to act, they can add their own interpretations onto it to produce further information. Creating characters, their relations and situations through verbal and gestural resources is the primary role of film actors. Verbal acting and gestural acting will be examined in the next section.

Verbal Acting

Actors can choose their rate of articulation, voice quality, intonation, rhythm and accent, non-verbal vocalisation and turn-taking in verbal acting. These voice features are dynamic and interactive. The change of any feature will result in the change of meaning in the speech act. This section will examine how they are used by actors to present information, emotion and attitude and to create characters, their relations and situations.

Rate of Articulation

The rate of articulation, also termed tempo, is measured by the time of vocal utterance in which all pauses are excluded from calculation. Goldman-Eisler points out:

> What is commonly perceived as the speed of talking, or the rate of speech production, is determined by the halts and pauses which interrupt the flow of speech rather than by the speed at which the actual speech movements are performed. A continuous flow of speech, rarely broken by periods of silence, is felt to be fast speech, and speech the flow of which is halted by frequent pauses of hesitation is experienced as slow speech.
>
> (Goldman-Eisler 1961, p. 171)

Goldman-Eisler's rate of articulation is measured in word per second and is based on commonly perceived clues other than on the phonetician's method in measuring the rate of utterance. Based on experiments, she reports that 'the overall mean time per word produced was 0.268 sec. which gives us the articulation rate of 3.7 words per second' (1961, p. 172). This study finds only the utterances of '*You're ok. Here's to you. Here is hoping for the best*' and '*you slipped Irving. Slipped. You almost hurt yourself at that time*' follow this rule in *Concealing*. Each one has 11 words and is uttered in 3 seconds so their rate of articulation is 3.7/sec. For the rest, on balance, the number of high and low rate articulations is nearly even though the latter slightly exceed the former.

The rate of articulation has meaning potentials. Van Leeuwen (1999, p. 46) claims the actual meaning is realised by the context in which the meaning potential to is put work. The high articulation rate indicates familiarity and commonality while the low rate implies the process of selection and planning in speech (Goldman-Eisler 1961). Actors deliberately apply fast or slow articulation to meet the need of the situation and to imply characters' emotions. A high articulation rate does not only indicate 'familiarity' and 'commonality', but also suggests competition, emotional states (anger, nervousness, excitement, eagerness), and urgency. As demonstrated in Table 4.5, Joe and Irving speak quickly when they compete to take control of the situation. More exactly, at the opening of *Concealing*, Joe speaks faster and deliberately skips the introduction part by requesting Irving to sit down straight away ([[ÉR//][pull up a /**CHAIR** Irvìng//][sit/ DOWN with ùs //]) because he clearly knows if Irving is introduced, their identities as journalist and photographer will be revealed. However, Irving doesn't follow him and

questions '[Àren't you/going to intro/DUCE mé//]]'. These two sentences are expressed at the rate of 5/sec and 6/sec respectively, which are much faster than the average rate of 3.7/sec. '[[HEY ér//][anybody ever/ TELL yóu//][you're a/ dead/ RINGér f́…//]' is spoken at a rate of 4.3/sec, which is also much higher than the average because Irving is eager to talk about Ann's resemblance to the princess. '[ÈVER/mind/I/got a/bad/sprain/Jòe//]' is articulated at a rate of 4/sec when Irving is irritated by Joe. Furthermore, actors may employ a high articulation rate to suggest urgency. Joe immediately persuades '[ỲEAH//][ỳour /drink/right now/Irvíng//][ÌAKE /it/èasy//]]' at a rate of 4.5/sec after hearing Irving wants to leave.

Table 4.5 High articulation rates

Meanings	Articulations	The rates of articulations
Compete power	Joe. [[IRvìng //][well am/ I /glad / to/ see /YÒU//]	4/sec
	Irving. [WHỲ//] [Did you for/get your/WALlét//]]	6/sec
	Joe. [[ÉR//][pull up a /**CHAIR** Irvìng//][sit/ DOWN with ùs //]	5/sec
	Irving. [Àren't you/going to intro/DUCE mé//]]	6/sec
	Joe. [[G̀ot a /BAD /spr̀ain//]	4/sec
	Joe. [You'd/ better/GO in/here/get it/fixed ùp//]]]	5/sec
Familiarity and commonality	Joe. [[ÉR//][YÈS//][Thìs is a /very good/**FRIEND** of míne//][IRving /RAdovìch//] [ANyá//] [IRvìng //]]	4.7/sec
	Irving. [[[ÉR//][WELL ér//][Ì/guess I'll be/**GO**ìng//]	4/sec
	Irving. [EN//][I'd/like /to have /**HEARD** /that//]	4.7/sec
	Ann. [What/do /you /DÒ//]]]	4/sec
	Irving. [Ì'll/SEE/ you/ar̀ound//]]	4/sec
Eager to express	Irving. [[HEY ér//][anybody ever/ TELL yóu//][you're a/ dead/ RINGér f́…//]	4.3/sec
	Irving. [ÍF ìt... //][íf it /WON't for /that hair //][Ì…/Ì…//][Ì'd / SWEAR /that yóu//]	4.7/sec
Urgency	Joe. [Òh/don't do a/ thing like/ THAT Irvíng//][Sit /DÒWN//][JOIN ùs//][JOIN ùs//][JOIN ùs//]]	5.3/sec
	Ann. [[ÒH//][ỳour/DRINK'S/just /here//][PLEASE /sit/dowǹ//]	4/sec
	Joe. [ỲEAH//][ỳour /drink/right now/Irvíng//][ÌAKE /it/èasy//]]	4.5/sec
	Joe. [[Ì'm/SORRY about/́that//][S̀it down/that's a/good/FELLÒW//]	5/sec
Anger	Irving. [ẂHAT/about//][ẂHAT/ are/yóu//]	5/sec
	Irving. [L̀OOK/I /can/take /a/hint̀//]	6/sec
	Irving. [[SPILĹ//][Who's been/doing the/spillìng//]	6/sec
	Irving. [Ẃhere/ did you/FIND/this /loòney//]	6/sec
	Irving. [ÈVER/mind/I/got a/bad/sprain/Jòe//]	4/sec

A low rate articulation is employed by characters to suggest emphasis. Specifically, when a speaker wants his utterance to be clearly and precisely delivered to the listener he usually speaks slowly and gives almost each word a stress. Correspondingly, if an

utterance is stressed a lot, its articulation will become slow (see Table 4.6). Joe accents most syllables in '[Ì'm/awfully/SORRY/Irvìng//]' and '[Ì'm/SORRỲ//]' to emphasise he was wrong in splashing coffee on Irving. Both lines are uttered at a rate of 2/sec. In the following example, Irving stresses all syllables – '[Ì/***SLIP̀PED***//][Ì /ALMOST/hurt/mysèlf//][J̀OE/I/didn't/slip̀//]'. The intensive accents reduce the rate to 3.3/sec.

Goldman-Eisler (1968) found that rate of articulation and the cognitive complexity of the topic were negatively related. People 'speak more slowly when lying than when telling the truth' (Apple, Streeter & Krauss 1979, p. 725) because lying increases speakers' cognitive load and leads to slower rates. Their opinions are proved correct by Joe's explanation of 'ringer' (2.7/sec). In '[Ìt's an/***AMERICAN/*** t̀erm//] [ÀND…//][ìt/MEAns/ēr//][ànyone /who/has a/great/deal of/CHÀRM //]', Joe uses the hesitation marker 'er' and extends syllables 'm' and 'd' in 'term' and 'and' when covering up for Ann.

Table 4.6 Low articulation rates

Meanings	Articulations		The rates of articulations
Lengthening	Introduction	Irving. [[A̱Nyá//]	1/sec
		Ann. [SMI̱TH//]	1/sec
		Irving. [**ÒH**/ Hiya/ SMITHý//]	3/sec
		Ann. [CHA̱RMED//]	1/sec
	Greeting	Lady A. [[CIÀO//]	1/sec
		Lady B. [CIÀO//]	1/sec
		Irving. [ÈR//][CIÀO//]	2/sec
	Being shocked	Ann. [A̱H//][ÒH//]	2/sec
	Non-verbal vocalization	Joe. [Ḵe//]	1/sec
	Thanks	Ann. [ÒH//][Thank /YÒU//]	1.5/sec
		Irving. [Yòu're/WELCOME//]]	3/sec
	Sorry	Joe. [Ì'm/awfully/SORRY /Irvìng//]	2/sec
		Joe. [Ì'm/SORRY̱//]	2/sec
	Invitation	Joe. [H̱AVE a/glàss//]	3/sec
	Addressing	Joe. [YÒU//]	1/sec
		Irving. [**ME̱**//]	1/sec
	Agreement	Joe. [E̱N//]]	1/sec
		Joe. [ẎEAH//]	1/sec
Hesitation	Irving. [[ẂELL èr//][j̱ust to Fran/cesca/GETS/ hére//]		3.5/sec
	Ann. [[ṮELL ṁe//][Mṟ/ er/er/Rado/V́ICH//][Ẇhat is a/RING̱ER//]		3.3/sec
	Irving. [ÒH //][ÈR//][WAIter//]		3/sec
	Joe. [Ì̱t's an/***AMERICAN/*** term//][ÀND…//] [ìt/MEAns/ēr//][ànyone /who/has a/great/ deal of / CHÀRM //]		2.7/sec
	Irving. [Ẏou're /ṮW//][Ẏou're/**TWISTING**/my /arm/you knów//]		2/sec
	Joe. [J̀UST//][J̀UST//][ḇe/a little/more careful/not to/SPILL//]]		3.3/sec
Emphasis	Ann. [[Mṟ/Bradley's/just/ been/ telling /me/all about/his /WORK//]		2.5/sec
	Irving. [[Ì'm in the/same /ṟacket/ as/J̀OE//][ònly /I'M /Á //]		3.3/sec
	Irving. [I̱/***SLIP̀PED***//] [Ì /ALMOST/hurt/mys̀elf//][J̀OE/I/didn't/slip̀//]]		3.3/sec
	Joe. [Ì'm/awfully/SORRY /Irvìng//]		2/sec
	Joe. [Ì'm/SORRY̱//]		2/sec

To study how actors create characters with voice features more comprehensively, the rate of articulation needs to be understood in relation to other speech features such as pitch, range, and interval. This brings this study to the discussion of following parts.

Voice Quality

Voice quality is characteristic and permanent, serving to identify a speaker's gender, age, mood, character[44], identity[45] and health condition in daily life, but it can also be varied for expressive purposes. It 'ceases to be identified with a specific face' (Van Leeuwen 2009, p. 77) when film actors use it for this purpose. Van Leeuwen proposes a parametric system to study voice quality which is constituted by a range of components such as pitch range, and loudness.

This study finds that pitch can express confidence or nervousness. 'Speakers with higher vocal pitch level were perceived as more competent and dominant' (Krauss & Chiu 1998, p. 34) and 'increased pitch lowers ratings of persuasiveness and increases greatly the impression of nervousness' (Apple, Streeter & Krauss 1979, p. 723). Therefore, the higher regions of pitch range can be used to dominate others and to express emotion. The italic parts in Table 4.7 show that Joe uses high pitch to either command Irving ('*don't do a thing like that*'), or blame him ('*You slipped, Irving. Slipped*') when Irving uses it to quarrel with him. He questions Joe ('*What about? What are you…*') and refutes him ('*Look, I can take a hint*!' and '*I slipped? I almost hurt myself?! Joe, I didn't slip*!'). High pitch therefore indicates tension. Moreover, the high pitch is used by Irving to express his pain after being kicked ('*Oh*'), and by Ann to show surprise on hearing Irving praising her charm and on seeing Irving is kicked ('*Oh*').

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[44] *Character* is a group of characteristics or features that are used to define an individual's nature in fiction (see detailed discussion in Chapter 7).

[45] *Identity* is related to a person's social or national identity (see more details in Chapter 7).

Table 4.7 Meanings of high pitch

Characters	Frames	High pitches	Meanings
Irving		You're a dead ringer for…*Oh*!	Emotion
Joe		*Oh, don't do a thing like that, Irving.*	Dominance
Ann		*Oh*. Thank you.	Emotion
Ann		(Irving: I'm in the same racket as Joe, only I'm a…) Ann: *Oh*!	Emotion
Irving		*What about? What are you…*?	Tension & Emotion
Irving		*Look, I can take a hint*!	Dominance and Refuting
Irving		*Spill?! Who's been doing the spilling*?	Dominance and Refuting
Joe		*You.*	Refuting
Irving		*Me*?!	Question &surprise
Ann		(Irving: …I'd swear that you…) Ann: *Oh*!	Emotion
Joe		*You slipped, Irving. Slipped? - you almost hurt yourself* that time!	Dominance & Blame
Irving		*I slipped? I almost hurt myself?! Joe, I didn't slip*!	Dominance and Refuting
Irving		*Never mind I got a bad sprain, Joe*.	Dominance

Loudness has the potential of suggesting characters' physical distance and social distance. When people's voices are low enough to not be overheard by other people, they relate in an intimate or conspiratorial way. When their voice is amplified to an extent that strangers can overhear them their relation is no longer 'close social'. In

Concealing, the three main characters are in a close personal distance[46] from the point view of simply measuring the physical distance between them. However, as the images in Table 4.7 show, their conversation is overheard by other customers when they disagree with each other or express surprise, pain or anger in a momentarily loud voice. The loudness in their verbal communication reflects that one character, Irving, is not acting as expected in their close personal relationship (as friends). Their close physical distance and loud voices form a contrast, indicating that there is something wrong with their friendship.

Loudness can also express power relations. As illustrated in Table 4.8, Joe's voice is loud when he tries to control Irving, require Irving to '*sit down; join us, join us, join us*' and blaming him '*you slipped, Irving. Slipped*'. However, his voice becomes low when he feels wrong. He whispers '*I'm sorry, Irving*'. Apart from that, the low voice can also suggest secrecy. 'Ahem' is articulated by him in low voice to stop Irving from uncovering his secret. It should be noted that pitch and loudness in articulation are inseparable and realised simultaneously. Irving's anger, for instance, is shown by the combination of high pitch and loudness '*I slipped? I almost hurt myself?! Joe, I didn't slip*!'

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[46] 'Close personal distance' is the distance at which 'one can hold or grasp the other person' (Kress & Van Leeuwen 2006, p. 124).

Table 4.8 Joe's loud and soft voice

Characters	Articulations	Loudness
Joe	Irving! Am I glad to see you.	Loud
	Er, pull up a chair, Irving; sit down with us.	
	Er, yes, this is a very good friend of mine, Irving Radovich. Anya, Irving.	
	Oh, don't do a thing like that, Irving. Sit down; join us, join us, join us.	
	Ahem.	Soft
	It's an American term and er, and it means er, anybody who has a great deal of charm.	Loud
	I'm awfully sorry, Irving!	
	I'm sorry, Irving.	Soft
	Yeah, your drink right now, Irving; take it easy. I'm sorry about that. Sit down, that's a good fellow.	Loud
	Have a glass.	Soft
	Just- just be a little more careful not to spill...	Loud
	You.	Loud
	Yeah.	Soft
	Ahem. Ahem. Ahem. Ahem.	
	You slipped, Irving. Slipped! - you almost hurt yourself that time!	Loud
	Yes, you did.	Soft
	You'd better go in here and get it fixed up.	Soft

Intonation

The final falling tone and the final rising tone both have the potential of realising a question regardless of whether the sentence takes the form of WH-question, yes/no question, or statement. Questions in film acting can fulfil a range of functions – they can be used to request information, to express disagreement, blame and refutation. In *Concealing*, both '*Hḿm?*' and '*Mè?*' are turned into questions with the help of tone movement (see Table 4.9). Questions like '*Why, did you forget your wallét?*', '*Aren't you going to introduce mé?*', '*Anyá...?*' are realised by a final rising tone. Questions like '*What do you dò?*' are realised through a final falling tone. They are employed for seeking information. '*Hḿm*' is uttered in a final rising tone to show Irving's disagreement after hearing Joe's interpretation of 'ringer'. In addition, he blames Joe ('*What abóut? What are yóu?)*' in a final rising tone after being spilled coffee and refutes Joe ('*Who's been doing the spillìng?*') in a final falling tone when Joe denies he did that.

Table 4.9 The realisation of questions and meanings

Characters	Articulations	Tones	Meanings
Irving	Why, did you forget your wallét?	Final Rising	Getting information
	Aren't you going to introduce mé?		Disagree
	Anyá...?		Getting information
	Anybody ever tell yóu?		Getting information
	Hḿm?		Disagree
	What aböut? What are yóu?		Blame
Irving	Who's been doing the spillìng?	Final Falling	Refute
	Mè?		Disagree
	Where did you find this looǹey?		Blame
Ann	What do you dò?		Getting information

The final rising tone has the potential of opening a topic and the falling tone has the potential of closing a topic in specific context. A detailed study on Table 4.10 finds that Joe is assisted by the falling tone when he tries to close a topic, while Irving is helped by the final rising tone when he intends to open one. Specifically, Irving tries to find the reason for Joe's excessive enthusiasm by uttering '*Whỳ, did you forget your wallét?*' in a final rising tone, but Joe closes it by requiring '*er, pull up a chàir, Irvìng; sit down with ùs*' with a falling tone. Irving asks '*Anyá...?*' in a final rising tone but Ann closes it by 'Smìth' in a falling tone. When Joe tries to close the job topic by making an apology (*I'm awfully sorrỳ, Irvìng!*) by the falling tone, Irving reopens it via '*What aböut? What are yóu?*' with the assistance of the final rising tone. The use of the final rising tone and falling tone can reflect characters' stances towards a thing. In this scene, Irving and Ann use the final rising tone to open or reopen the 'appearance' and the 'job' topics, but Joe keeps closing them immediately with the assistance of the falling tone. All this brings out their different stances towards these two topics.

Table 4.10 Falling tone, final rising tone and meanings

Characters	Articulations	Tones	Meanings
Joe	Irvìng! Am I glad to see yòu.	Falling	Closing
Irving	Whỳ, did you forget your wallét?	Final Rising	Opening
Joe	Er, pull up a chàir, Irvìng; sit down with ùs.	Falling	Closing
Irving	Aren't you going to introduce mé?	Final Rising	Opening
Irving	Anyá...?	Final Rising	Opening
Ann	Smìth.	Falling	Closing
Joe	It's an American tèrm and er, and it means er, anybody who has a great deal of chàrm.	Falling	Closing
Irving	Hḿm?	Final Rising	Opening
Joe	I'm awfully sorrỳ, Irvìng!	Falling	Closing
Irving	What aböut? What are yóu?	Final Rising	Opening

In linguistics, Halliday claims tone and mood work in a very complicated manner.

> Declarative, interrogative, and imperative are grammatical categories; the choice among them is called MOOD. Statement, question, and command are semantic categories: (…). The semantic categories are actually expressed by a combination of mood and tone.

> (Halliday 1985a, p. 57)

This research finds that actors do follow this rule in acting and see mood and tone as separate systems which can be interrelated in complex ways. The special combination of mood and tone has the potential of expressing characters' emotions (happiness, worry) and attitudes (doubt, blame, negotiation, disavowal). In Table 4.11, '*Irv̀ing! Am I glad to see yòu*' is grammatically an interrogative, having the predicate 'am' precede the subject 'I', but semantically it is an exclamation uttered by a falling tone. The special combination of mood and tone suggests Joe's mixed emotions about Irving's arrival: happiness and worry – happy to have someone take photos for his exclusive news story, but worry about the safety of his scheme. When the declarative '*I'm sorry about t́hat*' is articulated in a final rising tone, the disavowal meaning is actually communicated. That is, Joe does not think he acted wrongly. When Irving utters '*…just till Francesca gets hére*', '*I'll see you aŕound*' and '*You're twisting my arm, you knów*' in final rising tones, he negotiates time with Joe, blames him and doubts whether he can meet Ann again.

Table 4.11 Mood and tone combinations and meanings

Characters	Articulations	Moods	Tones	Meanings
Joe	Irv̀ing! Am I glad to see yòu.	Interrogative	Falling	Mixed emotions: happiness and worry
	I'm sorry about t́hat.	Declarative	Rising	Disavowal -It's not my fault.
	You almost hurt yourself that t́ime!	Declarative	Rising	Disavowal -You are not hurt. Calm down.
Irving	…just till Francesca gets hére.	Declarative	Rising	Negotiation
	I'll see you aŕound.	Declarative	Rising	Doubt
	You're twi- You're twisting my arm, you knów.	Declarative	Rising	Blame

Rhythm and Accent

Some syllables are heard as more prominent than others in speech. These prominent syllables are named differently in the literature, for instance, stress, accent. 'Accent is a way of singling out some syllables as more worth of (immediate) attention than others, more important to remember' (Van Leeuwen 1982, p. 43). In film acting, actors accent syllables which they feel important in communicating information, as people do in everyday speech. As the following table shows, Joe gives every word an accent in '[Irvìng/well am/ I /glad / to/ see /**YÒU**//]' because he wants to attract Irving's attention to the information behind his utterance. Similarly, he stresses almost every word when explaining 'ringer' ([Ìt's an/***AMERICAN/*** tèrm//][ÀND…//][ìt/MEAns/ēr//][ànyone /who/has a/great/deal of/CHÀRM//]), giving 'CHÀRM' and '***AMERICAN***' more prominence in order to attract Ann's attention.

Table 4.12 Accent and information

Characters	Articulations	Meanings
Joe	[[[Irvìng/well am/ I /glad / to/ see /***YÒU***//]	Stress
Joe	[Ìt's an/***AMERICAN/*** tèrm//][ÀND…//] [ìt/MEAns/ēr//][ànyone /who/has a/great/ deal of / CHÀRM //]	Information
Ann	[ÒH//][Thank /YÒU//]	
Irving	[Yòu're/WELCOME//]]	
Ann	[[Mr/Bradley's/just/ been/ telling /me/all about/his /WORḰ//]	
Irving	[[Ì'm in the/same /racket/ as/JOE//][ònly /I'M /Á //]	
Joe	[Ì'm/awfully/SORRY /Irvìng//]	
Irving	[Yòu're/ÒK//][HÈRE's to/yòu//][Here's/HOPING /for /the/best//]	
Joe	[[Got a /BAD /sprài n//]	
Ann	[[TÈLL m̀e//][Mr/ er/er/Rado/VÍCH//][What is a/RINGÈR//]	
Irving	[ÈN//][Ì'd/like /to have /**HEARD** /that//]	
Ann	[What/do /you /DÒ//]]]	
Irving	[ẂHAT/about//][ẂHAT/ are/yóu//]	
Irving	[Yòu're/**TWISTING**/my /arm/you knów//]	
Irving	[Ẁhere/ did you/FIND/this /looǹey//]	
Joe	[Sit /DÒWN//][JOIN ùs//][JOIN ùs//][JOIN ùs//]]	
Ann	[PLEASE /sit/doẁn//]	

Accented syllables can also be used to suggest characters' emotions. In Table 4.13, Irving accents most syllables in '[Ẁhere/did you/FIND/this /loòǹey//]' to show his anger. Joe continuously accentuates his apology in '[Ì'm/awfully/SORRY /Irvìng//]' to show feigned regret. Ann stresses each syllable ([ÒH//] [Thank /YÒU//]) to express her gratitude. When Irving employs intensive accents in [ẂHAT/about//] [ẂHAT/ are/yóu//], he does not only question Ann, but also expresses his blame of and anger

with Joe. The dense accents in '[Ỳou're/**TWISTING**/my/arm/you knów//]' function to stress information and express anger. The verbal accents analysed in the above examples are accompanied by gestural signs, including facial expressions, head and hand movements, which are used to stress, or even modify, verbal information. This is discussed in detail in the 'Gestural Acting' section. In other words, the language functions discussed are in interaction with other language (and non-language) systems.

Table 4.13 Accent and emotion

Characters	Articulations	Meanings
Ann	[ÒH//][Thank /YÒU//]	Gratitude
Joe	[Ì'm/awfully/SORRY /Irvìng//]	Regret
Irving	[ẂHAT/aḃout//][ẂHAT/ are/yóu//]	Blame
Irving	[L̇OOK/I /can/take /a/hint̀//]	Blame
Irving	[You're/**TWISTING**/my /arm/you knów//]	Blame
Irving	[Ẇhere/ did you/FIND/this /looǹey//]	Blame/anger
Joe	[You/SlIPPED/Irving/slipped//][You/almost/HURT /yourself/at that t́ime//]	Blame
Irving	[I/***SLIPPED***//] [Ì /ALMOST/hurt/mysèlf//][JÒE/I /didn't/slip̀//]]	Anger

Non-verbal Vocalisation

Non-verbal vocalisations can suggest characters' reactions to verbal or non-verbal stimuli. They have the potential for suggesting thinking, hesitation, interruption, reaction and state of mind. Specifically, 'er' and 'eh' suggest characters' mental processes of selecting, planning and organising speech. 'Oh' and 'ah' shows characters' reactions (surprise, shock, pain) to a stimulus. As illustrated in Table 4.14, Joes uses 'Ahem' to interrupt Irving and '*er*' to gain time to think about how to introduce Irving and Ann to each other. In '*Hey, er, did anybody ever tell you*', 'er' signifies Irving's mental process of organising his utterance before comparing Ann and the princess. 'Oh' demonstrates Joe and Ann's surprise, and Irving's pain. Joe uses 'ahem' to stop Irving from revealing his secret. Non-verbal vocalisation further reveals characters' state of mind. For instance, '*er*' betrays Joe's unease, nervousness, and hesitation when facing Irving's challenges. Actors resort to non-verbal vocalisation rather than verbal reaction because the story development at a given moment does not allow them to employ verbal expressions that have well-defined meanings.

Table 4.14 Non-verbal vocalisations and meanings

Non-verbal Vocalisations	Characters	Articulations	Meanings
'Er/eh'	Joe	*Er*, pull up a chair, Irving; sit down with us.	Selecting words or planning or organising speech
		Er, yes, this is a very good friend of mine, Irving Radovich. Anya, Irving.	
		It's an American term and *er*, and it means *er*, anybody who has a great deal of charm.	
	Irving	Hey, *eh*, did anybody ever tell you you're a dead ringer for… Oh!	
		Well *er*, I guess I'll be going.	
		Well *er*, just till Francesca gets here.	
		Er, ciao.	
		Oh, *er*, waiter!	
	Ann	Tell me, Mr. *er*, *er*, Radovich: *er*, what is a ringer?	
		Er, M-. (Mr. Bradley's just been telling me all about his work.)	
'Oh/ah'	Joe	*Oh*, don't do a thing like that, Irving. Sit down; join us, join us, join us.	Reaction
	Irving	Hey, eh, did anybody ever tell you you're a dead ringer for… *Oh*!	
		Oh, er, waiter!	
	Ann	*Oh*. Thank you.	
		Oh, your drink's just here; please sit down.	
		Ah. Oh.	
		Oh.	
'Ahem'	Joe	*Ahem.*	Interruption
		Ahem.Ahem.Ahem.Ahem.	

Turn-taking

Sacks et al (1974, p. 696) argue that the organisation of turn-taking is fundamental to speech-exchange in interviews, meetings, debates, ceremonies, conversations, and so on. However, the conversation in the film text is different from everyday conversation because film conversation is scripted in advance. The actors' turn-taking order and method may be specified beforehand. They are not totally in the actors' control. However, actors can play a role in transitions, choosing the size of the gap between turns. The choice can suggest characters' relations and situations. For instance, the green circles on page 279 and 295 in Appendix 4.2 indicate characters' manners of doing turn-taking. Joe's greeting is immediately followed (sequentiality) by Irving's, showing that Irving is initially quite engaged. Joe employs 'Ahem.Ahem.Ahem.Ahem' when Irving is talking about the way Ann looks. The overlap (simultaneity) in their speech is a sign of interruption suggesting they are becoming disharmonious.

To summarise, this section discussed the semiotic modes involved in actors' verbal acting and the way these modes express information and emotions and suggest characters' attitudes, relations and situations. The following verbal acting features were hypothesised from the analysis of *Concealing*:

(1) Rate of articulation can reflect characters' situations and emotions. While a fast articulation rate can suggest competition, emotional state, and urgency, a low rate articulation can suggest emphasis or hesitation.

(2) Voice quality reflects characters' relations and situations. High pitch can be used to dominate others, to express emotions and to suggest tension; loudness has the potential of suggesting characters' physical and social distance from each other and power relations.

(3) Both the final falling tone and the final rising tone have the potential of realising a question. The final rising tone has the potential of opening a topic whereas the falling tone has the potential of closing a topic. They can further reflect characters' attitude towards a thing or a person.

(4) Verbal rhythm and accent have the potential of stressing information and expressing emotion.

(5) Non-verbal vocalisation has the potential of suggesting thinking, hesitation and interruption and can further reveal characters' states of mind to a verbal or non-verbal stimulus.

(6) Characters' relations and situations can be reflected by their way of turn-taking.

The six verbal analytical parameters are realised through actors' interpretations. They are dynamic and interactive and represent characters' momentary reactions to stimuli. Verbal acting also contributes to the development of characters, their relationships, and genre. While this will be discussed in the concluding section of this chapter, it is important to emphasise that it is the combination of these factors with each other and with other communicative elements (including gesture and context) whereby meaning is made.

Gestural Acting

As mentioned in Chapter 1, Argyle's approach will be employed to study how actors use gesture and posture. His gestures are 'voluntary bodily actions, by hands, head, or other parts of the body, which are intended to communicate' (Argyle 1988, p. 188) and

his three main human postures are: 1) standing, 2) sitting, squatting and kneeling, and 3) lying (Argyle 1988, p. 203).

In this section, actors' voluntary gaze, facial expression, their hands, arms, feet and body movements, as well as their gestural combinations and relations, will be discussed. Findings of psychological research based on everyday communication will be used to support this film analysis due to two main reasons. Firstly, actors draw on everyday behaviour in their acting even though there is a degree of stylisation in their work. Secondly, voluntary and involuntary behaviours exist in everyday communication and in acting even though voluntary behaviours are more prevalent in film acting.

The Gaze

All emotions, according to Argyle and Cook (1976), are relayed through the eyes. Gaze can signal liking, rewarding, loving, sexual intentions, acceptance of a subordinate's position in a hierarchical 'attention structure', and more. Conversely, gaze aversion can indicate embarrassment, shame, lying, dominance, hostility, avoidance of cognitive overload or conflict, or a feeling of being threatened. Gaze, usually together with gestures, can also be used to demand things from others or to direct another person's behaviour, for instance telling them to sit down, leave, or keep quiet. Firstly, gaze can be used communicate information. In the first frame of Table 4.15, Ann looks at Joe silently to inquire what is going on after he kicked Irving under the table. Joe's gaze in the second frame serves to warn Irving to stop answering Ann's question. Secondly, gaze can be used to show characters' emotions. Ann's gaze in frames 3 and 4 shows her emotions of embarrassment and worry respectively. When Irving moves close to her, she feels embarrassed and turns to look at Joe. When Joe and Irving push each other, she feels worried. Thirdly, a character can use gaze to direct other characters' behaviour, as in frame 5, where Ann stares at Joe to stop him from further enraging Irving.

Table 4.15 The acting of gaze

No.	Frames	Gaze Types	Meanings	Functions
1		Approach	Seeking information	Information
2		Approach	Giving information	Information
3		Approach	Worry	Emotion
4		Aversion	Embarrassment	Emotion
5		Approach	Stop and warning	Doing

Facial Expressions

The face is a key area for understanding people's emotional expression (Ekman & Friesen 1975, p. 7). Based on experiments, Boucher and Ekman (1975, p. 21) conclude that 'the morphology of facial expressions is pan-cultural for at least five or six emotions' – anger, fear, surprise, disgust, sadness, happiness.

> The facial area which provided the best accuracy in distinguishing the presence of an emotion would vary from emotion to emotion. More specifically, based on the theory and findings of Ekman, Friesen, and Tomkins, we predicted that accuracy in distinguishing (a) disgust would be best from the cheeks/mouth; (b) fear would be best from the eyes/eyelids;

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(c) sadness would be best from both brows/forehead and eyes/eyelids; (d) happiness would be best from both cheeks/mouth and eyes/eyelids; (e) anger would be best from both cheeks/mouth and brows/ forehead; (f) and surprise would be predictable with equal accuracy from any of the three areas.

(Boucher & Ekman 1975, p. 22)

As argued in Chapter 1, the six expressions are just basic emotions and cannot explain all the facial expressions in the selected scenes. To meet the need of this research, they need to be further divided and nuanced. For instance, 'happiness' can, in context, suggest pleasure, satisfaction, joyfulness, gladness, delight, etc.; 'sadness' unhappiness, sorrow, downheartedness, low spirits, broken-heartedness etc.; 'fear', anxiety, worry, uneasiness, nervousness, disquiet; 'surprise' shock, astonishment, wonder, confusion, etc.; 'anger' annoyance, irritation, irritability, displeasure, resentment, etc. 'disgust': revulsion, repugnance, aversion, distaste, abhorrence, detestation, execration, etc.

These emotions register on actors' faces. In example 1, Table 4.16, the characters' 'crow's-feet go outward, wrinkles appear under their lower eyelids and on both sides of their noses, the cheeks are raised, the mouths are parted and corners of the lips are drawn back and up. This facial expression can be identified as 'delight'. In example 2, characters' brows are lowered and drawn together, eyelids are tensed, eyes stare hard and lips are pressed firmly together with the corners straight. This shows they feel 'annoyed'. In example 3, Ann's brows and upper eyelids are raised, lower eyelids are tensed, sclera is exposed more and the mouth is opened and tensed. Together this signifies that Ann is 'worried' when seeing Joe and Irving pushing and quarreling with each other. As the two frames of example 4 show, Irving's forehead is covered by horizontal wrinkles, brows are highly raised, eyes are widely opened, the skin between brows and upper eyelids is stretched, the jaw is dropped and the lips and teeth are parted. This facial expression shows that he is extremely surprised after being knocked over by Joe. It should be noted that to analyse characters' emotions precisely all close-up frames used in this part are captured either from Medium Long Shots or Medium Shots with the help of Snipping Tool.

Table 4.16 Facial expressions and emotions

No.	Emotions	Theories (Ekman & Friesen 1975)	Facial Expressions
1	Happiness : delight	-Corners of lips are drawn back and up. -The mouth may or may not be parted, with teeth exposed or not. -A wrinkle (the nasolabial fold) runs down from the nose to the outer edge beyond the lip corners. -The cheeks are raised. -The lower eyelid shows wrinkles below it, and may be raised but not tense. -Crow's-feet wrinkles go outward from the outer corners of the eyes (p. 112)	
2	Anger : annoyance	-The brows are lowered and drawn together. -Vertical lines appear between the brows. -The lower lid is tensed and may or may not be raised. -The upper lid is tense and may or may not be lowered by the action of the brow. -The eyes have a hard stare and may have a bulging appearance. -The lips are in either of two basic positions: pressed firmly together, with the corners straight or down; or open, tensed in a squarish shape as if shouting. -The nostrils may be dilated, but this is not essential to the anger facial expression and may also occur in sadness. -There is ambiguity unless anger is registered in all three facial areas. (pp. 95-7)	
3	Fear: worry	-The brows are raised and drawn together. -The wrinkles in the forehead are in the centre, not across the entire forehead. -The upper eyelid is raised, exposing sclera, and the lower eyelid is tensed and drawn up. -The mouth is open and the lips are either tensed slightly and drawn back or stretched and drawn back. (p. 63)	
4	Surprise	-The brows are raised, so that they are curved and high. -The skin below the brow is stretched. -Horizontal wrinkles go across the forehead. -The eyelids are opened; the upper lid is raised and the lower lid drawn down; the white of the eye-the sclera-shows above the iris, and often below as well. -The jaw drops open so that the lips and teeth are parted, but there is no tension or stretching of the mouth. (p. 45)	

Facial expression can also convey information. In the first example of Table 4.17, Joe wears a solemn face to warn Irving to stop making jokes with him as his joke of 'forget your wallet' has the potential of betraying their identities. In the second example, Joe points at Ann to Irving secretly by turning his eyeballs left and raising his left brow a bit.

The interpretation of characters' facial information often relies strongly on contextual information. For example, the information in example 3 is ambiguous if it is taken out of context. Nevertheless, in the context of *Concealing*, when considered together with the prone hand it means 'stop'. The wrinkled forehead can mean different things in different contexts: when, in frame A of example 4, it is used to respond Joe's explanation of 'ringer', it means 'disagreement/doubt'; when, in frame B, it is used to react to Joe's invitation, it means 'confusion'; and when, in frame C, it is used to reply to Joe's accusation, it means 'anger'.

Table 4.17 Facial expressions and meanings

No.	Frames	Descriptions	Meanings
1		Forehead: wrinkles Brows: lowered and drawn together Eyeballs turn up Face: lowered	Warning
2		Forehead: wrinkles Left brow: raised Eyeballs turn left Face: slightly left	Pointing
3		Eyes: cast down Jaw: raised	Pointing; looking beyond; warning
4	 A B C	Forehead: wrinkles Brows: lowered and drawn together Eyelids: tensed	Disagreement; doubt; confusion; anger

The Hands and the Arms

Emotions are primarily shown on the face rather than with the body, but the body does show how people are coping with emotion. Although it is not possible to connect specific body movement patterns with specific emotions, body movement does reveal

'what a person's attitudes, interpersonal orientations, etc. are' (Ekman & Friesen 1975, p. 7). Bordwell and Thompson (2008, p. 135) hold 'hands are to the body what eyes are to the face. They focus our attention and evoke the character's thoughts and feelings'. Kendon cites the Roman rhetorician Quintilian's observations about the 'language of the hands':

> As for the hands, without which all action [i.e. Delivery] would be crippled and enfeebled, it is scarcely possible to describe the variety of their motions, since they are almost as expressive as words. For other portions of the body merely help the speaker, whereas the hands may be almost said to speak. (…) though the peoples and nations of the earth speak a multitude of tongues, they share in common the universal language of the hands.
>
> (Kendon 2004, p. 18)

In one sense, hand movements take part in the expression of characters' emotions. In the first frame of Table 4.18, Irving is irritated after Joe splashes coffee on him. His irritation shows on his face as well as in the force and speed of his hand brushing movement. In the second frame, Ann's clenched right fist shows her worry on seeing Joe and Irving in conflict.

Table 4.18 Hand movements and emotion

No.	Frames	Characters	Hand(s) movements	Emotion
1		Irving	Brush body quickly and forcefully	Irritation
2		Ann	Clenched fist	Worry

Whereas, in another, hands are used to communicate information.

> Gestures of the Open Hand Prone or 'palm down' family are, in different contexts, used to deny, negate, interrupt or stop, whether explicitly or by implication. Open Hand Supine (or 'palm up') type gestures, on the other

hand, are used in contexts where the speaker is offering, giving or showing something or requesting the reception of something.

<div align="right">(Kendon 2004, p. 248)</div>

Clenched hands are used in contexts where the character feels nervous, worried, fearful, and angry and when the character tries to hold or cover something. In Table 4.19, the open supine hand in frame 1 and open prone hand in frame 2 are used to 'request' information and to close a topic. The hand movements in frames 3 and 4 are employed to communicate 'pointing'. The index finger movement in frame 5 is used by Joe to catch Irving's attention. The clenched fist in frame 6 is used to indicate Ann's worry on seeing Joe and Irving quarrelling. The loosely clenched hand in the last frame is adopted to suggest to Irving to stop talking.

Apart from all of this, hands can also be used to work with objects, such as holding a cup[47], moving a chair[48], and grabbing a tissue[49]. Since hands and arms are connected, the movement in the hands unavoidably causes the movement in the arms. However, the hands movements are the focus of this chapter.

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[47]

[48]

[49]
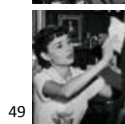
Table 4.19 Hand movements and information

No.	Frames	Characters	Hand(s) movements	Information
1		Irving	Open hand supine	Request
2		Joe	Open hand prone	Stop
3		Joe	Index	Pointing
4		Joe	Thumb	Pointing
5		Joe	Index	Attracting attention
6		Ann	Clenched fist	Worry
7		Joe	Loosely clenched hands	Cover/concealing

The Feet and the Body

According to Laban's Movement Analysis (1950), the force and speed in body movement can indicate power, urgency, emotion and attitude. The first frame of Table 4.20 shows Joe prevents Irving from making a comment on Ann's appearance by kicking him with his left foot. The force and speed of this movement indicates the urgency of the situation and Joe's irritation. The second frame is another example of

Joe's attempts to stop Irving from probing into Ann's identity. He gives Irving a quick and forceful kick on the left leg. The force and speed of his foot movement also serves to underline the urgency.

Table 4.20 Feet movements and emotion/information

No.	Frames	Characters	Feet/foot movements	Emotion/Information
1	Hey, did anybody ever tell you you're a dead ringer for...	Joe	Kicking: forceful and speedy	Irritation + stop
2	If it wasn't for that hair, I'd swear that you...	Joe	Kicking: forceful and speedy	Attitude + stop

The body is not only used by actors to depict the postures of characters, sitting and standing for instance, but is also used to suggest characters' attitudes. While leaning forwards suggests engagement, leaning back indicates disengagement or estrangement. In first frame of Table 4.21, Joe bends forward to Ann when explaining the term 'dead ringer' to her. Ann and Irving lean forwards towards Joe while listening to him. Their postures suggest they all engage deeply in conversation. In contrast, in the second example, Ann leans back, distancing herself from Joe. Her gaze engagement and body disengagement create implication – teasing Joe.
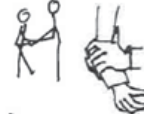
Table 4.21 Body movements and emotion/information

No.	Frames	Characters	Body movements	Emotion/Information
1		Joe, Ann and Irving	Leaning forth	Engagement
2		Ann	Leaning back	Disengagement

Gestural Blends

Even though some gestures can produce meaning individually, gestures are usually blended. Blended gestures can make information and emotion more explicit and precise in film acting. For example, the meaning of 'stop' in the first frame below, is realised by the downward gaze, raised chin and prone hand, with the prone hand limiting other potential interpretations of the facial expression. In the second frame, Joe pushes Irving away from Ann after realising that Irving is annoyed and out of control. Joe and Irving's body movements together create the meaning of 'pushing'. However, if only Joe's hand gesture is considered, it is hard to say whether he is 'pushing' or 'holding'. In the third frame, Ann's upper torso, face and gaze are directed at Joe and Irving while they are fighting. Without her worried facial expression and gaze direction, this gesture might have been interpreted as resting by putting her hands on the frame of the chair. Irving, in the last frame, bends across the table while his head turns towards Joe. This could be interpreted as 'being interested in' Joe but when the look on his face is also considered, the gestural combination creates the meaning of 'warning' – Irving warns Joe after Joe has spilled coffee on him. It needs therefore to be emphasised that the meaning of a gestural blend depends on the most salient gesture.

Table 4.22 Gestural blends

No.	Frames	Characters	Gestural Blends	Meanings
1		Joe	Gaze: downwards Chin: raised Hand: prone	Stop doing
2		Joe	Hands: grabbing Body: moving	Pushing
3		Ann	Upper torso: bending over Head: towards Joe and Irving Gaze: towards Joe and Irving	Pointing
4		Irving	Head: towards Joe Gaze: looking Joe Body: bending over Arms: elbows flexed	Warning

Rhythm and Accent

Like verbal acting, gestural acting has rhythm and accent. Actors may follow their own rhythm, but usually actors who are in interaction attune the rhythm of their speech and/or gestural acting to each other. The speed and complexity of the character's gestural rhythm depend on the context of situation. In urgent situations, they may become faster and more complex. In *Concealing*, for instance, there are more gestures clues either before (see page 295 and 296) or after (see page 283), or both before and after the explosion of the conflict (see page 289). Before the first spilling incident, while Irving moves closer to Ann and comments on her looks, Joe tries to stop him with hand[50]. After that Joe uses various hand movements[51] and warning looks to try and stop

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[50]

Irving from betraying the secret. Before the second spilling, Irving is establishing eye-contact with Ann while Joe is holding the coffee and tries to stop him by covering his mouth[52], and then spills coffee on him. Before the third spilling, Irving points to Ann either with his cup[53] or finger while Joe makes a more obvious 'stop' gesture[54] for him. Following the third spilling, Joe and Ann stand up and rush to Irving but Irving cannot help fighting with him after being helped up.

Rhythm and accent of gesture reflect the relations and interactions of the characters and the emotions that accompany them, with the accent usually falling on conflict point or the most emotional point. Joe is cautious and nervous when Irving is talking. The two times he kicks Irving serve as the accents of the first[55] and last spilling[56] rhythm paragraphs respectively whereas the splashing[57] forms the accent of a rhythm foot, and hence is less salient, as it happens on rather than under the table, in front of Ann.

Gestural Acting Forms

As with speech, gestures can be communicated overtly or covertly. They are overt when information can be apprehended by all characters present but covert when information is to be hidden from one or more characters. Props are sometimes used to assist these two types of gestural acting. To begin with overt gestural acting, as frame 1 and frame 3 in Table 4.23 show, Joe uses a hand gesture to point at Irving and persuades him to sit down. Ann grasps Irving's arm to stop him from leaving. Apart from the hands or the fingers, the eyes and the body can also be used in overt acting. In frame 2, Ann looks at Joe when telling Irving what she and Joe have talked about. Moreover, sometimes meaning is co-produced by gestures and props, as when Irving points to Ann with a cup

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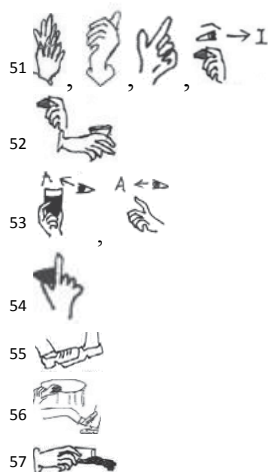
in his hand (see frame 4). In this type of acting, gestures are open for every character to see.

Table 4.23 Overt gestural acting

No.	Frames	Characters	Apparatuses	Descriptions	Meanings
1		Joe	Finger	Pointing	Addressing
2		Ann	Eyeballs	Pointing	Addressing
3		Joe	Hand	Pointing	Addressing
		Ann	Hand	Grasping	Stop doing
4		Irving	Cup	Pointing	Addressing

Frame 1 and 2 in Table 4.24 are examples of covert gestural acting. Joe looks at Ann, and points at her with his fingers to inform Irving not to interrogate her too closely. He also uses hand gestures like lifted opened palms and gesture combinations such as the eyes-chin-hand combination, the eyes-mouth-hand combination (frames 3, 4 and 5), to stop Irving from revealing his plan. Additionally, in gesture and prop combination, he moves his coffee cup closer to Irving secretly in preparation for stopping him (see the last frame).

Table 4.24 Covert gestural acting

No.	Frames	Characters	Apparatuses	Descriptions	Meanings
1		Joe	Head and eyes	Head–pointing Eyeballs–pointing	Reminding
2		Joe	Eyes and finger	Eyeballs–pointing Left thumb – pointing	Reminding
3		Joe	Hands	Lifted opened palms–stop	Stop
4		Joe	Eyes, jaw, and hand	Downward gaze –directing Raised jaw–pointing Prone hand–stop	Stop
5		Joe	Finger	Covering mouth with the right index–stop	Stop
6		Joe		Prop–being moved	Preparing for stopping

Overt and covert acting can reflect relations of inclusion and exclusion among the characters. To safeguard his secret, Joe, in the first two examples of the following table, keeps giving Irving secret signals that are invisible to Ann. The gestures evolve from covert to overt as as the conflict develops. Joe initially uses small and light gestures, like putting a finger onto his mouth (see example 3). However, after Irving fails to understand his hints, Joe applies more overt gestures such as pushing him heavily, holding his arms firmly and ushering him into the café building (see examples 4 and 5).

Like verbal information, gestures can be communicated explicitly or implicitly and reflect characters' situations. In *Concealing,* implicit gestures become more explicit as the conflict intensifies. As the first example in the following table shows, Joe shows his lifted opened palms to Irving after the first conflict. However, this gesture has fairly broad meaning potentials. It can mean 'open, no secret', 'distancing', 'stop' and as such its meaning is ambiguous. In the second example, before the second conflict, he covers his mouth with his hand while coughing. This gesture also has more than one meaning. It can mean 'stop talking', but can also just be to cover the cough. However, before the third conflict, the gestural imformation becomes very explicit. Joe covers his mouth with right index finger which means 'stop talking' (see example 3).

The gestures become more complicated and evident as the conflict develops. In Joe's first attempt to prevent Irving from disclosing his secret, his foot and hands[58] are used; in the second prevention, eyes, mouth, hands[59] are employed; but as the situation gets worse more parts of his body are involved in. The mouth, index finger, hands and foot take part in the last prevention[60]. Moreover, actors' gestural activities extend from the table to the front of the café terrace. Joe's actions are at first either carried out beside, under, behind or on the table, and quietly, in order to not alert Ann. Thereafter, his region of mobility expands to the front area of the café terrace as he and Irving quarrel loudly and push each other back and forth. His entire body is involved in acting though his hands remain more prominent.

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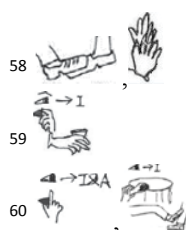
Table 4.25 Implicit and explict gestures

No.	Initiators	Actions of Spilling	Reactors	Reactions	Descriptions of Reactions
1	Irving	Hey, eh, anybody ever tell you, you're a dead ringer f…	Joe		Foot: kicking Irving's foot Hand: indicating 'stop' by lifted opened palms
2	Irving	I'm in the same racket as Joe, only I'm a…	Joe		Left hand: covering mouth Right hand: holding coffee Right hand: spilling coffee
3	Irving	If it…if it wasn't for that hair I…I…I'd swear that you…	Joe		Hand: covering mouth with index finger Foot: kicking Irving over
4	Irving	Joe, I didn't slip.	Joe		Hand: pushing Irving with hands
5	Joe	You'd better go in here get it fixed up.	Joe		Hand: tapping Irving's back

To summarise, this section discussed the semiotic modes that participated in actors' gestural acting and the way they express emotions and information and reflect characters' attitudes, relations and situations. The following features were hypothesised from the above gestural analysis of *Concealing*.

(1) Gestural acting can be used by actors to express emotions and information, to do things, and to reflect characters' relations and situations. Although some gestures can create meaning independently, gestures tend to combine to create more explicit and precise meanings.

(2) Gestural acting has rhythm and accent. A character can either share a rhythm with other(s) or follow his or her own. Gestural rhythm and accent can reflect characters' situations and emotions. There are more gestural clues before and/or after the explosion of a conflict. The accent usually falls on the most emotional point.

(3) There are four main types of gestural acting: overt, covert, explicit and implicit. Whereas the first two types are about disclosing or hiding information, the second two types are about expressing information precisely or ambiguously. Both can reflect characters' relations and situations. Gestures evolve from covert to overt as the conflict develops. Implicit gestures become more explicit and complex as the conflict gets worse.

Acting and Character Development

Characters' verbal and gestural interaction as well as acting and characters' relations, roles, and character will be discussed in this section.

The Relation between Verbal and Gestural Interaction

The relation between verbal and gestural communication needs to be discussed because Ekman and Friesen (1975, p. 7) allege that 'body movement, facial expression, voice tone, and words fit together. They are all important in understanding people.' How actors interrelate verbal and gestural acting in their own acting and in interacting with other actors will be investigated here.

Verbal and Gestural Interaction within One Character

Gesture and speech are two aspects of a single process (Kendon 1997). Gestural acting can extend or specify the meanings expressed in verbal acting, the reverse is also true. In the first example in the following table, Joe covers his mouth with his fingers when coughing (Àhem). The gesture of covering is not only for protection but also for

signifying 'stop'. In this sense, this gesture adds information to the utterance. In the second example, Joe uses his hand to depict 'a great deal' when defining 'ringer'. The size of 'a great deal' is symbolised by the size of his hand gesture. So speech is made more specific by gesture in this case. In the third example, Joe points to Irving when calling him. His articulation of 'Irving' specifies what he is pointing at.

Table 4.26 The verbal and gestural interaction wthin one character

No.	Characters	Verbal Acting	Gestural Acting	Interactions
1	Joe	Kekekeke		Extend
2	Joe	…it means er, anybody who has a great deal of chàrm.		Specify
3	Joe	Irving! Am I glad to see yòu.		Specify

Verbal and Gestural Interaction of Different Characters

However, apart from relating the verbal and the gestural within their own roles, actors have to relate them with other actors either in a cooperative or noncooperative manner. Joe and Ann, as the first two examples in Table 4.27 show, work collaboratively both in speech ('Ỳeah. Your drink right now Irvíng' and 'Ỳour drink's just hère') and gesture[61] when persuading Irving to sit down. Nonetheless, Joe is non-cooperative every time Irving is about to uncover his story. Non-verbal vocalisation 'Àhem àhem àhem àhem' and preventive gestures[62] are employed by him to interrupt Irving. In the third and fourth examples, when Irving is talking about his occupation (Ì'm in the same racket as Ìoe, ònly I'm á…), Joe first interrupts him with a long string of 'Àhem's and the gestural clue of 'stop talking' and then by the action of spilling coffee. The verbal part of

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[61]

[62]

Concealing plays a important role in developing the complications of the story while the gestural part plays a significant role in producing hints and concealing secrets.

Table 4.27 The verbal and gestural interaction of different characters

No.	Characters	Verbal Acting	Gestural Acting	Interactions
1	Ann	Your drink's just here.		Cooperation
2	Joe	Yeah. Your drink right now Irvíng. Take it èasy.		
3	Irving	Ì'm in the same racket as Jòe, ònly I'm á...		Non-cooperation
4	Joe	Kekekeke ,		

Acting and Characters' Relations

Acting needs to reflect characters' relations. Peck's task in *Concealing* is to keep Irving at the café and to ensure the safety of Joe's secret. Albert's task is to show interest in Ann and to inadvertently reveal Joe's story. Hepburn's role here is to protect Ann's secret and to develop the courtship with Joe. To achieve these goals, each actor treats each of the others in different ways. As Table 4.28 displays, gesturally, Joe treats Ann politely but Irving rudely. Ann and Irving pay more attention to each other but less to Joe. Emotionally, Joe is cautious about Irving and Ann as they both show more interest in each other than in Joe, who attends closely to both of them. Their relations are complex. Peck employs both overt and covert gestural acting. While the overt aims to be received by Ann, the covert is only for Irving's eyes. Under Ann's immediate watch, Joe is cooperative. He is polite and friendly to Irving: greeting him, inviting him to sit down and re-inviting him to stay. Nevertheless, behind Ann, Joe is non-cooperative. He is unfriendly or even rude to Irving. He kicks him under the table and spills coffee on him. In sharp contrast, he treats Ann nicely, smiling at her, although there is not as much interaction between them as between he and Irving.

Table 4.28 Joe's relation with Irving and Ann

No.	Joe and Irving	Meaning of behaviours	Joe and Ann	Meaning of behaviours
1		Shaking hands– polite and friendly		Smiling at Ann – gently and friendly
2		Inviting Irving to sit down– polite and friendly		
3		Kicking Irving heavily under table– impolite and unfriendly		
4		Re-inviting Irving to sit down– friendly		
5		Splashing coffee on Irving – impolite and unfriendly		
6		Re-inviting Irving to sit down– friendly		
7		Kicking Irving over– impolite and unfriendly		

Irving's relation with Joe evolves from close to distant as he becomes confused, irritated and angry. Knowing nothing about Joe's scheme, Irving's acting is overt, joking and winking at Joe (see examples of 'Irving and Joe' below). However, as Joe keeps

offending him covertly, he becomes more annoyed. Their acting is non-cooperative. However, he treats Ann quite differently. He shows interest in her: moving his chair closer to her, looking at her intensely, holding her hand more than he needs to and trying to please her. Their interaction is cooperative (see examples of 'Irving and Ann' below).

Table 4.29 Irving's relation with Joe and Ann

No.	Irving and Joe	Meaning of behaviours	Irving and Ann	Meaning of behaviours
1		Pointing – teasing		Sitting close to Ann– having interest in her
2		Exchanging gaze– winking		Looking at Ann– having interest in her
3				Holding Ann's hand– having interest in her
4				Toasting Ann– pleasing Ann

Ann plays with Joe and Irving in *Concealing*. She cooperates with Irving but not with Joe. She teases Joe by paying more attention to Irving, employing close gestures such as drying Irving with a tissue, and holding his arm. She does not verbally interact with Joe and only looks at him unsmilingly when she needs information and feels embarrassed, confused, helpless, and annoyed (see Table 4.30).

Table 4.30 Ann's relation with Joe and Irving
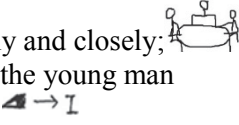
No.	Ann and Joe	Meaning of behaviours	Ann and Irving	Meaning of behaviours
1		Gaze– confused J←▷		Gaze–paying close attention ◢→I
2		Gaze–for information J←▷		Gaze–paying close attention ◢→I
3		Gaze– addressing J←▷		Gaze–paying close attention ◢→I
4		Gaze– helpless J←▷		Hands– drying Irving
5		Gaze– annoyed J←▷		Hands– stopping Irving
6		Gaze– embarrassed J←▷		Hands and body– stopping Irving

Acting and Characters' Roles and Character

Acting needs to reflect characters' roles and character. The importance of a role varies with the situation. In *Concealing*, the roles of Joe and Irving are more important than that of Ann as the scene focuses on developing conflicts between Joe and Irving. Ann's role, in this process, is to assist them and to mediate between them. Irving's character as a playboy is reflected through verbal acting. He teases Ann by '*Òh. Hiya, Smithý*' and

'*Yòu're welcoṁe*' after she introduced herself and expressed appreciation. Ann acts playfully and provocatively after leaving the embassy. She holds a straw in her mouth in a public area, sits with young men individually and closely, looks at them constantly, and talks to them while playing with the straw. Joe is decisive, as is reflected by his three preventive actions at Irving's spilling point (see Table 4.31).

Table 4.31 Acting and situation

Characters	Verbally	Gesturally	Descriptions
Irving	Òh. Hiya, Smithý.		Teasing
Irving	Yòu're welcoṁe.		Teasing
Ann			Holding a straw with mouth
			Sitting with young men individually and closely; looking at the young man constantly
			Playing with the straw with hands while talking
Joe			Kicking Irving's foot
			Splashing coffee on Irving
			Kicking Irving over

The following hypotheses have been posed after studying the dialogue-based scene in the 'Acting and Character Development' section:

(1) In dialogue-based scenes, like *Concealing*, verbal acting plays a key role in enacting conflicts and solutions while gestural acting is used to support verbal acting.

(2) Gestural acting can extend or specify the meaning expressed in verbal acting, and vice versa. Apart from using verbal and gestural relations to create their characters and their characters' actions, actors also use them to create cooperative or non-cooperative relations with other characters.

(3) Acting can reflect the characters' roles and relations.

4.3.2 Art Direction

The film *Roman Holiday* is not only constituted by actors' work, it also includes art direction (props, costumes, makeup and setting), cinematography and editing. These prominent elements will be discussed in this section and the following one.

Props

A prop can provide information about a character's location, mood, situation and character. For example, in Table 4.32, the drinks serve as props, which inform the viewer about the characters' various financial situations. Ann, the princess, has no concept of the value of money, so she requests champagne when asked '*what would you like to drink*' at G.Rocca Café. In sharp contrast, Joe who is short of money orders a cup of cold coffee, a cheap drink, if not the cheapest. Irving's situation is much better than Joe's though it cannot compare with that of the princess', so he asks the waiter to give him a glass of whisky. As another example, the straw is used as a clue of Ann's character and of her mood. She blows the straw wrapper away in a slightly childish way, and rubs it when she feels embarrassed.

Table 4.32 Props and information

Frames	Characters	Props	Information
	Joe	coffee	Indicating financial situations
	Ann	champagne	
	Irving	whisky	
	Ann	Straw and wrapping paper	Childish
	Ann	Holding straw with mouth	Childish
	Ann	Rubbing straw with hands	Embarrassment

Actors use props to facilitate their actions. Joe, in Table 4.33, uses his coffee cup to prevent Irving from unveiling his secret while Irving uses his glass to address Ann and attract her attention.

Table 4.33 Props and function

Frames	Characters	Props	Functions
	Joe	Coffee and coffee cup	Stopping Irving
	Irving	Cup	Attracting attention
	Irving	Cup	Addressing

Costumes and Makeup

Costumes and makeup[63] assist acting through highlighting or indicating character's activities and roles[64]. In terms of costume, in *Concealing*, the white shirt, black necktie and grey suit of Joe and the white shirt, long skirt and belt of Ann make them look formal while the black baggy coat, skin-tight striped shirt and grey pants make Irving look casual. The style of their clothes suggests that they have different purposes. Whereas Irving goes to G. Rocca Café to meet Francesca, Joe and Ann come there to 'work' and 'play' - with Joe working on an exclusive news item and Ann enjoying Rome. Moreover, Ann's white shirt is salient and makes her stand out as the centre of the image and of the audience's attention. When it comes to makeup, Joe and Ann have light professional makeup while Irving wears natural makeup (with beard). Ann's hair is styled. Joe's hair is combed and parted. They are suitable for characters' roles and activities. As mentioned previously, *Roman Holiday* was made in black and white because the director, William Wyler, had to choose between shooting on location and shooting in colour. This removes one area of meaning making, colour.

Setting

Settings provide an important part of the context for the story events. As Cannistra (2016) argues:

> Setting is a crucial part of a film's narrative (...). Character, plot, and thematic details can all be established within the setting in subtle and interesting ways. One of the best ways to build setting and adhere to the golden writing rule of 'show, don't tell' in your story is with interactive content.
>
> (Cannistra 2016)

The setting of *Concealing*, for instance, depicts a typical daytime café with typical café activities: customers keep coming, chatting and leaving. Waiters who can be recognised by their black bow ties are busy serving drinks. The street in front of the café bustles with people and traffic. Everything looks real and natural. However, the cosy public

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[63] *Makeup*, in this thesis, refers to cosmetics, hair style and beard that are used to enhance or alter characters' appearances.

[64] *Role* in this research refers to the idea that who a character is in different contexts.

setting makes the conflicts between Joe and Irving look more out-of-place and unexpected. This serves to enhance the dramatic effect.

4.3.3 Cinematography and Editing

Cinematography includes the shot size, camera movement and camera angle. Editing consists of the cut, dissolve, wipe, and montage. They play a significant role in presenting film stories and are applied to conceal, reveal or foreground acting information and to change audiences' focus and perspective. Camera angles can help viewers to understand the relationships between characters. Shot size, camera movement and editing can reveal and/or shape acting and meaning.

In the first place, cinematography and editing determine which aspects of the actors' work will be revealed to the audience. While a Close-Up uncovers an actor's emotions, but not the setting, a Long Shot can reveal larger scale actions such as walking, and how characters are positioned in a setting. Tilts, pans and travelling Shots accommodate characters' movements. Table 4.34 shows that *Concealing* alternates between Long, Medium Long, Medium and Close Shots. To show the arrival of a new person and indicate the beginning of a new phase, the editor cuts from a Medium Shot to a frontal Medium Long Shot to accommodate Joe's gesture of offering his hand and standing up. To reveal Joe's 'preventing actions' of kicking and spilling coffee, side-on Medium Shots are employed. Moreover, to depict Irving's predicament on the floor, a high angle Close Shot is used. His actions after falling down are shown in a frontal fixed Long Shot.

Table 4.34 Cinematography, editing and functions

Frames	Shot sizes	Camera movements	Camera angles	Editing	Functions
	Medium Long	Tilt up	Front	Cut	Allowing Joe's gestures to be seen by audiences
	Medium Long	/	Front	Cut	Allowing Joe's 'kicking action' to be seen
	Medium Long	/	Front	Cut	Allowing Joe's 'spilling action' to be seen
	Medium Long	/	Front	Cut	Allowing Irving's 'upturned action' to be seen
	Detailed Shot	/	High	Cut	Allowing Irving's predicament situation to be seen
	Long Shot	Fixed	Front	Cut	Allowing Irving's actions to be seen

In the second place, cinematography and editing foreground information. In the following table, Joe and Irving's physical relation is established by the Medium Shot and the Medium Long Shot. Joe's hand and gaze acting are highlighted by a Medium Shot that is more or less over the shoulder of Irving whose puzzlement and angry facial expressions are also shown in a Medium Shot that is more or less over the shoulder of

Joe. His body gesture is foregrounded by a high camera angle and a Detailed Shot after being kicked down. Thus, through changing shot size, angle and editing, the audience's focus and perspective are shifted constantly to different aspects of the situation.

Table 4.35 Cinema techniques and functions

Frames	Shot sizes	Camera movements	Camera angles	Editing	Functions
	Medium Long Shot	/	Front angle	Cut	Foregrounding three characters' different reactions
	Medium Shot	/	Over the shoulder (O.S.) Irving	Cut	Highlighting Joe's petty tricks
	Medium Shot	/	Over the shoulder (O.S.) Joe	Cut	Highlighting Irving's facial expressions: puzzlement and anger
	Detailed Shot	/	High	Cut	Allowing Irving's predicament situation to be seen

To summarise, the above two sections have examined various aspects of art direction, cinematography and editing and their contributions to the performance. They find that the various aspects are employed to support actors' performances. The following features can be hypothesised from the study of *Concealing*.

(1) Props, costume and makeup can be used to provide information about characters and be used by the characters to produce information. They assist acting through indicating or highlighting characters' location, character, mood, activities, roles and situations. The performance of setting is also important because it creates environment and context for acting and story development.

(2) Cinematography and editing play a significant role in presenting film stories, in determining which acting resources can be revealed and which information needs to be foregrounded to audiences. Both change audiences' focus and perspective and direct and redirect their attention constantly.

4.3.4 Performance and Genre

The creation of genre, as argued in Chapter 3, cannot be separated from actors' acting and the assistance of art direction, cinematography and editing because genre in film is filled with performance units. The study of genre can reveal how *Complication* and *Resolution* are developed in this scene. In the following table, the three conflicts and the three solutions are collaboratively created by performance. The situation becomes complicated as Irving continuously reveals Joe's secrets and Joe keeps preventing him rudely with the help of non-verbal vocalisation, the gaze, the hand, the foot and props. Being irritated by Joe's actions, Irving reacts verbally, blaming Joe, and gesturally, with stares and pushes. To pacify him, Joe apologises to him and re-invites him to stay. Ann joins in to persuade him to stay and helps him wipe the coffee off with tissues. However, Joe has to take Irving into the café building once he realises that Irving is losing his temper, which forms the final *Resolution* for this scene. These conflicts and solutions cooperatively form *Complications* and *Resolutions*, as defined by Labov and Waletzky, and further compose part of Field's *Confrontation*.

Table 4.36 Performance and genre

No.	Complication and Resolution	Frames	Verbal Acting	Gestural Acting	Art direction	Cinematography and Editing
Generic stages 1	Conflicts I		Irving: Hey, er, did anybody ever tell you you're a dead ringer f...Oh!	Joe kicks Irving on his left foot under table	/	Fixed Medium Long Shot, disclosing Joe's actions and Irving's reaction
2	Solution I		Joe: Sit down; join us, join us, join us.	Joe points Irving's chair; Irving holds chair frame	/	
3	Conflicts II		Irving: I'm in the same racket as Joe, only I'm a... Joe: Ahem, ahem, ahem, ahem	Joe: Gaze clue; finger covered mouth	Coffee and cup	Fixed Medium Shot, disclosing Joe's actions
			Irving: what are you...?	Irving stares at Joe and brushes coffee with left hand	/	Fixed Medium Long Shot, disclosing Irving's actions
4	Solution II		Joe: I'm sorry.	Joe looks at Irving; Ann wipes coffee on Irving's right arm	Tissue	Fixed Medium Long Shot, disclosing Joe and Ann's reactions
5	Conflicts III		Irving: ... if it wasn't for that hair, I... I...I'd swear that you ...	Joe kicks Irving over	/	Fixed Medium Long Shot, disclosing Joe's action
6	Solution III		Joe: You'd better go in here and get it fixed up.	Joe takes Irving to café building	/	Fixed Long Shot, disclosing Joe's action

4.4 Conclusion

This chapter has used a social semiotic approach to study the segmentation of a dialogue-based scene, and discussed how acting, art direction, cinematography and editing contribute to the performance of it as well as how performance constructs its generic structures. Seven hypotheses are generalised here.

First, it is found that the transitions between performance units are indicated by cinematography and editing such as moving to a wider, more 'distant' shot, by the action, for instance the entry or exit of one or more characters, by changes in the way that actors use verbal and gestural acting, and by changes of time and location. Although these elements can be used to realize transitions between performance units on different levels, this analysis finds that editing techniques are the most crucial element in transitions. The complexity and size of boundary markers are closely related to the size of performance unit. Broadly speaking, the higher a performance level is, the more complex and salient its transitional markers. Usually, setting, cinematography, editing and, characters, are all involved in higher level transitions such as those between Events and Facts. Lower level transitions including those between Actions, are more likely to be achieved by acting, changes in posture or rhythm. Changes of location or setting seldom happen between lower level performance units. Event and Fact transitions can be indicated by shifts between genres, Task transitions by shifts between generic stages and Actions transitions by changes between phases.

Second, performance can bring 'extra-scriptual' elements: the use of gesture and movement, the use of the voice, the meanings attached to pauses, and hesitations. In other words, the hypothesised performance features discussed in this chapter do not exist in the script but are added by actors and the filmmaking team. The detailed analysis demonstrates how the use of performance techniques produces specific effects within dialogue-based scenes. Notably, the acting of the actors, in this scene, remains the most important part of performance as it communicates key information. Art direction, cinematography and editing have lesser roles and work to support the actors. Within acting, information which can be received by all characters is delivered verbally but information which needs to be hidden from one or more characters is communicated gesturally. In this part, verbal acting is used to deliver explicit information but gestural acting is for expressing hints. The former is more important than the latter because it

plays an irreplaceable role in weaving conflicts and solutions, but the latter creates subtext and reveals much about character.

Third, acting can suggest something about a character's character. Joe continuously closes topics which threaten to disclose his scheme with the help of the falling tone or gestures (like prone hand, kicking). This shows he is quick-witted. Irving ceaselessly opens those sensitive topics by the final rising tone and disregards Joe's gestural clues. This shows he is curious but slightly careless. Ann notices Joe's duplicity as he deliberately keeps closing questions that Irving wants to open. She also makes him jealous by giving Irving more attention. Her behaviour reflects that she is playful.

Fourth, acting can reflect characters' relations. Joe keeps giving Irving gestural clues to stop him from commenting about the way Ann looks and from talking about their jobs – that is, from things that cannot be shared with Ann. He and Ann are physically close, but are emotionally far away because they both have their own secrets. In addition, Joe tries to control Irving in order to save his plan through high pitch, loud voice and a series of preventive actions but Irving does not want to surrender to him, and responds with the same high pitch and loud voice. That indicates they are not harmonious even though they have a shared story.

Fifth, acting and setting can suggest the context of situation. In *Concealing*, characters' non-verbal vocalisations (like, 'er', 'ahem'), short turns, loud quarrels, and fighting seldom occur in formal occasions such as the press conference (this will be discussed in the next chapter). Their behaviours and the setting of the busy sideway café show that the occasion is an informal, private gathering.

Sixth, acting needs to be discussed in conjunction with art direction, cinematography and editing. This study finds art direction is used to assist acting in this dialogue-based scene and cinematography and editing are employed to reveal or highlight acting information. In other words, setting, costume and makeup play a role in revealing environment and providing characters' information. Unlike Irving who has a casual appearance, Joe and Ann's costume and makeup are formal as Joe is working and Ann is a glamorous princess, even in disguise. As discussed before, gestural acting is used to support verbal acting in this scene. Gestural languages, especially the hand, have a crucial role in delivering secret clues. To uncover and even emphasise these gestural

clues to audiences, Medium Shots and Medium Long Shots, together with camera movement and editing are used.

Finally, performance can contribute to developing phase, generic stage and genre. As mentioned in Table 3.8 in Chapter 3, Joe's verbal articulation '[[IRvìng //][well am/ I /glad / to/ see /**YÒU**//]' creates the phrase of 'exclamation'. Irving's response of '[**WHŶ**//] [Did you for/get your/WALlét//]]' builds the phrase of 'interrogation'. These two phrases together with their hand shaking further constitute the generic stage of *Greeting I.* In a similar way, the three conflicts and interim solutions between Joe and Irving build the genres of *Complications* and *Resolution*s. They form part of Field's *Confrontation* which is also constituted by other conflicts. Cinematography, editing and acting facilitate transitions between these performance units.

In the following chapter, the segmentation method, performance techniques and structure of a different dialogue and gesture based scene from *Roman Holiday* will be explored in further depth. This exploration will build on the conclusions drawn above about the dialogue-based scene, and will test these seven 'hypotheses' in relation to a different configuration of verbal and non-verbal performance. After studying this dialogue and gesture based scene, as well as another gesture based scene, this thesis will apply the proposals found in Chapters 4, 5 and 6 to test a very different film in the final chapter.

Chapter Five

Segmentation, Performance Patterns and Genre Constructions in a Dialogue and Gesture Based Scene

5.1 Introduction

The scene which I have called *Revealing* will be the focus of this chapter because it represents a type of film performance in which verbal and gestural communication are nearly equally important in producing meaning and also, because it represents a type of narrative structure – the final *Resolution* of the 'scoop' plot of *Roman Holiday*. Five research questions are raised here to explore segmentation, performance patterns and genre constructions in this dialogue and gesture based scene from a social semiotic perspective:

(1) How can a dialogue and gesture based scene be segmented into Events, Facts, Tasks and Actions?

(2) What semiotic modes are involved in acting, art direction, cinematography and editing in this scene?

(3) How does acting create characters, their character, relations and situations, and the generic structure of the story?

(4) How do art direction, cinematography and editing contribute to the performance and the construction of genre?

(5) What performance features can be hypothesised from the analysis of this dialogue and gesture based scene?

After exploring these questions, this chapter reaches some preliminary conclusions. Firstly, the transitions between performance units can be realised by cinematography and editing, by actors' acting, and by changes in art direction, but cinematography and especially editing are the most direct realisation of transitions. Boundary markers are more salient on higher level transitions than on lower levels. Generic transitions can suggest transitions between performance units, and vice versa. Secondly, the hypothesised features in this dialogue and gesture based scene are, as in the dialogue-based scene, taken into the performance by the actors as well as the filmmaking team. When acting, cinematography and editing in this type of scene are nearly equally important, and art direction still plays a supportive role, just as in dialogue-based

scenes. Performance of this type can also suggest characters' character, relations and the context of the situation and can help to create phase, genre and narrative structures.

5.2 Performance Segmentation

To explore the performance patterns in the selected scenes and to test the methods proposed in Chapter 3, segmentation will be discussed first to show the following elements: how the transitions between Events, Facts, Tasks and Actions are demarcated by cinematography and editing, and by aspects of the actors' acting such as by setting, location, and costume; by the entries and exits of characters; the use of verbal and gestural communicative modes, and by genres and generic stages.

5.2.1 Event

The Event *Royal Conference* is selected as the focus of this chapter and Chapter 6 because it forms the climax of *Roman Holiday* where the identities of all three main characters are unveiled and where their relations go through a dramatic change. It also provides the *Resolution*: Ann chooses duty over love, returning to her royal life, and Joe puts loyalty over profit, going back to his old life. Table 5.1 shows how *Royal Conference* transitions from *Via Margutta 51– IV*. This transition is achieved by editing, camerawork, setting, location, characters, and changes in characters' use of verbal and non-verbal communication and in genre. There is, first of all, a dissolve from Joe's room to the royal conference hall, i.e. from a private place to a public area, and from a Medium Long Shot of Joe leaning against the headboard of his bed to a Long Shot of Joe, Irving and other pressmen. At the same time, there is a change from eye-level to a high angle and a change from a fixed to a moving camera (tilt down). The genre which changes from private conversation to formal conference suggests the transition of the Event.

Table 5.1 Transition between Events

No.	Events	Frames	Boundary Markers		
1	The end of *Via Margutta 51–IV*		Acting	Verbal	/
				Gestural	Joe leans against bed headboard looking down.
			Camerawork	Shot	MLS J
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Joe's room	
			Transition	Editing (dissolve); camerawork; location; setting; character; character's communicative form; genre	
2	The beginning of *Royal Conference*		Acting	Verbal	/
				Gestural	Joe, Irving and the press are gathering in the conference hall.
			Camerawork	Shot	LS J, I &THE PRESS
				Camera angle	High angle
				Camera movement	Tilt down
			Setting	Downstairs - Conference hall	
	…	…	…	…	
	The end of *Royal Conference* and the film		Acting	Verbal	/
				Gestural	Joe walks out of the conference hall.
			Camerawork	Shot	MLS J
				Camera angle	Low angle
				Camera movement	Fixed
			Setting	Conference hall	

5.2.2 Fact

The Event of *Royal Conference* can be further divided into three Facts, *Gathering*, *Revealing* and *Farewell*. Table 5.2 shows the transitions between these Facts are also realised by editing, camerawork, setting, and by changes in characters and genres. In the first transition (*Gathering* to *Revealing*), a high angle Long Shot of Joe, Irving and other pressmen standing downstairs cuts to the conference announcer who enters the room in a low angle Long Shot. In the second transition (*Revealing* to *Farewell*), there is a cut from Ann, seen in a high angle Long Shot as she stands in front of her chair, to an eye-

level Medium Close Shot of Joe as he is looking at her. The genre which is demarcated by communicative goals indicates the shift in the Fact.

Table 5.2 Transition between Facts

No.	Facts	Frames	Boundary Markers			
1	The end of *Gathering*		Acting	Verbal	/	
				Gestural	Joe, Irving and the press stand behind a rope.	
			Camerawork	Shot		LS J, I & THE PRESS
				Camera angle		High angle
				Camera movement		Fixed
			Setting	Downstairs - Conference hall		
			Transition	Editing (cut), camerawork, setting, character, genre		
2	The beginning of *Revealing*		Acting	Verbal	/	
				Gestural	The conference announcer is walking out.	
			Camerawork	Shot		LS ANNOUNCER & PRESS
				Camera angle	Low angle	
				Camera movement	Fixed	
			Setting	Upstairs - Conference hall		
	…	…	…	…		
	The end of *Revealing*		Acting	Verbal	/	
				Gestural	Ann is in front of her chair.	
			Camerawork	Shot	LS A, PRESS&ATTENDANTS	
				Camera angle		High angle
				Camera movement		Fixed
			Setting	Upstairs - Conference hall		
			Transition	Editing (cut), camerawork, setting, character, genre		
3	The beginning of *Farewell*		Acting	Verbal	/	
				Gestural	Joe is looking at Ann.	
			Camerawork	Shot		MCS J
				Camera angle		Eye-level
				Camera movement		Fixed
			Setting	Downstairs - Conference hall		

5.2.3 Task

Revealing is then divided into five Tasks (see Appendix 5.1). Examples in Table 5.3 are selected arbitrarily from it. The transitions between these Tasks are realised by off screen speech, editing, camerawork and generic stages. Firstly, the *Opening* transitions to the *Interview* via an off-screen speech. Thereafter, *Interview* transitions to *Photo*

Opportunity with a cut, a change of shot size (MC to LS) and camera angle (eye-level to low angle). Ann, Joe and Irving's identities are uncovered in the opening session, the interview and the photo session accordingly. These three generic stages provide clues by which to segment Tasks. Compared with the transitions between Events and Facts, there are less semiotic modes involved in the transition between Tasks.

Table 5.3 Transition between Tasks

No.	Tasks	Frames	Boundary Markers		
1	The end of *Opening*		Acting	Verbal	Her Royal Highness will now answer your questions.
				Gestural	Ann and her staff are facing the press.
			Camerawork	Shot	LS ANN, ROYAL STAFF & PRESS
				Camera angle	Low angle
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	Off screen speech; generic stage	
2	The beginning of *Interview*		Acting	Verbal	I believe at the outset, You Highness,
				Gestural	Ann and her staff are facing the press.
			Camerawork	Shot	LS ANN, ROYAL STAFF & PRESS
				Camera angle	Low angle
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
	…	…	…	…	
3	The end of *Interview*		Acting	Verbal	Despite that.
				Gestural	Looking at reporter E.
			Camerawork	Shot	MC A
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	Editing (cut), camerawork, generic stage	
4	The beginning of *Photo Opportunity*		Acting	Verbal	Photos may now be taken.
				Gestural	Ann and her staff are facing the press.
			Camerawork	Shot	LS ANN, ROYAL STAFF & PRESS
				Camera angle	Low angle
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	

5.2.4 Action

The *Opening* which will be discussed in this part is selected arbitrarily and consists of four Actions – *Introduction*, *Inspection*, *Giving Instruction*, and *Opening Remarks*. Table 5.4 shows how *Inspection*, *Giving Instruction*, and *Opening Remarks* are transited by gestures, editing, camerawork and phase. The setting and characters are not changed in these transitions. *Inspection* transitions to *Giving Instruction* by means of the direction of Ann's head movement (from Joe to the conference master; from right to left). *Giving Instruction* transitions to *Opening Remarks* by means of a cut and a change in shot size (MCS to LS) and camera angle (eye-level to low angle). As discussed in section 3.4.3, the phase shifts when perceivable grammatical choice changes. Ann's three Actions are also distinguished by the phase of showing surprise, pretending nothing happened and answering questions seriously.

Table 5.4 Transition between Actions

No.	Actions	Frames	Boundary Markers		
Phase 1	*Inspection*		Acting	Verbal	/
				Gestural	Looking at Joe
			Camerawork	Shot	MCS A
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	The direction of Ann's head movement; phase	
Phase 2	*Giving Instruction*		Acting	Verbal	/
				Gestural	Nodding head to conference master
			Camerawork	Shot	MCS A
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	Editing (cut); camerawork; phase	
Phase 3	*Opening Remarks*		Acting	Verbal	/
				Gestural	The conference master bows to Ann.
			Camerawork	Shot	LS MASTER, ANN, ATTENDANTS & PRESS
				Camera angle	Low angle
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	

The layered structure of Events, Facts, Tasks and Actions is graphically represented in Figure 5.1. The length of vertical lines and the font sizes represent the size of different performance units.
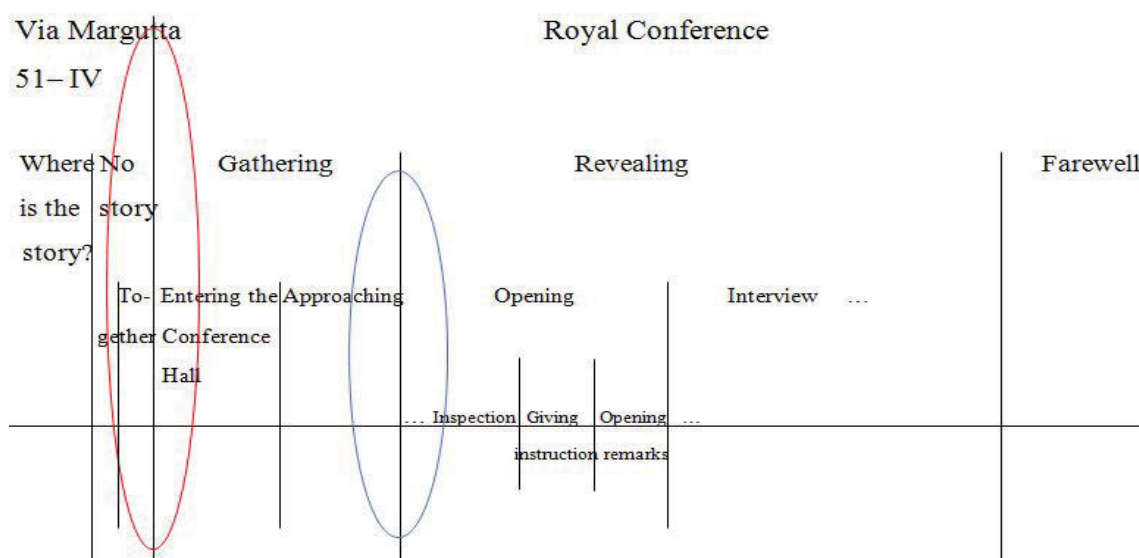
Figure5. 1 Boundary analysis

To briefly summarise:

(1) The transitions between Events, Facts, Tasks and Actions in this dialogue and gesture based scene are realised by cinematography (shot size, camera angle, camera movement) and editing (cut, dissolve), by the acting, for instance by changes in the characters, by their use of verbal and gestural communication (verbal to gestural modes; gesture to posture), and by changes of setting and location (and, in the case of changes between Events, costume).

(2) Cinematography and editing, especially editing, are the most direct realisation of transitions between performance units while changes in the acting, costume and setting also mark these transitions.

(3) Boundary markers are more salient on higher level transitions. For example, the location is changed from Joe's bedroom to the conference hall in the Event transition of *Via Margutta 51– IV* and *Royal Conference*. The setting is switched between the upstairs and downstairs levels of the conference hall in the transitions between Facts. But there is no obvious change in the transitions between Actions – everything happens upstairs.

(4) Boundary markers are usually more complex on higher levels. The Event transition between *Via Margutta 51– IV* and *Royal Conference* is realised by editing (dissolve), camerawork (fixed to tilt down; ML to LS; eye-level to high angle), setting (small room to spacious hall), location (Joe's room to conference hall), character (Joe to Joe, Irving and other pressmen) and character's acting (standing to walking) whilst the Action transition between *Inspection* and *Giving instruction* is achieved by Ann's head movement (Joe to master; right to left).

(5) Generic transitions can indicate performance units transitions. Event and Fact transitions can be indicated by a shift between genres (*Revealing* to *Farewell*), Task transitions can be suggested by a shift between generic stages (*Interview* to *Photo Opportunity*), and Action transitions can be indicated by a shift between phases (*Inspection* to *Giving Instruction*).

However, although the transitions between higher performance levels are more complex and salient than those between lower levels in general, boundary markers of different performance units can sometimes overlap with each other. As the blue circle of Figure 5.1 shows, the Fact boundary signs which define *Gathering* and *Revealing* overlaps with the Task boundary signs of *Approaching* and *Opening*. Also, it can be seen from the red circle that Event boundary markers between *Via Margutta 51– IV* and *Royal Conference* can also be those of the other three levels simultaneously.

The segmentation of this dialogue and gesture based scene uncovers how performance units transit between equal levels and from top to down levels through cinematography, editing, costume, setting and location, and acting. It also unveils the film's narrative structure through referring performance units to generic stages. This top-down segmenting method prepares segmenting materials for bottom-up rhythm segmentation on the transcriptive stage (see the verbal and gestural rhythm segmentation in Appendix 5.2).

This thesis finds that the overall the segmentation and transcription of this dialogue and gesture based scene does not differ significantly from that in the dialogue-based scene discussed in the previous chapter. As above summary shows, the segmentation rules found in this chapter are similar to those of last chapter although gestural and cinematic transition signifiers are more frequently applied in the dialogue and gesture based scene. In addition, after comparing Appendix 5.2 with Appendix 4.2, this study discovers that

the transcriptive parameters that applied to the dialogue-based scene can also be applied to the dialogue and gesture based scene even though the importance of camerawork and editing increases in the latter. These findings therefore suggest that the signifiers of segmentation and transcription identified in this research might have a more general application, at least in classical Hollywood films.

5.3 Performance Analysis

Acting, art direction, cinematography and editing jointly create the dialogue and gesture based scene, even though they are of different importance. The section will focus on discussing how these performance techniques work in *Revealing*.

5.3.1 Acting

As argued in the previous chapter, actors can bring additional meanings to the script through their use of voice and gesture. The following part will examine how voice and gesture are used by actors to present information and emotion, and to convey something about characters' identities, relations and situations.

Verbal Acting

Actors' rates of articulation, voice quality, intonation, rhythm and accent, and turn-taking will be the central focus of the discussion below.

Rate of Articulation

Goldman-Eisler's (1961) rate of articulation is measured by the speed of articulation − words per second (3.7/sec). The conference attendees in *Revealing* are divided into three groups: the princess, royal staff, and the press. Their speech is coloured in yellow, blue and green accordingly in following two tables. A comparison finds that the average articulation rate in *the Question Opportunity* is slower than that in *the Meeting Opportunity*, as shown in Table 5.5 and Table 5.6 respectively.

Actors employ fast or slow articulation rates to imply characters' situations and relations. While a slow articulation implies thinking process, power relations and formality, a fast rate of articulation suggests familiarity, informality and urgency. The film shows that the conference is well organised, with everyone having a distinct role to play. General knowledge tells us that the speech of the press and royal staff in such a situation can be prepared, but that of Ann cannot be completely prepared as she does not

know what questions she will be asked. The time she spends on thinking and organising diplomatic answers reduces her rate of articulation. As can be seen from Table 5.5, her average articulation rate is 2.1/sec, slower than that of royal staff, 2.7/sec and the press, 3.02/sec. Therefore, here a low articulation rate reflects characters' different situations. It can also suggest the formality of an occasion and the power relation between characters. The *Question - Answer* section is a central part of official press conferences. Both questions and answers are expected to be delivered clearly and loudly. This focus on clarity and loudness will inevitably slow down the characters' rate of articulation. Moreover, 'slow speech rates seem to be a convergent and can be interpreted as accommodation to his audience' (Brown, Giles & Thakerar 1985, p. 210). Since Ann's speech is the most important source of information in this special occasion, she articulates each word clearly and slowly in order to gather the attention of the press, who speak different languages. The royal staff and the press are in an organiser and attendee relation. The articulation rate of the former suggests they have more power because they can take more time in a limited time frame.

Table 5.5 The low articulation rate in *the Question Opportunity*

Functions	Articulations	The rate of articulations
Instruction	Conference announcer. [[[Ladies and /GENTLEmen//][please /a**PPROACH**//]]	2.5/sec
Introducing Ann	Conference Master. [[announces, in Italian//] [Her/**ROYAL** /Highness//]]	3/sec
Introducing the press	Ambassador. [[Your/ROYAL/Highness//][the/ ladies and/gentlemen of/the/ **PRESS**//]]	2.5/sec
Opening question *Op*	Conference Master. [[LADIES and/Gentlemen//][Her/ **ROYAL** /Highness/will now/answer/your/questions//]]]	2.75/sec
Q and A 1	Reporter A. [[I be/lieve at the/OUTset/Your/ Highness//][that/I/should/express the/pleasure of/**ALL** of/us//][at your re/covery from the re/CENT/illness//]]	3.43/sec
	Ann. [[**THANK**/you//]]	2/sec
Q and A 2	Reporter B. [[Does/Your/Highness be/LIEVE//][that Fede/ration/would be a/possible/solution to/EUROPE's eco/nomic/problems//]	2.5/sec
	Ann. [I am in/**FA**vour of any/measure//][which would/LEAD to/closer coope/ration in/Europe//]	3/sec
Q and A 3	Reporter C. [And/WHAT in the/opinion of/Your/Highne**ss**/is the/outlook/for/Friendship/among/nations//]]	3/sec
	Ann. [[I/have/**EVERY**/faith in it…//][as/I/have/FAITH/in re/lations/between/people//]	2/sec
Clarification	Joe. [May/I/SAY//][speaking for/my own/PRESS/service//][we be/lieve that/Your/Highness's/faith/will not be un/JUStified//]	2.1/sec
	Ann: [I am/so/GLAD to/hear/you/say it//]	2.25/sec
Q and A 4	Reporter D. [[**WHICH** of the/cities/visited did/Your/Highness en/joy the/most//]	3.67/sec
	Ann. [[Each in/its own/WAY/was…unfor/gettable//][would be/DIFFICULT /to…//]	1.83/sec
	[**ROME**//] [By/ALL/means/Rome//]	1.67/sec
	[I will/CHERISH/my/visit here in/memory/as/long/as/I/live//]]	2.6/sec
Q and A 5	Reporter E. [[Despite/**YOUR**/indispo/sition//][Your/HIGHness//]]	2.5/sec
	Ann: [DeSPITE /that//]	2/sec
Opening photo *Op*	Conference Master. [Photographs may/now be/TAKEN//]]	2.5/sec
Closing the conference	Ambassador. [[THANK/you//][LADIES and/gentlemen//][Thank/you/**VERY**/much//]]	3/sec
Average rate		2.54/sec

A high rate of articulation can imply urgency. Ann is stuck when asked about her favourite city. To help her get out of the embarrassment, the General whispers quickly to her with a prepared answer – '[EACH in /its own/way...//]]' in 5/sec. To give one more example, on hearing the ambassador close the conference, Ann immediately declares that she wants to meet the press in 5/sec ([[I would/**NOW** like to/meet/some of the/ladies and/gentlemen of /the/Press//]]). High articulation rate also suggests a degree of informality. Speech in *the Meeting Opportunity* has a high articulation rate (3.32/sec in average) when compared with *the Question Opportunity* (2.54/sec in average).

Table 5.6 The high articulation rate in *the Meeting Opportunity*

Function	Articulation	The rate of articulation
Making comment	Irving. [It ain't/**MUCH**/but /it's/home//]	6/sec
Reminding	General. [EACH in /its own/way... //]]	5/sec
Declaring	Ann: [[I would/**NOW** like to/meet/some of the/ladies and/gentlemen of /the/Press//]]	5/sec
Meeting A	Reporter A. [[**HITCH**cock//][ChiCAGO/Daily/News//]	4/sec
	Ann: [So/HAPPY to /see/you//]	5/sec
Meeting F	Reporter F. [SCANziani//][de La/ SUISSE//]	4/sec
Meeting G	Reporter G. [KLINGER//][DEUTSCHE/Presse/Agentur//]	4/sec
	Ann: [Freut mich/SEHR//]	3/sec
Meeting H	Reporter H. [MAURICE//][Montaberis/le FIGAro//]	4/sec
Meeting I	Reporter I. (Woman) [[Sytske/**GALEMA**//][De LINIE/Amsterdam//]	2.5/sec
	Ann: * [???]	
Meeting J	Reporter J. [[JACQUES//][Fe**RRIER**/Ici/Paris//]]	4/sec
	Ann: [[En**CHAN**té//]]	1/sec
Meeting K	Reporter K. [[**GROSS**//][Davar/TELAviv//]	4/sec
Meeting L	Reporter L. [Cortes/CavaNILLAS//][ABC/Madrid//]	4/sec
	Ann. [[**ENCAN**tando//]]	1/sec
Meeting M	Reporter M. [[**LAMPE**//][NEW/York/Herald/Tribune//]]	5/sec
	Ann. [[Good after/**NOON**//]	2/sec
Meeting Irving	Irving. [Irving/**RAD**ovich//][C.R./Photo/Service//]]	2.5/sec
	Ann. [[How/DO/you/do//]	4/sec
Returning photos	Irving. [May I/present/Your/Highness with/some com/**MEMORATIVE**/photos of/your/visit to/Rome//]]	3.5/sec
Appreciation	Ann. [[Thank/you/so/VERY/much//]	2.5/sec
Meeting Joe	Joe. [JOE/**BRAD**ley//][American/ NEWS/Service//]	2.5/sec
	Ann. [So/HAPPY/Mr/Bradley//]]	2/sec
Meeting N	Reporter N. [[MORIONES//][La VANguardia/Barcelona//]	4/sec
Meeting O	Reporter O. [**STEVEN**/Hausen//][the London Ex/CHANGE/Telegraph//]	3.5/sec
	Ann. [Good after/NOON//]	2/sec
Meeting P	Reporter P. [De AlDISIO//][AGENCE/Press//]]	4/sec
Average rate		3.32/sec

Voice Quality

Voice quality is multidimensional. This study finds actors employ pitch, loudness, duration and vowel colour to suggest characters' attitudes, opinions, emotion, identities, and distance from each other. Pitch in the verbal acting of *Revealing* has the potential of emphasising information, attitude and emotion and has a rhetorical purpose. To start with emphasising information, as the italicised words in Table 5.7 show, pitch is used by Ann to stress her confidence in Joe ('as I have *faith* in relations between people') and by Joe and Irving to stress their names ('*Irving* Radovich' and '*Joe* Bradley') and identity ('speaking for my own *press* service'). Pitch is used to emphasise attitude and emotion when Irving belittles the gorgeous royal conference hall ('It ain't *much*, but it's *home*') and when Ann shows her happiness on seeing Joe again ('*So happy*'). Pitch as a

rhetorical method is exemplified in Ann's questions: 'How do you *do*?' Pitch can also fulfil several functions at once. For instance, in 'May I present Your Highness with some commemorative photos of your visit to *Rome*', Irving formulates a question and emphasises his reference to the city of Rome. Note that the emphasised words (e.g. '*faith* in relations', 'visit to *Rome*') here have a double meaning. They are personal information but are conveyed in impersonal language.

Table 5.7 The meanings of pitch

Characters	Frames	Pitch	Meanings
Irving		It ain't *much*, but it's *home*.	Showing attitude: belittling
		Irving Radovich. C.R. Photo Service.	Emphasising information
		May I present Your Highness with some commemorative photos of your visit to *Rome*?	Emphasising information and forming a question
Ann		I have every faith in it… as I have *faith* in relations between people.	Emphasising information
		How do you *do*?	Showing attitude: questioning
		So happy, Mr Bradley.	Expressing happiness
Joe		May I say, speaking for my own *press* service… we believe that Your Highness's faith will not be unjustified.	Emphasising information
		Joe Bradley, American News Service.	Emphasising information

The loudness of the voice can first of all suggest characters' physical distance from each other. From the near to the far, people's physical distance can be categorised into personal, informal, formal and public (Kress & Van Leeuwen 2006; Van Leeuwen 1999, 2009) but only relevant distances will be mentioned below (see Figure 5.2).
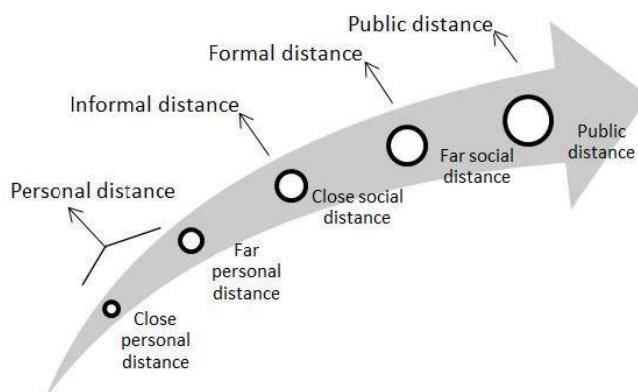
Figure5. 2 Social distances

Characters' physical distance, realised by loudness, can further suggest their social distance. If the speaker's voice is low and cannot be overheard by other people, then the speaker and the listener are in personal relations. If the loudness of speaker's voice is amplified and can be overheard by strangers, then the speaker and the listener are in a more informal relation. If the speaker's voice can be clearly heard by everyone in a large space, then the speaker and the listener are in a formal public relation. It can be seen from the frames in Table 5.8 that Joe and Irving are in a personal relation as they are physically close, standing shoulder to shoulder. Irving sometimes whispers to Joe. They and Ann are in a formal relation during *the Question Opportunity* because they stand downstairs while Ann sits upstairs. They speak loudly because the press conference requires each question and answer to be delivered and heard clearly. However, the distance between the three main characters changes into informal after Ann comes down to greet them, at which point the loudness of their voices diminishes.

Table 5.8 Loudness and distance

Characters	Frames	Loudness	Relations
Irving and Joe	It ain't much, but it's home.	It ain't much, but it's home.	Personal relation
Irving and Ann	How do you do?	How do you do?	Informal relation
Joe and Ann	So happy, Mr Bradley.	So happy, Mr Bradley.	Informal relation
Ann, Joe and Irving	Rome! By all means, Rome.	Rome! By all means, Rome.	Formal relation

Duration is employed to emphasise information, emotion, and situation and to attract attention. Firstly, it is used to emphasise information and emotion. In following table, Irving emphasises his impression for the conference hall by extending the duration of 'home', Ann emphasises her attitude toward the friendship among nations and also the personal relation between her and Joe by prolonging the words 'favour' and 'measure', and expresses her happiness through the prolonged 'glad'. The long duration of 'to' on 'it would be different *to*…' reflects Ann's contemplation and hesitation: struggling between giving a diplomatic conference answer and speaking from her own heart. Secondly, duration is used to catch attention and indicate the situation. The pressmen turn to look at Joe when hearing him say 'may I *say*'. The prolonged 'say' not only helps him catch the attention of the other journalists, but also shows his embarrassment.

Table 5.9 The meanings of duration

Characters	Frames	Voice Duration	Meanings
Irving		It ain't much, but it's *home*.	Emphasising opinion
Ann		I am in *favour* of any *measure*, which would lead to closer cooperation in Europe.	Emphasising attitude
		I am so *glad* to hear you say it.	Emphasising emotion
		Each in its own *way* was…*unforgettable*. It would be different *to*… Rome! By all *means*, Rome. I will cherish my visit here in *memory* as long as I live.	Emphasising attitude; hesitating; contemplating
Joe		May I *say*, speaking for my own press service… we believe that Your Highness's faith will not be unjustified.	Attracting attention; indicating embarrassment

Pitch, loudness and voice duration sometimes work collaboratively to produce more distinctive meanings. The italicized words in the following table combine to emphasise opinion ('it's *home*; Each in its own *way* was… *unforgettable*'), attitude ('in *favour* of any measure'), emotion ('so *glad*') and information ('*now* like to meet') accordingly.

Table 5.10 Pitch-duration combinations and meanings

No.	Characters	Frames	Pitch and Duration	Meanings
1	Irving		It ain't much, but it's *home*.	Emphasising opinion
2	Ann		I am in *favour* of any measure, which would lead to closer cooperation in Europe.	Emphasising her attitude
3	Ann		I am so *glad* to hear you say it.	Emphasising emotion
4	Ann		Each in its own *way* was… *unforgettable*.	Emphasising opinion
5	Ann		I would *now* like to meet some of the ladies and gentlemen of the Press.	Emphasising information –time

Moreover, voice quality can suggest a character's identity. After analysis, this thesis finds that the British Queen'sReceived Pronunciation[65], whereby vowels are accented in a specific way, is spoken by Anne in the film (see the yellow coloured parts of following table). In this way, Hepburn establishes Ann's identity as a princess.

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[65] The Queen's English' is known as 'Received Pronunciation' (RP) as described by linguists Harrington, Palethorpe and Watson (2000).

Table 5.11 Voice quality and identity

Characters	Vowels	Role Model	Vowels
Ann	Thank you.	Queen Elizabeth II	Throne speech 1954 (Governor-General 2012)
	I am in favour of any measure which would lead to closer cooperation in Europe.		It is therefore a joy for me today to address you not as a queen from far away but is your queen and as a part of your Parliament.
	I have every faith in it… as I have faith in relations between people.		
	I am so glad to hear you say it.		
	Each in its own way was...unforgettable. It would be difficult to… Rome; by all means, Rome.		
	Despite that.		
	I would now like to meet some of the ladies and gentlemen of the Press.		

Intonation

As discussed in chapter 4, the falling tone (ˋ) can be used to express a statement and a command and the rising tone (ˊ) to express a question. The statement is grammatically realised by a declarative, the command by an imperative and the question by an interrogative. However, as Halliday (1985a, p. 57) argued, intonation and mood are separate systems and can be in complex relations to each other. For instance, the sentences in Table 5.12 are statements grammatically but questions intonationally: '[F]*freut mich sehŕ*!', '[E]*enchanté*!', '[G]good *afternooń*', 'it ain't much, but it's *homé*'. The final rising tones create a sense of openness: opening up topics, suggesting that some kind of response, some kind of carrying on, is desired.

Table 5.12 Meanings of final rising tones

Characters	Articulations	Tone	Meaning Potentials
Ann	*Freut mich sehŕ*!	Final Rising Tone	Statement: obtaining information; opening a topic
	Enchanté!		
	Good *afternooń*.		
	How do you *do*?		
Irving	It ain't much, but it's *homé*.		
	May I present Your Highness with some commemorative photos of your visit to *Romé*?		

When the final rising tone has the potential of opening or carrying on a topic, the falling tone has the potential of closing a topic (see Table 5.13). The final rising tone in '[M]ay I present Your Highness with some commemorative photos of your visit to *Romé*?' serves to open a topic. The final rising tone in 'How do you *dó*?' serves to carry on the

greeting topic. Conversely, topics on economic problems, friendships among European nations and favourite city are closed by Ann with the help of the falling tone.

Table 5.13 Meanings of the falling tone and the final rising tone

Characters	Articulations	Tones	Meanings
Ann	How do you *dó*?	Final Rising	Carrying on
Irving	May I present Your Highness with some commemorative photos of your visit to *Roṁe*?		Opening
Ann	I am in favour of any measure which would lead to closer cooperation in *Europ̀e*.	Falling	Closing
	I have every faith in it̀… as I have faith in relations between *peoplè*.		
	Roṁe! By all means, *Roṁe*. I will cherish my visit here, in memory, as long as I *livè*.		

In addition, intonation is influenced by context. Characters' intonation in an informal setting, such as the café encounter in *Concealing*, is different from that in a formal setting, such as the conference of this scene. Intonation is also influenced by accent, for instance, Anne's use of the Queen's English.

Rhythm and Accent

Accented syllables or expressions can be used to stress information, emotion, attitude and situation (see Table 5.14). Firstly, accent has the potential of stressing information. In the first example of following table, '**FA**' and 'LEAD' are accents of their corresponding rhythm group and are used to stress Ann's attitude towards the European economic problem question. '**EVERY**' is accented for the same purpose when Ann addresses her outlook for 'friendship among nations'. Similarly, '**ROME**' and '**NOW**' are accented in their corresponding rhythm paragraphs by Ann to stress the city that she enjoys most and the time that she wants to meet the press.

Table 5.14 Accent and information

Characters	Articulations	Meanings
Ann	[I am in/**FA**vour of any/measure//][which would/LEAD to/closer coope/ration in/Europe//]	Stress information-attitude
	[[I/have/**EVERY**/faith in it…//][as/I/have/FAITH/in re/lations/between/people//]	
	[[Each in/its own/WAY/was…unfor/gettable//][would be/DIFFICULT /to…//][**ROME**//] [By/ALL/means/Rome//] [I will/CHERISH/my/visit here in/memory/as/long/as/I/live//]]	Stress information-place
	[[I would/**NOW** like to/meet/some of the/ladies and/gentlemen of /the/Press//]]	Stress information-time

Secondly, accent can stress character's emotions and attitudes such as delight and gratitude (see Table 5.15). 'GLAD' and 'HAPPY' are stressed in their associated rhythm groups to highlight Ann's delight on hearing Joe's response and on seeing him again. 'VERY' is accented by her to express her gratitude to Irving's for returning the photos. The stressed 'MUCH' in [It ain't/MUCH/but /it's/home//] indicates Irving disdain of the gorgeous royal conference hall.

Table 5.15 Accent and emotion

Characters	Articulations	Meanings
Ann	[I am/so/GLAD to/hear/you/say it//]]	Stress emotion- delight
	[So/HAPPY/Mr/Bradley//]]	
	[[Thank/you/so/VERY/much//]	Stress attitude- gratitude
Irving	Irving. [It ain't/MUCH/but /it's/home//]	Stress attitude- belittle

Thirdly, actors' use of accent reflects the context of situation. As we know, clarity and politeness are two major features of the speech in press conferences. Actors accent expressions that can fulfil these two features. '**FA**', '**EVERY**', '**ROME**', and '**NOW**', in following table, are accented in relevant rhythm paragraphs to express Ann's attitudes to the various issues raised by the press clearly. 'GLAD', 'HAPPY', '**THANK**/you' are stressed to show her politeness when meeting the press.

Table 5.16 Accents and meaning potentials

Characters	Articulations	Meanings
Ann	[I am in/**FA**vour of any/measure//][which would/LEAD to/closer coope/ration in/Europe//]	Clarity
	[[I/have/**EVERY**/faith in it…//][as/I/have/FAITH/in re/lations/between/people//]	
	[[Each in/its own/WAY/was…unfor/gettable//][would be/DIFFICULT /to…//]**[ROME**//] [By/ALL/means/Rome//] [I will/CHERISH/my/visit here in/memory/as/long/as/I/live//]	Clarity
	[[I would/**NOW** like to/meet/some of the/ladies and/gentlemen of /the/Press//]]	Clarity
	[I am/so/GLAD to/hear/you/say it//]]	Politeness
	[So/HAPPY to /see/you//]	Politeness
	[Freut mich/SEHR//]	Politeness
	[[En**CHAN**té//]]	Politeness
	[[**ENCAN**tando//]]	Politeness
	[So/HAPPY/Mr/Bradley//]]	Politeness
	[[**THANK**/you//]]	Politeness
	[[Thank/you/so/VERY/much//]	Politeness

Turn-taking

The organisation of turn-taking is fundamental to conversation and other speech-exchange genres. As Sacks, Schegloff and Jefferson state:

> Turn-taking is used for (…) talking in interviews, meetings, debates, ceremonies, conversations etc.- these last being members of the set which we shall refer to as 'speech exchange systems'.

> (Sacks, Schegloff & Jefferson 1974, p. 696)

However, as noted previously, conversation in the film text is different from Sacks et al (1974) research because film dialogue is usually fully scripted in advance. The actors' turn-taking patterns are therefore specified beforehand. However, actors can nevertheless choose to speak in turn or simultaneously. If it is the former, they can vary the size of the gap between turns; if the latter, they can vary the amount of overlap.

Turn-taking can show the context of situation. In *Revealing*, characters take turns to talk. No overlap is heard. Each following speaker speaks only after the previous one has finished because in press conferences, the 'Q and A' pattern regulates how people give and receive information. Overlap in press conferences is not encouraged because it is not polite and would reduce clarity. Big gaps between the question and the answer about 'Ann's favourite city' can be perceived, implying her struggle between giving a diplomatic answer and telling the truth. By contrast, there is only a small gap between the ambassador's closing speech and Ann's declaration '*I would now like to meet some of the ladies and gentlemen of the press*', suggesting that Ann wants to ensure she will have a chance to see Joe and Irving.

To conclude, this section has studied what semiotic modes are involved in actors' verbal acting and how do they express information, emotion, characters' attitudes and opinions and reflect characters' identities, relations and situations. It finds that:

(1) Rate of articulation contributes to reveal characters' relations and situation. While a fast articulation rate suggests familiarity, informality and urgency, a slow articulation rate implies thinking process, power relations and formality.

(2) Voice quality contributes to reflect characters' attitudes, opinions, emotions, distance and identities. Research found pitch has the potential of emphasising information and emotion and fulfilling rhetorical purpose. Loudness can suggest

the physical and the social distance between characters. Duration can emphasise information, emotions, and situation and attract attention. Vowels can reveal characters' identities. These phonological features can work collaboratively to produce more distinctive meaning.

(3) Intonation can be independent of grammatical mood and can create a sense of openness or closedness. The final rising tone has the potential of opening and carrying on a topic while the falling tone has the potential of closing a topic.

(4) Verbal accent helps to highlight information, emotion, attitude and context of situation.

(5) The use of turn-taking reflects context of situation. Clarity and politeness are two important requirements in press conference speech. For those, actors let characters take turns to talk, and no overlap is heard.

As discussed in the previous chapter, these five verbal acting analytical parameters are independent of the film script. Although these voice features have general meaning potentials that do not differ between dialogue-based scenes and dialogue and gesture based scenes, they create different meanings in this scene, bringing out different roles that Ann (princess), Joe (journalist) and Irving (photographer) are playing here and the difference in formality (formal press conference), relation (superordinate and subordinate) and genre (*Resolution* for exclusive news) between the two scenes.

Gestural Acting

Findings from the psychological literature about non-verbal communication will again be introduced to support the interpretations made in this chapter.

The Gaze

Gaze interaction holds a special place in film performance. Actors employ it to convey crucial story information. The first example of Table 5.17 shows that Joe and Irving look at the door to search for Ann. She looks at the Master of Ceremonies to inform him that she is ready for questions and looks at Joe to stress her confidence in him when saying '*as I have faith in relations between people*' (see example 2 and 3). Gaze in example 4 is used by Ann and Joe to exchange information and maintain communication. It is used by Ann to greet the press, to urge Joe to respond to her and stop the Countess and the General from following her (see example 5 and 6), and by

Irving to tease her (see example 7). As these examples show, gaze can be used in different ways to further the story.

Emotions are relayed through gaze. Ann's anxiety after discovering Joe and Irving's identities and the mini-camera and her struggling to answer questions are all reflected in her gaze. Joe and Irving's attention to her is also expressed through gaze (see example 8). Gaze can mirror characters' character. Although as a public figure, Ann is not supposed to show emotions, she displays a surprised look when discovering Joe and Irving's identities. Compared with Ann, Joe is more careful and restrained. Although his eyes show his emotions, when Ann says she likes Rome most and passes him, he controls himself successfully. Irving is jokey and changeable. He teases Ann with his gaze but becomes nervous as she moves closer to him. Gaze can suggest characters' relations. Ann uses gaze to direct her staff and to point Joe to speak. This shows her power in the conference. The intensive gaze interactions between Joe and her imply that they are intimate to some degree. After the photo section, Irving re-joins the press and exchanges meaningful looks with Joe, which shows that they are close and have shared stories.

Table 5.17 The acting of gaze

No.	Frames	Gaze Types	Meanings	Functions
1		Approach	Seeking information	Doing
2		Approach	Giving information	Doing
3		Approach	Stressing information	Doing
4		Approach	Maintaining communication and exchanging information	Doing
5		Approach	Greeting	Doing
6		Approach	Stop	Doing
7		Approach	Teasing	Doing
8		Approach	Anxiety	Emotion
		Approach	Struggling	Emotion
		Approach	Attention	Emotion

Facial Expressions

Characters' emotions are primarily shown on the face. Boucher and Ekman (1975), as mentioned in Chapter 4, distinguished six pan-cultural emotions: anger, fear, surprise, disgust, sadness, happiness in their research. These emotions are co-articulated by the forehead, eyebrows, eyelids, eyeballs, cheeks, nose, lips, and chin. Ekman and Friesen (1975) point out that 'there is not one surprise facial expression, but many − questioning surprise, dumbfounded surprise, dazed surprise, slight, moderate, and extreme surprise.' This shows that they hold emotions are gradable. Therefore, 'happiness' can, have following synonyms: pleasure, satisfaction, joyfulness, gladness, delight, etc.; 'sadness' can take the form of unhappiness, sorrow, downheartedness, low spirits, broken-heartedness, disappointment, etc.; 'fear' of anxiety, worry, uneasiness, nervousness, disquiet; and 'surprise' of shock, astonishment, wonder, confusion, etc. The facial expressions and patterns that are specific to *Revealing* are included in Table 5.18 below. Extremely close-up frames of this part are captured either from Long, Medium Long, Medium or Close Shots with the help of the Snipping Tool.

Emotions can be registered on characters' faces. Examples in 1A in the following table show typical happy facial expressions. Crow's feet wrinkles go outward from the outer corners of Irving's face. Raised wrinkles are visible below Ann's and his lower eyelids. They run down from their noses to the outer edges beyond lip corners. Their mouths are parted and teeth are exposed and the corners of their lips are drawn back and up. Their cheeks are raised up as a result. The frames in 1B also display happiness but are more suppressed when compared with examples in 1A. Wrinkles appear under their lower eyelids and crow's-feet are not apparent. Light nasolabial wrinkles are shown on their faces. Mouths are closed and drawn back and up slightly. These facial expressions imply that Joe and Ann purposefully suppress their emotions in front of the public. In 2A, the inner corners of Joe's eyebrows are slightly drawn together. There are glittering tears in his eyes and a visible vertical wrinkle between his eyebrows. His lips are pressed together. This facial expression shows that he is sad as he knows that this is the last opportunity for him to see Ann. Nonetheless, the sadness on his face does not obviously display the pattern Ekman and Friesen (1975) described because, as this is a formal conference, he tries to control his emotion in public. The inner corners of Ann's eyebrows are drawn up, the skin below them is lifted, the inner corners of upper eyelids

and the lips corners are raised in 2B. Her facial expression indicates she is sad because she will part with Joe soon.

The changed faces from disappointment to delight to sadness reflect that Ann's emotions are fluctuating. In 3A, Ann's eyebrows are raised and drawn together mildly, the upper eyelids are raised, the lower eyelids are tensed and the lips are either pressed and drawn back or opened and drawn back. Through them, her anxiety, worry, and uneasiness are displayed when seeing Irving and Joe and the mini camera. Irving's eyebrows are raised and drawn together in 3B. Wrinkles gather in the centre of his forehead, his upper eyelids are raised and the sclera of his eyes is exposed. The lips are either pressed and drawn back or opened and drawn back. His embarrassment is sculptured on his face as Ann moves closer to him. In the last example, Irving and Joe not only make Ann feel anxious, worried, and uneasy, but also surprised. That response is depicted on her face – her eyebrows are raised, the skin below them is stretched, eyes are wide opened, gaze is locked, lips are pressed together and chin is slightly dropped.

It is notable that facial expressions can reveal more than one emotion at a time such as surprise-fear, happiness-sadness. The presence of Joe and Irving makes Ann feels both surprised and anxious[66] as she didn't know they are from the press before and worries about the safety of her secret. Joe is happy on hearing that Ann loves Rome but feels heartbroken because she will leave him[67] soon.

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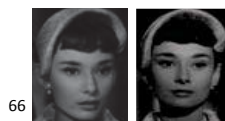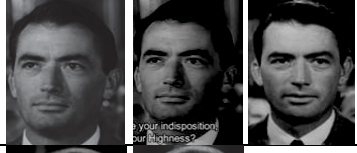
[66]

[67]

Table 5.18 Facial expressions and emotions

No.	Emotions	Theories (Ekman & Friesen 1975)	Facial Expressions	
1	Happiness	-Corners of lips are drawn back and up. -The mouth may or may not be parted, with teeth exposed or not. -A wrinkle (the nasolabial fold) runs down from the nose to the outer edge beyond the lip corners. -The cheeks are raised. -The lower eyelid shows wrinkles below it, and may be raised but not tense. -Crow's feet wrinkles go outward from the outer corners of the eyes (p. 112)	A	
			B	
2	Sadness	-The inner corners of the eyebrows are drawn up. -The skin below the eyebrows is triangulated, with the inner corner up. -The upper eyelid inner corner is raised. -The corners of the lips are down or the lip is trembling.	A	
			B	
3	Anxiety, worry, and uneasiness	-The brows are raised and drawn together. -The wrinkles in the forehead are in the centre, not across the entire forehead. -The upper eyelid is raised, exposing sclera, and the lower eyelid is tensed and drawn up. -The mouth is open and the lips are either tensed slightly and drawn back or stretched and drawn back (p. 63)	A	
			B	
4	Surprise	-The brows are raised, so that they are curved and high. -The skin below the brow is stretched. -Horizontal wrinkles go across the forehead. -The eyelids are opened; the upper lid is raised and the lower lid drawn down; the white of the eye-the sclera-shows above the iris, and often below as well. -The jaw drops open so that the lips and teeth are parted, but there is no tension or stretching of the mouth. (p. 45)		

Information can be registered on characters' faces as Table 5.19 demonstrates. Irving, in Frame 1, directs Ann's attention to his mini camera through his head position and gaze. Joe, in Frame 2, informs Ann that her secret is safe at Irving's place through a smile. Ann stops the Countess and the General by making a long face (see Frame 3).

Table 5.19 Facial expressions and information

No.	Frames	Descriptions	Information
1		Forehead: wrinkles Eyebrows: raised Eyeballs: upturned Head: upper head points Ann	Pointing
2		Eyes: narrowed Mouth: closed and drawn back Cheek: raised	All fine
3		Upper eyelids: drop down Eyeballs: turned left Mouth: closed Head: lowered and turned left	Stop

Characters' relations can be registered on the face. The frequent facial communications between Ann and Joe[68] imply that their relationship is a close one. Ann stops royal staff from accompanying her with a stern face[69]. That suggests she is in a dominant - subservient relationship with them. Irving shares his joy and worry[70] with Joe after teasing Ann and when Ann is coming towards them. That suggests he and Joe are close.

The Hands, the Feet and the Body

Although the hands and the feet are not as expressive as the face in delivering information and emotion, they can be used to support or combine with facial expressions and body movements, to work with objects, and to indicate characters' situation and relations. Hands and feet are used to support body movements such as walking, standing (see the first example of Table 5.20), to work with objects such as holding them (see 2A), handing them to others (2B), to interact with people (2C), or to fulfil some of or all above functions simultaneously. In example 3, Ann's right hand and feet support her body movement while her left hand works with props – gloves and the envelope.

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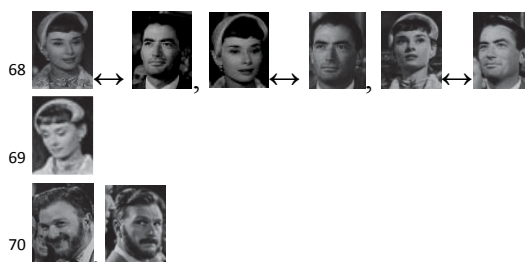
The manner of hand, feet and body movements can indicate the context of situation and the relation between characters. There are no big or exaggerated hand or feet movements in *Revealing*. The hands of three leading characters are either kept to the sides of their bodies or are put to the front. They stand or sit motionlessly in a quasi-military style (see example 4). Thus, the size, type and frequency of their hand and body movements suggest the formality of the occasion. During the interview and photo sections, Ann is upstairs but Joe and Irving are downstairs. There are no hands or other body interactions between them. In the meeting section, their physical distance is shortened, as they stand face to face, but their bodies are separated by their outstretched hands. This again demonstrates that their relationship is more formal than that in *Concealing*.

Table 5.20 Meanings of the hand, the feet and the body movements

No.	Hand Movements			Meanings
1				Physical movement
2	A	B	C	Working with object
3				1&2 Combined
4				Indicating context of situation and characters' relations

GESTURAL BLENDS

Gestural combinations can produce more explicit and precise meanings compared to individual gestures. In film acting, actors frequently employ gestural combinations to produce precise information and emotion. Firstly, in gestural combination, individual gestures can clarify each other's meanings in specific context of situation. Taking the

first frame of the following Table for example, the gaze of Ann could suggests 'pointing' or 'looking', her facial expression could express 'unhappiness', 'solemnity', or similar feelings, and her nodding head, 'agreement', 'giving instruction', or acknowledgement. But their combination means Ann is instructing the Master of Ceremonies to open the question section. As in Chapter 4, the meaning of a gesture blend basically relies on the most salient gestures in the specific context. Ann's nodding is more salient in terms of size and force so this gestural blend means 'giving instruction'. In the second frame, Ann's facial expression can communicate 'sadness', 'unhappiness', or 'dissatisfaction', her head movement can convey 'pointing', 'directing', and body movement can be interpreted as 'stop' or 'freezing'. However, her body movement of standing in the Countess's and the General's way finally defines that she does not want them to follow her.

Table 5.21 Gestural blends
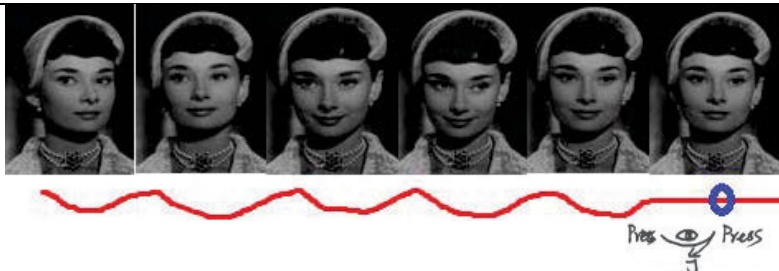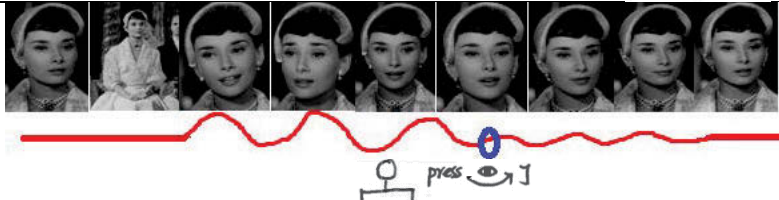
No.	Frames	Characters	Gestures Blends	Meanings
1		Ann	Gaze: towards the master of conference ceremony Facial expression: solemn Head: nodding	Giving an order
2		Ann	Gaze: staring at the countess Facial expression: unhappy Head: towards the countess Body: motionless	Stopping

Rhythm and Accent

Gestural acting also has rhythm and accent, but unlike the rhythm of verbal acting which primarily depends on the voice movement, various parts of the body participate in the rhythm creation in gestural acting. Sometimes, they share a rhythm, such as after turning to the ambassdor, Ann's eyes, head and body are coordinated by a single rhythm. Sometimes, they have their individual rhythms such as in *Meeting Opportunity*, where Ann's gaze is fixed on Joe as she walks towards him. Here the rhythms of gaze and body movement are different, with the former slower than the latter. Other than that, characters can either share a rhythm with other characters or have their own rhythm. Ann's rhythm in *Revealing* is generally faster than Joe's but Joe and Irving's rhythms are similar.

Rhythm and accent can reflect characters' emotional fluctuations with the accent usually falling on the most emotional gestures. In following table, a red line is used to describe the rhythm movement while a blue circle is used to signify the accent of rhythm unit. In the first example, Ann's head and eyes suddenly stop moving when she finds Joe and Irving in the journalists. Her rhythm switches from movement to motionlessness with the accent (in terms of duration) falling on her frozen gaze[71]. In the second example, after being asked her favourite city, Ann struggles and her gaze again fixes on Joe for a few seconds, then moves towards the other members of the press, and then turns to Joe again. The rhythm of her head and eyes movements accelerates from a static moment and then decelerates. The movement of redirecting her gaze to Joe[72] is the accent in this part, in terms of speed and duration.

Table 5.22 Rhythm and accent

No.	Descriptions	Rhythms	Accents
1	Moving→stop		
2	→Speeding up → slowing down		

The tempo of rhythm can reflect the context of the situation. In brief, the tempo of *Revealing* is slower than that of *Concealing* as the three characters now meet in a formal press conference where they cannot behave the way they did in private. Irving, as shown in following table, runs to and fro quickly in the *Photo Opportunity* because he needs to react quickly to use the opportunity efficiently. Meanwhile, Joe and Ann stand still in

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[71]

[72]
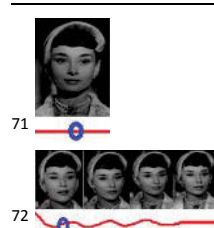
the second example in Table 5.23. Only faint movements are visible on their faces and heads. Thus, they share a single rhythm but it is slower than that of Irving.

Table 5.23 The tempo of characters' rhythms

No.	Descriptions	Rhythms
1	Fast	
2	Slow	

This section has investigated the semiotic modes used in actors' gestural acting. After researching how they are used by actors to communicate meanings, this thesis hypothesized the following features:

(1) Gestures can be used by actors to communicate information and emotions, and to build characters' character, relations and situations.

(2) Gestures can produce meanings independently, but their blends can produce more precise meanings.

(3) Gestural acting has rhythm and accent. Various parts of a character's body can either share a rhythm or have their individual ones. Similarly, characters can share a rhythm with other characters or follow their own. Rhythm and accent can indicate characters' emotional fluctuations and the tempo of rhythm reflects context of situation.

Gestural acting like verbal acting is also independent of the film script. A close comparison between dialogue-based scenes and dialogue and gesture based scenes finds their gestural features have general meaning potentials but that they create different meanings, bringing out different characteristics of Ann (not composed enough), Joe (composed) and Irving (changeable), and the difference in their relations (Ann is dominant) and sense of formality (no big gestures and frequent movement). Again, this study stresses that the above conclusions present the findings of the analysis as

hypothetical general performance patterns whose validity is not restricted to the specific film analysed.

Acting and Character Development

Verbal and gestural interaction as well as how acting reflects characters' roles, relations and situations will be discussed in this section.
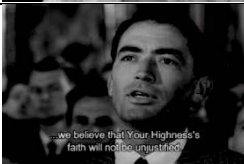
Verbal and Gestural Interaction

Verbal and gestural acting needs to work together in the process of meaning producing. How they interact within one character and between different characters will be the focus below.

Verbal and Gestural Interaction within One Character

Gestural acting can elaborate, specify, and contrast the meanings expressed in verbal acting, and express what cannot be explicitly expressed by verbal acting, or conversely, they can work the other way round. As the second example in following table shows, Ann tells Joe that she is 'so glad' after hearing he will keep their secret. The smile on her face elaborates her verbal expression. Gesture can make speech more specific (see examples 3, 4 and 5). When asked her opinion on the friendship between European nations, Ann replies 'I have every faith in it… as I have faith in relations between *people*.' 'People' is not used to address people in general, but to address a specific person, Joe. This is realised by her gaze and face direction. Likewise, the face and the gaze direction are used by Joe and Ann to specify the meaning of 'we' in '*we* believe that Your Highness's faith will not be unjustified' and '*my visit*' in 'I will cherish *my visit* here...'. Here 'we' is used to refer to Joe rather than the press as a whole and '*my visit*' is used to refer to Ann's private Rome visit rather than her official tour. In example 6, Irving's hand movement and gaze direction specify the meaning of 'some commemorative photos of your visit to Rome'. Irving expresses contrasting meanings through his gestures and speech. He verbally belittles the conference hall, but gesturally is attracted by it and cannot help looking it around (see example 1). In addition, the press conference discourages people from disclosing personal information and emotions. However, gestures can be used to express them secretly (see example 7). Ann uses her gaze to direct Joe to reply to her. Their sadness on parting is revealed by glistening tears and by facial expressions.

Table 5.25 The verbal and gestural interaction wthin one character

No.	Characters	Verbal Acting	Gestural Acting	Interactions
1	Irving	It ain't much, but *it's home.*		Contrast
2	Ann	I am so *glad* to hear you say it.		Elaborating
3	Ann	I have every faith in it… as I have faith in relations between *people.*		Specifying
4	Joe	…, *we* believe that Your Highness's faith will not be unjustified.		Specifying
5	Ann	I will cherish *my visit* here, in memory, as long as I live.		Specifying
6	Irving	May I present Your Highness with *some commemorative photos of your visit to Rome*?		Specifying
7	Joe and Ann			Express what cannot be verbally explicitly expressed

Verbal and Gestural Interaction of Different Characters

Apart from managing the relation between verbal and gestural acting within their own roles, actors also have to coordinate their verbal and gestural acting with that of other

actors' either in a cooperative or an noncooperative form (see Table 5.25). Joe and the royal staff cooperate with Ann. The Master of Ceremonies announces the interview section by following Ann's instruction by nodding. Joe replies to her by responding to her gaze. Nevertheless, Ann's relations with her royal staff is not always cooperative, as when she announces she wants to meet the press after the Ambassador has offically closed the conference, and when she refuses the company of the Countess and the General by looking sternly at them.

Table 5.25 The verbal and gestural interaction of Ann, Joe and royal staff

No.	Characters	Verbal Acting	Gestural Acting	Interactions	
1	Ann	/		Initiation	Coopera tion
	The master of the ceremony	/		Response	
2	Ann	… as I have faith in relations between people.		Initiation (selecting Joe to reply her)	Coopera tion
	Joe	May I say, speaking from my own press service, …		Response	
3	Ambassador	Thank you ladies and gentlemen. Thank you very much.		Initiation	Non-cooperat ion
	Ann	I would now like to meet some of the ladies and gentlemen of the Press.		Response	
4	Ann, countess and general	/		Response	Non-cooperat ion

The first case in Table 5.26 shows Joe and Irving cooperating. They use gaze to exchange secret information. Joe initiates and Irving replies. However, in the second case, Joe is not cooperating with Irving. When Irving tries to communicate his anxiety with him via his gaze, Joe does not respond because all his attention is centered on Ann who is approaching him.

Table 5.26 The verbal and gestural interaction between Joe and Irving

No.	Characters	Verbal Acting	Gestural Acting	Interactions	
1	Joe	/		Initiating	Cooperation
	Irving	/		Responding	
2	Irving -Joe	/		Initiating-non-responding	Non-cooperation

Acting and Characters' Relations, Roles and Situations

Acting can reflect characters' relations. The above mentioned cooperative and non-cooperative actions indicate that Ann is dominant, and that the royal staff and press have to follow her. Moreover, Ann, Joe and Irving keep exchanging looks during the conference revealing that they are close and share secrets. Acting can reflect characters' roles and situations. The three characters in this scene, unlike in *Concealing*, behave formally (see Table 5.27). Verbally, they speak slowly and stress important information. The falling tone is frequently used by Ann to close topics as she does not have much time for long conversations with journalists (see the verbal analysis in the first example). There are no overlaps in speech interactions. Each speaker waits politely until the other finishes before starting the next turn, which also helps clarity. Gesturally, the press and royal staff always behave formally and respectfully and Ann behaves elegantly (see example 2). There are no large scale and fast gestural movements in this part.

Table 5.27 Role acting

No.	Characters	Verbal Acting	Gestural Acting	Descriptions
1	Ann	[ROME//][By/ALL/means/Rome//] 1.67/sec		Speaking slowly; stressing important information; final falling tone
2	Ann			Walking and sitting elegantly
3	Joe and Irving			Standing respectfully

To summarise, actors need to manage the relation between verbal and gestural acting within their own actions and with the actions of other actors. A detailed study of the dialogue and gesture based scene yields the following acting hypotheses:

(1) Gestural acting of an individual character can elaborate, specify, and contrast the meanings expressed in speech or express what cannot be explicitly expressed in verbal acting, or vice versa. Apart from that, actors have to interrelate their acting with that of other actors either cooperatively or non-cooperatively.

(2) Actors' acting seeks to suit the context of situation, their roles, and the relation between the characters in the scene.

5.3.2 Art Direction

Apart from actors' work, art direction cinematography and editing also participate in film performance. How they are used to contribute to the performance of the dialogue and gesture based scene will be discussed in following two sections.

Props

In addition to working with voice and gesture, actors also work with props. There are two props in *Revealing*: the gloves and the envelope. Firstly, the prop can communicate information about character's character. *Roman Holiday* is based on the romantic story between British Princess Margaret and Captain Townsend (see Chapter 2). Gloves are part of formal attire for British female royal members as they can protect their hands from environmental exposure and lots of handshaking. Nonetheless, as the following frames demonstrate, Ann only wears her left glove in the conference. That indicates she is rebellious and going against the tradition. Moreover, shaking hands with the press without the protection of the right glove reflects that she is an egalitarian princess who wants to be close to ordinary people. Secondly, the prop can be used to connect story fragments. The envelope has photos of Ann's secret excursions in Rome. It serves to connect *Revealing* with *Concealing* and Ann's past role in a private adventure with her present role. The action of returning all documents to Ann suggests that Irving has given up the plan of making fortune from exposing her secrets.

Table 5.28 Props and meanings

No.	Props	Characters	Frames	Meanings
1	Gloves	Ann		Rebellious; egalitarian
2	Envelope	Irving		Connecting story fragments; giving up plan

Costumes and Makeup

Costumes and makeup assist acting through indicating and/or highlighting characters' identities, situations and character. However, it is important to note that because the film is in black and white, all references to colour in this analysis are suggested in order to address changes and contrasts in the main characters' costumes. In the press conference, Ann looks elegant and beautiful. She is in a white tea-length embroidered floral gown and wears a small stylish hat, a necklace, earrings and gloves. Joe wears a white shirt, a black necktie and a striped dark grey suit. Irving has abandoned his sloppy style and is in a white shirt, a black necktie and a light grey suit. The brightness of Ann's gown and jewellery make her stand out to Joe and Irving. Since hats and gloves were part of the dress code for British upper class women in Victorian time, on formal occasions, Ann's exquisite dress makes her look like a princess. In addition, shirt, necktie and suit are the standard outfit for male professionals on formal occasions. Therefore, Joe and Irving's costumes index their identity and situation. And as mentioned, Ann's rebelliousness is highlighted by the way she wears her gloves. Unlike their costumes, the three characters' makeup does not change much when compared with *Concealing*. Ann wears light makeup. Joe and Irving's hair is carefully combed. They are suited for the press conference.

Setting

Setting creates the environment and context for story events. The stories of *Revealing* and *Farewell* both happen in the luxurious and spacious royal conference hall which is separated into top and down by stairs in the middle and is separated into different layers by marble pillars and a rope. This allows the expression of characters' social rank. Stairs can hierarchise people of different social groups with the princess and her royal staff upstairs and the journalists downstairs. The princess' superiority is also highlighted by the fact that she is the only one to have a chair. The location of a character can suggest his or her importance. The princess, sitting in the middle, upstairs, is surrounded by royal staff and bodyguards who are there to assist and protect her.

5.3.3 Cinematography and Editing

Cinematography and editing can play a more important part in presenting film stories, revealing and foregrounding information, changing characters' relations and audiences' focus and perspective when compared with the dialogue-based scene. In the first place, they determine what can be revealed to the audience (see Table 5.29). Long, Medium

Long, Medium and Close Shots alternate in *Revealing*. While the Long Shot serves to establish the setting, the Close Shots reveal detailed information. The interior setting of the conference hall and the *Orientation*[73] of the dialogue and gesture based scene are built up through Long Shots. The emotional fluctuations of Ann and Joe are disclosed in Close Shots. Panning, tracking, zooming and fixing are the main camera movements of this part. They are employed to disclose important information. While the panning and the tracking foreground Ann's happy-sad mixed emotion[74] when getting close to Joe, the zooming not only serves to keep Ann in sight but also enclose Irving and Joe into the frame[75]. In contrast to those dynamic camera movements, the Fixed Shot helps to fix information. For example, the camera stops moving after Irving and Joe enter the frame. This arrangement keeps Ann's actions without interruption, and discloses Irving and Joe's reactions as she approaching. The dissolve and the cut are used to assist transitions. The spacious conference hall transitions from Joe's small room by the dissolve. This implies a time lapse between *Royal Conference* and *Via Margutta 51– IV*. The cut not only changes the setting, but also plays a distinctive role in showing characters' interactions. The frequent cuts between Ann and Joe create the 'dialogue' between them.

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[73] According to Labov and Waletzky, the time, place, situation, participants and their activities are identified in *Orientation*.

[74]

[75]

Table 5.29 Cinematography, editing and revealed information

No.	Frames	Shot sizes	Camera movements	Editing	Functions
1		L	Static	Dissolve	Transiting from one scene to another; indicating time lapse
2		L	Static	Cut	Establishing setting; Showing characters' locations
3		C	Static	Cut	Creating dialogue between Ann and Joe
4		ML	Dynamic	Zoom out	Enclosing Irving and Joe
5		ML	Static	/	Keeping information flow smoothly; showing Irving and Joe's reactions
6		C	Dynamic	Pan right	Tracking Ann's gestural and emotional reactions

Secondly, cinematography and editing can be used to develop characters' relations. Camera angles are associated with the characters' power relations. The high angle is a camera angle that looks down on a subject – a character in a high angle looks vulnerable or small. The first example of the following table is shot from a high angle, which puts Ann over Joe and Irving. A low angle is a camera angle that looks up at a character. This angle makes a character look powerful. Joe and Irving look up at Ann. These two types of angles build up Ann, Joe and Irving's superior and subordinate relation. The

eye-level angle suggests equality. It helps to rearrange them on an equal footing as demonstrated in examples 3 and 4 below.

Thirdly, cinematography and editing can be employed to highlight information. Ann and Joe's intensive interactions are stressed by a series of quick cuts. Their emotions of surprise, happiness and sadness and their relation as intimates who have a similar social status are depicted and emphasised by the eye-level close-up. In this way the director and the editor constantly disclose or highlight information, change characters' relations and hold audiences' attention.

Table 5.30 Cinematography, editing and highlighted information

No.	Frames	Shot sizes	Camera angles	Editing	Functions
1		L	High angle	Cut	Ann's power
2		L	Low angle	Cut	Joe and Irving's power
3		C	Eye-level	Cut	Ann and Joe are equal
4		C	Eye-level	Cut	Highlights characters' emotions and relations

Fourthly, cinematography and editing can further shape gestural acting. Gestures, like speech, are overt when information can be apprehended by all characters presented but are covert when it cannot be disclosed to all of them. There is no covert acting in *Revealing* because the conference attendees stand face to face. Their gazes and facial expression, as shown in following table, can be seen by people on the other side. However, cinematography and editing reframe the overt acting so that it becomes covert by adjusting the shot size and camera angle, and by the use of cut. They give audiences an illusion that Ann and Joe are communicating information only to each other.

Lastly, cinematography and editing can change characters' relations. The Close Shot in Table 5.31 shortens Joe and Ann's physical and social distance, creating an illusion that they stand face to face closely. The eye-level camera angle removes the staircases which created social rank and makes them look equal. The cut facilitates shot size and camera angle transitions.

Table 5.31 Cinematography, editing and gestural acting

No.	Frames	Gestures	Gestural Acting	Cinematography and Editing
1		Looking at the press	Overt acting	Covert acting
2		Looking at Ann	Overt acting	Covert acting
3		Looking at Joe with a smile	Overt acting	Covert acting
4		Looking at Ann with a smile	Overt acting	Covert acting

In conclusion, these two sections have examined semiotic modes that are involved in art direction, cinematography and editing in the dialogue and gesture based scene as well as their roles in performance. It finds that art direction is employed to support acting while cinematography and editing become important because they frame acting, in the sense that they select which actors and which aspects of the action will be visible to the audience. Specifically:

(1) Props, costumes and makeup can indicate the character's character, identities, and can imply the context of situation, and connect story fragments and facilitate

story development. The setting is also important because it suggests characters' location, importance and social rank.

(2) Cinematography and editing play an important role in presenting information. What can be revealed and which information needs to be foregrounded are determined by them. Also, they can further shape gestural acting and characters' relations providing audiences with illusion.

The comparison of art direction, cinematography and editing finds that dialogue-based scenes and dialogue and gesture based scenes have general meaning potentials, but cinematography and editing take a more important part in the latter because the development of characters' relations and situations partially relies on them.

5.3.4 Performance and Genre

Performance can produce meaning and can also create genre. As argued at the beginning of Chapter 3, they are inseparable. The following table reveals how the genre of *Resolution*[76] is collaboratively created by acting, art direction, cinematography and editing through three temporary resolutions. Joe and Irving's identities as pressmen are revealed when Ann sees them with the press. And then, their identities, as the reporter of American News Service and the photographer of CR photo Service, are further revealed when Ann walks down to greet them. Thereafter, Ann's re-joining her staff is seen as the final solution for the exclusive news plot. Apart from that, Ann's attitude towards Joe and Irving is developed from suspicion (anxious facial expression; exploratory verbal statement 'as I have faith in relations between *people*') to trust (walking down to greet them). Those two aspects together form the *Resolution* of *Revealing. Revealing* and *Farewell*, which will be studied in next chapter, further constitute the *Resolution* of the whole story. Cinematography and editing as the following table shows help to create the genre of *Resolution* by transiting one temporary resolution to another with the help of shot size, camera angle, camera movement and cut.

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[76] It is possible that the *Resolution* of a film is an entire scene which is structured as a genre – such as the royal conference – genre-as-social-practice is then embedded in genre-as-text-type.

Table 5.32 Performance and genre

No.	Resolution	Frames	Verbal Acting	Gestural Acting	Art direction	Cinematography and Editing	Progress
Generic stages 1	Resolution I		/	The three characters look at each other	/	Fixed eye-level MS A cuts to fixed high angle MLS J &I	Joe and Irving's identities become moreprecise. Ann's attitude towards them develops from suspicion to trust
			Ann: …as I have faith in relations between people. Joe: … we believe that Your Highness's faith will not be unjustified.	Ann and Joe look at each other	/	Fixed eye-level MCS A cuts to fixed eye-level MCS J	
2	Resolution II		Irving: Irving Radovich, CR photo Service. Ann: How do you do? Irving: May I present Your Highness with some commemorative photos of your visit to Rome?	Ann stands in front of Irving and Joe; Irving returns her photos	Envelope	Fixed eye-level MS I, J & A	
			Joe: Joe Bradley. American News Service. Ann: So happy, Mr Bradley.		/		
3	Resolution III		/	Ann walks up; Joe and Irving stand still	/	Fixed high angle LS A, J &I	

5.4 Conclusion

The segmentation methods, performance patterns and genre constructions of the dialogue and gesture based scene have been explored from the social semiotic perspective in this chapter. Seven principal hypotheses are summarised below.

Firstly, this chapter examined the film segmentation method and found the transitional rules between performance units in the dialogue and gesture based scene are similar to those found in the dialogue-based scene discussed in chapter four. More specifically, the transitions between performance units can be indicated by cinematography and editing such as dissolving to a new scene, by the action, for instance, the entrances and exits of characters, by changes in the way actors use verbal and gestural means, and by changes of setting, place, and costumes; editing techniques, cuts and dissolves in this scene, are the immediate realisation of transitions; the transitions between higher performance levels are more complex and salient than those between lower levels. Higher level transitions, such as those between Events and Facts, tend to be achieved by setting, location, art direction, cinematography, editing, characters, and communicative forms. Lower level transitions, such as those between Actions, are more likely to be realised by acting, for example, changes in gesture (like the direction of head movement); Performance units transitions can be indicated by generic transitions: genre shift suggests Event transitions and Fact transitions, generic stage indicates Task transitions, and phase change implies Actions transitions.

Secondly, like the previous chapter, this chapter also finds that, when analysed holistically, performance techniques – acting, art direction, cinematography and editing – can introduce unexpected aspects into the script. However, unlike the dialogue-based scene discussed in chapter four, in which cinematography and editing are subordinated to acting, in this dialogue and gesture based scene acting, cinematography and editing almost play an equal role. In *Revealing*, the leading actors' verbal acting takes a crucial role in communicating information whereas their facial and gaze expressions play an important role in showing characters' emotions. As in *Concealing*, the verbal acting is primarily for delivering explicit information and the gestural acting (gaze contact and facial expression) is used to pass secret information. The former is more important in developing characters' formal relation while the latter is more significant in showing their personal relation. Cinematography and editing are mainly employed to show

characters' interactions, emotions and relations (like social rank, personal relation). Art direction, especially setting, location and costumes, are used to suggest characters' identities ('noble' and 'commoner') and situations (people caught up in a romance meet during a formal occasion).

Thirdly, to consolidate the argument in chapter four, this chapter argues that specific acting techniques contribute to the construction of character. The creation of character in *Concealing* relies both on the actors' verbal and gestural acting, but in *Revealing*, is mainly created by actors' gestural acting and art direction. Although Ann tries to control her emotions in the front of the press, her emotional moments are still very visible on her face. That shows she is still not composed enough even though she has grown up a lot when compared with before – who needs crackers and milk before sleep, putting responsibility aside and escaping from the palace. In addition, she is rebellious and egalitarian: going against the tradition and wanting to be close to ordinary people (shaking hands with the press without the protection of the glove). Compared with Ann, Joe is composed and restrained. He controls his sadness even though he too has a few emotional moments. Irving is joky and changeable. He teases Ann publicly but becomes nervous when she is approaching him.

Fourthly, as argued in chapter four, acting can reflect characters' relations. Ann uses gaze to direct people's activities such as indicating to Joe to respond to her, or preventing her staff from accompanying her. These 'gazes' show that she is the most powerful person in the conference. The intensive exchange of gazes between Ann and Joe also imply they are in a very close relation. Moreover, Irving teases her with the mini camera in the photo section and exchanges meaningful looks with Joe after re-joining the press. His behaviours suggest they are close and have shared stories.

Fifthly, building on a theme introduced in chapter four, art direction and acting can suggest the context of situation. The marble pillars, staircases and the rope work to frame the three characters and their positions. They are formally dressed with Ann in a gown and light professional makeup, Joe and Irving in suits and well combed hair. There are no non-verbal vocalisations such as 'er' and 'ahem', nor are there overlaps in turn-taking. There is no physical contact, except for hand shaking in this scene – everyone behaves politely. All of these elements depict the formality of the occasion.

Sixthly, acting needs to be discussed along with other performance techniques for the reason that cinematography and editing are very important in this dialogue and gesture based scene. As discussed, they can be used to reveal characters' interactions, emotions and relations. Characters' interactions, especially in the 'Q and A' section, are realised by a series of cuts. Ann and Joe's emotional fluctuations and close and equal relationship are displayed by the Close Shot and eye-level camera angle. Furthermore, they can reframe audiences' perceptions of acting and create new meanings around characters' relations. The characters' high and low social ranks are suggested by their high and low locations, and by the high angle Long Shot and low angle Long Shot. However, the Close Shot and the eye-level camera angle lessen their physical and social distance, making them look equal. Therefore, the editing works to create a shift between reality and illusion for the audience – Ann and Joe are far away and yet, they are close.

Seventhly, performance can build phase, generic stage and genre. As the first example in Table 5.32 shows, the POV[77] – Ann looks and then Joe and Irving are shown – forms a phase in which Joe and Irving's identities as pressmen are revealed. The three temporary resolutions of characters' identities which are mentioned as generic stages in Section 5.3.4 constitute the final *Resolution* (genre) of the scoop, and further, part of the *Resolution* of the whole story. From phase to generic stage and genre, the film story is developed gradually.

A detailed investigation of the dialogue-based scene and the dialogue and gesture based scene discloses that although their performance techniques (acting, art direction, cinematography and editing) have shared meaning potentials, these potentials can be applied to create different meanings, develop different roles, relations, situations and genres. Film actors and the filmmaking team need to make choices from these potentials but their selections need to suit characters' roles and the context of the story.

The film study patterns developed throughout the previous chapter have here been applied and adapted to the new variables around gesture in *Revealing*. The key 'hypotheses' around segmentation, performance and structure rules have been confirmed and consolidated through the study of a dialogue and gesture based scene,

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[77] →

although in *Revealing,* the cinematography and editing take a more important role. In next chapter, the segmentation model and the model for a sustained focus on non-verbal performance to will be introduced to study a gesture-based scene.

Chapter Six

Segmentation Method, Performance Patterns and Genre Constructions in a Gesture-based Scene

6.1 Introduction

This chapter will focus on the gesture-based scene which I have called *Farewell* because it represents a type of film performance in which gestural communication is highly important in delivering meaning and also because, along with *Revealing*, it represents a type of narrative structure – the final *Resolution* of Ann and Joe's relation in *Roman Holiday*. Five research questions are designed here to investigate the segmentation methods, performance patterns and genre constructions of the gesture-based scene from the social semiotic perspective:

(1) How are the boundaries that demarcate *Farewell* (Fact) and segment it into Tasks and Actions signified?

(2) What semiotic modes are involved in acting, art direction, cinematography and editing in this scene?

(3) How does acting create characters, their character, relations and situations, and the generic structure of the story?

(4) How do art direction, cinematography and editing contribute to the performance and the construction of genre?

(5) What performance features can be hypothesised from the analysis of the gesture-based scene?

Some preliminary conclusions can be indicated. Firstly, the transitional rules between the performance units in this scene are quite similar to those in the scenes discussed in the previous two chapters, and, as before, they rely on cinematography, editing, acting, and art direction. Editing is consistently the most direct realisation of transitions. Generic transitions suggest transitions between performance units. Boundary markers of the same performance level may differ in complexity or size. Secondly, the performance, in this gesture-based scene, as in the other two types, is realised by the work of the actors as well as by the work of the filmmaking team. Art direction still assists acting in this type of scene, but the importance of cinematography and editing exceeds those in the other two types of scenes becoming the most important method in

performance. The development of characters, situations and genres in this type of scene are also realised by performance.

6.2 Performance Segmentation

This chapter will first study how performance is segmented into Fact, Tasks and Actions, using the methods developed in Chapter 3. As discussed in the previous chapters, the transitions between Facts, Tasks and Actions are demarcated by cinematography and editing such as shot size, camera angle, camera movement, and types of edit, as well as by aspects of acting such as entries and exits, and changes of posture, and by changes of costume and setting.

6.2.1 Fact

The Fact of *Farewell* is selected as the primary focus of this chapter, together with *Revealing*, it forms the central part of the *Royal Conference* (Event) and constitutes part of the overall *Resolution* of *Roman Holiday*. Table 6.1 shows how *Farewell* evolves from *Revealing* through editing, camerawork, setting, participation and genre. A High-angle Fixed Long Shot of Ann cuts to an Eye-level Fixed Medium Close Shot of Joe. The upper level of the conference hall cuts to its lower level. Notably, the cut is the direct realisation of this transition. The genre which shifts from disclosing main characters' identities to preparing their departure differentiates the Facts.

Table 6.1 Transition between Facts

No.	Facts	Frames	Boundary Markers		
1	The end of *Revealing*		Acting	Verbal	/
				Gestural	Ann stands in front of her chair.
			Camerawork	Shot	LS A, PRESS & ATTENDANTS
				Camera angle	High-angle
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	Editing-cut, shot size, camera angle, participant, setting, genre	
2	The beginning of *Farewell*		Acting	Verbal	/
				Gestural	Joe looks at Ann.
			Camerawork	Shot	MCS J
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Downstairs - Conference hall	

6.2.2 Task

Farewell is then broken down into four Tasks (see Appendix 6.1) according to the communicative goal of each generic stage. As Table 6.2 demonstrates, *Farewell – Ann and the Press* transitions to *Farewell – Ann and Joe* through Ann's communicative focus – shifting attention from the press to Joe. But participants, camerawork and setting remain unchanged. *Farewell – Ann and Joe* transforms to *Farewell – Joe and His Past* through editing, shot size, camera angle, camera movement, and actors' use of gestural communication. A High-angle Fixed Long Shot that includes Joe cuts to a Low-angle Medium Long Tracking Shot as Joe's action changes from standing to walking. The only invariant element here is the setting. All Joe's activities occur downstairs. The transitions between performance units on the same level are not always similar in complexity or size. The above two transitions show that some are much simpler than others, being only realised by a changed focus of attention.

Table 6.2 Transition between Tasks

No.	Facts	Frames	Boundary Markers			
1	The end of *Farewell-Ann and the Press*		Acting	Verbal	/	
				Gestural	Ann scans over the press with a big smile on face.	
			Camerawork	Shot		MCS A
				Camera angle		Eye-level
				Camera movement		Fixed
			Setting	Upstairs - Conference hall		
			Transition	Communicative focus: shift attention from the press to Joe, generic stage		
2	The beginning of *Farewell-Ann and Joe*		Acting	Verbal	/	
				Gestural	Ann looks at Joe with welled up tears and smile.	
			Camerawork	Shot		MCS A
				Camera angle		Eye-level
				Camera movement		Fixed
			Setting	Upstairs - Conference hall		
	…	…	…	…		
	The end of *Farewell-Ann and Joe*		Acting	Verbal	/	
				Gestural	Joe looks at the exit with hands in trousers pockets and body half turned.	
			Camerawork	Shot		LS J
				Camera angle		High-angle
				Camera movement		Fixed
			Setting	Downstairs - Conference hall		
			Transition	Editing-cut, shot size, camera angle and movement, communicative form-standing to walking, generic stage		
3	The beginning of *Farewell-Joe and His Past*		Acting	Verbal	/	
				Gestural	Joe looks sideways and walks towards the entrance with hands in trousers pockets.	
			Camerawork	Shot		MLS J
				Camera angle		Low-angle
				Camera movement		Tracking
			Setting	Downstairs - Conference hall		

6.2.3 Action

Examples in Table 6.3 are arbitrarily selected from Appendix 6.1. The transitions between *Locking Gaze* and *Smiling back*, and between *Making light of the situation* and *Bye Joe* are realised by editing, participant, setting and phase. Eye-level Fixed Medium Close Shots cut back and forth between Ann and Joe. The setting switches between the

upstairs and the downstairs levels of the hall. In addition, *Smiling back* transits to *Making light of the situation* through changes in the acting. Joe's action shifts from looking and smiling to moving his eyebrows and eyes up and down. In this transition, shot size, camera work and participant remain unchanged, which shows again that semiotic transitional elements of performance units of the same level are not always of similar complexity or size. The four Actions in the following table are separated by the interactions between Ann and Joe (phase 1 and 2), and then Joe and Ann (phase 3 and 4).

Table 6.3 Transition between Actions

No.	Actions	Frames	Boundary Markers		
Phase 1	*Locking Gaze*		Acting	Verbal	/
				Gestural	Ann looks at Joe with tears and smile.
			Camerawork	Shot	MCS A
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	
			Transition	Editing- cut, participant, setting, phase	
Phase 2	*Smiling back*		Acting	Verbal	/
				Gestural	Joe smiles back to Ann.
			Camerawork	Shot	MCS J
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Downstairs - Conference hall	
			Transition	Communicative activity, phase	
Phase 3	*Making light of the situation*		Acting	Verbal	/
				Gestural	Joe amuses Ann with eyebrows and eyes.
			Camerawork	Shot	MCS J
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Downstairs - Conference hall	
			Transition	Editing- cut, participant, setting, phase	
Phase 4	*Bye Joe*		Acting	Verbal	/
				Gestural	Ann looks at Joe with tears and sad facial expression.
			Camerawork	Shot	MCS A
				Camera angle	Eye-level
				Camera movement	Fixed
			Setting	Upstairs - Conference hall	

The layered structure of Facts, Tasks and Actions is graphically represented in Figure 6.1. The length of vertical lines and the font sizes suggest the size of different performance units.

Revealing   Farewell

... | Farewell- Ann and the Press   Farewell- Ann and Joe   Farewell- Joe and His Past | ...

Locking Gaze at Joe   Smiling back to Ann   Making light of the situation   Bye Joe
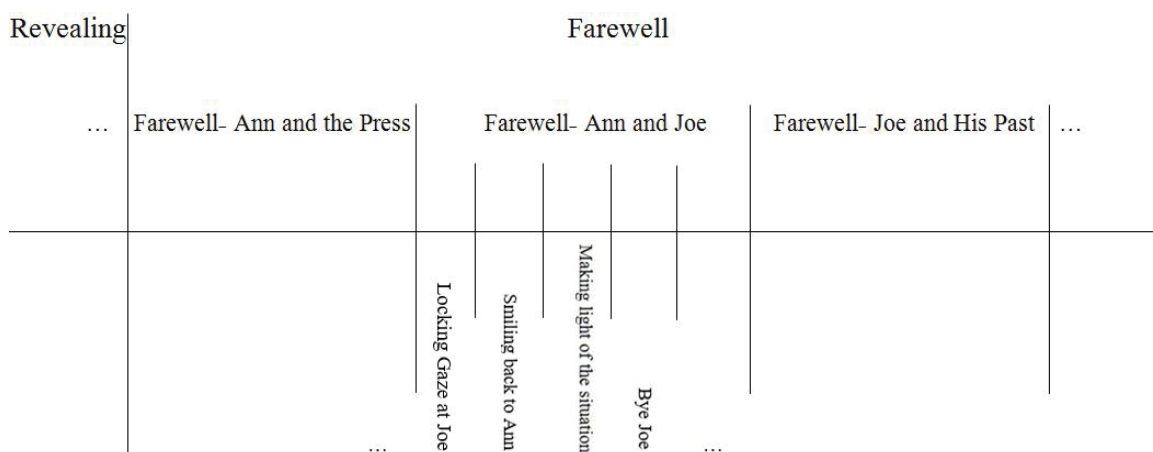
Figure6. 1 Boundary analysis

A brief summary of the above findings indicate:

(1) Transitions between Facts, Tasks and Actions rely on cinematography, editing and location changes, on the acting and generic transitions. More specifically, editing, shot size, camera angle, camera movement, participant, gestural activity, setting and location participate to transition between performance units.

(2) Editing, especially cuts, is the direct realisation of transition.

(3) The boundary markers between same performance levels may differ in complexity and/or size.

Clearly, the boundaries between performance units of different levels are marked in much the same way in all three types of scenes this thesis has analysed. This finding suggests that the boundary markers and segmentation rules identified in this study might have a more general application, not only to *Roman Holiday*, but also to classical Hollywood films, at least.

6.3 Performance Analysis

Since there is no verbal communication in *Farewell*, only gestural acting, art direction, cinematography and editing will be addressed in this chapter.
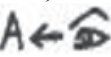
6.3.1 Gestural Acting

Actors use their eyebrows, eyes, lips, head movements, hands, and feet to create their character and its relations with other characters in ways appropriate to the represent the context of the situation. As in previous chapters, psychological studies of gestural communication will be used to support the investigations in this chapter.

The Gaze

The gaze can be used to seek and give information, to establish, maintain and end communication, to reveal emotion and to reflect characters' relation and situation. In the first two examples of Table 6.4, the gaze is used to seek and give information. Joe looks at Ann after she has gone to upstairs to seek information as to what is going to happen. Ann turns to her staff to inform them she is ready to go. The gaze is used to establish, maintain and end communication in the third example. Ann establishes gaze communication with Joe by looking at him. Their communication is maintained via looks: Joe moves his eyes and eyebrows up and down to make light of the situation but she responds to him with tears. Thereafter, she ends their communication by turning to her staff. The gaze is also used to display characters' emotions. Ann and Joe's eyes glisten with tears at the time of farewell (see example 3) which shows they are sad and reluctant to leave each other. During the conference, Ann and Joe frequently use gaze to communicate secret information and emotion which suggests they are close but have to disguise this as they are in a formal and public situation. In this way, the use of gaze can reflect characters' relations and situation.

Table 6.4 The acting of gaze

No.	Frames	Gaze Types	Meanings	Functions
1		Approach	Looking; sadness A ← ID	Seeking information
2		Approach	Looking Staff ← ID	Giving instruction
3		Approach	Looking; sadness	Establishing communication; revealing emotion
		Approach	Looking; comforting Ann; sadness A ← ID	Maintaining communication; revealing emotion
		Approach	Bidding farewell; sadness ◁ → J	Maintaining communication; revealing emotion
		Aversion	Looking Staff ← ID	End communication with Joe

Facial Expressions

The face is a portal to internal emotions and is more expressive and informative than other parts of the body. Three main facial expressions are signalled out from *Farewell* and shown in Table 6.5. Ekman and Friesen's (1975) facial analysis patterns for pan-cultural emotions will again be applied in this chapter.

As discussed before, emotions register on the face. In the first example of the following table, the inner corners of Joe's eyebrows are drawn together mildly. His lips are either pressed together and drawn back gently or parted slightly. With the help of these sad facial expressions, Peck convinces the audience that Joe is sad or even heartbroken about Ann's departure. As displayed in the second instance, the lips of Ann and Joe are either parted and drawn back and up, or closed and drawn back and up. Their cheeks are

raised and nasolabial wrinkles run down under their noses to the outer edges of their lip corners. Wrinkles can be seen under their lower eyelids. These are all happy facial expression signals according to Ekman and Friesen. However, their eyes glisten with tears at the same time. Thus, Ann and Joe's facial expressions mix happiness and sadness. Although they are heartbroken, they smile to comfort each other. Irving's forehead in the last example is covered with wrinkles. His eyebrows and upper eyelids are raised, sclera is exposed and his mouth is opened slightly. These signs suggest his concern for Joe's sadness. Therefore, three key facial expressions are paramount in *Farewell*: sadness, a mix of sadness and happiness, and worry. Although distinct emotions can be read on Ann and Joe's faces, as pointed out in previous chapter, they are not as fully expressed as Ekman and Friesen described because all three characters try to control emotions as they take part in a public occasion.

Table 6.5 Facial expressions and emotions

No.	Emotions	Facial Expressions
1	Sadness	
2	Sadness-happiness mixed	
3	Worry	

Information can also register on actors' faces. Apart from expressing emotion, facial expression can be used to seek and give information (see Table 6.6). The first frame tells the audience that Joe is waiting for Ann to turn back while the last two reveal that he is looking at Ann as she gradually disappears from view.

Table 6.6 Facial expressions and information

No.	Frames	Descriptions	Information
1		Eyebrows: raised and drawn together Gaze: directed to the left Lips: pressed together and drawn back	Looking
2		Eyebrows: drawn together mildly Gaze: directed to the front Lips: pressed together and drawn back	Looking
3		Eyebrows: drawn together mildly Gaze: directed to the left Lips: pressed together and drawn back	Looking

Facial expression can reflect the situation characters find themselves in. Ann and Joe are sad before parting, but to comfort each other and to ensure that other attendees remain unaware of their emotions, they both pretend to be happy[78]. Irving[79] worries about Joe but knows Joe needs time to calm down so he leaves on his own after the conference. Finally, facial expression can reflect characters' relations. In this gesture-based scene, Ann and Joe only use facial expressions to interact with each other. Ann uses her face to bid a silent farewell and Joe employs it to respond, to make light of the situation and to comfort her[80]. This communicative pattern suggests their relation is special and they share some degree of intimacy. Seeing Joe standing in the hall, lonely and sadly, Irving looks at him with concern[81]. His worried facial expression shows that he and Joe are close.

The Hand(s), the Feet and the Body
The acting of the hands and the feet in this scene are not as informative and expressive as in the scenes analysed in the previous chapters. In one way, it is used to support body

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movements such as walking (see example 1 of Table 6.7). In another, it indicates the context of situation. While still in the press conference, Joe stands straight with crossed hands in front of his body (2A). Afterwards, when the formal context changes into the informal, he turns back, puts his hands into trousers pockets (2B) and walks away. In 2C of the second example, the hands and the body also act out informality. It needs to be emphasised that there is not much hand or body actions in *Farewell*. The key information is communicated through the gaze and the facial expression. The hands, the feet and the body movement play a functional role, establishing the context of situation and signaling the end of the film as a whole, when Joe walks away from camera, and hence from the audience.

Table 6.7 Meanings of the hand(s), the feet and the body movements

No.	Movements	Meanings
1		Physical movement
2	A B C	Indicating context of situation

Gestural Blends

Gestural blends can produce more precise and definite information and emotion than one-dimensional gestures. In a gestural blend, the meaning of one or several gestures can be used to clarify the meaning of other gestures, and its meaning usually depends on the most salient gesture in the blend. For instance, Joe's Adam's apple is moving up and down in the first frame of Table 6.8. That gesture could mean such as having appetite for food or things, swallowing things or emotions. However, his sad facial expression helps elucidate that he is swallowing his sorrow. The meaning of a gestural blend can be clarified by the context of situation. Taking the second frame for instance, Ann's face mixes happiness and sadness. Her sideways head movement can mean 'disagreement',

'disappointment', 'farewell', and so on, but the context helps to clarify that she is sadly farewelling Joe.

Table 6.8 Gestural blends

No.	Frames	Characters	Gestures Blends	Meanings
1		Joe	Gaze: towards Ann Facial expression: sadness Adam's apple: up and down	Swallow
2		Ann	Gaze: towards Joe Facial expression: sadness and happiness mixed Head: shaking	Farewell
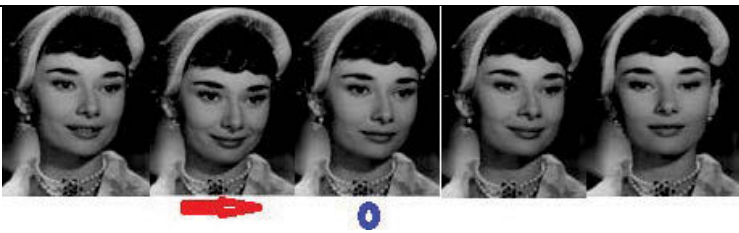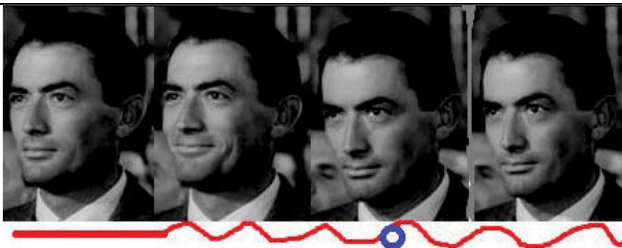
Rhythm and Accent

Gestural acting has rhythm and accent. Different parts of characters' bodies participate in the rhythm of gestural acting, sometimes sharing a rhythm, at other times having different rhythms. Similarly, a character can share a rhythm with other characters, at other times, s/he has his/her own.

Firstly, rhythm and accent can suggest a change in the use of gestural communication with the accent usually falling on the most informative gesture. In following table, the red arrow represents the change point of tempo and complexity in Ann's head movements while the blue circle marks the accent of the rhythm unit. In the first example, Ann first looks motionlessly at Joe for a short while, then starts to shake her head slightly. The accent falls upon the third frame of the first example which can help Joe to recognise that she is saying goodbye to him.

Secondly, rhythm and accent can reflect the character's emotional fluctuations with the accent usually falling on the most emotional gesture. Joe, in the second example, first looks at Ann motionlessly and sadly, then smiles and moves his eyes and eye brows up and down to make light of the situation. In this process, his facial expression becomes more complex and its tempo becomes faster. The third frame of the second example is the accent because it includes facial features that define the expression as an attempt to cheer her up.

Table 6.9 Rhythm and accent descriptions

No.	Descriptions	Rhythms					Accents
1	Getting more complex and faster						
2	Getting more complex and faster						

Thirdly, the tempo of rhythm can reflect the context of the situation. There are no large scale or fast gestures in *Farewell*. The leading actors' tempo in this part is slower than in *Concealing* because they are not in conflict. Joe keeps his body still for a long time after Ann has disappeared from sight. Thereafter, he turns and walks towards the exit. From a static pose to movement, the change in his tempo suggests a contextual shift from formal to informal – the conference is over and he is the only journalist left in the hall.

Gestural Acting and Characters' Situations and Relations

This section will discuss the way gestural acting accords with situations and expresses relations in *Farewell*. Gestural acting can suggest the context of situation and *Farewell* can be divided into two parts based on the degree of formality. The conference part is formal, and the second half of the scene, which only shows Joe, is informal. There are no large scale or exaggerated gestures in the first part. Characters mainly employ the gaze and the facial expression to quietly and covertly express personal information (see the first example in Table 6.10). After the royal attendants and the journalists have left the conference hall, Joe pulls himself together, puts his hands in his pockets, and walks away releasing emotions of happiness and sadness (see example 2).

Table 6.10 Gestural acting and characters' situations

No.	Situations	Characters	Gestures	Descriptions
1	Formal	Joe		Cheering Ann up with eyes and eyebrows
		Ann		Biding farewell with slight head movement
		Joe		Looking at Ann sadly with hands in front of body
		Irving		Looking at Joe worriedly with hands in front of body
2	Informal	Joe		Hands in pockets; sadness on face; walking
				Hands in pockets; smile on face; walking
				Hands in pockets; sadness on face; standing

Gestural acting can also express characters' relations. The three main characters work cooperatively in *Farewell*. Ann still takes the lead and each time she initiates an activity, Joe responds, as in shown in the first two examples in the following table. Irving also cooperates with Joe. When Joe does not reply to him as can be seen in the third example, he leaves quietly to give him more time to calm down.

Table 6.11 Gestural acting and characters' relations

No.	Characters	Gestures		Relations	
1	Ann			Initiation	Cooperation
	Joe			Response	
2	Ann			Initiation	Cooperation
	Joe			Response	
3	Irving - Joe			Initiation-response	Cooperation

The above analysis has revealed how gestural communication is used in this gesture-based scene:

(1) When characters communicate without dialogue, the gaze and facial expression become most important, but other body movements can support this, for instance, by indexing the context of situation.

(2) Gestural blends can produce more precise and explicit meaning than individual gestures. The meaning of gestural blends can either be clarified by the salient gesture or by the context.

(3) Gestural acting has rhythm and accent. The rhythm of gestural acting is constituted by various parts of the body. The accent of a gestural rhythm normally falls on the most salient gesture. Beyond that, a character can share or own a rhythm. Changes in rhythm and accent can suggest emotional changes of characters and contextual changes in the development of the story.

(4) Gestural acting can reflect the characters' situations and relations.

6.3.2 Art Direction

Art direction provides a supportive role in this gesture-based scene. The way it fulfils this role will be investigated below.

Costumes and Makeup

Costumes and makeup are used to imply and stress characters' identities and situation. In *Farewell*, the characters' costumes and makeup are not changed as this scene immediately follows *Revealing*. The three characters' attire and makeup suggest they are in a formal event. While Ann's exquisite gown and hair accessories show her nobility and regality, Joe and Irving's suits and carefully combed hair suggest their status as professionals.

Setting

Setting can be used to suggest characters' social distance and importance, and in *Farewell*, the characters' activities also take place in the conference hall. The insurmountable social distance between Ann and Joe is signified by the upstairs and downstairs levels of the hall and by the pillars and the rope, which create strong framing. Ann's importance and superiority is suggested by her elevated location and staff.

6.3.3 Cinematography and Editing

Aspects of cinematography and editing such as shot size, camera movement, camera angle and editing can control what audiences can see on the screen. They play an important part in presenting film stories, revealing and foregrounding information, and directing audiences' focus and perspective. The Close Shot is most frequently used in *Farewell* to reveal and highlight characters' emotions (see examples 1 and 2 in following table). The zoom is the main camera movement in this scene, with the camera zooming out, for instance, in frame 4 below, to show Joe walking and the size of the Palace, but stopping in the last example to let Joe's emotions and actions flow uninterruptedly. Moreover, characters' emotions, communications and distance are revealed by editing techniques. For instance, the cut between a Long Shot and a Close Shot in example 3 serves to display the physical and emotional distance between Ann and Joe, showing that Ann is physically far away from Joe but emotionally close to him.

Table 6.12 Cinematography, editing and revealed information

No.	Frames	Shot sizes	Camera movements	Editing	Functions
1		C	Fixed	/	Allowing facial information flow
				Cut	
2		C	Fixed	/	Allowing facial information flow
3		L→C	Fixed	Cut	Stressing the physical and emotional distances between Ann and Joe
4		C	Moved	Zoom out	Tracking Joe's physical and emotional processes
5		ML	Fixed	/	Recording Joe's actions

Cinematography and editing can be used to change acting information. The camera angle can change characters' social distance and power relation. The setting shows Ann and Joe are, respectively on the upper and the lower level of the hall and far away from each other, but the Eye-level angle and the Close Shot rearrange their distance from each other. As the first three examples in Table 6.13 show, the Eye-level angle realises equality between Joe and Ann. The continuous employment of the eye-level Close Shot not only stresses the equality and intimacy between them, but also foregrounds their

emotional development from sadness to happiness and back. In the fourth example, Ann's superiority is realised by the Low-angle and the distant Long Shot. With the help of the camera angle, the editor switches the audience's attention between the passing illusion (that Joe and Ann are physically close and socially equal) and the more intractable reality (that they are far away and have huge social distance).

Table 6.13 Cinematography, editing and highlighted information

No.	Frames	Shot sizes	Camera angles	Editing	Meanings
				Cut	
1		C	Eye-level	/	Equality
				Cut	
2		C	Eye-level	/	Equality
				Cut	
3		C	Eye-level	/	Equality
4		L→C	Low-angle→ Eye-level	Cut	Rank

In summary, the above two sections have examined the semiotic modes involved in art direction, cinematography and editing in the *Farewell* scene and the way they contribute to performance. This analysis finds that location (the upper and the lower levels and size

of the hall) contributes much to the acting, but cinematography and editing are applied to further shape the acting. More exactly,

(1) Costumes and makeup, as in dialogue and gesture based scenes (*Revealing*), are used to suggest characters' identities and the context of situation. Setting, like in *Revealing*, is used to imply characters' social distance and importance.

(2) Cinematography and editing take a more important role in this scene than in the previous scene. They enhance acting and shift audiences' attention through uncovering characters' emotions and changing their social distance and power relation by the use of shot size, camera angle, camera movement and cutting.

6.3.4 Performance and Genre

Performance does not only create characters, it can also create genres. Table 6.14 shows how the final *Resolution* of Ann and Joe's relation in *Roman Holiday* is collaboratively created by acting, cinematography and editing through three generic stages: establishing communication, farewell and leaving. More specifically, Ann first establishes gaze communication with Joe, and then bids a farewell to him with a head movement before leaving the conference hall. Seeing Ann disappearing from view, Joe turns back and walks towards the exit. The three generic stages in the following table then constitute what Labov and Waletzky called *Resolution*. This *Resolution* and the *Resolution* in *Revealing* further constitute the final *Resolution* of *Roman Holiday*. Props do not play a role here but cinematography and editing take a dominant role in phase and generic stage transition and genre creation, as they serve to frame the viewer's perception of acting in this scene.

Table 6.14 Performance and genre

No.	Resolution	Frames	Gestural Acting	Art direction	Cinemato-graphy and Editing
Generic stage 1 / Establishing communication			Initiation: looking at Joe; Response: cheering her up	/	Eye-level Fixed CS A cuts to Eye-level fixed CS J
2	Bidding a farewell to Joe		Ann bids a farewell to Joe with head movement	/	Fixed Eye-level CS A
3	Leaving		Leaving the conference hall	/	Low-angle Fixed LS A
			Leaving the conference hall	/	Low-angle LS J; Tracking

6.4 Conclusion

This section consists of two main parts: conclusions regarding the analysis of the gesture-based scene and conclusions pertaining to all three of the analytical chapters (Chapters 4, 5 and 6).

6.4.1 Conclusion of the Gesture-based Scene

This chapter has explored the segmentation of a gesture-based scene as well as its performance patterns and genre constructions from a social semiotic perspective by adopting the findings outlined in the conclusions to Chapter 4 and 5. Seven main findings are summarised below:

Firstly, as in previous chapters, this chapter has investigated how (1) the transitions between performance units are indicated by aspects of cinematography and editing, such as cuts to a new setting, changes in camera angle and shot size; (2) by actions, such as the entrances and exits of characters, or changes in the whole body, such as the change from standing to walking; and (3) by changes in setting. However, edits (e.g. cuts, dissolves) are still the most direct realisation of performance unit transition. Finally, the

transitions between higher performance levels are still more complex and salient than those between lower levels, and boundary markers of the same performance levels can vary in complexity and size.

Secondly, performance adds to the script, both through the work of the actors and through the work of the creative filmmaking team. Cinematography and editing may be subordinated to acting or as important as acting, as corresponding to *Concealing* and *Revealing* respectively. However, in *Farewell* they reshape acting. While the gaze and facial expressions are important in communicating secret information and displaying characters' emotions, cinematography and editing play a crucial role in revealing them and in rewriting the social distance and relations between characters.

Thirdly, acting can suggest character. Compared with *Concealing* and *Revealing*, the creation of character in *Farewell* primarily depends on actors' gestural acting. Detailed analysis has shown that Ann is as restrained as in *Revealing*. She struggles to hold back her emotions in front of the press even though they are still very visible on her face. Joe is composed and restrained in this scene, controls himself and tries to cheers Ann up when noticing she is emotional. In turn, Irving becomes considerate. He looks at Joe with worry after Ann leaves, and then leaves quietly to give him more time to calm down.

Fourthly, acting can express and reflect characters' relations with each other. The exchange of looks between Joe and Ann suggests that they share some degree of intimacy. Irving's concerned facial expression for Joe implies that they are close. The less frequent interactions between Ann and Irving suggest she is not as close to him as she is to Joe.
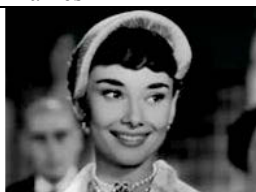
The fifth finding is that art direction and acting can suggest the context of situation. Marble pillars, staircases and the rope, as in *Revealing*, function as social class framing signs, and together with characters' formal attire and makeup, they signal the formality of the occasion.

The sixth finding concerns cinematography and editing, which needs to be considered in conjunction with acting. The role of cinematography and editing are more important than the role of acting in this gesture-based scene, as the former reveal and foreground characters' emotions, frame their social distance and relations, and shift the audience's

focus. As in *Revealing*, shot size, cut and camera angle are the key methods of showing characters' emotions, interactions, relations and social distance. Ann and Joe's emotional fluctuations and close relations are displayed by Close Shots and eye-level camera angles, while their insurmountable class difference is indicated by the high and low camera angles. Their frequent gaze interactions are realised by cutting backwards and forwards between them. Cinematography and editing shift the audience's attention between reality and illusion: Ann and Joe are far away in the real lives that they lead, but momentarily share the illusion of equality and unfettered intimacy.

Finally, performance can build phase, generic stage and genre. The second example in the following Table shows that Ann and Joe's eyes and head movements form two phases of their farewell. The three farewells in the table further constitute the *Resolution* of this scene and part of the whole story.

Table 6.15 Resolution development

Revealing	Frames		Resolutions	Progresses
Generic stage 1			Farewell – Ann and the Press	Progressively
2			Farewell- Ann and Joe Ann: initiate Joe: response	
3			Farewell- Joe and His Past	

6.4.2 Overall Conclusion

After studying segmentation, performance patterns and genre constructions in three scenes representing three different acting styles (i.e. dialogue-based, dialogue and gesture based, and gesture-based) eight findings can be identified. However, it should again be stressed that the conclusions in this section seek to propose general principles on the basis of previous in-depth analysis.

(1) The proposed top-down and bottom-up segmentation methods developed in Chapter 3 can be successfully applied to film segmentation.

(2) Segmentation works in much the same way in all three of the scenes analysed. The transitions between performance units mainly rely on cinematography, editing, acting, and changes of costume and location. Among these, edits are the most immediate realisation of transitions. The transitions between higher performance levels are more complex and salient than those between lower levels. Boundary markers of the same performance level can vary in complexity and size. Transitions between performance units at different levels can be signified by generic transitions at different levels: shifts between phases realising shifts between Actions, shifts between generic stages realising shifts between Tasks, and shifts between genres realising shifts between Events and Facts (and vice versa).

(3) Acting can reflect characters' roles, situations and genres. Firstly, the actors' acting can reflect their roles in the narrative structure. The three selected scenes represent the overall narrative stages of *Complication* and *Resolution*. In the *Concealing* scene, which is a *Complication,* acting focuses on building conflicts and tension between characters. In the *Revealing* and *Farewell* scenes, which constitute the *Resolution* of the film as a whole, the acting concentrates on presenting solutions. Secondly, acting can reflect 'roles within roles': for example, Ann pretends to be a misbehaving adolescent in *Concealing*, and returns to being a powerful princess in *Revealing*.

(4) Actors' acting can reflect characters' character and relational development in the story. For example, Ann evolves from a self-willed young woman (in *Running Away*) to a responsible princess (in *Royal Conference*), and the relationship between her and Joe evolves from trust (in *At Sant' Angelo*) to distrust (at the beginning of *Royal Conference*) and then returns to trust (at the end of *Royal Conference*).

(5) Costume, makeup, props and setting all contribute to these three types of performance, revealing characters' identities and the contexts of the situations they find themselves in.

(6) The role of cinematography and editing becomes more important when acting becomes more gestural. It assists acting in the dialogue-based scene and is of equal importance in the dialogue and gesture based scene, but serves to frame the acting

in the gesture-based scene. This is because gestures are silent and need to be revealed and highlighted by cinematography and editing.

(7) Genre is created progressively. Structurally, it is built up by phases which constitute generic stages, and these are realised by Actions, Tasks, Facts, Events and Episodes (from low to high levels). It is for this reason that the boundary markers between performance units and generic units coincide.

(8) Art direction, cinematography and editing enable the transition and the progress of story space and time. For example, Joe's bedroom at night dissolving to a news agency during daytime suggests a transition in space and progress in time. Ann changing from school uniform in the café to a royal gown in the royal conference also indicates a change of space and time.

Overall, the highly detailed and multimodal analysis of the three scenes in Chapters 4, 5 and 6 reveals how all aspects of filmmaking are able to converge on performance and on the way actors create the characters and the story, the two elements at the heart of narrative films in general. It is also worth mentioning that the performance techniques, acting, art direction, cinematography and editing discussed in this research are independent of the film script. Although similar rules were identified from the segmentation, transcription and analysis of selected three types of scenes, varies combination of those rules can generate different meanings, bringing out different characters, relations, situations and genres. For this reason, this thesis claims that the actors and filmmaking team need to select methods that support the development of characters and story when making films. It is also for this reason this thesis claims the findings of this research have a more general application – can be applied to the study of other classical Hollywood films, or even other narrative films. The claims made here will be verified in the next chapter by a final case study, *Raise the Red Lantern*.

Chapter Seven

Contributions, Findings, Verifications, Implications, Limitations and Recommendations

7.1 Introduction

This study has answered the overarching research question set out at the beginning of the thesis (see p.1). It has developed methods for segmenting, transcribing and analysing film performance in units of different magnitude, and explored the use of verbal and non-verbal performance in these units in three selected scenes from the film *Roman Holiday*. Although these scenes each use verbal and gestural communication differently, dialogue-based (*Concealing*), dialogue and gesture based (*Revealing*), and gesture-based (*Farewell*), the following four research questions have been addressed throughout when studying them in Chapters 4, 5 and 6:

> (1) What are the best criteria for segmenting performance units of Episode, Event, Fact, Task and Action?
>
> (2) How can film scenes be transcribed based on perceivable clues from all the semiotic modes involved?
>
> (3) What semiotic resources do actors use to create their acting and how does the work of art directors, cinematographers and editors contribute to performance and the construction of narrative structure?
>
> (4) How can an analysis of the kind proposed here make a contribution towards a more general theory of the social semiotics of performance?

The thesis has critically reviewed relevant background information (Chapter 1), literature (Chapter 2), and segmenting, transcriptive and analytical methods (Chapter 3) before turning toward the social semiotic performance exploration and hypothesizing performance patterns (Chapters 4, 5 and 6). The contributions and findings of this study will be summarised in the first parts of this chapter. After that, two short scenes from the mainland Chinese film *Raise the Red Lantern* (1991, *Dà Hóng Dēnglong Gāogāo Guà*) directed by Zhang Yimou will be analysed to investigate whether the approach adopted for the analysis of *Roman Holiday* can be applied to a significantly different cinematic example. The last sections of this chapter will address research implications and limitations, and possibilities for future work.

7.2 Methodological Contributions

The thesis has set out to explore the extent to which a social semiotic analysis of film can help explain how actors and filmmakers successfully achieve the creation and development of characters and genre and narrative structures. The contributions of this research to film performance segmentation, transcription and analysis will be discussed in this section.

7.2.1 Contributions of the Segmentation Method

O' Toole (2011) claims that viewers, in appreciating a work of art, usually start with the overall impression and then gradually work down to details (Chapter 2). Similarly, Field's (2005) account of script structure, Stanislavski's account of acting preparation (Benedetti 1998; Stanislavski 1988) and Labov and Waletzky's (1967) analysis of narrative structure, all take a broad, overall view of the structure of scripts and narratives. However, from an analytic perspective, the understanding of 'whole' meanings must begin by carefully delineating or segmenting the smallest possible units of meaning, and considering the ways that these small meanings interact. For this reason, this research argues that the meaning of film performance starts from the micro level and then moves, step by step, to higher levels. This approach can be seen in van Leeuwen's (1985, 1992) rhythm-based film excerpt study method. In this thesis, the film performance study moved in both of these directions, with performance segmentation moving 'top-down' and rhythm transcription and analysis 'bottom-up'.

The adopted 'top-down' and 'bottom-up' methods make an original contribution to the film performance study. Having them work together is necessary and beneficial for the following three reasons. In the first place, Stanislavski's acting preparation method is about the actors' work in the theatre and does not include the work of the director, cinematographer, and editor. By contrast, Field and van Leeuwen's approaches include the work of the filmmaking team. Combining these methods can guarantee a more inclusive approach to segmentation. In the second place, while van Leeuwen's method enabled this research to study semiotic resources at the micro level – including, for instance, the accents of speech and action, the camerawork, and the nature of the junctures between rhythmic units – Stanislavski's method was helpful in providing a view of the acting levels of the film as a whole. Finally, Field's (2005), Labov and Waletzky's (1967) and Gregory's (2005) methods made it possible to interpret

performance units as narrative structures, genres, generic stages and phases. The following two figures are used to illustrate the top-down segmenting method and the bottom-up segmenting method.
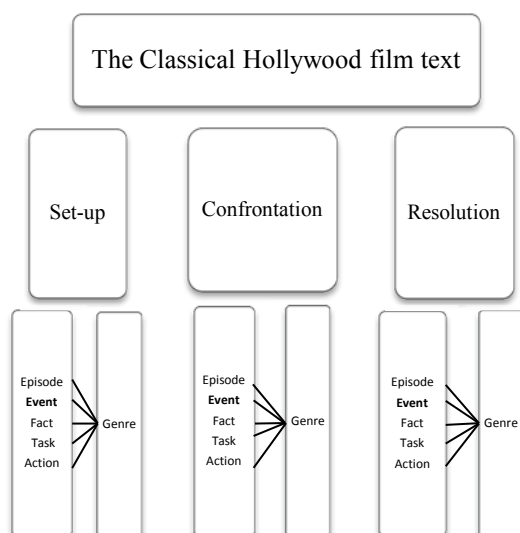
Figure7. 1 The top-down method
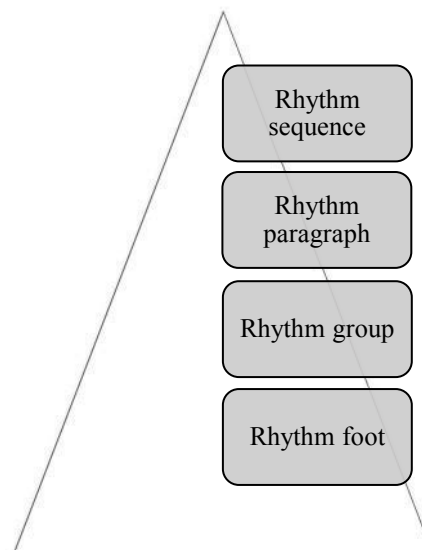
Figure7. 2 The bottom-up method

Moving from the macro to the micro, *Roman Holiday* was first broken down into *Set-Up*, *Confrontation* and *Resolution*, following Field, and then divided into Episodes, Events (a new category added by this study), Facts, Tasks and Actions, mainly following Stanislavski. Episodes, Events and Facts, as embedded narratives, were then analysed into *Orientation*, *Complication*, and *Resolution* (see discussions in Chapter 4, 5 and 6). Moving from the micro to the macro, selected scenes were segmented into rhythm feet, rhythm groups, rhythm paragraphs and rhythm sequences after being transcribed.

7.2.2 Contributions of the Transcription Method

This thesis makes original contributions to film transcription. The first major contribution is it differs from other film or video transcription methods in four main ways: (1) it differs in the kind of data used. Baldry and Thibault (2006) focus on television commercials, Bezemer and Mavers (2011) and Mavers (2012) analyse and compare published video transcripts in recent academic publications, and Bezemer (2014a, 2014b) transcribed video recordings of surgical operations. Each of these approaches has provided important resources for this thesis, but the text analysed in this thesis has been the classical Hollywood film *Roman Holiday* which focuses on character and story development and has a clearly defined narrative structure – *Set-up*,

Confrontation, Resolution. While these stages do have an equivalent in television episodes, they are quite different to commercials or other video texts such as surgery recordings; (2) it differs in the criteria used, by focusing on the perceivable clues identified in the work of van Leeuwen. In contrast, Baldry and Thibault (2006) follow the systemic-function tradition set by Halliday, and Bezemer and Mavers (2011) and apply the methods of conversation analysis and linguistics; (3) in contrast to Mavers, for whom transcription cannot be a total 'replica' of the video and 'does not precede analysis' (Mavers 2012, p. 17), this research demonstrates that transcription is a process. The initial transcription should stay as close to the data as possible and transcribe what can be seen and heard, without as yet interpreting the material (etic transcription). Research questions and analytical parameters should then be extracted from the transcriptions. This is then followed by a second round which analyses and interprets the data, and therefore is shaped by the researcher's professional vision and analytical purpose and focus (emic transcription); (4) the transcription developed in this study relies on manual work other than automatic transcription because the available transcriptive items of software cannot always meet researchers' various needs. Also, software transcription is not always accurate. Social semiotics allows this research to consider the relations between signs, as they are understood in their social usage, and as they are 'transacted' in communication. However, software does not provide the best means for understanding the social backdrop that establishes relationships between signs. Some software may be more accurate for transcribe formalised patterns rather than variants such as for detecting subtle variations in voluntarily projected voice features, gestures, edits speed, in film performance. As explained in Chapter 3, manual transcription is therefore used in this research for the sake of feasibility and efficiency.

A second major contribution of this transcription method is it has developed a practical and comprehensive multimodal method for film transcription, which enables the study of the acting and the contribution of art direction, cinematography and editing. Specifically, it can be used to study: how actors' verbal acting and gestural acting interact; how actors interact with other actors; how they work with props, settings, costumes, makeup, camerawork and editing techniques, and how they use timing to build tension and complication.

The third contribution is this transcription method enables rhythm, rank and genre analysis. The performance units are segmented into rhythm feet, groups, paragraphs and sequences in the transcript by various verbal, gestural, filming and editing signs (see the representation method in Chapter 3). This transcription method correlates with size and rank demonstrating how performance units are segmented and integrated through various verbal and non-verbal modes. It also enables the study of genre. Generic structure is created by the segmented performance units in the transcript. As page 279 shows, the generic stage of *Greeting I* is jointly produced by interactions of Joe, Irving and filming techologies.

The fourth contribution is the representation developed for this transcription method is inspired by Peirce's approach which sees sign significations and interactions in a complex and dynamic way (see Chapter 2). Transcriptive parameters are represented by his three types of signs. His iconic language is developed to signify gestures, postures, and actions; indexical language is used to represent the continuity of gestural acting, cinematography and editing; and symbolic language is applied to represent rhythmic units, accents and junctures of verbal and gestural acting.

7.2.3 Contributions of the Analytical Method

This thesis also makes original contributions to film analysis. The first major contribution is it has developed a method for analysing all performance aspects. This research focuses on film performance which sees that performance is jointly constructed by acting and by art direction, cinematography and editing. My method, as discussed in Chapters 4, 5 and 6, for analysing film performance is different from prescriptive methods proposed for guiding actors' theatre acting, for example by Stanislavski, Pudovkin, Strasberg, and for guiding film directing as seen in the work of Proferes.

The second major contribution made by this analytical method is for the first time it connects performance analysis with structural analysis and links rhythm analysis with phasal analysis and genre analysis. It discussed how phases, generic stages and genres are created by performance units of different size and how the boundaries of the former realise the boundaries of the latter (see Chapters 4, 5 and 6). It finds that phasal analysis and genre analysis, used for short and long text study respectively, can be embedded in rhythm analysis, which itself enables both short and long text analyses. For instance, in *Concealing*, Joe kicks Irving over and Irving loses his temper. Two characters' actions

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create two phases – initiation and response – which further build the genre of conflict. Rhythm runs through phase and genre as each character's gestural movement has rhythm. Therefore, the combination of phasal and genre analysis allows for a more precise understanding of the functions of rhythmic segments.

Based on the analyses in Chapters 4, 5 and 6, this thesis argues that the developed analytical method has six advantages over the mentioned prescriptive models addressed in Chapter 2, in the study of: (1) verbal and gestural features; (2) verbal and gestural interaction forms; (3) the relation of verbal and gestural interactions; (4) art direction, cinematography and editing; (5) character and story development; and (6) performance units and narrative structures.

Firstly, the analytical method developed in this thesis enables researchers to analyse actors' verbal and gestural features in acting. Actors' verbal communication is usually prescribed by the script. Some directors allow improvisation, but this was not common in the classic Hollywood period (Bordwell & Thompson 2008). However, many meaningful aspects of dialogue are not prescribed by the script, and actors can control over, for instance *rate of articulation*, *voice quality*, *intonation*, *rhythm and accent*, *non-verbal vocalisation*, and *turn-taking*. Actors can also control almost all aspects of their body language, as scripts usually have less descriptions of gestures and postures. Actors can thus control their bodies to produce meaning. This thesis has therefore studied *gaze*, *facial expressions*, *hand*, *feet* and *body movement*, *gestural combination* and *gestural rhythm and accent* in terms of meaning potentials and realisations (see Chapters 4, 5 and 6).

Secondly, this analytical method can be used to study the various forms of interaction between verbal and gestural communication and between actors on different performance levels. Interactions can take forms of 'verbal↔verbal', 'gestural↔gestural', 'verbal↔gestural' and 'verbal and gestural ↔ verbal and gestural' as described in Figure 7.3. These forms exist on different performance levels, from the level of Action, such as the verbal↔verbal interaction between Irving and Ann in the first image in the following figure, to the Task level, as in the interactions between Joe and Ann in the third row, and to other higher acting levels. Taking interactions on the Fact level as an example, characters' interactions in *Concealing* are verbal↔verbal

based, whereas in *Revealing* and *Farewell* are verbal and gestural based and gestural↔gestural oriented.
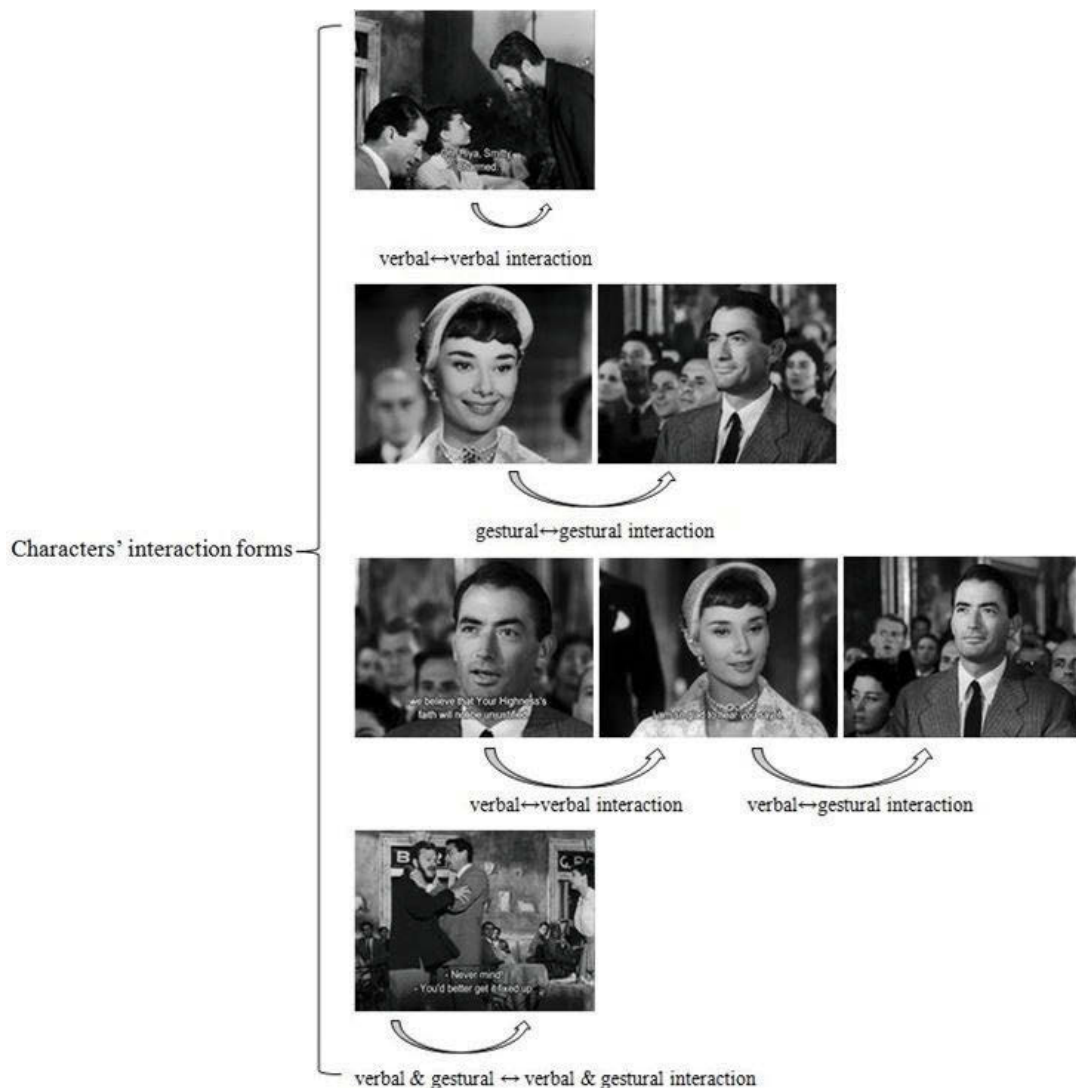
Figure7. 3 Characters' interaction forms

Thirdly, the analytical method developed in this thesis can be used to study the relation between verbal and gestural acting. This study finds verbal acting can extend, specify, elaborate, and contradict the meanings expressed by gestural acting, and vice versa. Joe covers his mouth with his fingers pretending to cough, but actually does so to stop Irving talking. This extends the meaning of coughing. Ann directs her gaze to Joe when talking of her faith '*in relations between **people**.*' Her gaze specifies the meaning of 'people'. Ann smiles and tells Joe that she is 'glad'. The smile elaborates the verbal expression. Joe and Ann smile at each other, yet with tears in their eyes. Smile and tears form a marked contradiction. Nonetheless, whether verbal acting should cooperate with

gestural acting, or whether one actor should cooperate with another, entirely depends on the specificities of the script, the actors' interpretations and the director's instructions.

Fourthly, the analytical method can be employed to study how art direction, cinematography and editing work with acting. Hand and props, such as coffee cups, a straw, an envelope, can become an integral part of actors' actions. A coffee cup, for instance, can be regarded as vital in Joe's attempt to stop Irving from spilling his secret. A straw can play an equally important role in communicating a character trait, in this case, Ann's juvenility. An envelope can remind the audience of an earlier scene, connecting the conference scene with scenes of Ann's private 'Roman holiday'. Setting, costumes and makeup can reveal characters' identities, relations and situations – as friends or the princess and the pressmen, in formal and informal occasions. Cinematography and editing can be used to further shape acting. In *Farewell*, the distance between Ann and Joe is rewritten by camera angles and shot size which brings them close together. Cinematography and editing play different roles in different types of scenes. In the dialogue-based scene (*Concealing*), they take a secondary position, while acting techniques take the leading role in meaning production. In the dialogue and gesture based scene (*Revealing*), they are as important as the acting, especially through the use of Close Shots and edits. However, in the gesture-based scene (*Farewell*), they are as important as acting because they mediate the relations between the main characters as the film cuts backwards and forwards between them. Setting, cinematography and editing work also create transitions across time and space, such as the dissolve from Joe's room in the early morning to the conference hall later the same morning.

Fifthly, this analytical method enables researchers to analyse how characters and story are created and progress through the repetitive, substitutive, highlighted, and accumulative use of verbal and gestural acting, cinematography and editing. For example, Joe and Irving's conflicts in *Concealing* are mainly established and progressed through gestures and non-verbal vocal interruptions. Joe replaces one method with another to stop Irving is considered as substitutive acting (in form) and repetitive acting (in function). The interaction form between them accumulates their tension and finally leads to the explosion of Irving. Moreover, characters' social distance in *Revealing* and *Farewell* is suggested by setting and highlighted by the use of the Long Shot, camera angle and cut.

The sixth and final advantage that this analytical method offers is that it can trace how the performance units of Action, Task, Fact, Event and Episode and the film's narrative structure *Orientation*, *Complication* and *Resolution* are built up progressively. To begin with, performance unit construction, as seen on pages 284 and 285, demonstrate that Joe and Irving's verbal interaction as well as the three characters' gestural interaction compose the generic stage of '*Reinvitation I*' on the Task level. Each individual component of their Tasks is an Action. Similarly, Tasks consist of Fact. Events are constituted by Facts and Episodes by Events.

Moving to narrative structure construction, Joe takes Ann to the G. Rocca Café where they meet Irving later. Characters, setting and greeting activities set up the *Orientation* of *Concealing*, while *Concealing* as a whole is one of the *Complications* of the whole story and is structured by the contrasts between 'exposure' and 'cover up' and 'departure' and 're-invitation'. The conflict between Joe and Irving results in Irving being ushered into the café building, away from Ann, thus creates the *Resolution* of *Concealing*, which, in the context of the film as a whole is an interim *Resolution*, to be followed by further *Complications*. The narrative structure of the whole film is therefore analogous to that of *Concealing*. Namely, the goodwill tour and card gambling introduce the main characters, happenings and settings, setting up the *Orientation* of *Roman Holiday*. Escaping from the embassy, encountering on the street, and meeting in the café and at the royal conference are *Complications*, constituting the core part of the story (see Appendix 3.1 and 3.2). The sad departure forms the *Resolution* of the old problem of love across different social classes, and hence of the story as a whole.

7.3 Main Findings

The following section will discuss findings on character development, situation-guided performance, the acting style of star actors, the semiotic concepts of meaning potential and actulization and Halliday's three metafunctions.

7.3.1 Character Development

Character has been a term for fictional persons in novels and plays from mid-18th century. It then became applied also to real people, acquiring moral overtones, and it therefore indicates reputation (Williams 1983, p. 234). People give 'character references' to testify to people's good or bad character. In fictions, it motivates characters' decisions and actions. It is meant to be consistent. But in 1960s, sociologists

began to research role (Biddle 2013). They argued peoples play different roles in different contexts such as father, lawyer, and patient. Identity became a complex of social roles rather than a single consistent character. It became a person's sense of who they are based on their group membership(s).

Characters, according to Bal (2009), are fictional creatures emerging from the writer's imagination, imitation and memory and being allotted characteristics that differentiate them from other characters in novels. In classical Hollywood films, it is the actors and the director who work out the characters and their roles in different scenes (Bordwell & Thompson 2008, p. 18). Actors create characters through analysing them and their relations with other characters, and, in the case of the director, through art direction, cinematography and editing.

In *Roman Holiday*, the characters play different roles, for instance, in *Concealing*, Ann pretends to be a school girl, and Joe and Irving pretend doing business. In *Revealing* and *Farewell*, Ann is a princess and Joe and Irving are pressmen. In the private situation, Joe and Ann have a romance. Joe and Irving are friends. Characters are multi-faceted and these multidimensions further form and suggest their overall character.

Identity includes social class, and class, too is conveyed by acting and art direction. Ann's power and nobility are shown by the way she talks and behaves and by her location (on upstairs). Her power is displayed by her verbal and gestural control of the conference activities. The class distinction between her and Joe and Irving is further demonstrated by setting: early on, Ann is seen upstairs while Joe and Irving are downstairs. Although power and class fade away for a while with the help of camerawork and editing, they return towards the end of the film, when the upstairs and downstairs images are re-introduced and the distance between the characters is emphasised by Long Shots. These physical differences suggest that the social class gap between Joe and Ann is hard to transcend. Ann's royalty is also suggested by her voice when Hepburn deliberately mimics the way that Queen Elizabeth II of the United Kingdom speaks, by stressing each vowel carefully.

Characters evolve with complications and interim resolutions which are realised by performance units of different size. The three main characters complete their transformation from 'bad character' to 'good character' by the end of the film. Although at the beginning, each of them had secret, the last scene shows they choose duty over

love and loyalty over profit. Those decisions suggest that they have transformed to 'good characters'. However, the process of transformation is not a trouble-free journey and is fraught with struggles and crises. Therefore, the struggle between being a 'bad' or 'good' character, as a moral issue, pervades the whole film.

7.3.2 Context of Situation and Performance

The relation between the context of situation and performance needs to be studied because everything that occurs in a film is affected by context and also because context enables the creation of many types of meanings. Five findings are summarised here based on the study of performance in three selected scenes.

Firstly, when the context of a situation changes, the acting changes accordingly. On the informal occasion at the roadside café, the characters talk fast, sit closely and use big gestures. However, at the formal occasion of the press conference, they speak slowly and sequentially, they stand and behave politely.

Also, cinematography and editing techniques change when the context changes. In *Concealing*, the shot size, camera movement and cut are important in focusing audiences' attention on Joe's gestural clues and on the relation between the three characters. In *Revealing* and *Farewell*, Close Shots are important in displaying characters' emotions and vertical camera angles and Long Shots are important in suggesting the insurmountable social distance and class difference between characters.

Art direction is affected by context as well. For example, in the café meeting, characters are arranged near a busy street and surrounded by other café goers. Their costumes are not formal. In the conference, they are situated in a spacious hall. Their identities are signified by their costumes, locations and props.

Fourthly, characters' roles, relations and identities change with the context of situation. For example, in *Concealing*, Ann flirtatiously teases Irving and Joe. Joe and Irving are friends but, in this scene, at cross purposes. In *Revealing* and *Farewell*, Ann becomes a princess, served by her royal staff and Joe and Irving convert back to pressmen. Their relation changes from equal friends to 'nobility' and so-called 'commoner'.

And finally, characters' character changes as the story progresses. At the beginning, Ann is juvenile and self-willed. Joe and Irving are profit-driven. However, as the story develops, Ann becomes responsible and Joe and Irving give up chasing profit.

Nonetheless, this thesis finds some part of their character is relatively consistent throughout and that helps audiences to recognise, for instance, Irving is Irving – he is jokey in all selected scenes.

7.3.3 Star Actor's Personal Image and Act Style

Hollywood star actors are associated with a kind of 'idiolect' that forms their star image and acting style. They have a vocal and gestural repertoire that is distinct and remains consistent throughout the different films they act in. For instance, there is the way in which Gregory Peck's left eyebrow keeps rising throughout *Roman Holiday*, and also in other films or interviews as shown in Table 7.1. This gesture is ascribed to Peck's personal habit but it becomes part of his iconic performance style that can serve to remind the audience that the actor is Peck, and establish a consistent trait that unites all the characters he plays. There is a kind of ironic distancing at work that suggests that some things are not said in *Concealing*. Another instance, the masculinity represented by Marlon Brando and Gregory Peck is different. The same thing applies to the femininity represented by Marilyn Monroe and Audrey Hepburn. Therefore, if other actors were selected to play the journalist and the princess in *Roman Holiday*, they would create a different image of Joe and Ann.

There are two opposite opinions on Hollywood star acting: the performer-as-star is effaced, yet the performer-as-star is kept. Naremore (1988) claims that acting in narrative film should be representational[82] through a commitment to realism. That is to say the performer-as-star should be effaced in order to create the effect of verisimilitude, and to make audiences forget about the actor and focus on the character they are playing. Classic Hollywood cinema upholds this view. In *Roman Holiday*, Gregory Peck and Audrey Hepburn made an effort to convince the audience that they were the characters that they played: an impoverished journalist and an elegant and noble princess on a good will tour. However, audiences do make intertextual references, even if they may be unaware of this. This can lead to two results: sometimes, the performers and their roles merge, but sometimes 'meaning is created both by the performance and also by an audience's knowledge of the star's intertextual references' (Drake 2006, p. 86).

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[82] "*Representational performance* tends to efface the production of the performance in order to be read as 'behaving,' whereas presentational performance tends to foreground the performer as performer rather than character" (Naremore cited in Drake 2006, p. 87).

Although an actor's personal habit and purposeful acting need to be distinguished in analysis, this research finds the raised left eyebrow is not only a signature of Peck's acting style but also works to convey loaded secret information which requires special attention from Irving – and from the audience.

Table 7.1 Peck's left eye and left eyebrow

No.	Frames	Sources	Year of Release
1		*The Gunfighter*	1950
2		*Roman Holiday*	1953
3		*The Man In The Gray Flannel Suit*	1956
4		*Gregory Peck Talks About Laurence Olivier* (Marmar 2016)	1989

7.3.4 Meaning Potentials and Actualization

This study finds that meaning is not always explicit and specific from meaning potentials to actualization as claimed by Halliday et al. The organisation of language, according to Halliday and Matthiessen (2014, p. 27), can be understood as based on systems that provide the underlying meaning potential of a language. Texts, whether spoken or written, then realise these meaning potentials in specific contexts. They are two poles of a cline as shown in Figure 7.4. As McMurtie explains:

> Moving from one end of the cline to the other involves the text maker
> traversing a multitude of system networks and gleaning selections along the

way. The set of choices made to encode the text takes place constitutes the environment, or co-text, for a further set of choices, which become increasingly restricted until the text is completed (see Halliday and Hasan, 1984:10).

(McMurtrie 2017, p. 16)

Kress and van Leeuwen (2006, p. 9) claim that 'such notions can usefully be extended to semiotic modes other than language'.
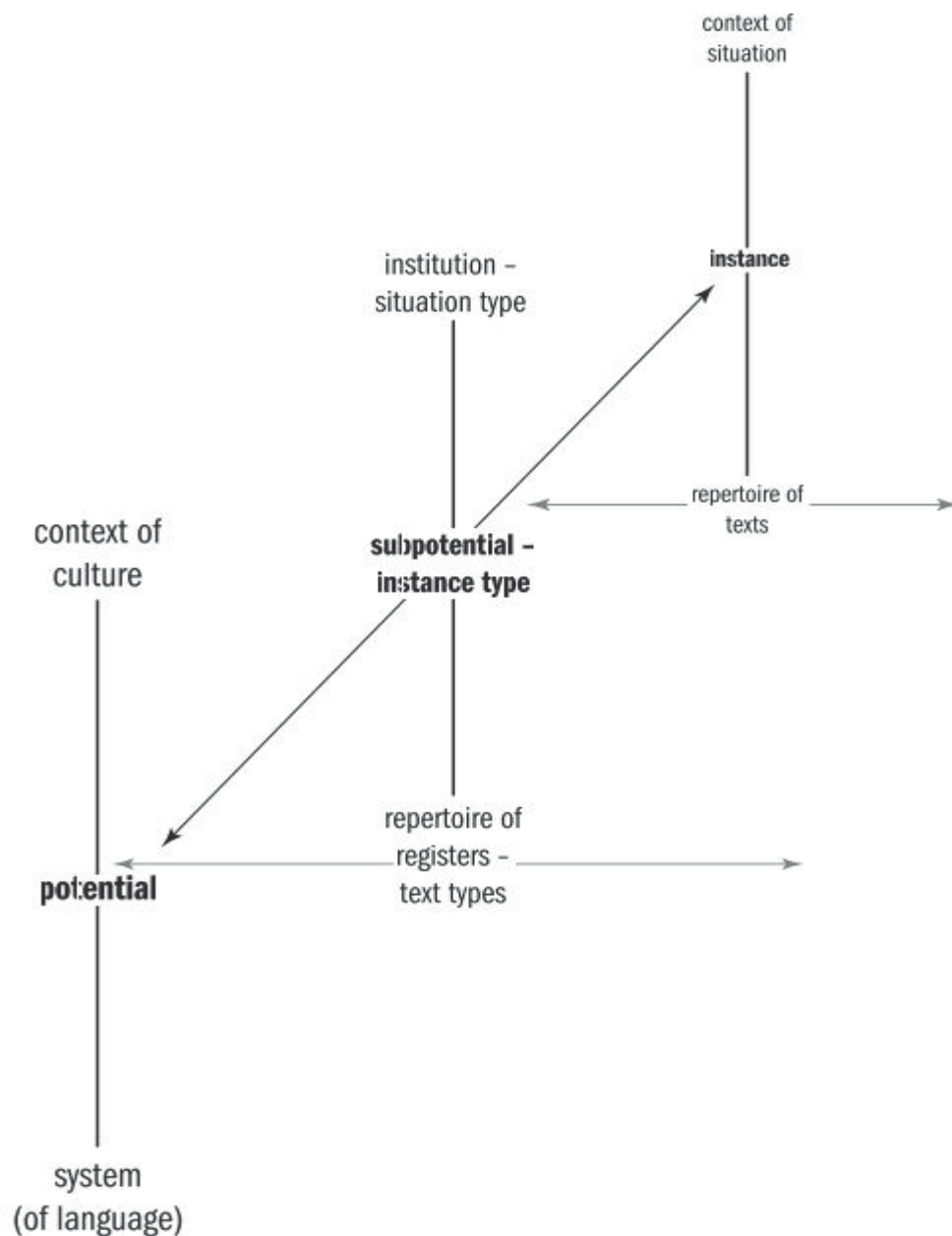
(Halliday & Matthiessen 2014, p. 28)

Figure7. 4 The cline of actualization

However, this research discovers that, moving along the horizontal axis in Figure 7.4, meaning does not always become more specific and explicit. For instance, in Table 7.2, Joe gives Irving a series of 'stop' clues through gaze, thumb and interruptive non-verbal vocal signs ('ahem'), but Irving misinterprets them as Joe urges him to leave so he says '*Well, I guess I'll be going.*' This example proves that signs in actual instances can be interpreted in more than one way, resulting, in this case, in a breakdown of communication. The analytical parameters of performance are all seen as having meaning potentials in this thesis. Their various combinations can realise different meanings and fulfill diverse functions. By and large, contextual information actualises the potential, making the meaning clear and explicit. However, it should be admitted that there are exceptions.

Table 7.2 Meaning potentials and actualization

Gestures	Meaning Potentials	Frames	Interaction	Outcomes
Gaze	Looking, informing, directing, pointing, warning, etc.		Sender (Joe):stopping Irving from talking Ann's looking	Failed communication
Thumb	Directing, pointing, etc.			
Hand	Covering, closing, hiding, etc.		Receiver (Irving): urging him to leave	
Non-verbal vocalization – 'Ahem'	Interrupting, sickness, reminding, etc.			

7.3.5 Three Metafunctions

Three metafunctions were proposed by Halliday (1978; 1985a) for language study and extended to visual communication by Kress and van Leeuwen (1996; 2006). In their view, 'every semiotic mode will simultaneously fulfil these three metafunctions' (Van Leeuwen 1999, p. 189). Although this argument has been borne out by much research, this study finds that the three metafunctions cannot always be clearly separated in film performance. The four examples in Table 7.3 will be used to argue this point. In the first example, Irving's verbal probing into Ann's identity is immediately followed by Joe's

preventative actions. The meaning of kicking, stopping and pointing[83] depends both on Joe and Irving's feet and gaze interactions. Hence, representational meaning is realised by resources for interactive meaning. In this case, these two metafunctions no longer exist independently and simultaneously. In the second example, 'people' is not used to address people in general, but a specific person − Joe. This specification is indicated by the direction of Ann's gaze. Representational meaning is also fulfilled by interactive semiotic resources in this example. In the third instance, Irving's anger is collaboratively produced by his low articulation rate (3.3/sec), raised voice and accent. The representation of anger grows out of the composition of various articulation devices. The last example shows Ann and Joe are unwilling to part with each other. Their sad facial interactions are conveyed through frequent cuts between shots of Joe and shots of Ann. These cuts are a textual device, yet they realise interactive meanings here. Thus, it can be suggested that the link between the three metafunctions and specific semiotic resources may be powerful in linguistic studies and static two-dimensional visual communication, but raises some problems when employed to the dynamic film text, as they do not always exist independently and simultaneously. In this kind of text, quite on the contrary, the realisation of one metafunction sometimes relies on the realisation of the other.

Van Leeuwen also finds that metafunctions are dependent in applying them to the study of sound.

> The resources of sound simply did not seem as specialized as those of language and vision, and the mode of sound simply did not seem so clearly structured along metafunctional lines as language and visual communication. I always ended up feeling that a given sound resource (say pitch and dynamics) was used both ideationally and interpersonally or both ideationally and textually and so on.
>
> (Van Leeuwen 1999, p. 190)

Sound and music in musical contexts are predominantly interactive. Sound resources sometimes are used both representationally and interactively. The harmonic components

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[83]

of an opera, such as Giacomo Puccini's *Tosca* (1899), cannot be represented without the interaction between the orchestra of instruments and the singer. This means the realisation of representational meaning relies on the realisation of interactive meaning. These two metafunctional meanings in this case are no longer independent and simultaneous; rather, they exist in a relationship of dependency.

Table 7.3 Counter examples of simultaneous realisation

No.	Characters	Modes	Acting
1	Irving	Verbal	Hey, did anybody ever tell you you're are dead ringer for…
		Visual	
2	Ann	Verbal	I have every faith in it as I have faith in relations between **people**.
		Visual	
3	Irving	Verbal	℗ ℗ ℗ ℗ ℗ ℗ Ⅾ ℗ ℗ Ⅾ [Ì/***SLIP̀PED***//][Ì̀ /ALMOST/hurt/myself//][JȮE/I /didn't/slip̀//]]
4	Ann and Joe	Visual	

7.4 Testing the Proposed Film Performance Study Methodology on a Chinese Film

This section will use a Chinese film which was produced in a quite different social context and era to test the generality and practicability of the proposed film performance segmenting, transcriptive and analytical methods. *Raise the Red Lantern* is a 1991 Chinese film which is set in the 1920s, during what is known as the Warlord Era (roughly 1916 to 1928). The story tells of a young college student, Songlian, who is forced (by her stepmother) to be one of the concubines of an old wealthy landlord, Master Chen. The film is directed by Fifth Generation film-maker Zhang Yimou and stars Gong Li, He Saifei, Cao Cuifen and Kong Lin. It has won many international film Awards, including the Silver Lion and Best Foreign Language Film.

Raise the Red Lantern is a good test case because it differs from *Roman Holiday* significantly and can demonstrate the generality of performance rules discovered from *Roman Holiday*: (1) the two films belong to two different genres[84]. While *Raise the Red Lantern* is a drama, *Roman Holiday* is a comedy; (2) the two films differ in the audiences' information about characters and story development. In *Roman Holiday*, audiences know all of the secrets during the whole film, even though the characters do not. They are actively watching characters 'conceal' and 'reveal' information that they already possesses. But, in *Raise the Red Lantern*, audiences only knows the information that Songlian knows. They wait for secrets to be revealed to Songlian; (3) the director of *Raise the Red Lantern* Zhang Yimou seeks to distinguish his films from Hollywood films by offering stories 'that are unseen and unavailable in ordinary Hollywood films' (Lu 1997, p. 107). He seeks to differentiate his *Raise the Red Lantern* film-making practices from Hollywood directors through the frequent use of red colour and non/diegetic sound effect (e.g. using birds chirping and the sound of gong to create the eerie atmosphere) in art direction, through the use of dialogue in relation to editing and through the constant use of Long Shot (which are less common in *Roman Holiday*) in cinematography.

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[84] Genre is differently defined by scholars from different disciplines. Here it refers to Bordwell and Thompson's (2008, p. 479) approach rather than that is used by this research. According to them, the term 'genre' denotes 'various types of films that audiences and filmmakers recognize by their familiar narrative conventions. Common genres are musical, gangster, and science fiction films'.

7.4.1 Segmentation Method

Time circulation is one of important clues in *Raise the Red Lantern*. It begins in summer and ends in the next summer. Following the seasons, the film is divided into five large Episodes. The episode *Summer*, for example, can be further divided into the following Events according to changed themes: *Wedding Procession*, *Entering the Master's House*, *Wedding Rituals*, *Wedding Night*, *Meeting Family Numbers*, *Songlian is selected*, *Songlian and Meishan's First Face to Face Confrontation, Meishan is selected*, *Songlian and Zhuoyun's First Private Conversation*, and *Songlian and Meishan's Second Face to Face Confrontation*. To test the generality of segmenting method, *Entering the Master's House* is arbitrarily selected as the focus for further segmentation. Based on Songlian's activities, this Event is further segmented into the following Facts: *Walking into the Master's House*, *Meeting the Housekeeper*, *Meeting Yan'er*, and *Entering the Wedding Room*. The *Meeting the Housekeeper* is arbitrarily chosen for Task segmentation and separated into *Up and Down*, *Face to Face*, and *One Follows Another* in terms of characters' locations.

The segmentation of *Raise the Red Lantern* demonstrates that acting, art direction, cinematography, editing and generic transition can be used as segmenting clues, but that, in this film, additional clues also play a role. These include: changes in colour and/or lighting, the bridging line of dialogue or commentary, and changes in sound, including music. Starting from performance unit transitions and junctures, from big to small, the anonymous season transits to '*Summer*' via film lighting and colour (orange to dark to green and white), setting (from an enclosed space to an open space), sound effect (wedding music), a caption reminder '夏 (summer)', and editing techniques (slow dissolves) (see Table 7.3). The Event *Entering the Master's House*, an enclosed courtyard house, transits from *Wedding Procession*, an open space, by a cut and by a change in light and colour (from bright to dark). The transition between the Facts *Walking into the Master's House* and *Meeting the Housekeeper* is realized by an offscreen line (小姐您找谁?/Miss, looking for someone?), a POV (Songlian searches the sound) and a cut (Medium Close to Long). The Task transitions between *Walking into the Master's House* and *Up and Down* are the same as those between *Walking into the Master's House* and *Meeting the Housekeeper* because *Up and Down* is the first constituent of *Meeting the Housekeeper* and an immediate successor of *Walking into the Master's House*. The transition between the Tasks *Up and Down* and *Face to Face* is

fulfilled by a cut from high angle to eye-level, from Long Shot to Medium Long Shot, and a pan to the left. The transition between the first two Actions of *Up and Down* is achieved by a cut (from Songlian to the house keeper), the transition between the second and the third is by a short silence in turn-taking.

Table 7.4 Transitions between performance units

Units	Names	Frames	Boundary Markers			
Episodes	*Anonymous season* and *Summer*		Acting	Gestural	Songlian: sitting, looking down, crying → Wedding Procession: walking, carrying betrothal gifts	
			Camera work	MCS → LS		
			Setting	Enclosed space to open space		
			Editing	Film lighting	Orange → dark → green and white	
				Caption reminder	'夏'	
				Sound effect	Wedding music	
				Editing	Dissolve	
Events	*Heading towards Opposite Direction* and *Entering the Master's House*		Acting	Gestural	Holding suitcase, walking→ entering the house	
			Camera work	MLS→DESCRIPTIVE→MS Fixed camera		
			Setting	Open space→ enclosed courtyard		
			Editing	Cut		
Facts	*Walking into the Master's House* and *Meeting Housekeeper*		Acting	Offscreen line		小姐您找谁? (Miss, looking for someone?)
				Gestural	S	Turn to look up at her right side
					H	Looking down; serious facial expression
			Camera work	Shot		MCS→LS
				Camera angle		Eye-level→low angle
			Setting	Ground floor→ gate tower		
			Editing	Cut		
Tasks	*Up and Down and Face to Face*		Acting	Gestural	S	Wipes sweat with right hand
					H	Running to Songlian
			Camera work	Shot		LS→MS
				Camera angle		High angle→eye-level
				Camera movement		Panning left
			Setting	Gate tower →ground floor		
			Editing	Cut		
Actions	*Songlian looks up* and *the house keeper walks to the middle*		Acting	Verbal	Voice over	小姐您找谁? Miss, looking for someone?
					Turn-taking	An obvious gap between Q & A
				Gestural	S	Turn to look up at her right side
					H	Looking down; serious facial expression
			Camera work	Shot		MCS→LS
				Camera angle		Eye-level→low angle
			Setting	Ground floor→ gate tower		
			Editing	Cut		

7.4.2 Transcription Method

Walking into the Master's House and *Meeting the Housekeeper* are chosen to test the transcriptive and analytical methods developed in this thesis for two main reasons. Firstly, they represent two different types of acting. While the former only has gestural acting and sound effects, the latter combines verbal acting with sound effects and gestural acting. Secondly, they are the *Orientation*/*Set-Up* of the film's narrative structure. Using rules found from the *Complication*/*Confrontation* and *Resolution* of another film and of another genre (romantic comedy) to test the *Orientation*/*Set-Up* of a drama can prove rules' generality and feasibility.

All the transcriptive parameters and their representations developed in the analysis of *Roman Holiday* can apply to transcribe *Raise the Red Lantern*, except for the representation of the verbal accents of rhythm groups (see Appendix 7.1). Since there is no capital form in Chinese (Mandarin), 'CAPITALIZING' is replaced with 'enlarged font size' in the transcription of *Raise the Red Lantern*. In other words, verbal accents from low to high levels are symbolised by underlining, enlarged, **enlarged bold**, ***enlarged bold italics***. The written form of Chinese also has no syllable[85]. The rhythm foot transcription therefore starts from the word level. As in the transcription of *Roman Holiday*, the transcriptive parameters of these two seleted scenes are placed in a continuous grid. The right side of each template except for the last one is left open so as to suggest the continuity of the story. Verbal rhythmic units from 'foot' to 'sequence' are demarcated by slash lines (/), and single ([…//]), double ([[…//]]) and trinary ([[[…//]]]) square brackets. Gestural rhythm units are symbolised by single ([…]), double ([[…]]) and trinary ([[[…]]]) square brackets from 'group' to 'sequence'. Gestural accents are represented by green, blue, and pink from the bottom level up. The final rising tone and the final falling tone are respectively iconised by '´' and '`'. Icons are also used to 'transduce' key actions, such as ''; camera movements like tilt up,

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[85] The spoken and written forms of English are phonetic, so that people can immediately 'see' the syllables on the page. Unlike English, the written form of Chinese does not have syllables. Although Romanised Chinese - *pinyin* - can be used for representing its phonetic syllables, Chinese characters have been chosen to do transcription because it is characters rather than pinyin that are shown on the screen. To be faithful to the original text is one of our transcription criteria. Furthermore Chinese characters are pictograms or ideograms and each component of a character carries meaning. If the subtitles of *Raise the Red Lantern* are translated into pinyin, those meanings will disappear.

tilt down, pan left and pan right are iconised by '↑', '↓', '⌐', and '⌐' accordingly; editing techniques such as cut and dissolve are iconised by 'I'and 'II'; junctures between rhythm groups, paragraphs and sequences are indicated by 'O'.

Stills which show fundamental visual information fill the top row of the template horizontally and chronologically. Other transcriptive parameters such as verbal and gestural acting, filming and editing techniques and timing are vertically arranged in the left column of the grid, and each separate parameter moves horizontally and chronologically forward along a separate row. Within each mode, two characters are included in the transcription. The mode that provides the guide rhythm is put immediately below the stills. The descriptions of modes flow from left to right. The timing and the rate of speech articulation fill the last two rows of the grid and are used to reveal the intensity of certain parts of the story and the tempo of speech. The method is shown in Appendix 7.1.

7.4.3 Analytical Method

How acting, art direction, cinematography and editing contribute to the performance and the construction of genre in *Walking into the Master's House* and *Meeting the Housekeeper* will be investigated in this section.

Non-verbal Acing in *Walking into the Master's House*

Acting and art direction suggest characters' emotions. After entering the front gate, she looks up and around constantly. Her lips are tightly closed. Her facial expression indicates her uneasiness, nervousness and unwillingness. Her eyes keep taking in the new environment, as if she is searching for security. Her exhaustion after a long walk is indicated by her sweat-soaked fringe and by the way she puts down her suitcase. Her age and identity are implied by her natural makeup, and by the white and black college uniform and long twisted pigtails[86].

The lighting, colour, sound effect, shots, camera movements and editing of this scene assist to set up the indoor scene and atmosphere of Songlian's future home where a cluster of buildings is enclosed between walls. The open, bright and green space disappears as soon as Songlian steps into Master Chen's house. The size of the house

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[86] *Long twisted pigtails*: hair style can be used to distinguish women's marital status in traditional Chinese culture. Married women are supposed to coil their hair.

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and the ancient golden Chinese characters on the black tablet suggest the wealth of the Master. The enclosed space is darker than the open space in previous scene. Side lighting and top lighting are employed. They assist to present the three-dimensional space of the courtyard as well as its eerie nature to audiences. 'Low-key lighting has usually been applied to somber or mysterious scenes' (Bordwell & Thompson 2008, p. 130). It is applied in this scene for this purpose. Side lighting not only shows the oppressiveness of the big courtyard but also implies the relative 'smallness' and powerlessness of the character in it. The happy birds chirping in the background not only contributes to the realistic presentation of the story but creates a sharp contrast with Songlian's unhappiness.

Acting in *Meeting the Housekeeper*

In this section, verbal acting, non-verbal acting and sound effects will be discussed in turn.

Verbal Acting

Most articulation rates in Table 7.5 are below the average rate (3.7/sec) found by Goldman-Eisler (1961). The low articulation rate is employed by Songlian and the housekeeper to emphasise information. The articulation rate can also imply characters' emotions. The housekeeper's fast articulation rate suggests his nervousness after realising the person he questioned is actually the new Mistress that his Master is going to marry.

Table 7.5 The rate of articulation and the intonation

Functions	Articulations and Tones	Rates
Stress information	[[[小/姐//][你/找/*谁*/]] Miss, looking for someone?	2.5/sec
Stress information	[[我是/颂莲/呀//] [上次/不是/**见过**/一面/吗//]] I'm Songlian. We met once, remember?	3.5/sec
Embarrassing and nervous	[[哎/呦//][四太太/是/**您**/哪//][您/等等/等等//]] It's our forth Mistress! Please wait…	4.33/sec
Stress information	[[花轿/去/接/您了 //][您/没见/**着**//]] We sent the bridal sedan for you. Didn't it arrive?	3.3/sec
Stress information	[我/自己/走/来了//]]] I walked here myself.	3/sec

Intonation not only has potential of expressing questions and statements but can also express emotions (see Table 7.5). The final rising tone is used to realise questions, like '你找谁 (looking for someone?)', '您没见着 (Didn't it arrive?)'. The falling tone is used to

realise statements and express emotions. For example, '花轿去接您了 (We sent the bridal sedan for you)' and '我自己走来了 (I walked here myself)' are statements and achieved by the falling tone. '我是颂莲呀 (I'm Songlian!)' and '哎呦! 四太太是您哪 (It's our fourth Mistress)' which are realised by the falling tone, express characters' surprise. However, it needs to be acknowledged that Chinese is a tonal language, and the tools that Halliday used to analyse the tone in English cannot always work in the same way for Chinese, because the tonal variations which begin with the syllable in English start from the word level in Chinese. Nevertheless, as it has been shown here, the intonation hypothesis generalized from *Roman Holiday* may still be applicable in many respects to *Raise the Red Lantern*.

Voice quality can suggest characters' relations. The housekeeper's tone is tough when questioning Songlian's identity but becomes soft after finding she is his future female Master. Rhythm and accent are used to emphasise information and to suggest characters' emotions. As analysed in Table 7.5, '**谁**', in '[你/找/**谁**/]', is the accent of a rhythm sequence and '**您**', in '[四太太/是/**您**/哪//]', is the accent of a rhythm paragraph. They are important in emphasising Songlian's identity. Songlian's heavy footsteps are the guide rhythm for *Walking into the Master's House*. They suggest Songlian's unhappiness and form a sharp contrast with the happy and light chirping of the birds.

Table 7.6 Rhythm and meaning

Categories	Verbal Rhythms	Accent	Meanings
Slower Rhythm	H: [[[小/姐//][你/找/**谁**/]] Miss, looking for someone? S: [[我是/颂莲/呀//] [上次/不是/**见过**/一面/吗//]] I'm Songlian. We met once, remember? H: [[花轿/去/接/您了`//][您/没见/**着**//]] We sent the bridal sedan for you. Didn't it arrive? S: [我/自己/走/来了//]]] I walked here myself.	**谁**	Emphasis
Faster Rhythm	H: [[哎/呦//][四太太/是/**您**/哪//][您/等等/等等//]] It's our forth Mistress! Please wait…	**您**	Emphasis

Overlaps in turn-taking can suggest closeness between characters. However, the sequential turn-taking between Songlian and the housekeeper indicate their distance and unfamiliarity. In addition, unlike English, Chinese has honorifics. They can reflect people's relations. Before realising Songlian is his future Mistress, the housekeeper addresses her by '你', the humble form of 'you', but after finding she is the future Mistress, he addresses her by '您', the honorific form of 'you'.

Gestural Acting

Information can be shown on characters' faces. At the beginning, Songlian is seen as an intruder to the Master's house. Serious facial expression is used by the housekeeper to warn her. Later on, his facial expression suggests that he attempts to please the new Mistress. The most crucial information in *Meeting the Housekeeper* is conveyed by the direction of characters' gaze. For instance, Songlian turns her head from left to right to search the source of the line '小姐你找谁 (*Miss, looking for someone*)'. The direction of her gaze indicates the location of the housekeeper. Meanwhile, the housekeeper looks down as he moves to the middle of the gate tower. His gaze direction pins down the location of Songlian. The housekeeper and Songlian are located on different levels of the building and this conveys their respective social rank and power in the Master's family. To give another example, Songlian turns her head away and casts her gaze down when asked '您没见着 (*Didn't it arrive?*)'. Her behaviour indicates that she is evading the question.

The body language of characters is as important as their facial expressions in this scene. The way an actor walks and stands not only conveys a character's character and attitude, but also identity. Before knowing Songlian's identity, the housekeeper walks and stands with his chest out, as arrogant as a Master, but after finding she is the fourth Mistress, he becomes a humble servant, rushing downstairs to meet her, lowering his head, bending over his body when talking to her and making a 'please' gesture with left hand when guiding her to the bridal chamber.

Acting can be *individualized* or *stylized*. As Bordwell and Thompson assert:

> On the individuality scale, films may create broader, more anonymous types. (…) however, skillful performers gave these conventions a freshness and vividness. (…) Whether more or less typed, the performance can also be located on a continuum of stylization. A long tradition of film acting strives for a resemblance to what is thought of as realistic behavior.

> (Bordwell & Thompson 2008, p. 137)

In this scene Songlian's acting is individualised while the housekeeper's combines individualised acting with stylised acting, though his individualisation style is more prominent. Songlian is not a happy bride and the actress employs gaze and facial

expressions to convey her unwillingness to be a concubine of the Master. She is not obedient and her rebellion is displayed by refusing to take the wedding sedan and avoiding giving a reason to the housekeeper. The housekeeper behaves arrogantly at the beginning but switches to the demeanor of a humble servant after discovering who Songlian is. Therefore, in this part, their acting combines the two styles.

Art Direction, Cinematography and Editing

Art direction, cinematography and editing highlight or indicate characters' character, identities and relations. Makeup and costume play an important role in this scene. Songlian's reluctance and rebellion are reflected in her makeup (relatively less make-up than expected, in this context), plain costume and long twisted pigtails on the wedding day. The successive Long Shots make the Master's house overwhelming, expressing that Songlian is insignificant in this big feudal family. Moreover, cinematography and editing determine how characters and setting are displayed to the audience. In this scene, they are used to depict the indoor space of the Master's house and suggest characters' locations and relations. The imprisoned condition of the inhabitants in the enclosed spaces is demonstrated through a series of cuts between Long Shots and between low and high camera angles. The shift between Long Shot and Medium Long Shot suggests a change in characters' locations and relations. There is no significant variation in the use of film lighting in this scene and the previous scene. Side lighting is again used to show the repressiveness of the enclosed space and the insignificance of the inhabitants living there.

Performance and Genre

The genre of foreboding which is equivalent to Labov and Waletzky's *Orientation* is established by the verbal and non-verbal acting. After watching these two scenes, audiences may start to ask themselves why the bride goes to her new home without taking the wedding sedan and wearing the ceremonial gown, why the big courtyard is so quiet instead of bustling with guests and servants on the wedding day, and why the Master does not welcome his new wife. Questions arise for the audience here, and since its knowledge about the story only derives from the performance, the answers to these questions are delayed. Therefore, the beginning of a film creates sense of foreboding and is used by the director, Zhang Yimou to hold audiences' attention.

7.5 Research Implications

Research implications will be discussed after comparing *Roman Holiday* and *Raise the Red Lantern* and addressing classical Hollywood film development.

7.5.1 *Roman Holiday and Raise the Red Lantern*

Apart from the differences listed in Section 7.4, the above analysis shows that *Roman Holiday* and *Raise the Red Lantern* differ significantly in terms of art direction. Symbolism plays an important part in *Raise the Red Lantern*. Seasonal variation is used to symbolise the replacement of the Master's wives. Colours and lighting are used to suggest the fates of the wives in the Master's house. This is especially the case when Songlian gains the Master's favour and everything in her life is red[87] and bright: the decorated wedding room, jacinth wedding dress, and lanterns. After she loses his favour, her room and costume are changed to cold colours like black, white and blue, and the lanterns are extinguished. Such changes in the use of colour and lighting also suggest the characters' mood: happy or sad. Sound effects are employed to highlight the eerie atmosphere of house and to lay the groundwork for the tragedy. The structure of courtyard house indicates the enclosedness of the big family and the insignificance of Mistresses lived there. The hammer massage and the red lanterns symbolise the position of the Mistresses. They are as important as the acting in driving the story of *Raise the Red Lantern* forward. By contrast, the art direction in *Roman Holiday*, particularly in terms of colour, sound effects and lighting, does not hold such an important position (see Chapter 4, 5 and 6).

However, the two films have similarities. Both are structured around clearly defined narrative events and protagonists' goals, although they were made in different times and places, by different directors and in different genres. The narrative structure, such as *Set-up*, *Confrontation* and *Resolution*, are evident in both. Moreover, both these two films are characterised by realistic acting.

7.5.2 Classical Hollywood Film Development

As discussed in Chapters 1 and 2, classic Hollywood cinema has conventions that have been perfected over time. It relies on interpreting scripts and working tightly with pre-

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[87] *Red* is a happy, lucky and ritual colour in traditional Chinese culture. While red is symbolic, the viewer is invited to be suspicious of its meaning in this context.

written dialogue. It also advocates realistic acting. However, since mid-20th century, Hollywood filmmaking has undergone the influence of innovative directors such as Robert Bresson and John Cassavetes. Bresson refused to hire trained actors, underplayed emotive expression and often used very limited dialogue. His work influenced the films of Martin Scorsese and Paul Schrader (1972). Cassavetes rejected the standard Hollywood filmmaking method and acting style. Actors in his films were given space to improvise. His cinematic technique was one that privileged an improvised approach to acting.

Even though there have been some changes in filmmaking style, classical Hollywood filmmaking conventions continue. Most contemporary films are still well structured in three Acts, character-desire-driven and cause-effect based, such as *Pearl Harbor* (2001), *Australia* (2008), *The Danish Girl* (2015). Their characters are still the causal agents of the narrative and still have to go through obstacles. The cause-effect chain is still evident with all problems solved or desires fulfilled at the end of the film. Editing style is still focused on continuity and on being imperceptible to audiences. In a word, the classical Hollywood filmmaking style is still enjoying worldwide dominance today.

7.5.3 Implications

Roman Holiday conforms to the classical Hollywood mode of storytelling, and this shapes some of the broad narrative considerations as well as the organisation and division of scenes. Even though *Raise the Red Lantern* breaks away from the influence of classical Hollywood film in characters' function (changing from character-driven to plot-driven), in the way of closing the story (changing from dense ending to loose ending), and in history, images of nation and people (Lu 1997, p. 107), it adapts the Hollywood narrative sturcture and linear story delveopment.

Therefore, the proposed film performance study methodology is suited for films that adapt or conform to the Hollywood conventions, including films made in other cultural contexts that adapt features of classical Hollywood storytelling. Theoretically, this method offers a social semiotic approach to film performance research which systematically integrates the many modes involved in film performance, and does justice to the multimodal complexity of the cinematic medium. Practically, it can help actors and the filmmaking team to be able to articulate what they do, by providing a framework for analysing (1) how verbal features and non-verbal features create

performances and further, realise narrative structure, and (2) how acting works together with art direction, cinematography and editing to build performances.

7.6 Research Limitations and Recommendations

Before ending this conclusion, this thesis summarises the limitations to this research and provides recommendations. The sound and lighting effects were not addressed in detail in *Roman Holiday* because they play a minor role in three selected scenes. Lighting in Hollywood comedies is for the most part generic (Place & Peterson 1974), remaining realistic and providing an overall bright tone. Whereas, in other types of film, for instance German Expressionist films (Boeriis & Van Leeuwen 2016), and also in films like *Raise the Red Lantern*, lighting is less realistic and fulfils important symbolic functions. Sound and lighting are two strategies of creating non-realistic effects, so future research could explore these aspects more. The rhythm and accent representation of gesture follows the method of speech representation, but further research could investigate other different and simpler methods. Finally, this film performance study methodology is developed on the basis of the study an English film, so corresponding changes are needed when it is applied to the study of non-English films, like Chinese films. Honorifics need to be considered in the analysis of verbal acting of Chinese films as they carry meanings. Furthermore, the way of symbolising Chinese verbal accent and verbal rhythm foot need to be adjusted in transcription, as Chinese and English have different word formation systems and Chinese characters do not indicate syllables. Also, Chinese has four tones – '¯', '´', '�‍', and '`'. The tone of Chinese starts from word rather than syllable. Therefore, future researchers need to concentrate on improving the generality and practicability of the methodology developed by this study. The more films are analysed in terms of all the modes involved in filmmaking and with the kind of detail proposed in this study, the more our understanding of the complex multimodality of film will develop.

Appendices

Appendix 3.1 The Segmentation of Events

No.	Episodes	No.	Events	Criteria	Starting point	Ending point
1	Good Will Tour (Set-up)	1	On city tour	Change of time and location (day to night; exterior to interior)	Ann as a royal waves to the public	Ann smiles and watches parade
		2	At reception		Ann walks into ballroom (in a long take)	Ann and her dancing partner disappear (in a dissolve).
		3	At embassy's bedroom		Ann stands on bed at her embassy's bedroom	Ann escapes from one of her bedroom windows.
		4	Running away	The change of location	Ann appears at a balcony in dark	Ann walks in a street in Rome
		5	Card game		Joe and Irving sit around a table playing a card game with people	Joe leaves the room.
2	Private Rome Tour (Confrontation)	6	The first sighting		Joe appears on a street (in a dissolve)	The taxi that takes Joe and Ann disappears (to left of the screen)
		7	At Via Margutta 51– I		Joe and Ann pass an alley.	Joe walks into his bathroom
		8	At news agency		Joe enters his news agency.	Joe leaves his boss's office
		9	At Via Margutta 51– II		Joe enters the front gate of his apartment.	Joe passes the alley
		10	Visiting Rome individually		Ann walks in the street in Rome	Ann stops and sits on the Spanish Steps
		11	On Spanish Steps	Change of action and introduction of	Joe 'encounters' Ann on Spanish Steps	Joe and Ann leave Spanish Steps (in a dissolve)

					a new person		
		12	At G. Rocca café	The change of location	Joe and Ann sit at G. Rocca café	Joe, Ann and Irving leave G. Rocca café
		13	The scooter trip	The change of location and vehicle	Joe and Ann on a Vespa scooter appear at front of Teatro Marcello	Joe and Ann escape towards the Palazza Senatorio (on right side)
		14	At police station	The change of location	Joe, Ann and Irving are at police station	Joe, Ann and Irving leave police station
		15	At the Mouth of Truth		Joe, Ann and Irving enter the gate of the Mouth of Truth	Joe, Ann and Irving leave the Mouth of Truth
		16	In front of the wishing wall		The three arrive in a car which stops in front of the wishing wall	Joe and Ann leave the wishing wall in a carriage
		17	At Sant' Angelo		Joe and Ann walk down from upstairs to the barge ball	Joe and Ann run along Tiber (towards the right side)
		18	At Via Margutta 51– III		Joe comes out of his changing room	Joe puts on his suit jacket (in a dissolve)
		19	In a car		Joe and Ann are in a car on the street	Joe drives the car away
3	Royal Conference (Resolution)	20	At embassy's bedroom	The change of location	Ann stands at her bedroom	Ann stands in the front a window in her bedroom
		21	At Via Margutta 51– IV		Joe sits on a chair in the front of his window	Irving leaves Joe's room
		22	At royal conference		Joe and Irving walk into the conference hall	Joe walks out of the conference hall (in a fixed shot)

Appendix 3.2 The Segmentation of Facts

No.	Events	No.	Facts	Criteria
1	On city tour	1	In London	The change of location
		2	In Amsterdam	
		3	In Paris	
		4	In Rome	
2	At reception	5	Meeting diplomatic envoys	The change of activity
		6	Dancing	
3	At embassy's bedroom	7	Out of control	The change of participant
		8	Being temporarily controlled	
		9	Planning to run away	
4	Running away	10	In embassy building	The change of location
		11	At legation quarter	
		12	On Rome's street	
5	Card game	13	Playing game	The change of activity
		14	Losing game	
6	The first sighting	15	Meet on street	The change of location
		16	In a taxi	
7	At Via Margutta 51– I	17	Getting Ann prepared for sleep	Joe's leaving and returning
		18	Bed re-arrangement	
		19	The next afternoon	The change of time (from night to day)
8	At news agency	20	Meeting with Hennessy	The change of location and topic
		21	Calling house owner	
		22	Making a deal with Hennessy	
9	At Via Margutta 51– II	23	Princess wakes up	The change of location and participant
		24	Calling Irving	

		25	Ann and cleaner	
		26	The first Goodbye	
		27	Borrowing money	The change of location
10	Visiting Rome alone	28	On Rome's streets	The change of location
		29	At barber's shop	
		30	On Rome's streets again	
11	On Spanish Steps	31	Confession	The change of topic
		32	Being persuaded to stay longer	
12	At G. Rocca café	33	Mutual interview	
		34	Concealing	The arrival of Irving
		35	Making a deal	The leaving of Joe and Irving
		36	Working together	The return of Joe and Irving
13	Travelling on the scooter	37	Joe drives Ann.	
		38	Ann drives Joe	The change of driver
14	At police station	39	Cooperating with the police to do notes	
		40	Receiving wedding blessings from victims	The change of location
15	At the Mouth of Truth	41	Introducing the Mouth of Truth	
		42	Teasing Ann	The change of atmosphere
16	In front of the wishing wall	43	Introducing the wishing wall	
		44	Reading some inscriptions	The change of location
17	At Sant' Angelo	45	Dancing	
		46	Fighting	The change of activity
		47	Escaping	
18	At Via Margutta 51–III	48	Small talk	
		49	Have to go	The change of mood
19	In a car	50	Goodbye	
		51	Parting	The leaving of Ann
20	At embassy's bedroom	52	In front of royal staff	

		53	In private	The change of participants
21	At Via Margutta 51– IV	54	No story	
		55	Ann's pictures	The arrival of Irving
22	At royal conference	56	Gathering	The arrival of Joe and Irving
		57	Revealing	The arrival of the conference announcer
		58	Farewell	The change of shot size

Since the starting point and ending point of Task and Action are similar to those of Event and Fact they will not be illustrated here.

Appendix 3.3 Iconic Language

Gaze

Eye movement

Facial expressions

Hand movements

Hand
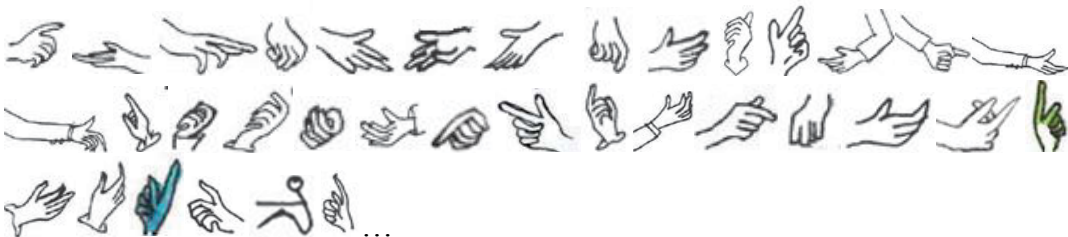
Hands

Hand and other parts of the body

Hand and prop
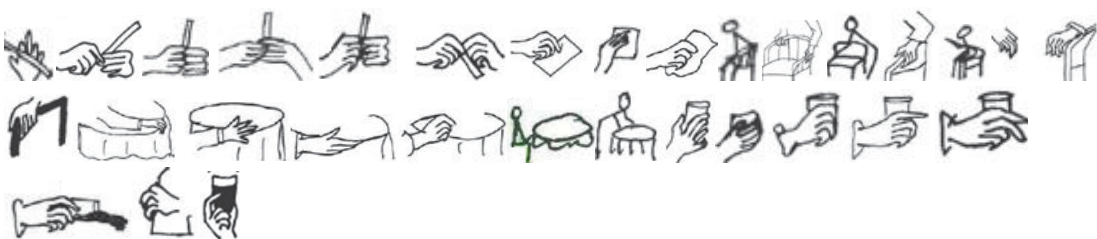
Hand, body and prop

Foot

Body movements
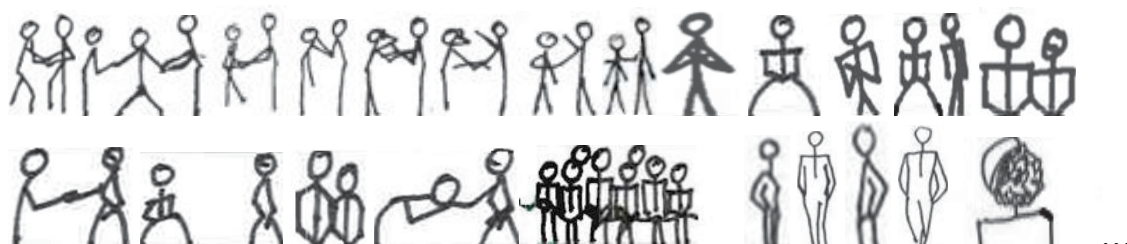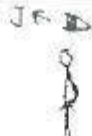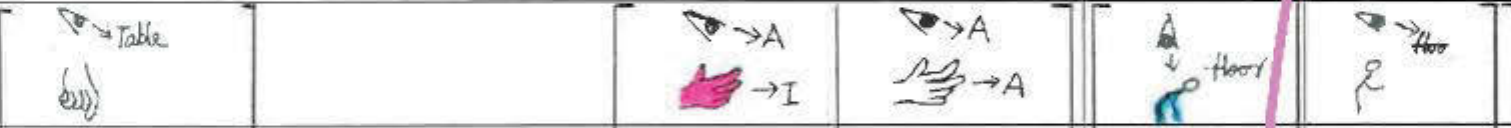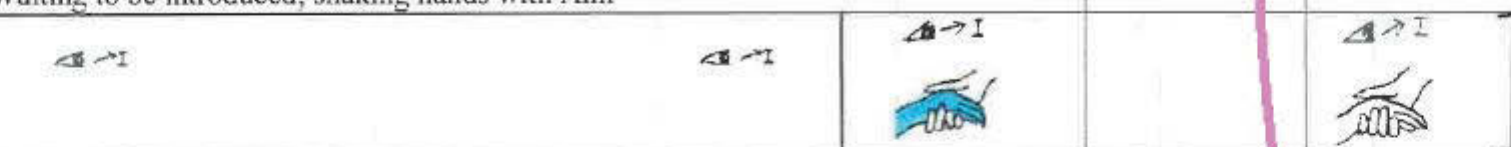
Appendix 4.1 Tasks of *Concealing*
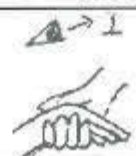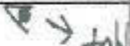
Tasks		Happenings
1	Greeting *I*	Joe. Irving! Am I glad to see you. Irving. Why, did you forget your wallet?
2	Invitation	Joe. Er, pull up a chair, Irving; sit down with us. Irving. Aren't you going to introduce me?
3	Introduction	Joe. Er, yes, this is a very good friend of mine, Irving. Anya. Irving.
		Irving. Anya...? Ann. Smith. Irving. Oh, Hiya Smitty. Ann. Charmed.
4	Complication I	Irving. Hey, er, did anybody ever tell you you're a dead ringer f…Oh! Joe. Ahem. Ahem.
5	Departure and Reinvitation I	Irving. Well er, I guess I'll be going. Joe. Oh, don't do a thing like that, Irving. Sit down; join us, join us, join us.
6	Returning I (completely solved)	Irving. Well er, just till Fransesca gets here. Joe. En.
7	Complication II	Ann. Tell me, Mr. er, er, Radovich: er, what is a ringer? Irving. Oh, er, waiter. Joe. It's an American term and er, and it means er, anybody who has a great deal of charm. Ann. Oh! Thank you. Irving. You're welcome.
8	Greeting II and Clarification	Lady A. Ciao. Lady B. Ciao. Irving. Er, ciao. Ann. Er, M.... Irving. Cousins.
9	Complication III	Ann. Mr. Bradley's just been telling me all about his work. Irving. Mmm, I'd like to have heard that. Ann. What do you do?
		Irving. I'm in the same racket as Joe, only I'm a… Joe. Ahem.Ahem.Ahem.Ahem. Ann. Ah!Oh! Joe. I'm awfully sorry, Irving!
10	Departure and Reinvitation II	Irving. What about? What are you…? Joe. I'm sorry, Irving. Irving. Look, I can take a hint! I'll see you around. Ann. Oh, but your drink's just here; please sit down. Joe. Yeah, your drink is right now, Irving; take it easy. I'm sorry about that. Sit down, that's a good fellow. Have a glass.
11	Returning II (blaming)	Irving. Your're tw…you're twisting my arm, you know? Joe. Just…just be a little more careful not to spill... Irving. Spill?! Who's been doing the spilling? Joe. You. Irving. Me?! Joe. Yeah. Irving. Where did you find this looney?
12	Complication IV	Irving. You're Ok; Here's to you, huh? Here's hoping for the best. If it…if it wasn't for that hair, I… I…I'd swear that you … Joe. Ahem.Ahem. Ahem.Ahem. Ann. Oh! Ann. Oh!
13	Conflict	Joe. You slipped, Irving. Slipped?-you almost hurt yourself that time! Irving. I slipped? Joe. Yes, you did. Irving. I almost hurt myself?!
		Irving. Joe, I didn't slip! Joe. ...got a bad sprain there. Irving. Never mind I got a bad sprain, Joe.
14	Resolution	Joe. You'd better go in here and get it fixed up.

Genre			Frame							
Greeting I	Joe		Language				[[IRving //]][well	am/ I /glad / to/ see /YOU//]			
			Physical acting								
		Gesture	Eye		Looking Ann Looking Irving						
			Hand		Playing a cigarette butt		pointing Irving	presenting hand	shaking hands	holding Irving's hand
			Body		Sitting			standing up	standing.........	
		Action			Sitting with Ann restlessly		Showing the location of Irving, standing up to shake hands with him, passing gaze clue to him			
	Irving		Language							WHY//] [Did you for/get your/WALlét//]]
			Non-verbal depiction							
		Gesture	Eye						Looking Joe.....	
			Hand						presenting and shaking hands	holding Joe's hand with right hand pointing Joe with left hand
			Body						Walking towards Joe	Standing.......
		Action							Shaking hands with Joe	
	Ann		Non-verbal depiction							
		Gesture	Eye		Looking Joe			looking Irving ...		
			Hand		Placing left on top of right			under table	taking the straw out (L) hands under table	
			Mouth		Playing a straw with mouth.........					
			Body		Sitting.........					
		Action			Sitting back and observing Joe		shifting attention to Irving.........			
Camerawork & editing					MS J&A.........		Cut to MLS J, A& I; TILT UP.........			
Time					.........00:03.		.........00:05..00:06...........		.........00:07..	
Rate of articulation							4/sec		6/sec	

	Frame							
Joe	Language			[HÉR//][pull up a /**CHAIR** Irvìng//][sit/ <u>DOWN</u> with ùs //]				
	Physical acting		↘→I	↘→I	↘→I		↘→I	↘→I
	Gestu re	Eye	Downward Gaze	looking Ann	looking a chair		looking Irving	....
		Hand	Prone hand(R)	clenched hand(R)	Semi-opened hand (R) Pointing a chair(L)		clenched hand(R)	....
		Body	....	....	....		....	....
	Action		Giving Irving gaze and hand clues					
Irving	Language						[Aren't you/going to intro/<u>DUCE</u> mé//]]	
	Non-verbal depiction		J←↓	A←↓	A←↓		A←↓	A←↓
	Gestu re	Eye	Looking Joe	looking Ann	....looking Joe			
		Hand	Akimbo...					
		Body	....					
	Action		Waiting to be introduced to Ann					
Ann	Non-verbal depiction		◁→I	◁→I	◁→I		◁→I	◁→I
	Gestu re	Eye	....					
		Hand	....					
		Body	....					
	Action		Keeping looking at Irving...					
Camerawork			....					
Time			....00:07................		...................00:09			.....00:10.......
Rate of articulation					5/sec		6/sec	

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Introduction							

	Frame						
Joe	**Language**	[[ER//][YES//][This is a /very good/**FRIEND** of míne//][IRving /RAdovich//] [ANyá//] [IRving //]]					
	Physical acting	(Table)		→A / →I	→A / →A	(floor)	→too
	Gesture – Eye	looking down		looking Ann	....	looking down	
	Gesture – Hand	....		.pointing Irving	pointing Ann	holding chair	
	Gesture – Body	....		....	....	sitting down	
	Action	Contemplating; introducing Irving and Ann to each other					
Irving	**Non-verbal depiction**	A←D		A←D	A←D	A←D	A←D
	Gesture – Eye	Looking Ann..					
	Gesture – Hand	Putting left hand on hips.. Presenting right hand to Ann .... shaking hands with Ann holding Ann's hand...............					
	Gesture – Body	.... stooping/leaning into Ann					
	Action	Waiting to be introduced; shaking hands with Ann					
Ann	**Non-verbal depiction**	◁→I		◁→I	◁→I		◁→I
	Gesture – Eye	....					
	Gesture – Hand	....shaking hands with Irving being held hand by Irving					
	Gesture – Body	....					
	Action	Looking Irving; shaking hands with him					
	Camerawork	.... CUT to MS J,A & I TILT DOWN (focus on A&I)					
	Time	00:11..00:14............................					
	Rate of articulation	4.7/sec					

			Frame				
Irving	Language		[[ANyá//]	[ÒH/	Hiya/ SMITHý//]		
	Physical acting		A←	A←	chair ←	A←	J←
	Ges ture	Eye	....	....	looking chair	looking Ann	looking Joe
		Hand	....		moving chair	holding chair ...	....
		Body			turning to chair......	....	....
	Action		Observing Ann's face; teasing her				
Ann	Language		[SMITH//]			[CHARMED//]	
	Non-verbal depiction		A →⊥	A →⊥	A →I	A →I	J←
	Ges ture	Eye	....				looking Joe
		Hand	....		....hands hold the straw on table		....
		Body	....				....
	Action		Observing Irving; showing embarrassment on face				
Joe	Non-verbal depiction		A → AaI	→ table	A → AaI	A → AaI	A →I
	Ges ture	Eye	Looking Ann and Irving.............looking down		looking Ann and Irving..................looking Irving		
		Hand	Disappearing from screen...............................		....		....
		Body	Sitting				....
	Action		Observing happenings in front of him				
Camerawork			....		...... PAN LEFT...........................		
Time			00:15.............00:16.............00:17..........		...................00:18...00:19...........00:20.		....
Rate of articulation			1/sec 1/sec		3/sec	1/sec	

282
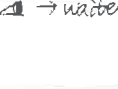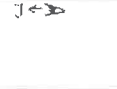
Complication I			Frame							
Irving	Language			[[HEY ér//][anybody ever/ TELL yóu//][you're a/ dead/ RINGér f...//] [ÒH//]						
	Physical acting			A ← ▷	A ← ▷	A ← ▷	J ← ▷	J ← ▷	J ← ▷	table ← ▷
	Gestu re	Eye		Looking Ann............			...looking Joe............			looking down
		Hand		Holding chair arms............			hands on thighs	touching foot (L)		under table
		Body		Sitting down	sitting					
	Action			Observing Ann; touching his foot; showing confusion with face						
Joe	Language				|Àhem//|			|Àhem//||		
	Non-verbal depiction			◁ → A&I	◁ → I	◁ → I	◁ → I	◁ → I	◁ → A	◁ → I
	Ges ture	Eye		Looking Ann and Irving	looking Irving			.... looking Ann		looking Irving
		Mouth		Mouth is covered by left hand		clenching teeth			smiling at Ann	
		Hand			Covering mouth (left hand)	placing left on right	making a 'stop' by lifted opened palms	pointing Ann with sideways left thumb	stroking the chin	pointing Ann by wielded L index
		Body		....						
	Action			Passing Irving gaze, fingers and hands clues						
Ann	Non-verbal depiction			◁ → I	◁ → I	◁ → I	◁ → I	◁ → I	J ← ▷	◁ → I
	Gestur e	Eye		Looking Irving............					.... looking Joe	looking Irving
		Hand		....						....
		Body		....						....
	Action			Observing Irving; is confused by the 'happening'						
Camerawork				TILT DOWN	CUT to MS J,A&I (focus on J&A)	CUT to MLS J, A&I		CUT to MS J, A&I (Focus on J&A)		CUT to MS J, A& I (Focus on A &I)
Time				00:23............			00:26	00:28......00:29............		
Rate of articulation					4.3/sec			1/sec		

283
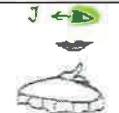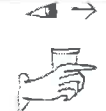
			Frame						
Departure and reinvitation *I*	**Irving**	Language	[[[ÉR//][WELL ér//][I/guess I'll be/**GO**ing//]						
		Physical acting							
		Gesture — Eye	Looking Joe	looking down	looking Joe.......				
		Gesture — Hands	Holding chair arms...............		holding chair arm(R) .... On hip(L) / pointing Joe(L) / pointing right(L) / holding chair arm(L) / on the thigh(L)				
		Gesture — Body	Sitting		Standing up and bending over..				
	Action		Standing up and wanting to leave						
	Joe	Language			[Oh/don't do a/ thing like/ THAT Irvíng//][Sit /DÓWN//][JOIN ùs//][JOIN ùs//][JOIN ùs//]]				
		Non-verbal depiction							
		Gesture — Eye	Looking Irving						
		Gesture — Face							Making a face
		Gesture — Hand	Chin on prayer-like positioned hands....pointing-Ivring's chair (R)......................................						
		Gesture — Body	....						
	Action		Keeping Irving there						
	Ann	Non-verbal depiction							
		Gesture — Eye	....looking Joe						
		Gesture — Hand	....						
		Gesture — Body	....						
	Action		....						
	Camerawork		...........................CUT to MLS J,A&I TILT UP PAN RIGHT						
	Time		00:32..00:34 00:35..00:38...						
	Rate of articulation		4/sec		5.3/sec				

284
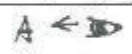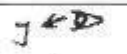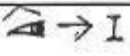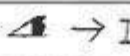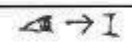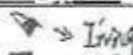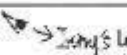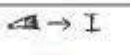
				Frame 1	Frame 2	Frame 3	Frame 4
Returning I (solved)		Frame					
	Irving	Language		[[WELL èr//][just to Fran/cesca/GETS/ hére//]			
		Physical acting			look away	A	A
		Gesture	Eye	....	looking away	looking Ann	
			Hand	Holding chair arm (R)	holding chair arms(two hands)	dropping arms along chair contours	fidgeting with fingers in a knitting-like position
			Body	Standing	siting		
		Action		Moving back and siting down		turning back to Ann	
	Joe	Language			[EN//]]		
		Non-verbal depiction		I	coffee cup	table	AЯI
		Gesture	Eye	....	looking coffee cup	looking down	looking Ann and Irving
			Hand	Right hand on table	right on left under table	holding coffee cup with right hand................................	
			Body	....			
		Action		Moving his right hand and gaze from Irving to coffee cup; drinking coffee; holding coffee cup			
Complication II	**Ann**	Language				[[TELL me//][Mr/ er/er/Rado/VICH//][What is a/RINGER//]	
		Non-verbal depiction		I	I	I	I
		Gesture	Eye	Looking Irving................................			
			Hand	....			
			Body	.... Leaning forward to Irving................................			
		Action		.... leaning forward and asking Irving question			
	Camerawork			PAN LEFT TILT DOWN			
	Time			............00:42	............00:44........00:45.......00:46........	................................00:49..	
	Rate of articulation			3.5/sec	1/sec	3.3/sec	

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		Frame							
Irving	Language		[ÒH //][ĒR//][WAIter//]						
	Physical acting		waiter ← ▷	waiter ← ▷	◁ → waiter	J ← ▷	J ← ▷	J ← ▷	
	Gesture	Eye	Looking waiter ....looking Joe..						
		Hand	Pointing waiter with left hand............. crossing fingers..						
		Body	Sitting and turning left..turning back and bending forward............................						
	Action		Ordering drink; listening Joe and Ann's conversation						
Joe	Language			[It's an/**AMERICAN**/ term//][ÀND...//]		[it/MEAns/ēr//][ànyone /who/has a/great/ deal of/ CHÀRM //]			
	Non-verbal depiction		◁ → I	↘down	↘down	◄ → A	◁ → A	◁ → A	
	Gesture	Eye	Looking Irving	looking down..looking Ann..					
		Mouth					Smiling at Ann			
		Hand	....	wrapping hand against Ann's shoulder(L)	partially opening left hand in front of body	opening it (L) in front of body	moving coffee to Irving (R)		
		Body		sitting and raising left arm	touching Ann	moving it down		moving to Irving(R)	
	Action		Raising left arm and touching Ann to catch her attention; showing his mental process through closed and opened left hand						
Ann	Non-verbal depiction		◁ → I	◁ → I	◁ → I	J ← ▷	J ← ▷	J ← ▷	
	Gesture	Eye	....looking Joe..						
		Hand	....playing the straw with hands on table......................................						
		Body	....turning to Joe..						
	Action		Waiting for Irving's response and listening to Joe's answer						
Camerawork				CUT to MS J,A&I (focus on J&A)				CUT to MS J,A&I (focus on A&I)	
Time			00:49.................00:50 ....00:56.............						
Rate of articulation			3/sec		2.7/sec				

			Frame

Greeting II and clarification									

Ann
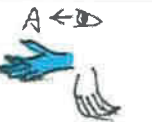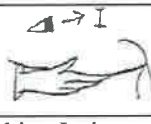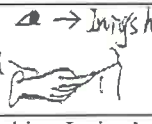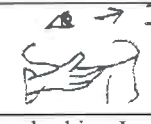
Ann	Language	[OH//][Thank /YOU//]					[ER//][M//]	
	Physical acting	J←▷	◁→I	◁→I	◁→I	◁→lady B	◁→I	◁→I
	Gesture — Eye	.... looking Irving..looking lady B					looking Irving..........................	
	Gesture — Hand	....						
	Gesture — Body	.................turning to Irving.................................turning back to Lady B......................moving back to Irving						
	Action	Turning head back to Irving from Joe to thank him; being captured by new happening						

Irving

Irving	Language			[You're/WELCOME//]]			[ER//][CIAO//]	[COUSINS//]]
	Non-verbal depiction	J←▷	J←▷	A←▷	J←▷	ladies ←▷	ladies ←▷	A←▷
	Gesture — Eye	....looking Ann	looking Joe	looking his right side.........................		looking Ann	
	Gesture — Hand	Hands under table................................. pointing Joe(R index)	in front of chest (R)	pointing ladies (R index) under table			
	Gesture — Body	....................leaning back...........bending forward leaning back.. bending forward						
	Action	Moving upper body forth and back; pointing Joe and ladies with right index						

Lady A&B / Joe

Lady A&B	Language				[[CIAO//]	[CIAO//]		
Joe	Non-verbal depiction	◁→A&I	◁→A&I	◁→A&I	◁→A&I	◁→A&I	◁→A&I	◁→A&I
	Gesture — Eye	Looking Ann and Irving						
	Gesture — Hand	Holding coffee cup (R)						
	Gesture — Body	Sitting						
	Action	Closely observing happenings in front of him						

Camerawork	....
Time	........00:57 ....00:59...01:01...................01:01.........01:02................01:03.........01:04............01:05................01:06
Rate of articulation	1.5/sec 3/sec 1/sec 1/sec 2/sec 3/sec

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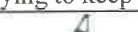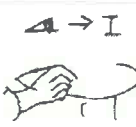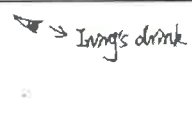
Complication III			Frame					
	Ann		Language	[[Mr/Bradley's/just/ been/ telling /me/all about/his /WORK//]				[What/do /you /DO//]]]
			Physical acting	J ← ■	(eyelash) ↓ her hands	◀→I	◀→I	↓ looks I
		Gestu re	Eye	Looking Joe	looking down	looking Irving..		
			Hand	....				
			Body	Sitting and turning to Joe.....................		turning to Irving...		
			Action	Moving attention from Joe to Irving; observing Irving's reaction				
	Irving		Language				[EN//][I'd/like /to have /**HEARD** /that//]	
			Non-verbal depiction	J ←▷ (lips)	J ←▷ (lips)	A ←▷	J ←▷	J ←▷
		Ges ture	Eye	Looking Joe		looking Ann		looking Joe
			Mouth	Smiling				
			Hand	....			.........raising right thumb	hands under table
			Body	....				
			Action	Bending forward and listening to Ann				
	Joe		Non-verbal depiction	◀→A	◀→I	◀→I	◀→I	◀→I
		Gestu re	Eye	....passing gaze hint to Irving...				
			Hand					hands under table
			Body	....				
			Action	Closely observing happenings in front of him and passing gaze hint to Irving				
	Camerawork			....CUT to MS J,A&I (focus on J&A)				
	Time			01:07	01:115		01:12..01:13.....................01:13...	
	Rate of articulation			2.5/ sec		4.7/ sec		4/ sec
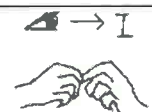
			Frame					
Irving	Language		[[I'm in the/same /racket/ as/JOE//] [ònly /I'M /Á //]					
	Physical acting		A ← ⬤	A ← ⬤	legs	J ← ⬤	body	
	Gestu re	Eye	Looking Ann..		.....looking legs	looking Joe	looking his shirt	
		Hand	....		...... holding chair arms	hands at his sides	brushing clothes	
		Body	.... standing up and leaning over the table moving in front of Joe					
	Action		Looking Ann and answering her question; **being splashed coffee**; standing up; brushing coffee off his shirt with hands					
Joe	Language			[Àhem/Àhem/Àhem/Àhem//]		[I'm/awfully/SORRY /Irving//]		
	Non-verbal depiction		⬤→I	⬤→I	⬤ →Irving's legs	⬤ → I	⬤ → Irving's body	
	Ges ture	Eye	.... looking Irving's legs			looking up at Irving	looking Irving's shirt	
		Mouth	Mouth is covered(L index) opening mouth widely					
		Hand	Holding coffee cup splashing coffee on Irving...........................			pointing to Irving (R)	putting R hand on the edge of table	
		Body	Upper torso bending forward...			sitting up	turning right	
	Action		Passing gaze and hands clues to Irving; splashing coffee onto him; sitting steadily					
Ann	Language				[AH//][ÒH//]			
	Non-verbal depiction		⬤→I	⬤→I	→ Irving's legs	→Irving's legs	⬤→I	
	Ges ture	Eye	.... looking Irving's legs			looking table	looking Irving's shirt	
		Mouth			opening mouth widely			
		Hand	Holding the straw on table			*picking* tissue from table cleaning Irving		
		Body	....					
	Action		Listening to Irving carefully; picking tissue from table and cleaning him					
Camerawork			....CUT to MLS J,A&I			TILT UP		
Time			01:14..01:17 ....01:18.................................01:20......................................					
Rate of articulation			3.3/sec		2/sec	2/sec		

			Frame					
Departure and reinvitation II	**Irving**	Language	[WHAT/about//][WHAT/ are/yóu//]		[LOOK/I /can/take /a/hint//] [I'll/SEE/ you/ aŕound//]]			
		Physical acting	J ←D	J ←D	J ←D	J ←D	J ←D	A ←D
		Gesture	Eye	Looking Joe........	.... looking Ann			
			Hand	Shaking coffee off .... opened hands at sides brushing R wrist (L) closed hands at sides presenting R hand to Ann			
			Body	....turning to Ann			
		Action	Standing in front of Joe and brushing coffee off; turning to Ann and presenting right hand					
	Joe	Language			[I'm/SORRY//]			
		Non-verbal depiction	◢ →I	◢ → Irvg's hands	◢ → I	◢ →I	◢ →I	◢ →I
		Gesture	Eye	Looking Irving	looking Irving's hand	looking Irving..
			Hand	.... right hand on table...
			Body	Sitting; upper torso moving in front of Irving...
		Action	Sitting and looking Irving brushing off coffee; listening to him					
	Ann	Non-verbal depiction	◢ → Irvg arm	◢ → Irvg arm	◢ →I	◢ → I	J ←D	◢ →I
		Gesture	Eye	Looking Irving's right arm..................... Irving Irving's hands Joe Irving..
			Hand	Holding Irving's right arm and cleaning holding his arm tissue putting hands in front of chest ....
			Body	....turning to Joe to Irving ....
		Action	Helping Irving to clean coffee; turning Joe for help with eye-clue					
	Camerawork					CUT to MS J,A&I (focus on A&I)		
	Time		01:21.....................................01:22 ....01:23..................................01:24...01:26....................01:26....................					
	Rate of articulation		5/sec	2/sec	6/sec	4/sec		

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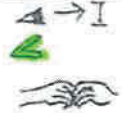
			Frame			
Ann	Language		[[ÒH//][ỳour/DRINK'S/just /here//][PLEASE /sit/dowǹ//]			
	Physical acting		◁→ I	◁→ I	J← ▷	
	Gestu re	Eye	....looking Joe			
		Hand	Holding Irving's right hand (L)	his right arm (L).....................................his right arm with two hands		
		Body	....bending forward to Irving.........................turning back to Joe			
	Action		Holding Irving's arm to keep him; seeking Joe's help with eye-clue			
Joe	Language			[ỲEAH//][ỳour /drink/right now/Irvíng//][ȚAKE /it/èasy//]]		
	Non-verbal depiction		◁→A&I	◁→A&I	◁→A&I	
	Gestu re	Eye	Looking Ann and Irving...looking Ann			
		Hand	Under table	pointing Irving (L)	under table	
		Body	Upper torso moving back and forth towards Irving..			
	Action		Trying to keep Irving there by pointing him and his drink			
Irving	Non-verbal depiction		Pants	J← ▷	A← ▷	
	Gestu re	Eye	Looking pants	Joe	Ann	
		Hand	disappearing from the screen			
		Body	Bending upper body over table..			
	Action		Wanting to go			
Camerawork			....			
Time			01:27...01:29 00:28...01:30..			
Rate of articulation			4/sec	4.5/sec		
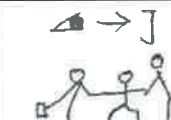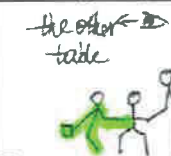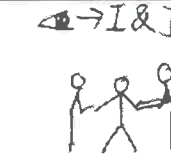
Frame					
Joe	Language		[[I'm/SORRY about/that//][Sit down/that's a/good/FELLOW//][HAVE a/glass//]		
	Physical acting				
	Gestu re	Eye	Looking Irving..		
		Hand	Pointing Irving's drink his chair (R)		putting hands on table...
		Body	....		
	Action		Trying to keep Irving there by pointing his drink and chair		
Irving	Non-verbal depiction				
	Gestu re	Eye	Looking Joe...looking back at his chair		
		Hand	....on knees protectively holding jacket (L)		
		Body	....sitting standing up and turning back		
	Action		Moving back and trying to sit down		
Ann	Non-verbal depiction				
	Gestu re	Eye	Looking Irving's drink Joe Irving...		
		Hand	Setting drinks... Hands on table...		
		Body	Upper torso moving in front of table..................................... sitting		
	Action		Listening to Joe's persuasion and observing happenings		
Camerawork			.... TILT DOWN	CUT to MLS J, A&I	
Time			01:32...01:34...01:36.........01:36..		
Rate of articulation			5/sec	3/sec	

			Frame					
Returning // (blaming)	**Irving**		Language	[You're /TW//][You're/**TWISTING**/my /arm/you knów//]				
			Physical acting	J ←◁		seat ← ◁	floor ← ◁	
		Gestu re	Eye	Looking Joe		chair	down	
			Hand	Brushing coffee off from chair (R)			holding chair arms	
			Body	Bending down		bending down and turning to Ann	sitting back	
		Action		Brushing coffee off from chair (R) and sitting back				
	Joe		Language			[JUST//][JUST//][be/a little/more careful/not to/SPILL//]]		
			Non-verbal depiction	◢ → I		◢ → I	◢ → I	
		Gestu re	Eye	....		looking his chair	looking Irving	
			Hand	Right hand on table............................		...............placing left on top of right under table.................		
			Body					
		Action		Observing Irving's action				
	Ann		Non-verbal depiction	◢ → I		◢ → I	J ←◁	
		Ges ture	Eye	.... Joe...............................				
			Mouth			Pursing her lips		
			Hand				....	
			Body	Sitting; head moving between Irving and Joe				
		Action		Observing Irving and Joe's actions				
	Camerawork			....				
	Time			01:38..01:42..........			01:45..................................	
	Rate of articulation			2/sec		3.3/sec		

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		Frame					

Irving	Language	[[SPILL//][Who's been/doing the/spilling//]		[ME//]		[Where/ did you/FIND/this /looney//]	
	Physical acting	J ←D	J←D	J ↔ D	J ←D	J ←D	J ←D
	Gesture — Eye	Looking Joe..					
	Gesture — Hand	....straightened jacket pointing himself (R index) under table					
	Gesture — Body	Sitting .... upper body leaning to Ann				moving back	
	Action	Repositioning his chair; moving upper body close to and away from Ann					
Joe	Language			[YOU//]	YEAH//]		
	Non-verbal depiction	◢ → I	◢ → I	◢ → I	◢ → I	◢ → I	◢ → I
	Gesture — Eye	....					
	Gesture — Hand	.... interlocked fingers in front				invisible..............	
	Gesture — Body	Sitting steadily..					
	Action	Looking Irving; passing facial clue to him					
Ann	Non-verbal depiction	◢ → I	◢ → I	◢ → I	◢ → I	◢ → I	J ← ◥
	Gesture — Eye	....glaring Joe looking Irving... looking Joe					
	Gesture — Hand	....interlocked fingers on table...					
	Gesture — Body	....					
	Action	Observing Joe and Irving					
Camerawork		.... CUT to MS ,A&I (focus on A&I)					
Time		01:46.................................01:47......01:47.......01:48...............01:49...01:52..............................01:53....................					
Rate of articulation		6/sec	1/sec	2/sec		6/sec	

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			Frame						

Irving

Language: [You're/OK//][HERE's to/you//][Here's/HOPING /for /the/best//][IF it... //][if it /WASN't for /that hair //][I.../I.../][I'..../ SWEAR /that you//]

Physical acting: (series of hand-holding-drink images)

Gesture	Eye	Looking Ann.................... looking Joe	looking Ann....................	looking down
	Hand	Holding drink (R) .... pointing Ann(L index)		hands stretching forward
	Body	moving upper body close to and away from Ann.................... in chair		

Action: Proposing a toast to Ann; observing her looking and pointing her

Joe

Language: |Àhem/Àhem/Àhem/Àhem//|

Non-verbal depiction: ◄→I&A   ◄→I&A   ◄→I&A   ◄→I&A   ◄→I&A

Gesture	Eye	Observing Irving and Ann....................	looking Irving
	Hand	.... putting R index on lips	invisible grasping table edge (L) placing right on left
	Body	Sitting; upper part moving slightly	

Action: Observing Irving and Ann; making 'stop' gesture to Irving

Ann

Non-verbal depiction: ◄→I   ◄→I   ◄→I   ◄→I   ◄→I   ◄→I

Gesture	Eye	Looking Irving ....
	Hand	....
	Body	Sitting ....

Action: Looking Irving

Camerawork	.... CUT To MLS J,A&I
Time	01:57.................... 02:00...02:02.................... 02:05....
Rate of articulation	3.7/sec 4.7/sec

	Frame						
Ann	Language		[ÒH//]]		[[[ÒH//]		
	Physical acting	◢→I ◣ 〰		◢→I 🚶	◢→⩗ 🏃		
	Ges ture — Eye	....		looking Irving.....	....		
	Mouth	Widely opened					
	Hand	....		in front of body	holding cup (L) and Irving's arm (R)		
	Body	Bending forward		bending forward	bending down		
	Action	Getting shocked; rushing up to help Irving to stand up					
Irving	Non-verbal depiction	🟩	↳				
	Ges ture — Body		Upside down				
	Action	Being knocked over					
Joe	Non-verbal depiction	◢→I 🛏		◢→I 🧍	◢→I 🧍		
	Ges ture — Eye	....		looking Irving.....	....		
	Mouth	Opened					
	Hand	....		holding chair arms	in front of his body		
	Body	Sitting& leaning back		sitting& leaning forth	standing and leaning forth		
	Action	Kicking Irving over; rushing up to help him to stand up					
Camerawork		...............Detailed shot Irving		CUT to MS J&A	CUT to LS J,A, I & OTHERS..		
Time		...............02:06...02:06..................	...................02:12...02:12				
Rate of articulation			1/sec		1/sec		

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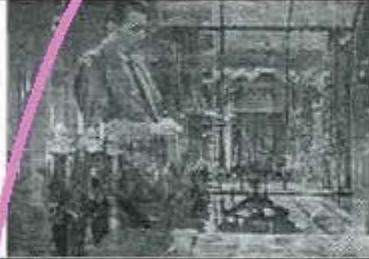
Conflict			Frame 1	Frame 2	Frame 3	Frame 4	Frame 5
		Frame					
Joe		Language	[You/SlIPPED/Irving/slipped//][You/almost/HURT /yourself/at/that/time//]			[YES/you/did//]	
		Physical acting					
	Gesture	Eye	....				
		Hand	Catching Irving with hand (R) with two hands..				
		Body	Standing; moving back and forth..........................			Moving to the left	
		Action	Catching Irving's arms and trying to control him				
Irving		Language				[I/SLIPPED//] [I /ALMOST/hurt/myself//][JOE/I/didn't/slip//]]	
		Non-verbal depiction					
	Gesture	Eye	Looking Joe looking Ann looking Joe..				
		Hand	Left is grasped by Joe, right by Ann........................ both are grasped by Joe...............................				
		Body	Standing; moving back and forth..........................			Being pushed to the left side............	
		Action	Breaking away from Ann's controlling; fighting with Joe				
Ann		Non-verbal depiction					
	Gesture	Eye	Looking another table looking Joe and Irving				
		Hand	Putting cup to another table(L) catching Irving with two arms ....picking chair up				
			Holding Irving's arm (R)				
		Body	Standing; moving back and forth..bending forward..				
		Action	Losing her control of Irving; trying to re-catch Irving and stopping the fighting between Joe and him, but failing				
		Camerawork	....CUT to FIXED SHOT PAN LEFT				
		Time	02:13...02:15..02:18				
		Rate of articulation	4.4/sec			3.3/sec	

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Resolution	Frame							
Joe	Language		[[Got a /BAD /spràin//]			[You'd/ better/GO in/here/get it/fixed ùp//]]]		
	Physical acting							
	Gesture	Eye	....					invisible
		Hand	Holding Irving's neck	his upper arms		Irving's right arm (L) pointing the café building (R)	tapping Irving's back (L)	on Irving's should(L)
		Body	Standing and moving in front of Irving...............			....		entering café building
	Action		Controlling Irving; taking him to the interior of café building					entering café building
Irving	Language		[NEVER/mind/I/got a/bad/sprain/Jòe//]					
	Non-verbal depiction							
	Gesture	Eye	....				invisible	
		Hand	Hands at his sides	covering left ear with left hand... Pushing Joe with right hand..			hands at his sides...............................	
		Body	Standing and moving in front of Joe..					entering café building
	Action		Struggling to free himself from Joe's control					entering café building
Ann	Non-verbal depiction							
	Gesture	Eye	....					invisible
		Mouth	Mouth is opened ....closed					invisible
		Body	Standing					turning to café building
	Action		Observing happenings in front of her; wish to speak but unspeak					looking them leaving
Camerawork			....					
Time			02:19................02:20.......................................02:22				.02:238	
Rate of articulation			4/sec	4/sec		5/sec		
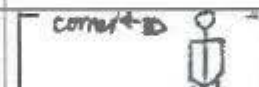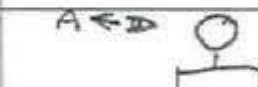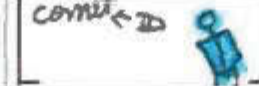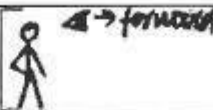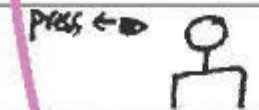
Appendix 5.1 Tasks of *Revealing*
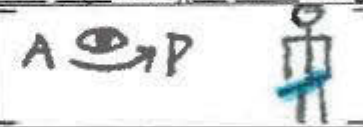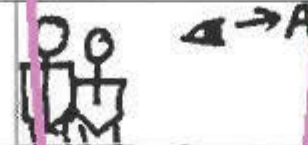
Fact		Tasks		Actions	
	1	Opening	1	Introduction	
			2	Inspection	
			3	Giving instruction	
			4	Opening remarks	
	2	Interview	1	Reporter A	
			2	Reporter B	
			3	Reporter C	
			4	Reporter D	
			5	Reporter E	
	3	Photo Opportunity	1	Jostling before the steps	
			2	Taking photos	
			3	Teasing Ann	
			4	Retreating	
Revealing	4	Closing		Closing	
	5	Meeting the Press	1	Declaring	
			2	Preventing	
			3	Walking down to the press	
			4	Reporter A	
			5	Reporter F	
			6	Reporter G	
			7	Reporter H	
			8	Reporter I	
			9	Reporter J	
			10	Reporter K	
			11	Reporter L	
			12	Reporter M	
			13	Irving	
			14	Joe	
			15	Reporter N	
			16	Reporter O	
			17	Reporter P	
			18	Walking up towards her chair	
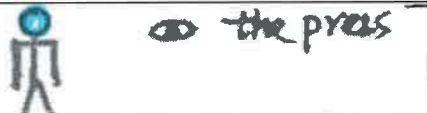
Genre	Frame						
J&I entering Conference hall	Joe	Language					
		Non-verbal depiction					
		Gesture	Eyes	Looking at door		....	
			Hands	Closed right hand		....	At two sides of body
			Arms	Right arm on headboard		....	
			Body	Leaning on headboard		....	Walking
		Action		Thinking		....	Walking into the conference hall
	Irving	Language					
		Non-verbal depiction					
		Gesture	Eyes				
			Hands				At two sides of body
			Body				Walking
		Action					Walking into the conference hall
	Press	Non-verbal depiction					
		Action				Gathering at the hall	....
	Camerawork	Shot		MLS J		DISSOLVE/MLS J TO LS/ THE PRESS	....
		Angle		EYE-LEVEL		EYE-LEVEL & HIGH ANGLE	TITLE DOWN/ HIGH ANGLE
	Time			00:01............	....	....	....
	Rate of articulation						

Genre				Frame					

Genre									
Approaching	Irving	Language			[It ain't/MUCH/but /it's/home//]				
		Non-verbal depiction							
		Ges ture	Eyes		Looking around			Looking up	
			Hands		At two sides of body			Crossed hands in front of bodies	
			Body		Standing			Standing	
		Action			Stopping walking to observe the hall			Moving to the front; right side of gathering	
	Announcer	Language				[[Ladies and /GENTLEmen//][please /aPPROACH//]]			
		Non-verbal depiction							
		Ges ture	Eyes			Looking forward			
			Hands			Clapping hands			
			Body			Standing			
		Action				Standing at the top of the steps; clapping hands loudly			
Opening	ConferenceMaster	Language						[[announces, in Italian//] [Her/ ROYAL /Highness//]]	
		Non-verbal depiction							
		Ges ture	Eyes						Looking forward
			Hands						At two sides of body
			Body						Standing
		Action							Standing and announcing
	Camer awork	Shot			CUT/LS J&I BACK	CUT/LS C-MASTER	CUT/LS PRESS	CUT/LS J, I & PRESS	CUT/MLS C-MASTER
		Angle			LOW ANGLE	LOW ANGLE	LOW ANGLE ?	HIGH ANGLE	LOW ANGLE
	Time				..00:10.....................00:11	..00:22................................	..................00:24	.............00:51.............00:52	00:53....................00:54
	Rate of articulation				6/sec		2.5/sec	???	3/sec

301

Genre				Frame						
	Joe	Language								
		Non-verbal depiction		come↑↓		A←↓			A←↓	
		Ges ture	Face	Looking up		Looking at Ann; slight smiles				....
			Hands	Crossed hands in front of body						
			Body	Standing		....				....
		Action		Waiting		Looking at Ann				....
	Irving	Language								
		Non-verbal depiction		come←↓						
		Ges ture	Eyes	Looking up						
			Hands	Crossed hands in front of body						
			Body	Standing						
		Action		Waiting						
	Ann	Language								
		Non-verbal depiction			◄→forward		◄↘ down	press←↓		
		Ges ture	Eyes		Looking forward		Looking down	Looking correspondents		
			Body		Walking to the front		....	Standing		
		Action			Walking to the front		....	Standing in front of chair		
Camer awork		Shot		CUT/MS J, I & PRESS	CUT/LS A& ATTENDANTS	CUT/MCS J	CUT/LS A& ATTENDANTS	CUT/MCS A	CUT/MCS J	
		Angle		EYE-LEVEL	LOW ANGLE	EYE-LEVEL	LOW ANGLE	LOW ANGLE	EYE-LEVEL	
Time				....	....	....	....	....	....	
Rate of articulation										

302

			Frame 1	Frame 2	Frame 3	Frame 4
Genre	**Frame**					
Ambassador	Language		[[Your/ROYAL/Highness//][the/ladies and/gentlemen of/the/ **PRESS**//]]			
	Non-verbal depiction		A 😊→P 🧍			
	Gest ure	Eyes	Moving from Ann to the press			
		Hands	Pointing the press			
		Body	Standing			
	Action		Introducing the press to Ann			
Ann	Language					
	Non-verbal depiction			Ann ←👁→ Press		😊 ✕ ↓ down
	Gest ure	Face	Looking ambassador	Looking around; finding Joe; hardened face		Looking down; sighing
		Hands	At two sides of body	....		....
		Body	Standing	....		....
	Action		Raising and lowering her head in acknowledgement to the press	Noticing Joe and being surprised		
Joe&Irving	Non-verbal depiction				◁→A	
	Ges ture	Eyes			Looking up at Ann	
		Hands			Crossed hands in front of bodies	
		Body			Standing	
	Action				Observing Ann	
Camera work	Shot		CUT/ LS A& ATTENDANTS	CUT/MCS A	CUT/LS J, I& PRESS	CUT/MCS A
	Angle		LOW ANGLE	EYE-LEVEL	HIGH ANGLE	EYE-LEVEL
Time			01:22..01:26..			
Rate of articulation			2.5/sec			

Genre	Frame							
Ann	Language							
	Non-verbal depiction							
	Gesture	Eyes	Looking chair	Looking at Joe		.... Looking down		Looking at conference master
		Hands	Holding her gown					
		Body	Sitting down					
	Action		Sitting down;	Exchanging looks with Joe;			Nodding to the Master of Ceremonies	
Joe	Language							
	Non-verbal depiction							
	Gesture	Face			Looking at Ann; softened face			
		Hands						
		Body						
	Action				Exchanging looks with Ann			
Irving	Non-verbal depiction							
	Gesture	Eyes						
		Hands						
		Mouth						
		Body						
	Action							
Camera work	Shot		CUT/LS A &ATTENDANTS CUT/MCS A		CUT/MCS J	CUT/MCS A	....	
	Angle		LOW ANGLE	EYE-LEVEL	HIGH ANGLE	EYE-LEVEL	....	
Time			....					
Rate of articulation								

304

Genre	Frame				
Interview	Conference master	Language		[[LADIES and/Gentlemen//][Her/ **ROYAL** /Highness/will now/answer/your/questions//]]]	
		Non-verbal depiction			
		Gesture	Eyes	Looking at the press	
			Hands	At two sides of body	
			Body	Standing straight up	
		Action		Standing and announcing	
	Ann	Language			
		Non-verbal depiction			
		Gesture	Eyes	Looking at the press	
			Hands	On knees	
			Body	Sitting	
		Action		Sitting and waiting for questions	
	Reporter A	Language			[[I be/lieve at the/OUTset/Your/Highness//][that/I/should/express the/pleasure of/ALL of/us//][at your re/covery from
		Non-verbal depiction			
		Gesture	Eyes		Looking up at Ann
			Hands		On the rope
			Body		Standing
		Action			Standing behind the rope and asking question
	Camera work	Shot		CUT/LS A , ATTENDANTS & PRESS	CUT/MLS REPORTER A
		Angle		LOW ANGLE	LOW ANGLE
	Time			02:02..02:06..02:07...	
	Rate of articulation			2.75/sec	3.43/sec

305
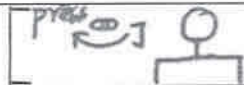
Genre		Frame					
	Reporter A	Language		the re/CENT/illnèss//]]			
		Non-verbal depiction					
		Gest ure	Eyes				
			Hands				
			Body				
		Action					
	Ann	Language			[[THANK/yòu//]]		
		Non-verbal depiction					
		Gest ure	Eyes	Looking at Joe	Looking at reporter A		
			Hands				
			Body	Sitting	....		
		Action		Looking Joe, then responding reporter A			
	Reporter B	Language				[[Does/Your/Highness be/LIEVE//]][that Fede/ration/would be a/possible/solution to/EUROPE's eco/nomic/problems//]	
		Non-verbal depiction					
		Ges ture	Eyes			Looking up at Ann	
			Hands				
			Body			Standing	
		Action				Standing in the mid of the press and asking question	
	Camera work	Shot		CUT/MCS A	CUT/MCS A	CUT/MLS REPORTERS B	
		Angle		EYE-LEVEL	....	LOW ANGLE	
	Time			.............02:14................	...02:17........02:18.....02:20	.....................................02:26	
	Rate of articulation				2/sec	2.5/sec	

306

Genre	Frame					
Ann	Language		[I am in/**FA**vour of any/<u>measure</u>//][<u>which</u> would/<u>LEAD</u> to/<u>closer</u> coope/<u>ration</u> in/<u>Europe</u>//]			
	Non-verbal depiction					
	Ge stu re	Eyes	Looking at the press			Looking at reporter C
		Hands	On knees			....
		Body	Sitting			....
	Action		Sitting and answering question			sitting and listening question
Reporter C	Language				[And/**WHAT** in the/<u>opinion</u> of/<u>Your</u>/<u>Highness</u>/<u>is</u> the/<u>outlook</u>/<u>for</u>/<u>Friendship</u>/<u>among</u>/<u>nations</u>//]]	
	Non-verbal depiction					
	Ge stu re	Eyes			Looking up at Ann	
		Hands				
		Body			Standing	
	Action				Standing and asking question	
Joe	Language					
	Non-verbal depiction					
	Ge stu re	Eyes				
		Hands				
		Body				
	Action					
Camera work	Shot		CUT/LS A & ATTENDANTS		CUT/ MLS REPORTER C	CUT/ LS A & ATTENDANTS
	Angle		LOW ANGLE		HIGH ANGLE	LOW ANGLE
Time			02:28..02:33		02:36...02:41.	
Rate of articulation			3/sec		3/sec	

Genre			Frame				
Ann	Language			[[I/have/**EVERY**/faith in it.../]][as/I/have/FAITH/in re/lations/between/people/]]			
	Non-verbal depiction			RC ←▶	◀→J	◀→J	◀→J
	Gest ure	Eyes		....	Turning to look at Joe	Looking at Joe	....
		Hands		....			....
		Body		....			....
	Action			Sitting and answering question		Waiting for Joe's response	....
Irving	Language						
	Non-verbal depiction						
	Gest ure	Eyes					
		Hands					
		Body					
	Action						
Joe	Language						
	Non-verbal depiction						
	Ges ture	Eyes					
		Hands					
		Body					
	Action						
Camera work		Shot		CUT/LS A & ATTENDANTS	CUT/MCS A	CUT/ LS A & ATTENDANTS	....
		Angle		LOW ANGLE	EYE- LEVEL	LOW ANGLE	....
Time				02:43.................................	.................02:50..	....	
Rate of articulation					2/sec		

			Frame 1	Frame 2	Frame 3
Genre	**Frame**				
Joe	Language		[May/I/SAY//][speaking for/my own/PRESS/service//][we be/lieve that/Your/Highness's/faith/will not be un/JUStified//]		
	Non-verbal depiction				
	Gesture	Eyes	Looking up at Ann	Looking at Ann	
		Hands	Crossed hands in front of body		
		Body	Standing		
	Action		Standing and responding Ann		
Ann	Language				[I am/so/GLAD to/hear/you/say it//]]
	Non-verbal depiction				
	Gesture	Face			Looking at Joe; smiling slightly
		Hands			
		Body			
	Action				Responding Joe
Irving	Language				
	Non-verbal depiction				
	Gesture	Eyes	Turning to look at Joe		
		Hands	Crossed hands in front of body		
		Body	Standing		
	Action		Standing and observing Joe		
Camera work	Shot		CUT/MS J&I	CUT/MCS J	CUT/MCS A
	Angle		LOW ANGLE	EYE-LEVEL	....
Time			02:56..03:05.	03:08..............................03:12	
Rate of articulation				2.1/sec	2.25/sec
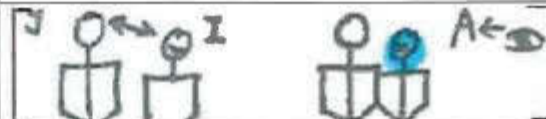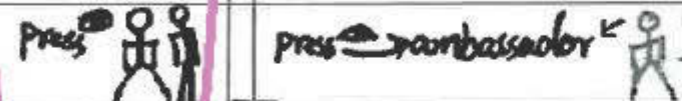
Genre			Frame			
Reporter D	Language		[[**WHICH** of the/cities/visited did/Your/Highness en/joy the/most//]			
	Non-verbal depiction		A←D ⬤			
	Gest ure	Eyes	Looking up at Ann			
		Hands				
		Body	Standing			
	Action		Standing and asking question			
Joe	Non-verbal depiction		A←D ☺		A←D ◯	
	Gest ure	Face	Looking at Ann with smile		Looking at Ann; hardened face	
		Hands				
		Body				
	Action		Listening		Waiting for Ann's response	
Ann	Non-verbal depiction			◯ ◄→J		♗ ◄→J
	Ges ture	Face		Looking at Joe; hardened face		....
		Hands				On knees
		Body				Sitting
	Action			Hesitation		....
General	Language					[EACH in /its own/wày... //]]
	Non-verbal depiction					A←D
	Action					Prompting her quietly
Camera work	Shot		CUT/MCS J& REPORTER D	CUT/MCS A	CUT/MCS J	CUT/LS A&ATTENDENTS
	Angle		EYE-LEVEL	EYE-LEVEL	EYE-LEVEL	LOW ANGLE
Time			03:15........................03:18	....	....	.03:28........03:29
Rate of articulation			3.67/sec			5/sec

Genre							
	Frame						
Ann	Language		[[Each in/its own/WAY/was…unfor/gettablè//][would be/DIFFICULT/tò…//] [ROMÈ//]		[By/ALL/means/Romè//]	[I will/CHERISH/my/visit here in/memory/as/long/as/I/livè//]	
	Non-verbal depiction						
	Ge stu re	Face	Moving gaze from Joe to the press	Face softens		Turning to look at Joe	
		Hands			On knees		
		Body			Sitting		
	Action		Sitting and answering question……				
Joe	Language						
	Non-verbal depiction						
	Ge stu re	Eyes					
		Hands					
		Body					
	Action						
Irving	Language						
	Non-verbal depiction						
	Ge stu re	Eyes					
		Hands					
		Body					
	Action						
Camera work	Shot		CUT/MCS A		CUT/MS A, AMBASSDOR &PRESS	CUT/MCS A	
	Angle		EYE-LEVEL		HIGH ANGLE	EYE-LEVEL	
Time			…..03:32…………………………………………………………………………….03:38…03:42.		…………………03:45……03:49	………………………………………………………………03:54	
Rate of articulation			1.83/sec		1.67/sec 1.32/sec	2.6/sec	

311
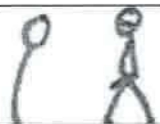
Genre	Frame					

Joe	Language						
	Non-verbal depiction		A←D ○		A←D ○		
	Gesture	Eyes	Looking at Ann			....		
		Hands					
		Body					
	Action		Looking at Ann		Listening other's question		
Ann	Language						[DeSPITE/that//]
	Non-verbal depiction			○ ◄→J			RE ☺J ○
	Gesture	Eyes		Looking at Joe		Turning gaze from Joe reporter E	
		Hands					
		Body					
	Action			Looking at Joe		Answering question	
Reporter E	Language				[[Despite/**YOUR**/indispo/sition//][Your/HIGHness//]		
	Non-verbal depiction						
	Gesture	Eyes					
		Hands					
		Body					
	Action						
Camera work	Shot		CUT/MCS J	CUT/MCS A	CUT/MCS J	CUT/MCS A	
	Angle		EYE-LEVEL	....	....	....	
Time			....	04:02	....	04:04 .... 04:07 .... 04:08	
Rate of articulation					2.5/sec	2/sec	

312

Genre			Frame					
Photo Op	Conference master		Language	[Photographs may/now be/TAKEN//]]				
			Non-verbal depiction					
		Ges ture	Eyes	Looking at the press				
			Hands	At two sides of body				
			Body	Standing				
		Action		Making an announcement				
	Ann		Non-verbal depiction					
		Ges ture	Eyes	Looking at the press			Looking at the press	
			Hands	On knees	Left hand on chair arm; right on knees		At two sides of body	
			Body	Sitting	....		Standing	
		Action		Sitting	Being taken photos		Standing up and stepping forwards for photographers	
	Joe		Non-verbal depiction					
		Ges ture	Eyes			Looking at Ann		
		Action				Looking at Ann		
	Irving		Non-verbal depiction					
		Ges ture	Eyes					Looking up at Ann
			Hands					Holding the mini camera
			Body					Standing
		Action						Taking photos for Ann with his mini camera
Camera work		Shot		CUT/LS A&ATTENDANTS&PRESS	CUT/ MS A,AMBASSDOR &PRESS	CUT/MCS J	CUT/LS A&ATTENDANTS&PRESS	CUT/MLS I&PRESS
		Angle		LOW ANGLE	HIGH ANGLE	EYE-LEVEL	LOW ANGLE	HIGH ANGLE
		Time		04:08...................04:10				
		Rate of articulation		2.5/sec				

313

Genre									
Frame									

Ann

			Frame 1	Frame 2	Frame 3	Frame 4	Frame 5	Frame 6
Language								
Non-verbal depiction			(diagram)		(diagram)			(diagram)
Gesture	Eyes		Looking down at Irving		Looking over at Joe			
	Hands		At two sides of body		....			....
	Body		Standing		....			....
Action			Standing and looking at Irving		Astonishing and looking at Joe			....

Irving

Language								
Non-verbal depiction				(diagram)				
Gesture	Eyes			Looking up at Ann				
	Hands			Holding his camera				
	Body			Bending forward				
Action				Teasing Ann				

Joe

Non-verbal depiction							(diagram)	
Gesture	Face						Looking at Ann; smiling	
	Hands						Crossed hands in front of body	
	Mouth						Smiling	
	Body						Standing	
Action							Standing and smiling at Ann	

Camera work	Shot	CUT/MLS A	CUT/MLS I	CUT/MLS A	CUT/MCS J	CUT/LS A, AMBASSDOR&PRESS
	Angle	LOW ANGLE	HIGH ANGLE	LOW ANGLE	LOW ANGLE	HIGH ANGLE
Time		....				
Rate of articulation						
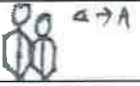
Genre			Frame					

Closing	Ambassador	Language		[[THANK/yòu//]][LADIES and/gentlemeǹ//]][Thank/you/VERY/much//]]				
		Non-verbal depiction			press 👤👤	press ⟶ ambassador 👤👤		
		Gesture	Eyes		Looking at the press	Looking at Ann		
			Hands		At two sides of body	In front of body		
			Body		Standing	....		
		Action			Bowing	Turning to Ann		
	Joe &Irving	Language						
		Non-verbal depiction						
		Gesture	Face	Looking at each other, then looking at Ann; smiling				
			Hands	Crossed hands in front of bodies				
			Body	Standing				
		Action		Communicating each other with gaze and smile, then looking at Ann				
Meeting the press	Ann	Language				[[I would/NOW like to/meet/some of the/ladies and/gentlemen of /the/Press//]]		
		Non-verbal depiction			press 👤👤	press ⟶ ambassador 👤👤		
		Gesture	Eyes		Moving gaze from the press to the ambassador			
			Hands		At two sides of body			
			Body		Turning from the press to the ambassador			
		Action			Turning from the press to the ambassador			
	Camera work	Shot	CUT/MS J&I	CUT/LS A& ATTENDANTS				
		Angle	EYE-LEVEL	LOW ANGLE				
	Time		..........04:39............	..............04:42..04:44..04:47				
	Rate of articulation		3/sec	5/sec				

Genre							
Frame							

Ann	Language				
	Non-verbal depiction		↓down left ←▷		press ←▷
	Gesture	Face	Looking down to the left; hardened face		Looking the press; smiling
		Hands	At two sides of body		....
		Body	Stopping walking		Continuing walking to the left of the gathering
	Action		Stopping the countess and the general		Walking down the steps to the left of the gathering
Joe	Language				
	Non-verbal depiction				
	Gesture	Eyes			
		Hands			
		Body			
	Action				
Irving	Language				
	Non-verbal depiction				
	Gesture	Eyes			
		Hands			
		Body			
	Action				
Camera work	Shot		CUT/MLS A, COUNTESS&GENERAL		CUT/LS A, ATTENDANTS&PRESS
	Angle		LOW ANGLE		LOW ANGLE
Time			....		
Rate of articulation					

316
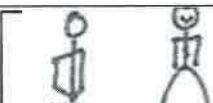
Genre	Frame					
Reporter A	Language		[[**HITCH**cock//][ChiCAGO/Daily/News//]			
	Non-verbal depiction					
	Ges ture	Eyes	Looking at Ann	....		
		Hands	Crossed in front of body	Holding Ann's hand		
		Body	Bending forward	....		
	Action		Introducing himself and shaking hands with Ann			
Ann	Language			[So/HAPPY to /see/you//]		
	Non-verbal depiction					
	Ges ture	Face	Looking at reporter A; smiling	....	Looking at reporter F; smiling	....
		Hands	At two sides of body	Holding reporter A's hand	At two sides of body	Holding reporter F's hand
		Body	Standing straight up	Bending forward	Standing straight up	Bending forward
	Action		Greeting reporter A and shaking hands		Greeting reporter F and shaking hands	
Reporter F	Language				[SCANziani//][de La/ SUISSE//]	
	Non-verbal depiction					
	Ges ture	Eyes			Looking at Ann	....
		Hands			On rope	Holding Ann's hand
		Body			Bending forward	....
	Action				Introducing himself and shaking hands with Ann	
Camera work	Shot		CUT/MLS A&PRESS			
	Angle		EYE-LEVEL			
Time			05:04...............................05:05..05:07.......................05:08................05:11.......................05:12.................			
Rate of articulation			4/sec	5/sec	4/sec	
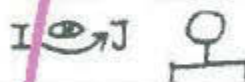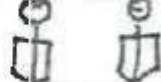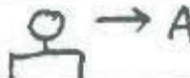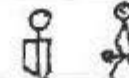
Genre	Frame				

Reporter G	Language	[KLINGER//][DEUTSCHE/Presse/Agentur//]			
	Non-verbal depiction				
	Gesture	Eyes	Looking at Ann		
		Hands	Crossed in front of body	Holding Ann's hand	
		Body	Bending forward		
	Action	Introducing himself and shaking hands with Ann			
Ann	Language	[Freut mich/SEHR//]			
	Non-verbal depiction				
	Gesture	Face	Looking at reporter G; smiling	Looking at reporter H; smiling	
		Hands	At two sides of body	Holding reporter G's hand	At two sides of body	being held by reporter H
		Body	Standing straight up	Bending forward	Standing straight up	Bending forward
	Action	Greeting reporter G and shaking hands with him		Greeting reporter H	
Reporter H	Language	[MAURICE//][Montaberis/le FIGArò//]			
	Non-verbal depiction				
	Gesture	Eyes	Looking at Ann		
		Hands	At two sides of body	Holding Ann's right hand	
		Body	Bending forward		
	Action	Introducing himself and kissing Ann's hand			
Camera work	Shot	....			
	Angle	....MLS A&PRESS ZOOM OUT			
Time		05:16....................05:17..05:19...............05:19..................05:22.................,05:23....................................			
Rate of articulation		4/sec	3/sec	4/sec	
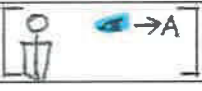
Genre	Frame					
Reporter I	Language			[[Sytske/**GALEMA**//][De LINIE/Amsterdam//]		
	Non-verbal depiction					
	Ges ture	Eyes		Looking at Ann	....	
		Hands		Holding dress	Shaking hands with Ann	Holding dress
		Body		Curtsying	Bending forward	Curtsying
	Action			Curtsying; Introducing herself;	Shaking hands with Ann;	Curtsying
Ann	Language			* [???]]		
	Non-verbal depiction					
	Ges ture	Face		Looking at reporter I; smiling	....	
		Hands		At two sides of body	Holding reporter I's hand	At two sides of body
		Body		Standing straight up	Bending forward	Standing straight up
	Action			Greeting reporter I and shaking hand with her		
Joe &Irving	Language					
	Non-verbal depiction					
	Ges ture	Eyes			Looking at Ann	....
		Hands			Crossed in front of bodies	....
		Body			Standing straight up	....
	Action				Looking Ann greets others	
Camera work	Shot			KEEPING ZOOMING OUT TO INCLUDE J&I		
	Angle			....		
Time				.......................05:30.................................05:32........05:33........05:33..........................		
Rate of articulation				2.5/sec		

319

Genre							
Frame							
Reporter J	Language		[[JACQUES//][FeRRIER/Ici/Parìs//]]				
	Non-verbal depiction						
	Ges ture	Eyes	Looking at Ann				
		Hands	Crossed hands in front of body Holding Ann's hand				
		Body	Bending forward				
	Action		Introducing himself and shaking hands with Ann				
Ann	Language			[[EnCHANté//]]			
	Non-verbal depiction						
	Ges ture	Face	Looking at reporter J; smiling		Looking at reporter K; smiling		
		Hands	At two sides of body Holding reporter J's hand		At two sides of body Holding reporter K's hand		
		Body	Standing straight up Bending forward		Standing straight up Bending forward		
	Action		Greeting reporter J and shaking hands with him		Greeting reporter K and shaking his hand		
Reporter K	Language			[[GROSS//][Davar/TELAvìv//]]			
	Non-verbal depiction						
	Ges ture	Eyes		Looking at Ann			
		Hands		At two sides of body Holding Ann's hand			
		Body		Bending forward			
	Action			Introducing himself and shaking hands with Ann			
J&I	Non-verbal depiction						
	Action		Looking Ann greets others				
Camera work	Shot		MS A, J, I & PRESS				
	Angle		....				
Time			05:36.....................05:37...05:39...........05:39.............05:42.....................05:43..................				
Rate of articulation			4/sec	1/sec	4/sec		

320

Genre	Frame						

Reporter L	Language		[Cortes/CavaNILLAS//][ABC/Madrid//]]				
	Non-verbal depiction						
	Ges ture	Eyes	Looking at Ann	....			
		Hands	At two sides of body	Holding Ann's right hand			
		Body	Bending forward	....			
	Action		Introducing himself and kissing Ann's right hand				
Ann	Language			[[ENCANtandò//]]		[[Good after/NOON//]]	
	Non-verbal depiction						
	Ges ture	Face	Looking at reporter L; smiling	....	Looking at reporter M; smiling	....	
		Hands	At two sides of body	Being held by reporter L	At two sides of body	Holding reporter M's hand	
		Body	Standing straight up	Bending forward	Standing straight up	Bending forward	
	Action		Greeting reporter L		Greeting reporter M and shaking hands with him		
Reporter M	Language				[[LAMPÈ//][NEW/York/Herald/Tribune//]]		
	Non-verbal depiction						
	Ges ture	Eyes			Looking at Ann	....	
		Hands			Crossed hands in front of body	Holding Ann's hand	
		Body			Bending forward	....	
	Action				Introducing himself and shaking hands with Ann		
J&I	Non-verbal depiction						
	Action		Looking Ann greets others	....			
Camera work	Shot		....				
	Angle		....				
Time			05:48.................05:49..05:52................05:52..........05:54.................................05:55...05:57................05:57..........				
Rate of articulation			4/sec	1/sec	5/sec	2/sec	

321

Genre	Frame					
	Irving	Language	[Irving/**RAD**ovìch//][C.R./Photo/Servìce//]]		[May I/present/Your/Highness with /some com/**MEMORATIVE**/photos of/your/visit to/Rome//]]	
		Non-verbal depiction				
		Ges ture	Eyes	Looking at Ann	....	
			Hands	Crossed hands in front of body	Holding Ann's hand	Feeling in left pocket
			Body	Bending forward	....	
		Action	Reintroducing himself and shaking hands with Ann		Giving Ann an envelope	
	Ann	Language	[[How/DO/you/dó//]			
		Non-verbal depiction				
		Ges ture	Face	Looking at I; smiling	....	Looking at the envelope
			Hands	At two sides of body	Holding Irving's hand	Taking the envelope
			Body	Standing straight up	Bending forward	Standing straight up
		Action	Greeting Irving and shaking hands with him		Taking the envelope and looking	
	Joe	Language				
		Non-verbal depiction				
		Ges ture	Eyes	Looking at Ann	....	Looking at the envelope
			Hands	Crossed hands in front of body	....	
			Body	Standing straight	....	
		Action	Observing Irving greets Ann and Ann's reaction on seeing her exclusive photos			
	Camera work	Shot	....			
		Angle	....			
	Time		06:00...06:02...06:03.............06:04..06:06..06:10..			
	Rate of articulation		2.5/sec	4/sec	3.5/sec	

322

Genre							
Frame							
Ann	Language			[[Thank/you/so/VERY/mùch//]			
	Non-verbal depiction			I ↔ ☺ (stick figure)	I 👁 ↗J (stick figure)		(stick figures)
	Ges ture	Face	Looking at a photo	Looking at Irving; slight smile	Turning to look at Joe		
		Hands	Taking a photo				
		Body					
	Action		Removing a photo to see;	Suppressing her amusement;	Turning to look at Joe		
Joe	Language						[JOE/BRADley//][American/NEWS/Service//]
	Non-verbal depiction					☺ → A (stick figure)	(stick figures)
	Ges ture	Eyes				Looking at Ann	....
		Hands					Crossed hands in front of body ....
		Body					Standing straight up ....
	Action					Looking at Ann	Reintroducing himself
Irving	Language						
	Non-verbal depiction						☺ ◄ → A (stick figure)
	Ges ture	Face					Looking at Ann; smiling ....
		Hands					Crossed hands in front of body ....
		Body					Standing straight up
	Action						Observing Ann greets Joe and her reactions
Camera work	Shot		DETAILED SHOT OF A PHOTO	CUT/MCS A		CUT/MCS J	CUT/MS J, I, A & PRESS ZOOM OUT
	Angle		HIGH ANGLE	EYE-LEVEL			....
Time			...........................06:16...................06:18........			..................06:28...............................06:30	
Rate of articulation				2.5/sec			2.5/sec

323

Genre	Frame			
Ann	Language		[So/HAPPY/Mr/Bradley//]]	
	Non-verbal depiction			
	Ges ture	Face	Looking at Joe; smiling	Looking at reporter N
		Hands	Holding Joe's hand	Holding reporter N's hand
		Body	Bending forward	....
	Action		Greeting and shaking hands	....
Joe	Language			
	Non-verbal depiction			
	Ges ture	Face	Looking at Ann	....
		Hands	Holding Ann's hand	Crossed hands in front of body
		Body	Bending forward	Standing straight up
	Action		Shaking hands with Ann	Looking Ann greets others
Reporter N	Language			[[MORIONES//][La VANguardia/Barcelonà//]
	Non-verbal depiction			
	Ges ture	Eyes		Looking at Ann
		Hands		Holding Ann's hand
		Body		Bending forward
	Action			Introducing himself and shaking hands with Ann
Irving	Non-verbal depiction			
	Action		Looking Ann greets others	
Camera work	Shot		MS J, I, A & PRESS ZOOM OUT..	
	Angle		....	
Time			06:32.....................06:34..06:39...06:40...	
Rate of articulation			2/sec	4/sec
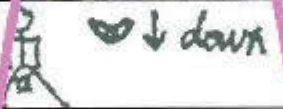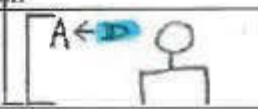
Genre	Frame					
Reporter O	Language		[**STEVEN**/Hausen//][the London Ex/CHANGE/Telegraph//]			
	Non-verbal depiction					
	Ges ture	Eyes	Looking at Ann			
		Hands	Holding Ann's hand			
		Body	Bending forward			
	Action		Introducing himself and shaking hands with Ann			
Ann	Language			[Good after/NOON//]		
	Non-verbal depiction					
	Ges ture	Face	Looking at reporter O; smiling		Looking at reporter P; smiling	
		Hands	At two sides of body	Holding reporter O's hand	In front of her body	Holding reporter P's hand
		Body	Standing straight up	Bending forward	Standing straight up	Bending forward
	Action		Greeting reporter O and shaking hands with him		Greeting reporter P and shaking hands with him	
Reporter P	Language				[De AIDISIO//][AGENCE/Press//]]	
	Non-verbal depiction					
	Ges ture	Eyes			Looking at Ann	
		Hands				
		Body			Bending forward	
	Action				Introducing himself and shaking hands with Ann	
J&I	Non-verbal depiction					
	Action		Irving looks Ann greets others; Joe looks down			J&I look Ann greets others
Camera work	Shot		ZOOM OUT .... MS J, I, A & PRESS..			
	Angle		....			
Time			06:45 ....06:47..06:48...............06:48......06:51...........................06:52................			
Rate of articulation			3.5/sec	2/sec	4/sec	
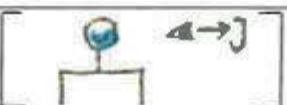
Genre	Frame			
Ann	Language			
	Non-verbal depiction			
	Ges ture	Eyes		Looking down
		Hands		Taking the envelop
		Body		Walking
	Action			Walking towards upstairs
J&I	Language			
	Non-verbal depiction			
	Ges ture	Eyes		Looking up at Ann ....
		Hands		Crossed hands in front of bodies ....
		Body		Standing ....
	Action			Looking Ann walks up
Press	Language			
	Non-verbal depiction			
	Ges ture	Eyes		Looking up at Ann ....
		Hands		Clapping hands
		Body		Standing ....
	Action			Looking Ann walks up; Breaking into loud applause;
Camera work	Shot			CUT/LS A,PRESS&ATTENDANTS...
	Angle			HIGH ANGLE...
Time				....
Rate of articulation				

Appendix 6.1 Tasks of *Farewell*
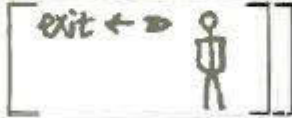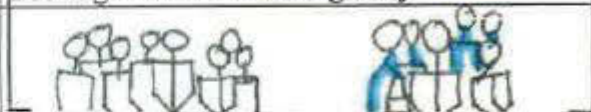
Fact	Tasks		Actions	
Farewell	1	*Farewell- Ann and the Press*	1	*Turning back*
			2	*Scanning over the press*
	2	*Farewell- Ann and Joe*	1	*Locking Gaze at Joe*
			2	*Smiling back to Ann*
			3	*Making light of the situation*
			4	*Bye Joe*
			5	*Bye Ann (Joe)* *Dispersing (Irving and other pressmen)*
	3	*Farewell- Joe and His Past*	1	*Contemplating*
			2	*Calming down*
			3	*Looking back and memorising*
	4	*Closing*		*Walking towards new life*
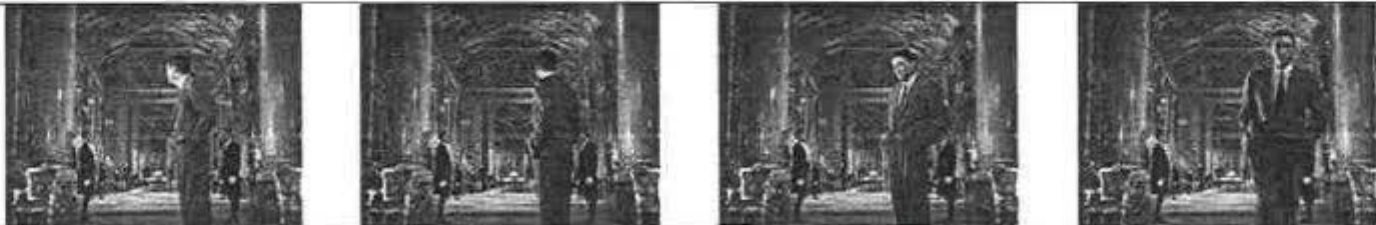
Genre	Frame						
Farewell J&A	**Ann**	Non-verbal depiction	♡ ↓ down			Press ⊙ Press	
		Ges ture / Eyes	Looking down		Looking at the press from left to right and then seeing Joe; tears well up		
		Mouth			Big smile		
		Hands	Taking gloves and envelope				
		Body	Standing		Turning back		
		Action	Standing in front of the chair		Turning back and looking the press and Joe		
	Joe	Non-verbal depiction		A ← 🔵			
		Ges ture / Eyebrows		Frowning			
		Eyes	Looking up at Ann	Looking at Ann; blinking			
		Mouth		Pressing lips together			
		Hands	Crossed hands in front of body				
		Body	Standing				
		Action	Looking Ann walks up	Looking at Ann			
	Irving	Non-verbal depiction					
		Ges ture / Eyes	Looking up at Ann				
		Hands	Crossed hands in front of body				
		Mouth					
		Body	Standing				
		Action	Looking Ann walks up				
	Camera work	Shot	LS A,PRESS&ATTENDANTS	CUT/MCS J	CUT/MCS A		
		Angle	HIGH ANGLE	EYE-LEVEL			
	Time		00:00 .... 00:01	.... 00:02	00:03 .... 00:15		

Genre	Frame			
Joe	Non-verbal depiction		A ← ⅅ (○) A ← S ○	
	Ges ture	Eyebrows	Moving up and down slightly	
		Eyes	Looking at Ann	
		Mouth	Smiling back to Ann	
		Head	Moving up and down slightly	
	Action		Moving head and eyebrows up and down to amuse Ann	
Ann	Non-verbal depiction			○ ◄→J ● ◄→J ◐ ◄→J
	Ges ture	Eyebrows		
		Eyes		Looking at Joe with tears..
		Mouth		Weakening smile; making another smile
		Head		Lowering head and shaking it gently
	Action			Shaking head gently to bid farewell to Joe
Camera work	Shot		CUT/MCS J	CUT/MCS A..
	Angle		....	....
Time			00:16.......................................00:20	00:21...00:29

329
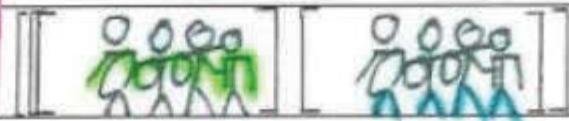
Genre	Frame					
Ann	Non-verbal depiction					
	Ges ture	Eyes	Looking at countess Looking forward			....
		Hands	Hands at two sides of body; taking gloves and envelope with left hand			....
		Body	Standing Walking			Walking
	Action		Turning away from the press, walking slowly towards the exit			
Joe	Non-verbal depiction					
	Ges ture	Eyebrows			Frowning a bit..	
		Eyes			Looking at Ann with glistening tears; blinking	
		Mouth			Pressing lips together	
		Adam's apple			Moving up and down	
	Action				Looking at Ann; swallowing sorrows	
Camera work	Shot		CUT/ LS A, PRESS&ATTENDANTS	CUT/MCS J	CUT/LS A,PRESS&ATTENDANTS	
	Angle		LOW ANGLE	EYE-LEVEL	LOW ANGLE	
Time			....00 34..00:40.................00:47			

Genre	Frame							
Feeling reluctant to part with Ann	Joe	Non-verbal depiction		*exit ← ▶* (figure)				*exit ← ▶* (figure)
		Gestu re	Eyes	Looking at the exit				
			Face	Wearing a solemn face				
			Hands	Crossed hands in front of body				
			Body	Standing				
		Action		Looking at the exit				
	Irving	Non-verbal depiction		(figures)				
		Gestu re	Eyes	Looking at Joe Looking sideways				
			Hands	Crossed hands in front of body				
			Body	Standing; walking away				
		Action		Looking at Joe then walking away				
	Press	Non-verbal depiction		(figures)				
		Action		Walking away				
	Exit	Description				Empty		
		Non-verbal depiction				(figure)		
Camerawork			Shot	CUT/ MS J&I .... MS J		CUT/ LS EXIT	CUT/LS J	
			Angle	EYE-LEVEL		LOW ANGLE	HIGH ANGLE	
Time				00:48.		00:57	00:59 01:00	

331

Genre	Frame							
Leaving	Joe	Non-verbal depiction						
		Gestu re	Eyes			Looking sideways	Looking forward	
			Face					
			Hands		Putting hands into trousers pockets	Hands in trousers pockets..............................		
			Body		Half turned	Walking		
		Action			Half turned his body looking at the exit	Walking towards the entrance		
	Camera work	Shot			LS J..	CUT/ TRACKING MLS J............................		
		Angle			....	LOW ANGLE.................................		
	Time				..............................00:07	....01:45		
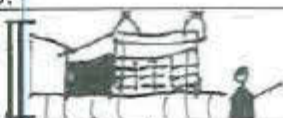
Genre	Frame						
Joe	Non-verbal depiction						
	Gestu re	Eyes		Looking back		Looking down	
		Face				Solemn face	Faint smile on face
		Hands		....			
		Body		Turning back	Standing		Walking
	Action			Stopping to look back and contemplate			Continuing to walk
	Camerawork	Shot		FIXED MLS J			
		Angle		....			
Time				01:46..02:02			

Generic stage	Frame									

Conversation with step mother	Song lian	Language					
		Non-verbal depiction					
		Gesture	Eye	Looking down with tears...............			
			Face	Tears rolling on face.....................			
			Mouth	Closed			
			Body	Sitting			
		Action		Talking to step mother...................			
	Wedding Procession	Language					
		Non-verbal depiction					
		Gesture	Eye				
			Hand				Carrying betrothal gifts....................
			Body				Walking towards the bride's family
		Action					Heading towards the bride's family
	Sound effect			Wedding music ....
	Camerawork			MC EYE-LEVEL................................	caption '夏'		LS wedding procession EYE-LEVEL................................
	Editing			DISSOLVE...			DISSOLVE....................................
	Time			00:39..01:04..01:17
	Rate of articulation						

Generic stage	Frame								
The Wedding Procession and Songlian	Song lian	Language							
		Non-verbal depiction							
		G es tu re	Head	Turning back............................ ....down...up.............					
			Face	Expressionless					
			Mout h	Closed...					
			Hand	Carrying a suitcase..					
			Body	Walking out from the right corner Stopping and turning back to look Walking towards an opposite direction with the wedding procession...............					
		Action		Walking					
	Wedding Procession	Language							
		Non-verbal depiction							
		G es tu re	Eye						
			Hand	....					
			Body	....					
		Action		....					
	Sound effect			Wedding music .... Wedding music and footsteps					
	Camerawork			Fixed camera .... EYE-LEVEL...					
	Editing			Adding script, cast, director information onto screen					CUT to
	Time			01:24...01:04..01:17...					
	Rate of articulation								

335

Generic stage	Frame								
Entering the Master's House	Song lian	Language							
		Non-verbal depiction							
		Ges tu re	Eye		Looking ahead	up	at left side	right	ahead
			Face		Expressionless	....			
			Mout h		Closed	....			
			Body		Walking	Standing	Walking	....	Standing
		Action			Entering the Master's house and looking around				
	Sound effect			The chirping of birds, footsteps	....				
	Camerawork			Fixed camera .... zoom out.............................. fixed camera....					
				DESCRIPTIVE S MS .... ML					
				EYE-LEVEL					
	Editing								CUT to
	Time			02:29..................... ....02:34... 03:02..........					
	Rate of articulation								

336

Generic stage	Frame			
	Song lian	Language		
		Non-verbal depiction		
		Gesture	Eye	Looking ahead	Looking at the left side...........................The right side
			Face	Expressionless ....
			Mouth	
			Body	Bending down Standing up
		Action		Bending down to put suitcase; Observing the surroundings..Looking at the housekeeper
	Housekeeper	Language		[[小/姐/]][你/找/谁/]] Miss, looking for someone?
		Non-verbal depiction		
		Gesture	Eye	Looking down
			Face	Serious facial expression
			Mouth	Closed
			Body	Leaning forward
		Action		Checking who is there
Sound effect				The chirping of birds The chirping of birds .... and suitcase on the ground
Camerawork				LS MC LS EYE-LEVEL .... LOW ANGLE
Editing				CUT to CUT to
Time				03:03.....................................03:03..03:13............................
Rate of articulation				2.5/sec

337

Generic stage	Frame						
Meeting the Housekeeper	Song lian	Language		[[我是/颂莲/呀/]] [上次/不是/见过/一面/吗/]] I'm Songlian. We met once, remember?			
		Non-verbal depiction					
		G es tu re	Eye	Looking up at housekeeper			
			Face				
			Mout h				
			Body	Standing			
		Action		Standing			
	Housekeeper	Language				[[哎/呦/]][四太太/是/您/哪/]][您/等等/等等/]] It's our forth Mistress! Please wait...	
		Non-verbal depiction					
		G es tu re	Eye	Looking down at Songlian...			
			Hand			Hands on enclosure 'Hold on' hand gesture	
			Mout h				
			Body	Walking....................		Bending forward	
		Action		Walking to the middle of the gate tower		Identifying Songlian	
	Sound effect			The chirping of birds			
	Camerawork			LS............. LOW ANGLE			
	Editing						CUT to
	Time			03:13...03:27			
	Rate of articulation			3.5/sec		4.33/sec	

338

Generic stage	Frame						
Meeting the Housekeeper	**Song lian**	Language			[我/自己/走/來了//] I walked here myself.		
		Non-verbal depiction					
		Ges ture	Eye		Looking at the house keeper................................		Looking forward..............
			Face		Expressionless...		·····················.·················
			Hand	Wipe away the sweat on forehead	Arms drooping naturally..........................		Holding the suitcase
			Body	Standing			Bending forward
		Action		Waiting for the housekeeper	Talking to him		Bending forward to holding the suitcase
	Housekeeper	Language			[[花轿/去/接/您了`//][您/没见/着//]] We sent the bridal sedan for you. Didn't it arrive?		
		Non-verbal depiction					
		Ges ture	Eye		Looking at Songlian...................................		
			Hand		Holding his gown...		Making a 'please' gesture with left hand
			Mout h				
			Body		Leaning forward...................................		
		Action			Leaning forward		Make way for Songlian
	Sound effect			The chirping of birds			
	Camerawork			LS HIGH ANGLE	ML.................... EYE-LEVEL..................		
	Editing			CUT to			
	Time			03:28.....................03:30	03:31.......................................03:37		
	Rate of articulation				3.3/sec	3/sec	

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