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***The Use of Multimodality in Algerian and English Language
Private Schools Advertisements.***

Supervised by: Dr Souryana Yassine

To our families:

Our parents

Sisters and brothers

Our friends and

classmates

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ABSTRACT

Communication is no more seen as a linguistic way to transmit ideas and messages rather a multimodal practice. Advertising is one among the many fields that reflect the combination of multiple modes to transmit different messages. The choices that govern these compositions need to be thoroughly analysed to understand the meaning of both what is said and what is not said. This research is an attempt to account for these aspects in a field that is not previously tackled; the advertisements designed in the field of teaching languages. More precisely, it deals with the advertisements of Algerian English and private language schools and the way in which both the linguistic and visual modes are integrated to transmit their messages. A further dimension of the work consists of establishing a comparison between the two contexts. This investigation is carried out relying on two different qualitative research techniques namely Critical Discourse Analysis and Social Semiotic Approach. These are applied on a corpus consisting of eight advertisements, three from the Algerian context and five from the English one. The study of this set of advertisements resulted in showing both the linguistic and the visual principles adopted by these schools to achieve their communicative purposes. Additionally, the comparison of these results reveals shared similarities as well as differences. This research comes out with significant conclusions; it exposes the applicability of the three metafunctions to non-western culture, which is the Algerian one. It highlights also the importance of combining linguistic and visual resources either to add or to reinforce meaning.

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General Introduction

General Introduction

- **Statement of the Problem:**

Language has always been defined as the complex system constituting the nucleus of human communication. In fact, linguistic research has long been the focus and the source of interest of communication studies. It received acute attention at the expense of other resources that take part in the communicative process. Indeed, the latter is never achieved merely by means of verbal or written language. In daily life, people exchange various forms of meaning making use of their linguistic competences that are all the time coupled with other resources and signifying systems available to them. In order to disambiguate concepts and things, communicate different messages we always look for an accompanying gesture, movement, eye contact and so on. Human meaning making process is therefore a '*multimodal act*' in nature.

With the rapid advance of technology, the ways humans communicate have witnessed profound changes. It opened new horizons for other possibilities of meaning making to take the turn. The status of language as the central means of communication is, as a result, taken over and displaced by other privileged signifying systems like visuals. In this respect, language is regarded as just one resource among the many others that characterise contemporary communication. Nowadays, people are hugely exposed to complex texts that integrate linguistic elements, still and moving images, colors, sounds and the like. The integrated use of a wide range of semiotic resources or what is called 'multimodality' is, indeed, viewed a truth that no one could escape.

Apart from considering it as a phenomenon, multimodality emerges as both a field of research and an approach, drawing on social semiotics, towards the study of multimodal compositions taking into account the context in which they are produced and practised.

Gunther Kress and Van Leeuwen (1996/2006), among others, set it as a necessary response to the changes brought about by new technologies that make the entire world dominated by the salience of images. Multimodality stresses that meaning making goes beyond language and that consideration should be given to study all modes in combination.

Advertisement is one prominent multimodal genre that dominates contemporary society. It is one type of communication having informative and persuasive qualities being communicated by combining different semiotic resources. These discourses come in different types; either web, printed or TV advertisements with specific goals, being commercial or non-commercial, addressed to different target audiences. Public service advertisements, charity and tourist advertisements are some examples investigated under the lenses of ‘Multimodal Social Semiotic Approach’ put forward by Kress and Van Leeuwen (1996/2006). Printed language private schools advertisements, however, did not yet receive such analysis. This fact calls our attention and raises our interest to deal with this type of multimodal discourse. This dissertation is, in fact, concerned with both the analysis and comparison of printed private language schools advertisements that are designed in two different contexts; namely ‘Algeria’ and ‘England’.

- **Aims and Significance of the Study:**

This dissertation is, above all, concerned with the analysis of Algerian and English private language schools advertising discourses. Our concern is to analyse the modes of signification that are integrated in this type of genre. This is done relying on some principles of Critical Discourse Analysis (CDA), in addition to Kress and Van Leeuwen’s accounts on visual communication or what is called ‘Visual Social Semiotics’. Since the corpus is gathered from two different contexts; three Algerian advertisements and five English ones, this dissertation is also considered as a comparative study.

The work is centred around three main objectives. For a start, it seeks to deal with the linguistic passages and carry out a semiotic analysis on the visual modes of the advertisements. The second objective consists in revealing whether there is a relationship between the linguistic and visual resources (i.e. images) that constitute the main components of the collected set of adverts. That is, the study is an attempt to reveal the way in which both modes collaborate with one another to build a semiotic whole. Finally, it seeks to draw a comparison between the Algerian and English advertisements so as to see whether they are similar or different; highlighting the main points of their convergence or divergence.

Conducting this research is worth doing due to the fact that multimodality is a very recent area. This dissertation, then, is an attempt to provide clarity of this phenomenon as it throws light on one prominent type of modern communication that is ‘advertising’. Indeed, what makes the research original is the fact that it targets and stresses the importance of analysing the way private language schools advertise for their courses to reach a large audience. Advertising is one discourse type that is difficult to be interpreted because there is always a hidden meaning behind them. This supports the fact that the choices made by designers to generate meanings are not accidental at all. This dissertation, thus, will help us decipher the different messages communicated through printed advertisements of private language schools in Algeria and England.

- **Research Questions and Hypotheses:**

For the sake of reaching an analysis of the collected corpus and make a comparison between them, we raise three main research questions that are:

- 1- What semiotic resources are used in the advertising discourses of Algerian and English language private schools?
- 2- Is there any connection between these resources, or do they complement one another?

- 3- Are there any similarities or differences drawn from comparing the Algerian adverts to the English ones?

Three working hypotheses are advanced in order to answer these questions:

Hp1: Linguistic and visual modes are the main components of the collected Algerian and English corpora.

Hp2: There is an established connection between these semiotic modes.

Hp3: The Algerian and English adverts share some similarities and differences.

Research Techniques and Methodology:

In this dissertation, we adopt the explanatory research design. As concerns the method, we mix between two qualitative ones; Critical Discourse Analysis and Social Semiotic Approach. These are applied on a selected corpus which consists of eight printed private language schools advertisements; three from Algeria and five from the English context. The linguistic elements are analysed from the ‘micro’ and ‘macro’ perspectives of Critical Discourse Analysis. The Grammar of Visual Design put forth by Kress and Van Leeuwen is used to interpret the visual modes.

- **Structure of the Dissertation:**

This dissertation follows the traditional-complex model. It consists of a general introduction, four chapters and a general conclusion. First, ‘*Review of Literature*’ provides the theoretical background of the study and is divided into three parts. The first part is about communication and advertising. The second is devoted to the theoretical considerations with relation to social semiotics and multimodality. Basic principles in these fields and key concepts are defined. Lastly, four models of image analysis are stressed with much focus on

Kress and Van Leeuwen's 'Visual Social Semiotics' that is the basis of the present work. The second chapter that is called '*Research Design*' comprises corpus description. It also highlights the mix of two qualitative frameworks of data analysis (Critical Discourse Analysis and Social Semiotic Approach). This is, then, followed by the third chapter that is '*Presentation of the Findings*' which provides the key results of the study interpreted in the '*Discussion*' chapter that comes after it.

Review of Literature

Introduction

This chapter reviews the literature related to social semiotics, multimodality and image analysis. It provides the theoretical insights with relation to both the field of advertising as well as multimodality in visuals. First, it raises the issue of communication and advertisement, particularly the interconnection between them. Then, it gives an overview of social semiotics and multimodality where key concepts related to these fields are stressed. Finally, it draws attention to the different models of image analysis namely; Formalism, Contextualism, Semiotics and Visual Grammar. The latter is based on Kress and Van Leeuwen, whose contribution “*Reading Images: The Grammar of Visual Design*” offered principles through which visuals are analysed.

1- Communication and Advertisement:

1.1.Communication from Monomodality to Multimodality.

The need for communication is one amid many other ‘human- specific properties’ (Zebrowska, 2004: 01). Etymologically, the word communication originated from the word ‘communicare’, which means to share and make common (weekly 1976: 338). As a daily phenomenon in our life, communication is seen as the transfer of information among persons relying on a set of opportunities. However, scholars developed a more scientific perception that is centered on the fact that communication is a complex system (Zbrowska, 2004: 09) which needs a detailed account, as Tara Dixon and Martin O’Hara (p: 04) observe: “*A first step in unraveling the complexity of interpersonal communication is to understand the basic process by which communication occurs*” . Correspondingly, communication is deconstructed to its elements in various models realized by different researchers.

First, for C. Shannon and W. Weaver (1949), communication is ‘linear’ comprising transmitter of a message and its receiver, in addition to the information value, decoding,

medium and noise (Zebrowska, 2004: 01). Despite its integral contributions, this approach was reproached for both limiting communication process only to one message and neglecting the listener's integration within this process. Thus, the contribution of both the sender and the receiver was the core focus of the 'interactional model' introduced in 1950's to cover the weakness of the previous model. It adopts the aspect of 'feedback' which keeps the participants in continuous interaction. (West and Turner, 2010: 12). But, for other researchers, feedback fails to account for another inherent characteristic which is the 'corporation' among participants, the point that is mainly and for most emphasized in the 'transactional model' (*ibid*).

Indeed, these approaches, though different, meet in the tremendous value each of them gave to the notion of 'medium or channel'. The latter consists of "*the method by which the communication travels from the source to the receiver*" (Pandy: 47). In more recent elucidations to communication however, 'mode' is displacing 'medium' (Zabrawska: 01). This is done to emphasize the multimodal nature of communication and get rid of the idea of monomodality which is nothing but a myth. Adler and Wadle postulate that mode is not the linguistic elements, rather a variety of opportunities that enable communication like sound texture, movements... Similarly, New London Group 1996, in explaining communication, set five different modes integrated in it: the linguistic, aural, visual, gestural and spacial (Adler and Wardle: 01). Toland (2003: 34) went further to provide statistics showing that multimodality is omnipresent. She notes that only twenty to thirty percent of communication is achieved verbally, the majority is reached non-verbally. Mills (2010: 250) argues that "*Contemporary forms of communication require working with multimodal texts, which combine visual, audio, gestural, spatial, or linguistic modes to enrich, modify, and enliven meaning*" (cited in Kelley, 2013: 04). In short, all discourse types are basically multimodal; this is not necessarily manifested through visuals, since a specific typeface, layout, style of

handwriting...convey ideas which are not verbally pronounced (Van Leeuwen, 2003). One of the forms of communication that reflects such combinations is advertisement.

1.2. Advertisement:

The word 'advertising' has its source in the word 'Advertere' which means to '*turn the mind around*' (Pandey: 04). Its roots lie in thousand years ago along which it acquired great developments so that it is transformed from a '*crude hard selling*' to a source of entertainment (Cook, 2001: 02), this is thanks to the combination of both science and art which is reflected within it. While the first refers to the quantitative or qualitative research done to reach effectiveness, the second consists of the creative ideas developed around it, the connection of these two criteria brings in the best results (Grimaldit et al, 2003: 15). Advertising which is the most persuasive and influential discourse in the modern society (El daly 2011: 25) becomes unavoidable, it is present in streets, shops, TV, newspapers... so that no one can escape it (Cook, 2001: 01). Its constant presence prevents the audience from questioning it as a '*form of discourse and as a system of language use*' (Goddard, 1998: 05). Nevertheless, Fu and Wu (2010) ensure that it has been '*the subject of cultural research in several disciplines such as international communication, anthropology and others*' (cited in Angraeni et al, 2011: 93). An obvious result of this is that it is approached from different perspectives.

The raison d'être of advertising is to persuade. This is through fostering products, services, ideas... In this way, advertising helps to attain the main objective of the companies, which is to 'influence the decision of the consumer and increase the sale of the product' (ADVERTISING: 2005 cited in Potdar, 2013: 07). At this stage, advertising is considered from the marketing perspective which focuses the impersonal nature of this type of communication presented through multiple media, paid for by a marketer. (Lambs et al, 2000, Pandey: 04, Pelklova, 2010: 10).

Far from this context, advertising is studied as a practice which both reflects and shapes a particular culture and its values (Goldman1992: 35, Toland and Muller, 2003: 51). Goddard views that advertising texts “do their best to attract our attention” having the purpose of “benefiting the originator materially or through less tangible gain such as enhancement of status or image” (Goddard, 1998: pp. 6-7). She ensures that capturing the attention of the audience is at the core of its concerns which cannot be fulfilled drawing only on writing, other devices should be implemented comprising image, typography... (*ibid.*). Similarly, Cook (2001) defines advertisement as a type of discourse which is noticeably present in all contemporary societies. Discourse for him is not limited to language, rather it covers a broader scope comprising the context of communication. Put differently, Cook argues that advertisements include various modes other than language like music, pictures...which must be accounted for when doing discourse analysis (Cook, 2010: 03). He further argues that this account should be based on a holistic view of these modes; that is, all the presented modes are interrelated in a particular manner shaped by social, cultural... aspects to convey one message. (Ibid: 04).

Advertisements which are an integral marketing tool based on the combination of numerous modes are transmitted to the audience through various media: electronic, and print.

Print medium is one of the oldest forms of advertising methods. Print media can reach large audience. According to Swain and Sorce (2008), it is an appealing medium because of its extensive market coverage, geographic flexibility, and the positive attitude that consumers generally have towards it. (Yashashee, 2013: 10)

Print advertisements vary from newspapers, to magazines, billboards, brochures...

2- Social semiotics and multimodality

2.1. Social Semiotics

Social semiotics is an important school within the general field of semiotics that has developed throughout several phases. It owes most to the works of M.A.K. Halliday especially his ‘Language as Social Semiotic’ (1978) and his ‘Introduction to Functional Grammar’ (1985) which pioneered his *Systemic Functional Linguistics*. Indeed, social semiotics is basically concerned with the study of meaning in society. In this respect, Hodge and Kress state that “*Social semiotics is primarily concerned with human semiosis as an inherently social phenomenon in its sources, functions, contexts and effects*” (Hodge and Kress, 1988: 261). Likewise, Thibault (1991) views that social semiotics is a theory oriented towards the study of meaning making process that takes place in society.

There are a number of features that make of social semiotics unique and different from the formal semiotic approaches; mainly the one which takes the study of meaning (signs) from a structural angle. As a matter of fact, structural or (formal) semiotics stresses the importance of sign structures and codes, giving little consideration, if none, to speakers’ and writers’ semiotic activities that take place in observable social contexts (Hodge and Kress, 1988). Researchers working under the social semiotic landscape, however, argue that such codes are not understood in isolation. As a result, the task goes beyond mere descriptions of structures by accounting for their ‘functions’ in the communication process. Social semioticians, thus, explain that meaning resides in the process of semiosis (the process of meaning making), or to use Vannini’s terms, that social semiotics “*locates the origin of meaning within the field of semiosis...*” (Vannini, 2007 cited in Yassine, 2012).

Another clear distinction between social semiotics and formal semiotics has to do with the notion of ‘sign’. The structuralist tradition, pioneered by Ferdinand de Saussure, is known for the establishment of the ‘dyadic’ nature of the sign, that is to say, the latter involves the combination of the signifier (form) and signified (meaning). On the other hand, following

Halliday's view (1978) that systems of signification do not simply comprise a set of rules, social semioticians favor the concept of '*resource*' that refers to anything used by people for the sake of communicating meaning. It is therefore defined by Van Leeuwen as:

The actions and artefacts we use to communicate, whether they are produced physiologically-with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc.-or by means of technologies – with pen, ink and paper, with computer hardware and software; with fabrics, scissors and sewing machines, etc. Traditionally they were called 'signs' (Van Leeuwen, 2005: 03).

In addition to the concept of 'semiotic resource', there are two other issues that are crucial in social semiotics and around which Halliday's Systemic Functional Linguistics is centered, these are:

2.1.1. Language as Social Semiotic

One important foundation of M.K.L Halliday's social semiotics is his emphasis on the social nature of language recognizing that it is basically a social construct and a social semiotic device. Halliday (1978) stresses the role and function of language in getting things done for us and communicating human needs in social contexts.

2.1.2. Metafunctions

This is a functional principle of linguistic organization. According to Halliday (2004), when language is used in social context, it fulfills three functions that operate simultaneously;

- *The ideational metafunction:* this has to do with the function of language in representing the world, expressing ideas and constructing human experiences.
- *The interpersonal metafunction:* it relates to the role of language in enacting social relationships. Said differently, language functions as a means to establish and maintain social relationships, e.g. asking questions, making offers ... etc.

- *The textual* metafunction: it combines the ideational metafunction together with the interpersonal one. According to Halliday, it is at this level that cohesive and coherent texts are constructed.

Halliday's theory of language received great echo to such an extent that it is developed and extended to non-linguistic modes. This fact resulted in 'multimodality' that is drawn on social semiotics.

2.2. Multimodality as an Inter-disciplinary Approach of Social Semiotics

The immense and rapid advancement of technologies resulted, with no doubt, in displacing language as the centre of communication. Kress and Van Leeuwen (1996: 34) recognize that "language is moving from its former, unchallenged role as the medium of communication, to a role as one medium of communication". Said in other words, the status of language as the nucleus and the favoured meaning making resource is taken over by privileging alternatives like still and moving images, music, gestures, colors... etc. Combinations of these modes are hugely revealed in newspapers, magazines, advertisements, web pages, videos... that are just few examples of multimodal texts and which reinforce the fact that meaning is never made only by means of language (Lemke, 1998, cited in Ruth Page, 2010). It is therefore an era which shifts away from the dominance of language towards the abundance of images and visuals. Consequently, these facts called to a large extent for a way to explain and analyse these new signifying practices as well as the rules for their combinations.

Multimodality emerges as a response to the changes and transitions that take place in contemporary communication. It originates from the theoretical advances of Halliday's Systemic Functional Linguistics (SFL) and seeks to shed light on the dynamics of multimodal texts. Accordingly, Halliday's ideas; namely his metafunctions are taken a step further under the lenses of multimodal research by extending them to non- linguistic modes. O'Toole's

‘*Language of Displayed Art*’ (1994) and Kress and Van Leeuwen’s ‘*Reading Images: The Grammar of Visual Design*’ (1996/2006) are instances of the works which adopt SFL as their point of departure for the development of multimodal research. In fact, multimodality serves to highlight the importance of taking into consideration the existence of various modes of meaning making other than language. According to Kress and Ogborn as cited in Iedema (2003), ‘the project of multimodality’ is defined as

An attempt to make the point overtly and decisively that an interest in representational modes other than speech or writing is essential and not merely incidentally interesting. The proposal rests on the hypothesis that all practices are always multimodal, and that a theory has to be developed in which that fact is central, and a methodology produced for forms of description in which all modes are described and describable together... (Kress and Ogborn, 1998 cited in Iedema, 2003).

From these standpoints, multimodality can be understood in two main dimensions. First it is a ‘*phenomenon*’ that characterizes contemporary landscape of communication. Second, it is a ‘*domain of enquiry*’ attempting to develop theories and approaches (e.g. Visual Grammar) towards the study of multimodal discourse (O’Halloran, 2011a, cited in Victor, 2011).

In sum, Jewitt (2009) describes in general the characteristics and concerns of the field of multimodality as follows:

- *Multimodality is concerned with the analysis of representations taking into account the different semiotic resources other than language.*
- *Contrary to previous disciplines e.g. semiotics where aspects of multimodal communication were studied independently, multimodality focuses on the analysis of the interconnections and co-occurrence of semiotic resources in different representations.*
- *In contrast to previous communication studies and semiotics which focus on content description, multimodal analysis is centered around descriptions of structure. (Jewitt, 2009 cited in Hiippala, 2012).*

2.3. Key Concepts in Multimodality

- **Mode**

The concept of mode is crucial in multimodal research. According to Bezemer and Kress (2010: 171), “*a mode is a socially and culturally shaped resource for making meaning*”. Thus, image, writing, layout, speech, moving images are all examples of modes (ibid.). Bezemer and Kress further explain that each mode has different ‘*affordances*’ (possibilities for meaning making). In using the mode of writing, for instance, different meanings are created through affordances of font.

- a- Image as a Mode**

Still and moving images are prominent modes used in contemporary communication owing to their role as valuable source of information and their power in attracting viewers’ attention. According to Kress (2010: 82) as cited in Barroso (2012), even when ‘*an image does not have words nor sounds it can say more than a word and can reach a wider audience*’. Following Peirce’s typology of signs, Hammerich and Harrison (2002, cited in Harrison, 2003, pp. 49-50) recognize three categories of images; the *icon*, *index* and *symbol*.

Icon: an image is said to be iconic if it resembles an object or a person we already know. Instances of icons include photographs of persons, paintings...etc.

Index: this is a representation that refers to its object not because of similarity to it but because of the relationship we understand between the image and the concept it stands for; a weathervane for instance is an index which stands for the concept of wind.

Symbol: images are symbolic when they have no visual connection to a person or object. That is, it is because of convention that we know the meaning of the image; e.g. a rose is a symbol of love.

b- Writing as a Mode

The term ‘writing’ in multimodal research is generally used interchangeably with ‘text’ or ‘language’. Though to some extent displaced by visuals, writing remains always an important semiotic resource constituting the core and nature of human communication. Kress (2003: 46) speaks of the different functions of modes as he notes that “*the distinct representational and communicational affordances of modes lead to their functional specialization*”. For instance, writing is better for representing events in sequence, and image is better for representing the relation of elements in space (*ibid.*).

- **Media**

Kress and Van Leeuwen (2001: 22, cited in Victor, 2011) define the term ‘media’ as the “*material resources used in the production of semiotic products and events, including both the tools and material used*”. Examples of media, therefore, include radio, television, books... and so on. In order not to be confused with the term ‘mode’, Kress and Van Leeuwen (2001 cited in Lauer, 2009) argue that modes are on the ‘content’ side and media are on the ‘expression’ side of meaning making.

- **Multimodal Discourse**

Multimodal discourse is synonymous with what Kress and Van Leeuwen (2001) call ‘multimodality’ (cited in Barroso, 2012). It refers to “*discourse which relies on more than one mode of communication*” (Bloor and Bloor, 2007 cited in Barroso, 2012).

- **Design**

One other fundamental concept in multimodal research is that of ‘design’ which is defined as “*a particular way of combining semiotic modes*” (Kress and Van Leeuwen, 2001 cited in Lauer, 2009). Design takes into consideration the needs of a particular situation, aims and purposes, the target audience (receivers of the message) and the available resources (Kress, 2003). Because of different representations of meaning in different societies and cultures, the

choice and selection of some modes rather than others depend on the audience to be addressed as well as the interests of designers, this fact therefore results in different discourses (Kress, 2010 cited in Barroso, 2012).

- **Multimodal Literacy**

Multimodal literacy refers to meaning making that occurs through the reading, viewing, understanding, responding to, producing and interacting with multimodal texts (Jewitt and Kress, 2003 cited in Walsh, 2009). More exactly, multimodal literacy draws attention to all semiotic modes (being linguistic or non-linguistic) that co-occur in a multimodal ensemble. A ‘multimodal literate’ person is thus the one who understands the choices and possibilities of different semiotic resources afforded to him and their combinations as well (Victor, 2011).

3. Models of Image Analysis

Images are the oldest means of communication. The seeds of their use go back to the Neolithic period. Despite their early existence in history, images were long viewed as reinforcements and supplements used to accomplish the contents of linguistic messages. This can be exemplified in the field of teaching in which visuals accompany literary and scientific texts to illustrate and reinforce their meanings, this is limited only to the first stages of learning; in more advanced levels, designed materials include only written texts, since learners linguistic capacities are improved (Kress and Van Leeuwen, 1996). This marginalization of images has lasted a long while but not after the technological development that, among other consequences, resulted in changing communication parameters which ‘shifted to growing dominance of visual images’ (Lim SS et al, 2011: 02). The journey of images along these different stages was accompanied by different accounts and elucidations.

3.1. Formalism/ Universalism:

Formalism is an ‘aesthetic theory that values art for art’s sake’. It seeks to account for outward characteristics on which the audience relies in order to read and understand images. It is centered on the principle that depiction of meaning behind images does not demand the account for contextual perspectives, formal properties are enough informative. This fact has limited its success for, social and cultural insights of images are necessary (Ruppert 2004: 16-17). Several approaches that were introduced to deal with images adopted the principles of this model; Feldman’s is one of them.

Feldman Model: the process of image analysis at this level comprises four stages:

Describe: it consists of documenting what is presented in the image.

Analysis: the audience at this stage is expected to get the included principles of composition

Interpret: this phase includes more thorough account for the image, describing non apparent features such as symbols, emotions...

Judge: at the end, the image should be categorised in a particular theory of art and evaluated in terms of the extent to which it goes in accordance with that a particular category.

Feldman approach has been criticised because its application is limited only to some types of visuals. (Roppert, 2004: 17)

3.2. Contextualism:

Dissimilar to formalism, this model emphasizes the cruciality of contextual information, specifically historical, political and sociocultural aspects. Put in other words, this approach

admits the importance of formal, external properties but not at the expense of the internal meaning of the content (Ruppert, 2004).

Panofsky Model: this approach originates in ‘contextualism’. It is basically found on content and internal analysis fulfilled through three processes:

Pre-iconography: it is an account of what is depicted.

Iconography: it consists of finding out the meanings with which what is presented is connected

Iconology: this stage tackles deeper aspects of the image, namely the ‘intrinsic meaning’ and the social historical and cultural contexts. (Anttila 1996, cited in Ruppert 2004).

3.3. Semiotics:

Semiotics has the aim of combining Formalism and Contextualism (Ruppert, 2004: 18). Ferdinand de Saussure is the originator of Semiology as well as scientific linguistics. Despite his focus on linguistic signs, he acknowledged the importance of the non-linguistic ones in the process of communication, In America, the trendsetter of this discipline is Peirce who provided a simultaneous but different approach from that of Saussure. At its simplest, semiotics is defined as the ‘study of signs’. Sign in its turn is defined as ‘*any physical form that has been imagined or made externally to stand for an object, feeling etc, known as a referent*’ (Sebeo K, 2001: 03). Roland Barthes is another scholar who has strongly influenced this field through his invaluable contributions.

Roland Barthes model:

Barthes is a structuralist who worked to further the Saussurian tradition. He has led an innovative approach to images in which the concern in ‘arbitrary ideas of meaning’ has

originated (Ruppert, 2004: 21). For him, an image is a 'message without a code' (Barthes, 1984: 17) which can be analyzed relying on two levels of signification: denotation and connotation. The former involves the immediate visual impact; said differently, it consists of the identification of what is registered in the image or the photograph. (Curtin: 55).

As for the connotative meaning, it reveals deeper aspects of the visual accounting for what is signified which differs from what is shown, this is made possible thanks to the analysis of the choice of frame, layout...This choice is not neutral, it is cultural, social and ideological (Barthes, 1984: 19- 20). Roland Barthes went further in his analysis to inform us about 'Myth'. He postulates that Myth 'is a type of speech...a system of communication, that it is a message'. 'Message' here consists of a large range of different 'modes of writing or of representations' including: written discourse, photography, cinema, shows, publicity... (Barthes, 1973: 106-107). According to him, the sake behind generating mythical meanings is to make cultures norms appear as facts of nature (Culler, 2001: 24).

Roland Barthes in his approach claims that images cannot independently communicate meaning, their function is relative to the linguistic text, more explicitly, he postulates that in an image-text the role of images is either to extend the meaning of the text or to elaborate it. Barthes view, however, was rejected among many other scholars. (Kress and Van Leeuwen, 2006: 18)

3.4. Visual Grammar:

Visual grammar is the most recent model that tackles visuals which, in the modern western society, are the dominant means of communication. Gunther Kress and Theo Van Leeuwen are the originators of this approach, who, in their work 'Reading images: The Grammar of Visual Design' 1996. They are mainly and foremost concerned in the combination of different modes in visuals and the 'grammar' which governs these combinations, the fact that distinguishes it from the aforementioned accounts, as shown in their words:

In our view, most accounts of visual semiotics have concentrated on what might be regarded as the equivalent of ‘words’_what linguists call ‘lexis’_rather than ‘grammar’, and on the denotative and the ‘connotative’, the ‘iconographical’ and ‘iconological’ significance of the elements in images, the individual people, places and things(including abstract ‘things’) depicted there.

(Kress and Van Leeuwen, 2006: 01)

In fact, these scholars founded their analysis on Halliday’s social semiotic theory which is the prior attempt to investigate language from the social perspective (Jewitt, 2013: 04). In order to deal with this social phenomenon, Halliday provides three interconnected systems of analysis called ‘metafunctions’, the ‘ideational’, ‘interpersonal’ and the ‘textual’. Gunther kress and Van Leeuwen ensure that these principles are applicable to the other semiotic resources through which communication is reached, they postulate that “*what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of color or different compositional structures*”(2006: 02). Correspondingly, they adopted Halliday’s metafunctions to get the representational, interactional and compositional meanings that are loaded in visuals.

3.4.1. The Representational Metafunction:

Halliday’s account for language starts by analysing ‘the functions of what is going on in the world’ or the ideational meaning. This is centered around the system of ‘transitivity’ that is built on six types of processes (Nascimonto, 2009: 323). In visual grammar, this has its equivalent in representational metafunction. At this level, the analysis is centered on the participants (persons, objects, places) depicted in the visual. Kress and Van Leeuwen describe “*visual syntactic patterns in terms of their function of relating visual participants to each other in meaningful way*” (Jewitt and Van Leeuwen, 2001: 141). In this process, two types of patterns are deconstructed; narrative and conceptual.

- **Narrative Meaning:**

Narrative meaning is particular for images which relate participants in terms of action; doings and happenings. The factor of motion created in these visuals permits the viewers to generate a story about participants, this is relying on a ‘vector’. The latter is formed by elements that create a line giving an insight of direction. Participants are presented either as ‘actor’ or ‘goal’ depending on the ‘vector’; the source of the vector is the actor, and the one who/that receives it is the goal (Jewitt and Van Leeuwen, 2001: 142, Ruppert, 2004: 25, Harrison, 2003: 51).

- **Conceptual meaning:**

This type of images is primarily characterized by the absence of ‘vector’. Participants are presented in relation to “*more generalized stable or timeless essences*”, so the focus is not on actions rather on the chosen nature, meaning, class, structure participants are linked with (Van Leeuwen and Jewitt, 2001: 141). This category divides to different structures. Classification structure for example is the one which presents participants together in one picture to highlight the idea of belonging to the same class (*ibid.*). Analytical structure is another type of conceptual images. It seeks to show ‘part- whole’ relation among participants. These two elements are referred to with attribute-carrier respectively. Last, symbolic structure stresses what the participants mean in the visual (Harrison, 2003:51).

3.4.2. Interactional Metafunction:

A thorough account of language cannot be reached unless it considers language from the point of view of its function in the ‘process of social interaction’ (Halliday and Hassan, 1985: 20). This investigation is founded on the system of mood which is the ‘*component carrying the syntactic burden of the exchange and carries the argument forward*’, it splits to two parts: the subject that is a nominal group and the finite operator which is a verbal group (Halliday, 1994: 71). This is adopted by Kress and Van Leeuwen to analyse visuals under the

‘Interactional metafunction’ that brings the producers and viewers in connection; the creator, the participants and the viewers. It aims at revealing the manner in which the image engages with the viewer (Harrison, 2002: 52-53). To this end it draws on three features.

- **Gaze: demand/ offer.**

In language, speech acts are employed either to offer goods and services or to demand them. Similarly, in visuals direct gaze connects the participants and the audience to demand something; Halliday (1985) stated that “*the participant’s gaze (and the gesture, if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her*” (cited in Kress and Van Leeuwen, 1996: 118- 122). Other visuals instead of presenting a demand relation, they offer information to the viewers showing participants looking at each other or somewhere in the image.

- **Size of frame and Social distance:**

This refers to the realisation of social distance among participants and viewers. In language, this relation is attained through various opportunities. Intimate relation for instance is realized using particular words and expressions that others cannot access, pitch of the voice or intonation. Formality is another possibility language offers to express another relation which is the social one. A distant relation among participants is the dominant one when public language is chosen (Kress and Van Leeuwen, 1996: 129). Visuals provide the same relations but making use of other types of resources chiefly ‘shot’. The choice to make a close, medium or far shot determines the relation shared among the participants and the viewers, this dimension enables to understand whether they are intimately related revealing only shoulders and head, or the shared relation is more objective and social picturing only the participant to the waist or the connection is lacking showing the whole figure distant in the visual (Ruppert, 2004: 27). There are five ways participants in an image can be presented; thus resulting in different relationships with viewers:

Intimate distance: only the head and face of the participants are shown.

Close personal distance: the head and shoulders.

Far personal distance: participants are shown from the waist up.

Close social distance: the whole figure.

Far social distance: the whole figure with space round it. (Harrison, 2003:53)

- **Perspective:**

Kress and Van Leeuwen ensure that image producers may connect with the participants and the viewers through the selection of ‘angle’, a ‘point of view’ to imply either involvement or power relationship, exactly as language provides possessive pronouns and different linguistic forms to show the nature of the relation among the participants. In visuals, these relations according to the pioneers of this domain are manifested drawing on two different types of angle; the horizontal or the vertical respectively. While involvement is accomplished through frontal images, detachment is produced through oblique images. Power relations on the other hand are shown relying mainly on ‘high angle to present a participant who is more powerful than the audience. ‘Low angle’, in opposite, shows that the participant is less powerful than the viewers. Picturing the participants at the eye-level on the other signifies that the participant and viewers are equal in power (Kress and Van Leeuwen, 1996: 134- 142)

3.4.3. Compositional Metafunction:

Compositional metafunction ‘looks at the way in which the first two metafunctions come together into a meaningful whole’ (Ruppert, 2004: 29). Van Leeuwen ensures that compositional metafunction:

allows us to use language to marshal individual representations-cum-interactions into coherent texts and communicative events, linguistically through the systems of cohesion, thematic structure, and given-new, and in images through the systems of composition, framing and salience. (Van Leeuwen, 2006:142)

Composition connects “representational and interactive meanings” of the image relying on three interrelated systems (Ruppert, 2004: 29):

Information value: relates to the different information roles the participants are given in relation to their place in the visual.

Left/ right: these positions expose the given and the new. Said differently, what is Presented on the left side is the already known information and what is presented on the right side is the new one.

Top/bottom: at this stage the sake is the ideal and real relation. In an image, what is on the top is the ideal and what is on the bottom is the real.

Centre/margin: *“the participants in the center provide the nucleus of information to which surrounding elements are subservient”* (Harrison, 2003: 57).

Salience:

Kress and Van Leeuwen in this system argue that some elements are presented in a way to be more attractive than the others. Size, sharpness of focus, foreground and background...are some means used to achieve this aim (Van Leeuwen and Jewitt, 2001: 150).

Size: the participants granted the larger space in the visual is higher in salience.

Foreground/background: presentation in foreground implies higher level of salience.

Sharpness of focus: in visuals, some participants are more focused than others which is a sign of higher degree of salience.

Framing: frame and lack of frame reflect separation and connection respectively. (Harrison, 2003: 55-7).

Conclusion:

This chapter reviewed the literature related to the study. It first sheds light on an important field of communication i.e. advertisement that is a widespread phenomenon in contemporary world. This is then followed by the theoretical underpinnings of social semiotics with much focus on Halliday's studies on language. We then reviewed multimodality as an interdisciplinary approach of this field that comes as a response to the new changes characterising communication in the modern world. The main principle underlying this field of study is that it steps away from the idea that language is the nucleus of communication; an interest in other resources is thus emphasised. Key concepts related to this area like mode, media, multimodal discourse...are highlighted. Finally, an important theory of visual communication that is "visual social semiotics" is stressed as the basis of the present work.

Research Design

Introduction

The aim of this methodological chapter is to present the methods and materials through which the topic is investigated. It shows the tools by which data is both collected and analysed, this divides it into two main sections. The first section is meant to highlight the procedures of collecting data both in Algeria and England. It comprises also a set of information that presents the schools from which the adverts are gathered. Description of the latter and the authorisations for their use are also provided. The second section is devoted to the means through which the collected data is analysed. Following the research objectives that are to analyse the multimodal compositions in the advertising brochures showing the interconnection of the two modes dealt with in this research, and to establish a comparison among the Algerian and English private schools ads, both Critical Discourse Analysis and Social Semiotic Approach are used. The former aims at studying the linguistic passages from different perspectives. The latter, on the other hand, is used to analyse the visuals. It is on the basis of this analysis that the comparison is fulfilled.

1- Data Collection

The sample used in this study consists of eight (08) printed private schools advertisements gathered from the two aforementioned contexts.

In order to collect our corpus and request permission for their use, we contacted the Algerian private schools. On January 21st, 2015, we sent an e-mail to '*WM English School*' that is situated in Algiers and got the permission on the same day. The two other adverts, on the other hand, are gathered from Tizi-Ouzou. An e-mail was sent to '*Bridge Way School of English*' on the 27th of the same month, the permission is received on the 30th. Then, on June 30th, 2015, we contacted '*ML School*' and we got the authorisation on the seventh of July.

WM English School and Bridge Way School of English are both specialised in training only the English language while ML School gives courses of different languages; namely French, English, Italian, Spanish and German. While, Bridge Way advert is designed in 2014, the two others are designed in 2015.

The second part of the corpus comprises five (05) advertisements selected randomly from language private schools that are located in different regions in England. On January 3rd, 2015, we contacted both '*Anglo European School of English*' that is situated in Bournemouth and '*The English Language Centre*' (in Brighton). On the seventh of January, we received the brochure of the former as well as the permission to use it, the latter on the other hand, asked for more information. As a result, a detailed explanation about our research is sent on the eleventh of January to Phil Hopkins, Chief Executive, who granted us his permission in the same day. Then, on January 7th, 2015, three other e-mails were sent to '*St Giles*' in Eastbourne, '*Anglolang*' in Scarborough and '*Central School of English*' which is located in London. On the eight, we received the permission of the first. One day after, those of the two others were sent to us. All these schools are specialised in English language training and their advertising brochures are newly designed; they are created in this year (2015). Both Algerian and English advertisements comprise linguistic and visual modes (images) as the main components.

We are interested in these schools in order to reveal the way in which languages private schools make choices between different semiotic modes to reach their target readers.

2- Data Analysis:

In order to analyse and compare the collected Algerian and English Ads of private schools, we opt for two qualitative tools of analysis. For a start, Critical Discourse Analysis (CDA) is used to interpret the linguistic modes. Social Semiotic Approach is another means

we use to reach a semiotic analysis of the visuals. Integration of both analytical tools is, therefore, done considering the multimodal nature of these advertising discourses. In this section, these two analytical tools are explained respectively, showing different views of different scholars and the way they are implemented in the present work.

Language does not consist of a means that is just used to allow expressing different ideas, rather *'it is a machine that generates, and as a result constitutes the social world'* (Jorgensen and Phillips, 2002:10). Linguistic passages in schools ads are not an exception, thus, CDA is applied as an analytical tool to analyse them.

2.1. Critical Discourse Analysis

CDA is one approach to discourse analysis among others. Unlike Text Analysis, CDA *'gives insight not only about what is in the text'* but also about sociocultural aspects that are not directly observed in the text but significantly influence its meaning (Fairclough, 1995: 05), put differently, language cannot be perceived in vacuum, separated from the social and cultural perspectives which it represents (Hofman, 2009). Jorgensen and Phillips (2002) perceive CDA as a source of theories and methods to empirically investigate the relation between discourse and social and cultural aspects. Discourse in its turn is defined as *'a form of social practice'* which is shaped and constrained by social structure and its various dimensions; social identity, knowledge and beliefs... This came to reject the idea adopted by Saussure claiming that discourse is a pure individual activity (Fairclough, 1992: 63-4) and also to insist on that discourse is not the only aspect which both shapes and reflects such structures (Jorgensen and Phillips, 2002: 07). As regards discourse analysis, it consists of the investigation of the social structures that shape and are revealed in discourse (ibid).

Critical Discourse Analysis is introduced to change linguistics and other fields that are interested in language from the critical dimension (Fairclough. I. and Fairclough. N, 2012:

78). It is based on the idea that discursive practices lead to the creation and reproduction of unequal power relations among social groups. Thus, it takes as its chief concern the exposition of these injustices and work in order to achieve “*more equal power relations in communication process*” relying on a critical theory. (Jorgensen and Phillips, 2002: 63). In Van Dijk’s (2001) words:

CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality and bias and how these sources are initiated, maintained, reproduced and transformed within specific social, economic, political, and historical contexts (cited in Gonsalvez, 2013: 48-9).

Critical Discourse Analysis is applicable relying on different levels of study; ‘macro’ and ‘micro’. Norman Fairclough argues that these complimentary, interrelated levels are inherently needed to critically analyse discourse. While ‘micro analysis’ involves an account of how participants “produce and interpret texts on the basis of their members’ resources”, ‘macro level’ serves as a source of information about the “nature of the members’ resources that is being drawn upon in order to produce and interpret texts” (Fairclough, 1992: 85-86). More explicitly, Fairclough explains the ‘micro level’ as the vocabulary used, the syntax and grammar which constitute the style of writing including the interpretation of these structures. ‘Macro analysis’ is basically related to the ideas and social phenomenon that are reflected in the text (MA MEI LIN, 2005).

Van Dijk in his turn emphasises that discourse is not neutral. He ensures that “ideologies control social representations of groups, and thus the social practices and discourses of their members”. According to him, these ideologies are deduced through macro and micro analysis (Teun A. Van Dijk, 2004: 27, 28).

CDA is centered on particular principles that differentiate it from other disciplines; mainly its view of language as a ‘social construct’ focusing the interconnectedness between language and society, in addition to the emphasis on the fact that meaning is historical and

cultural (Yong and Harrison, 2004: 01). These are fundamental to reveal the hidden aspects of the linguistic passages in the collected corpus. However, language is not represented solely, it is accompanied with other modes which need to be accounted for because, just like language, these modes hide sociocultural meanings. Accordingly, the present work adopts the Social Semiotic Approach to reveal these aspects.

2.2. Social Semiotic Approach:

The Social Semiotic Approach, or what is also referred to as visual social semiotics, is a new field of study originating from Kress and Van Leeuwen's 'Reading Images: *The Grammar of Visual Design*' (1996). Relying on their theoretical standpoints, visual social semiotics is used as a tool; a framework for the analysis of images (Harrison, 2003). The fundamental tenet of visual social semiotics, according to Jewitt and Oyama (2001), is its view that visual resources are basically developed for achieving certain kinds of semiotic work. It is therefore described as being functionalist (*ibid*). Drawing heavily on Halliday's linguistic metafunctional principle, Kress and Van Leeuwen identify three meanings in images in a visual communication that run simultaneously; *representational*, *interpersonal*, and *compositional* (*ibid*).

- **The representational metafunction:** it has to do with the represented participants, objects...etc. (it is about what the image depicts). Kress and Van Leeuwen, following this aspect, classify images into two types; *narrative* and *conceptual*.
- **The interpersonal metafunction:** it is about the relations and interactions between the viewers and the image. There are three ways by which interactional meanings of images are analysed: *contact* (demand or offer), *social distance* (intimate, social...), and *attitude* (involvement, detachment...).

- **The compositional metafunction:** it relates to the way in which the representational and interpersonal metafunctions combine to create a meaningful whole. *Information value, salience* and *framing* are ways through which meaning in images is fulfilled. (Kress and Van Leeuwen, 1996).

The Social Semiotic Approach put forth by Kress and Van Leeuwen is thus a useful tool in drawing a semiotic analysis of the images that constitute a vital part the corpus.

Conclusion:

This chapter puts emphasis on the research design of the study. It first highlights the way through which the data are collected from two countries (Algeria and England). It then stresses the adoption of qualitative tools of analysis, explaining how these are relevant to the present study taking into account the multimodal nature of the corpus. For a start, Critical Discourse Analysis is selected to deal with linguistic texts. The Social Semiotic Approach of Kress and Van Leeuwen (1996/2006) is another tool used to accomplish a semiotic analysis of the images integrated in these advertising discourses. By applying both frameworks a comparison is also drawn between the ads gathered from the different contexts.

Research Findings

Introduction:

This section presents the key results of the investigation. As it is already mentioned in the previous chapter, this work is based on a corpus of eight advertising brochures that integrate both linguistic and visual modes to achieve particular communicative objectives. The first part of this section will be devoted to the analysis of linguistic passages and the visuals of the Algerian languages private schools. The analysis of the English advertisements comes next. The linguistic items are analysed according to their contexts, mainly the macro and micro levels while the visuals are analysed through the metafunctions provided by Kress and Van Leeuwen to give an insight of the representational, interactional and compositional metafunctions in this collection.

1- Presenting the Findings of Algerian Schools Advertisements:

1.1. Language:

The corpus gathered includes three ads from different Algerian language private schools. The designers of these ads choose various techniques to serve their purposes which are mainly commercial. Multilingualism is one of these core principles. While ML School and Bridge Way World School of English use French and English, WM English School uses English, French and Arabic. Additionally, the use of the languages is not distributed in the same amount in the adverts. Each of them adopts one language to be dominant over the other(s). At this level, English is the dominant one in WM English School and in bridge way world school ads. The former introduces only one sentence in Arabic and contact information in French. Similarly, the latter gives everything in English except for the address and contact information provided in French. In the last ad, French is the dominant language, only some phrases are presented in English.

Private languages schools supply ads for commercial purposes. These can be achieved without providing detailed linguistic information. The corpus under investigation reflects this feature. First, this is through focusing the names and the logos of the schools relying on typeface, size and font in addition to positioning them at the top except for the WM English School which places the school name below the expression ‘Speak English within three months’ in both English and Arabic. Second, the schools provide only the necessary information related in general to the languages that could be taught in the school and the different ways through which the audience could contact them. Another element that is omnipresent in the ads is the representation of a particular slogan for each school which are shown in the following table:

WM School	ML School	Bridge Way World School of English
Speak English within Three months	Modern Languages School.	The world in your hand

Figure 1: The Use of Slogans by the Algerian Languages Private Schools.

This part has emphasised the characteristics of the linguistic texts used in the Algerian ads. The coming one sheds light on the visuals used in these multimodal compositions.

1.2. Visuals:

The field of advertising is essentially based on visuals for the communicative opportunities they provide. All the elements of the corpus under investigation contain visuals which differ from one advert to another in relation to the aims behind their creation. To decipher them, we rely on the metafunctions.

a- Representational Metafunction:

The Algerian sample of advertising brochures includes different visuals each has its particularities. It is clearly shown that despite the difference of the advertising procedures in the languages private schools, they all opt for documenting people in a higher rate compared with other types of participants (objects and places). Except for 'Bridge way world school of English in which no person is depicted, the two other advertisements comprise human participants. It is also important to note that the represented participants are women, no man is documented in the ads.

Vector, the means through which the interaction between the participants is achieved, is present in the majority of the visuals which are consequently categorized in the class of narrative/action images. The others do not establish relationships among participants rather tell about social, cultural aspects of the participants.

Relationship between participants in this set of Ads is fulfilled mainly through gaze. WM English School and ML School document young participants looking directly at the audience. Vector relates also the participants the one to another. This relation is realized by these schools through representing the students in connection with non-human participants. While the student in WM School puts on the graduation cap and holds her diploma, ML School does not stop at representing one of its language laboratories but goes further to document the student with her headphone. These are techniques that relate persons and objects.

b- Interpersonal Metafunction:

The participants in the visuals of the advertising brochures connect with the creators and the audience through various means, namely gaze, size of frame and perspective.

Two of the schools that are the subject of the present research use ‘gaze’ to achieve demand meaning. The presented girls in WM School and ML School have direct eye contact with the audience. Bridge Way World School of English chooses not to include this perspective; it does represent neither humans nor quasi-human participants that have a direct eye contact with the audience. This leads to classifying it in the ‘**offer**’ images.

Social distance and size of frame are used in various ways along the ads under investigation. Variation of Shot differentiates the nature of the social relation that is represented in the visual. The results of this perspective when applied to the corpus of this study are summarized in the coming table:

The school	Shot	Nature of the relationship
W M English School	Middle	Close personal distance
Visual 1: the panel	The whole visual	Achievable representation
Visual 2: the student	The head and shoulders	Far personal distance
ML School		
Visual 1: the student	From the waist up	Far personal distance
Visual 2: language laboratory	Partial representation	Involvement of the viewer
Bridge Way World English	Middle shot	Reachable representation
Language School		

Figure 2: Social Distance of the Represented Participants in the Algerian advertisements.

Perspective refers both to the horizontal and vertical relationships. Participants’ positions in the different visuals of the schools adverts show different types of horizontal relations; frontal and oblique. This is in the aim of achieving involvement or detachment respectively. Vertical relation, which relates to power, is likewise different along the advertisements. This can be seen in this table:

	Horizontal relation		Vertical relation		
	frontal	oblique	High angle	Medium angle	Low angle
The schools					
WM School	✓			✓	
ML School		✓		✓	

Figure 3: Presentation of ‘Perspective’ in the Algerian Advertisements.

C- Compositional metafunction:

The last point which is considerably emphasized in these advertisements is Composition; the connection of the representational and interpersonal metafunctions to get one whole. To this end, designers rely on information value, salience and framing.

- **Information Value**

The corpus analysis reveals three different ways of presenting **given/new**, **ideal/real** and **centre/margin**. To start with, WM English School places on the right the linguistic elements dealing with duration that each level of learning takes, this is considered as the given information. What the designer wants to show as a being new is the visual that documents a woman putting on the graduation uniform placed on the right part. ML School, in contrast, shows totally the opposite. On the ‘given position’ a girl putting a headphone is depicted. Linguistic information about the languages available in this school are on the ‘new position’. Bridge World Way School of English adopts a different representation, the name of the school as well as its logo are represented on the left as the known information. The new position is granted to the visual that depicts a hand holding the world.

Ideal/ Real

Ideal real is a means to unify representational and interpersonal metafunctions. Most of the components of the corpus position the name and the logo of the school at the top, namely ML School and Bridge Way World School of English. These schools at the bottom position provide the contact information. WM English School, on the other hand, chooses to locate the linguistic expression ‘Speak English within 3 months’ in both English and Arabic in the top position to refer to the ideal information. Like the other schools, the real information are at the bottom position including the address, the phone, website and the E- mail.

Centre/ Margin

This relation helps designers focus the more important items in the visual. What is centered in the advertisements is the visuals, as regards the linguistic passages, they are represented in the periphery. Bridge Way World School of English however is an exception. The centre is devoted to the linguistic text while the visual is represented in the periphery.

- **Saliency:**

Private schools advertisements as commercials utilize different techniques to achieve the attraction of the viewers. In the present corpus, this purpose is accomplished mainly through presenting the visuals over the largest size in the brochure at the expense of the linguistic passages. The only advertisement that shows the opposite is that of Bridge Way World School of English. It gives the largest space for linguistic text ‘invitation’ instead of the visual. More than this, this ad foregrounds and sharply focuses this text to be more attractive. This procedure is applied in the other adverts to the visuals.

- **Framing:**

The connection of the metafunctions is also fulfilled through framing. The latter is related to the ways in which the different modes are combined together. All the advertisements include separations among the different represented linguistic and visual texts. This is to achieve particular purposes, mainly focusing what is more important compared to what is less important. The following part is devoted to presenting the findings extracted from the English brochures.

2- Presenting the Findings of the English Schools' Advertisements:

The second part of the collected corpus comprises advertisements of five English private schools. They are all multisemiotic texts; combining between linguistic and non-linguistic (visual) entities. The results concerning the linguistic material in all of the ads with relation to their spatial organization (the compositional metafunction) are presented first. Presentation of the findings concerning the visual modes comes next.

2.1. Language

Print advertisements are one type of media through which advertisers attempt to persuade and evoke certain feelings in potential readers through the linguistic mode. The present corpus, being advertised only in 'English', is characterized by its typographical distinctions. *Font types* and *sizes* combined with specific spatial arrangements are, in fact, techniques by which language is presented in these ads to achieve different communicative purposes. In all of the ads, texts are presented as separate entities displayed in different spaces (at the top, the middle and the bottom of the front pages). The following table is about the placement of the schools' names:

School	Placement of school's name
St Giles	Top corner on the left
ELC	//
Anglo European School of English	Top centre
Anglolang	The lowest corner on the left
Central School of English	The bottom of the ad

Figure 4: Placement of the Schools' Names in the English Advertisements.

The schools' name of **St Giles** (appendix 1) can be read in bold larger size. Below and on the right, its three different locations are read and have the same size with the word 'International'. In the middle position, there is a linguistic text; "*Course Guide*" in bold large font and under it placed a slogan. At the bottom of the ad, there is contact information, namely the website in a small size. Like ad 1, **ELC** (see appendix 2) places its name in the same position. Just below, the school's location is written in a small format and a different typeface. At the middle of the page, the expression '*English Courses for Adults*' is presented where the first two words are in bold. Finally, the lowest part is granted to the school's slogan. After analyzing the ad of **Anglo European School of English** (appendix 3), the results show a linguistic entity presenting the school's name in bold large font under which its location; 'BOURNEMOUTH', is written in bold with a noticeable small size in comparison to the first. At the middle of the page in the left side, there appears a small inscription inside the logo; 'Development through Education'. This school is the only one that presents the year when the brochure is designed (2015). Lastly, the bottom of the ad is devoted to factual information; namely the bodies accrediting the school and contact information with a different size. Contrary to the previous ads, the two other schools; Anglolang (appendix 4) and Central

School of English (appendix 5) choose to put their names in the lowest part of their ads. The difference is that the first puts its name at the lowest corner of the left side, making it more prominent through a large size written in capitals. Besides, this is the only school that provides the contents with page numbers of the brochure; they occupy the low corner of the left side and are presented in small writing. On the right of the ad, on both the top and low corners, the school's website is provided. In appendix (5), the visual element is noticeably separate from the linguistic one that is put at the bottom of the ad; (school's name, the slogan and finally the institutions accrediting the school). The results also reveal that there are grammatical features characterizing the linguistic entities of these discourses.

The English advertising discourses do not only comprise linguistic passages in order to reach a wider audience, they rather entail many visuals that are the dominant mode. The following part sheds light on presentation of the visual findings of the English ads following the three metafunctions of Kress and Van Leeuwen's visual social semiotics.

2.2. Visuals

a- Representational Metafunction

Representational meaning is about the represented participants and the process types (narrative or conceptual) they engage in. The corpus gathered from the English context contains many visuals (persons, places, objects...) that differ from one ad to another. It is seen that all ads depict both male and female participants except for '*Central School of English*' (see appendix 5) which represents only a male participant. This ad also lacks depictions of places in comparison to the other four ads that make use of this feature. Objects include pens, books, copy books (see appendices 1, 5) in addition to personal computers (appendix 3). Appendices 1 and 3 show the schools' logos that are non-existent in the others.

The visual representation in these instances of private schools ads involves more the use of '*narrative processes*' on the whole. This is achieved by means of '*vectors*' formed through gestures, which show participants in action (see appendices 1, 3, 4). Eyeline vectors that are formed through gaze; either participants look at each other or at the viewers or somewhere in the image, are also used in all of the ads. Visuals presenting places, objects, the statue and the logos all fall into the category of '*conceptual*' images.

b- Interpersonal Metafunction

Interactive meanings are fulfilled along the corpus using the systems of '*gaze*', '*social distance*' and '*perspective*'. The presence or absence of gaze through which demands and offers are realized is present in all of the ads. While St Giles, Anglo European School of English document both demand and offer images, Central School of English and Anglolang establish only offer images. ELC on the other hand documents only demand images.

Social distance and intimacy, determined by how close the participants in the images appear to the viewer, is fulfilled differently. In other words, participants are viewed differently throughout the photographs, thus various kinds of relationships with the viewers are created. The table below is about social distance revealed in these ads:

School	Social Distance and Intimacy
St Giles	a-Close personal distance/ b- far personal distance c-Far social distance
ELC	Intimate distance
Anglo European School of English	a-Close personal distance b-far personal distance
Anglolang	Close social distance
Central School of English	Far personal distance

Figure 5: Presentation of ‘Social Distance’ in the English Advertisements.

The results therefore show that some advertisements; namely St Giles and Anglo European School establish more than one relation with the viewers. This is because of their large use of human participants photographs.

Perspective, which is another way through which images create relations between represented participants and the viewer or between participants in the image, is also present in the collected corpus. The selection of different angles by private schools designers is for the sake of achieving involvement/detachment relations (through horizontal angle), or power relations using the vertical one. **St Giles** and **Anglo European School**’s ads document some participants frontally and some others obliquely. There are, likewise, differences with regard to the vertical angle. In the former, there are four images where the medium angle is used and one image in which a low angle is presented. The latter, on the other hand, presents the three types of the vertical angle (high, medium and low angles). Unlike these ads, all participants in **ELC** ad are presented frontally to the viewers documented only from a medium angle. Perspective is also realised in **Anglolang** brochure by depicting some participants frontally, others obliquely and some others are photographed from the back. As concerns the vertical

angle, the designer chooses the medium one. The only participant in the last brochure (i.e. **Central School of English**) is photographed in profile; from an oblique angle. With relation to the vertical angle, the participant is depicted looking horizontally to someone or something in the image; it is thus a medium vertical angle.

C- Compositional Metafunction

Integration of the representational and interpersonal metafunctions to form a meaningful whole is realized through the elements of *information value*, *salience* and *framing*.

- **Information Value**

Along the corpus analysed, there are clear differences and similarities as concerns the use of information value systems. First, with regard to **left/right** systems, it is shown that the left position is occupied by the schools names in (ELC ad) in addition to the logo in (St Giles), the right position however is left blank. Two ads establish the opposite; the left position is kept blank in both Central School of English and Anglolang ads while the right position presents a visual in the first and a linguistic entity in the second.

The ads under investigation also manifest **top/bottom** or (**ideal/real**) systems fulfilled either through linguistic texts or by means of visuals. St Giles, ELC and Anglo European Schools all choose to present their names on the top. Contact information in the first and the second and the slogan in ELC are all lower-positioned. In contrast to these three ads, Central School of English and Anglolang choose a visual mode on the top whereas the bottom is manifested linguistically.

The English advertisements also involve **centre/margin** systems. In four ads, with exception to Central School, it is noticeable that the central spaces are occupied by different

visuals while the edges of the pages are presented linguistically. Central School of English establishes centrality by granting the larger space to the visual mode over the linguistic one.

- **Salience**

Salience, which is another aspect of spatial organization of information, is manifested in different degrees along the corpus. In all of the ads it is the visual modes which are given greater salience and focus than the linguistic texts. This is because of the larger spaces granted to them. The importance of visuals in ELC advertisement is also established by putting them in the foreground. Some linguistic expressions, however, also occupy a considerably larger space and are therefore focused in comparison to other resources (see Anglo European ad).

- **Framing**

The corpus under analysis reveals different degrees of both connectedness and separation through the presence or absence of framing devices. First, in St Giles brochure, framing is realized through empty spaces that separate the visuals from each other and from some linguistic texts. Disconnections are realized in each of ELC and Anglo European brochures using empty spaces and frame lines. The latter is also the framing device by which the visual is disconnected from the linguistic text in Anglolang brochure. Central School of English also establishes such kind of separation using semi-circles that surround the photograph with an empty space to demarcate it from the linguistic elements. Connections, on the other hand, are realized by the absence of framing devices in the images depicting participants together (see St Giles and Anglo European School of English brochures). There is similarly a connection between the visual to which some linguistic texts are integrated in Anglolang brochure.

Conclusion

This chapter sheds light on the main findings of the study. The results reveal that both Algerian and English private languages schools use linguistic as well as visual resources in their advertisements. It is, however, inferred from the results obtained that the English brochures are marked by their extended use of visuals over the linguistic elements. One of the main results show the different languages used in the creation of Algerian advertising discourses in comparison to the English context where the brochures are only advertised in English. Other similarities and differences with relation to the representational, interactional and the compositional metafunctions are drawn. These results are discussed in the coming chapter in the light of visual social semiotics in addition to CDA to uncover more interpretations of linguistic modes. Once the analysis is done, a comparison is drawn between the Algerian and the English corpus.

Discussion of the findings

Introduction:

This section concerns the discussion of the results found after applying CDA and Social Semiotic Approach to eight brochures amongst three Algerian and five English ones. The work is divided into two main sections. First the linguistic and visual perspectives of the Algerian advertisements are analysed and discussed to highlight their characteristics in relation to the metafunctions. Then comes the turn of the English ones in the second section to which the same analysis is applied. On the basis of these analyses a comparison is drawn between the two contexts.

1- Textual Analysis of the Algerian Advertisements.

Language is displaced but cannot be replaced. As it has been noticed, all the brochures without exception make use of the linguistic mode to transmit the schools communicative messages. It is noteworthy that they all contain the same kind of linguistic information comprising the names of the schools, their mottos and the information needed to join them. The critical analysis of these passages using CDA informs us about principles of advertising as well as about their contexts.

Multilingualism is a common characteristic of the present corpus and this is not a coincidence. Three languages are used to address the audience: Arabic, French and English. This may be related to the fact that Algeria is a multilingual country. Besides Arabic, the Algerian national and official language, Berber and its numerous variations are used as a mother tongue by a minority. Algeria adds another language to its repertoire due to historical factors. After the independence, French is given the stature of the first foreign language, thus it is used in various domains: education, media... The large spread of English has affected Algeria among other numerous countries, thus it is the second foreign language. Manipulation of these languages differs from one school to another. Arabic is only used in the

advertisement of the WM School of English (see appendix A). As it is previously mentioned, this school is established in Algiers where the daily language is Arabic. The brochure designers at this level aim at addressing their primary audience through their language to achieve attraction to and conviction of the importance of the school. ‘Speak English within three months’ is a translation of the expression written in Arabic and is put at the top. This signifies that, in this context, English is more important than Arabic since it is the target one. The center of the brochure is devoted to the offers of the school presented in English. French is used to inform the audience about how to contact the school. This is provided at the bottom of the page. Indeed, this organisation may be connected to power relations. It unveils the power of Arabic language over others in Algeria since it is the official and national language. It was possible to introduce the expression ‘speak English within three months’ only in English since the target audience appears to have a certain background in English, which is deduced from the introduction of other pieces of information in English without translations. So the choice of including Arabic is not relative to intelligibility.

The other components of the corpus use only English and French languages. ML School and Bridge Way World School (presented in appendices B and C respectively) are found in Tizi-Ouzou where the language spoken by the population is Berber and not Arabic. Unlike Arabic, Berber is not an official language, so it is not used in the domain of education. Consequently, it is not introduced in the brochures. French is the dominant language in these ads. This extensive use is justified by the fact that, as the first foreign language, French is easily deciphered by the audience. As concerns the use of the English language, it is an element of attraction to the importance of English language as well as the trainings afforded in these schools.

Proportion of language is distributed in relation to the type and objectives of the advertisement. In this context, the linguistic passages are characterized by being brief and

explicit. This can be related to the schools' aims that center on attracting and informing the audience. As it is argued by Ma Mei Lin (2005), these objectives can be reached without using long linguistic texts which include details, which is not the case in non-commercial Ads (charity organizations ads, job ads...). To achieve the same purposes, the schools choose not to introduce only simple passages but add stylistics. 'ML School' for example uses the phrase 'Modern Languages School' and gives the impression that it is the sole school that provides such a rich and fruitful training in so a huge set of languages. 'WM English School' on the other hand introduces the expression 'Speak English within three months' focusing only English since this school is specialized in learning it. This is to show that English can be learnt in a short period of time, and this can happen particularly in this school. This expression aims at encouraging the audience to enroll and join it. 'Bridge Way World School' contrary to the others uses the name of the school as a means to achieve the aforementioned purposes. This expression shows that this school is different in that it enables the learners to communicate effectively with others all around the world using the world language 'English'. The rich repertoire used in these ads does not only reflect the multilingual nature of the society but also a wise way through which the advertising purposes are achieved.

2- Social Semiotic Analysis:

The present work deals with the combination of language and visuals in private schools ads. The visual information in the advertising brochures cannot be analysed thoroughly from its different angles given the limitations of the study. The focused points are the three metafunctions provided by Kress and Van Leeuwen, of which many features are reflected in the collected brochures.

2.1. The Representational Metafunction

In this respect, the Algerian schools share a common point that is the excessive representation of human participants compared to others. It is another technique adopted by the majority of the schools to be more convincing. These young students appear to be confident and at ease, this is shown through their smiles and postures. As for the choice of representing women in a greater rate compared with men, it can be related to the stereotype that men are more interested in science and mathematics while girls interest themselves in arts and languages. Language schools then in their ads address their primary audience and make the possible to attract it. In addition to this, the schools use different ways to show that the learners, thanks to the particular school, acquire control over the languages programmed through connecting human and non-human participants. WM English School adds the graduation cap and paper to show control over English. The use of these elements implies also that this school guarantees a successful work career. ML School does this through focusing the importance of listening in the process of learning languages. The represented student puts her headphone and shows satisfaction. This meaning is reinforced by the added visual that is the image of one of its languages laboratories.

The set of advertisements under investigation are already categorized into narrative and conceptual visuals. WM English School and ML School are based on 'vector'. As it is stated by Kress and Van Leeuwen (2006), such representation means that they that they involve a process of interaction, said in other words; they are personal pictures that involve action. Relation in these ads involves the represented girls who are the 'actors' and the audience, the 'goal'. At this level the actors in both ads are the ones who are inviting and the audience is the invited. Contrary to these brochures, Bridge Way World is a conceptual image, it does not involve action, and it is a static brochure that tells about social aspects,

chiefly the ability to face the daily problems relying on one's knowledge of the world language 'English'. This is inferred from the presentation of a hand holding the world.

The relationship that connects the participants and the viewers can be qualified according to facial expressions of the participants. At this level, the private schools' advertisements call for a strong social relationship that implies the same social status. This is through the humorous, smiling faces that characterize all the represented participants (Ahmed Adham, 2012). The only brochure that does not imply such relation in the present corpus is that of Bridge Way World School which is conceptual.

2.2.The Interpersonal Metafunction

Gaze: demand and offer

Gaze is a vital technique which informs us about **Demand** function in which the participant (s) seeks something from the viewers and **Offer** relation in which the participants are only observers. In the case of our corpus, the visuals of WM School and ML School are based on '**demand**', put differently; they are designed to do something to the viewers creating an imaginary relation with them (Kress and Van Leeuwen, 2006). Bridge Way World School of English (appendix C), on the other hand, is an offer advertisement which means that it (as the object) is meant to offer information to the audience which is the 'subject'. These two different categories represent different relations among participants and viewers and this is realised relying on 'gaze'. It is important to mention that advertising is adopted to attract the audience to the importance of a product, a service, a place...so; this demands to establish a relationship between the designers and the audience. This can be taken as the reason behind assuming this principle by the majority of the corpus. Bridge Way World English School puts a limitation between the participants and the viewers to give the impression that the represented participants are not there to be seen by the viewers. In this context, the purpose

may be that this school invites the audience to benefit from the unique offer which enables to have the world in one's hand through learning English in this particular school (ibid.).

Size of frame and Social Distance

Interactive meaning of images is not only related to whether the participants are looking at the viewers or not but also to being close or far from them. Despite the fact that the schools vary in this perspective, none of them adopt neither 'intimate distance' which relates very close participants nor the 'public distance' which applies for relating strangers without any possibility to know each other. These positions do not serve the schools purposes. WM School of English establishes a close personal relationship between the student and the audience. This does not mean that the participants (the students and the viewers) know each other, this relation is an imaginary one that is based on putting down all kinds of barriers between them that the viewer feels himself/herself involved in the school (Kress and Van Leeuwen, 2006). The second visual that is the panel on which the offers of this school are documented both linguistically and visually is taken from a medium distance that makes it possible to see the whole panel without large space around it. This relation may be interpreted as an encouragement to join this school which provides these possibilities at the reach of the students.

ML School builds a distant social relationship. This imaginary relation is adopted mainly to attract the viewers to personal interests of the two parts. ML School provides trainings in multiple languages in addition to the good atmosphere that facilitates this process, the elements needed by the audience. The latter in return funds the school with money. This interrelation attracts the audience, so the core purpose of the school is achieved. It is important to shed light on the role of these two shots in helping to deduce the interpersonal

meaning realized through gaze. They made it possible to read the demand/ offer relation since the eyes are clearly seen and the meaning is deduced.

The far and close shot is also reflected in ML School second visual representing the language laboratory. It is taken from a close angle that it is not possible to see the whole laboratory, it is only a partial image. Through this representation, ML School aims at engaging the viewer in the laboratory, put differently, this close shot leads the viewer to feel as if he/she involved in the learning process within this laboratory. The aim behind this is to inform the audience that this school makes all the needed conditions to learn available languages. Bridge Way World School of English uses another type of shot which is the middle one, the whole visual can be clearly seen but without much space behind it. Gunther Kress and van Leeuwen ensure that this choice convinces the viewer that what is represented is achievable. This school supports this meaning through putting the visual on the 'right angle' that represents the 'new'. This infers that learning English enables to manipulate hard situations and this is achievable only at the level of this school.

Horizontal and vertical angles

Perspective is another signal indicating relationship between the participants and the audience. The present corpus represents the same social attitudes (vertical relation) but the horizontal relation is different. While ML School is based on detachment (oblique angle), WM School is based on involvement (frontal angle). Through these different perspectives, the schools establish the same 'vertical relation' equating the participants and the audience.

2.3. The Compositional Metafunction

The representational and interpersonal meanings of the advertisements need to be interrelated and this is through 'composition'. More than this, it connects the different modes of communication to achieve stronger effect. WM School does this in the first visual that

represent the strategies used in this school to achieve an effective learning of the language. Each of the expressions ‘audio, video, record your voice and keep talking’ are accompanied with visual elements to reinforce and strengthen their meaning. ML School also adopts this kind of combination. The second visual that documents a language laboratory includes (in the same frame) the expression ‘ three languages laboratories’ (our translation) this time it is the language that strengthens the visual since the laboratory takes a large space and the linguistic expression is inserted on it in a small space. The last element of the corpus reveals this aspect twice along the brochure. The first is in the name of the school ‘Bridge Way World School of English’ having a visual representation of a bridge that covers all the expression particularly the word ‘world’ to refer exactly to the meaning of the linguistic expression.

The compositional metafunction involves different systems through which it combines the two other metafunctions.

Information value

1- Given and New

As it is mentioned, the schools subjects in this research differ in presenting this visual principle. WM English School emphasizes two elements through placing them on the ‘New’ position, namely the use of audio/video recordings to help the learner keep talking. This can be explained relying on the fact that learning a language needs to change to new techniques and strategies as the audio-visual recordings. The audience would be more interested in schools introducing these possibilities than others. In addition to this, graduation is the purpose of each one to join any school. So WM School through this representation guarantees that studies in this school end with a gradation and certificate. These two are more attractive because they hold a further meaning related to a successful work career. ML School chooses another perspective. It documents the visual on the ‘given position’ and the list of the

languages available on the 'new position'. This may be related to the fact that, in Algeria, the languages taught in private schools are generally French and English, such a rich list is truly a new and important factor that the school focuses to attract the most possible number candidates to this school. The last school Bridge Way World practically follows the same technique. The right position is occupied by the name of the school which is given, it is familiar that every school has an appellation proper to it. What is new is the effective training that the school provides enabling to put the world in one's hand. Said differently, this school implies that English is indispensable in our lives since it is the world language, and the appropriate acquisition of this language is offered in this school.

2- Ideal/ Real

This perspective tells about what is represented as being ideal and what is real. WM School of English on the top the name of the school and the equipments that the school provides for learners. The advertisers placed these information in the 'ideal position' perhaps because generally, Algerian languages private schools do not focus only one language and work to teach it well rather make a variant list of trainings. The visual which shows the different equipments this school supplies is also in the ideal position, this may be connected also to the fact that not all the schools provide these facilities to students. ML School brochure is designed differently, on the ideal position is devoted to the visual of the student and the list of languages provided in this school inserted on the visual, this is to attract the audience to the richness of the programs and the comfortable atmosphere provided in this school. Bridge Way World school of English focuses two elements on the ideal position; the name of the school and the bridge put above it in addition to the visual showing the hand bearing the world. These components combine to draw the attention of the audience to the fact that this school helps the viewer realises his/her project of manipulating the English language. At the real position all these school give a detailed list of information about the

school location, telephone e-mail...these are real information that the viewer uses to contact them.

3- Centre /Margin

Advertising is based on focusing the important and the more attractive elements relying on various techniques amongst centralizing and marginalizing. The Algerian advertisements are no exception, since WM English School and ML School choose to centre a combination of the visuals and the linguistic messages while Bridge Way World School of English makes another alternative that is centering the linguistic text and making it more salient. This is in fact ideological; the two first take the visuals and the visual means of communication as the nucleus of information to which the others are related. The third one in the opposite is based on language as the core of communication that enables to attain the audience.

Framing

As it is already mentioned, the Algerian schools rely on framing to combine the different modes of communication. What is clearly noticeable in the Algerian private schools advertisements is the use of frame lines, empty spaces and colors to separate each element from the others. This phenomenon according to Kress and Van Leeuwen stresses separation and avoids connectedness.

3- Textual Analysis of the English Advertisements

As it is mentioned in the results chapter above, strategies like the language adopted, fonts, size, and syntax are all resources of language that generate different meanings. All the five schools advertise for their courses using only one language which is ‘**English**’. This fact can, indeed, be explained with relation to political and social factors. As a matter of fact, England

is known for being a ‘monolingual country’. Said differently, it is a community where only one language; namely English, is used in all spheres and domains of life.

Our findings after the analysis of the adverts confirmed that various messages are communicated through differences in font and size. Font is defined according to Scollon and Scollon (2003: 130) as “*any way in which letters or other written symbols are produced. All of them produce a range of different meanings in the same linguistic meaning*” (cited in Barroso, 2012). Font differences refer to what Bezemer and Kress (2008) call ‘*affordances*’ of writing. St Giles name and the expression ‘Course Guide’ (see appendix 1) are larger in size in order to make them noticeable for viewers and thus draw their attention. The word ‘International’ has nearly the same size with the linguistic entity that refers to the school’s locations ‘UK/USA/CANADA’. Though they are separate by space, the reader can make an interpretation by making a relation between them as being a linear linguistic element. It is as if the advertiser is saying that “St Giles is an international school which has centres in all of “UK, USA and CANADA”.

In order to give more importance and attract the audience to their names, all the other four schools choose to present them in a larger size with a different font from the remaining texts. The choice of different fonts is, perhaps, done to engage viewers’ attention to different things and thus inferring different messages. Besides, the names are larger than the words presenting the schools’ locations (Brighton and Bournemouth) in ELC and Anglo European ads. In terms of salience, it means that the schools names are more important than their location for the advertisers. Regarding the text presented in the middle of ELC ad “**English Courses** for adults”, it is noticed that the first two words are written in bold. This is done to tell the audience and draw their attention to the fact that ELC is a school specialized in training only English. The same idea is communicated in the names of three schools (see appendices 2, 3, 5) by integrating the word ‘English’. The year (2015) in Anglo European School is also larger

in order to tell the audience that this brochure is newly designed. Texts that are placed at the bottom; namely the institutions accrediting the schools (appendix 3, 4 and 5) and contact information (see appendix 3 and 4), the section devoted to contents in Anglolang's ad seem to be given less importance since they are smaller in size; they are just additional information.

Advertisements are known for their use of slogans, as persuasive techniques with specific syntactic or grammatical features. The findings of the collected corpus are no exception. In order to evoke positive emotions and feelings in readers and be more convincing, the results show that four of the ads use slogans as a strategy to reach such goals. St Giles' slogan "Excellence in English Language Training since 1955" communicates different meanings; factual information (it is specialized in English) and persuasive goals in that the audience can be attracted by the sixty years experience of the school and draw an idea of its good reputation. This expression, in fact, relates to the British value of tradition. ELC, in its turn, uses the slogan "Helping you to build your future" so as to both convince and promise viewers. This gives the meaning that the future of the audience depends on their knowledge and mastery of English as an international, worldwide language. Anglo European School (see appendix 3) uses a very short slogan, 'Development through Education', embedded in the logo. This has big weight on the audience understanding that it is through education that societies develop. In Central School of English ad, the expression 'An international learning environment in the heart of central London' is used to refer to factual information that this school is international, situated in the centre of London. Integration of positive words in the slogans is an important technique used by advertisers. In some of the adverts, positive words like "excellence, build your future, development..." can attract the audience by generating positive meanings and feelings in them.

The linguistic texts used in these advertising discourses are characterised by specific grammatical, syntactic features. Since the primary aim of the schools is to 'attract', designers

rely on short linguistic constructions. In addition, they are characterized by their lack of finite verbs (verbs that show a tense and a subject). They, instead, involve noun phrases e.g. ‘English courses, course guide...’ in addition to participant constructions like ‘Helping’. Put it differently, these ads are characterized by their use of sentences without verbs or subjects, sentences consisting of only few grammatical elements. Advertisers make such choices, perhaps, because they focus on the ‘actions’ rather than on ‘doers’. The overall characteristics of linguistic texts are that they contain both information and persuasion.

The linguistic modes do not work alone; there is rather a relation between them and visuals. The following part discusses the visual mode in terms of the metafunctions, the extent to which they relate to language is also stressed.

4- Social Semiotic Analysis

The findings of the present work reveal that the dominant mode in the English corpus tends to be the visual one. This is, in fact, done following what is called ‘the visual turn’ that takes place in contemporary world. Visuals help advertisers in their quest for a wider audience. In all of the adverts, it is the photographic style which is given more salience. A social semiotic analysis of these visuals reveals different meanings.

4.1. Representational Meanings

As the results mention, representations of actions (i.e. narrative processes) are the most used ones in the English corpus and they are realized by ‘vectors’. According to Kress and Van Leeuwen (2006: 59) “*vectors are formed by depicted elements that form an oblique line, often a quite strong, diagonal line. The vectors may be formed by bodies or limbs or ‘tools in action’*”. Eyeline, or the gaze direction of the represented participants is another type of vector according to Jewitt and Oyama (2001). In St Giles’ advert (see appendix 1), the two photographs, each presenting participants alone (one presents a male and the other presents a

female), and the participant depicted in Central School ad (appendix 5) imply participants in action. Their eyelines being directed to someone or something we do not know in the image, the male's hand being lifted and the girl keeping a pen between her hands are all forms of vector expressing dynamic actions occurring in the immediate environment of the schools. These participants are presented as doing something; they may be negotiating, arguing or interacting with the teacher or classmates. Vector is also present in the image depicting the teacher and his students (see St Giles ad). Here, it is formed by the teacher's hand directed down to the book and by his eyeline and those of the students that take the same direction. This again refers to the dynamic environment in which they are; a teacher is explaining and interacting with his students in the classroom.

In the same way, Anglolang (see appendix 4) presents all its participants in narrative processes. They are depicted in motion through vectors that are formed through limbs (some participants are walking, others make gestures by hands), in addition to eye contact between them. The two kinds of vector are also present in Anglo European brochure (appendix 3). The gestures formed by hands, eye lines directed to books, computers and eye contact between some participants are all vectors implying that participants are doing something like learning, discussing or even humouring.

Vectors that establish a dynamic relationship between participants and viewers (gaze is directed to the viewers) are present in all of St Giles, Anglo European School and ELC adverts. This is a kind of direct address to the viewer to enter to some action and get involved with them (Kress and Van Leeuwen, 2006). This type of relation will be more discussed in the interpersonal system of gaze or contact. These narrative processes therefore depict events and actions occurring in the real schools' sphere.

With regard to conceptual images, the results show that they are few compared to the narrative ones. According to Kress and Van Leeuwen (1996), an image that does not contain a vector is said to be ‘conceptual’. They, accordingly, depict states of being and stability. Following this conception, visuals presenting places, objects, logos, the statue in the adverts are all conceptual images in terms of their stable situation.

4.2. Interactive meanings

We have previously mentioned in the literature review chapter that interactive meanings in visuals are synonymous with Halliday’s interpersonal metafunction in language. The results show that *gaze*, *social distance* and *perspective* are the systems realizing such kind of relation in visual modes. Kress and Van Leeuwen (2006) hold that gaze distinguishes between a “demand” (participants looking directly to the viewers) or an “offer” image characterized by the absence of gaze. In St Giles (appendix 1), the two photographs, each presenting one participant, in addition to the only photograph in Central School (appendix 5), combine different aspects of interpersonal metafunction; visual offer, close personal distance, oblique and medium vertical angle. It is the oblique angles and the absence of gaze towards viewers which create less engagement with them; this gives a sense of detachment. The equal power between participants is fulfilled through the medium vertical angle. As far as distance is concerned, the reader is likely to experience feelings of enjoyment and excitement simply by close proximity to participants. The photograph depicting a teacher interacting with students is presented obliquely in addition to documenting them with a close personal distance. It is an offer image of a warm, friendly professional environment, but a detached relation from the viewers via an oblique angle is set. Manipulation of knowledge by the teacher and students is understood through the low vertical angle. The photograph of the five students (still in St Giles ad) is an offer image of a friendly environment. We see the whole figures with space around them; it is far social distance. The combination of this feature together with no direct

gaze to viewers mean that they are detached from the participants as being excluded from their community. The medium vertical angle between participants implies their equal power as belonging to the same class; they are all students. There is only one demand image in this advert; it depicts two female participants frontally, by a far personal distance using a medium vertical angle (suggesting equal power with viewers). This is a kind of invitation (fulfilled by direct eye contact and open smile) to the viewers to come not only to learn the language but also to experience and explore UK, USA or Canada, to have fun, make friends thanks to the social programmes designed by the school. Through these techniques, stronger viewer involvement with the image is created.

The five photographs depicting human participants in ELC advert (see appendix 2) combine four features of the interpersonal metafunction to fulfill strong viewer personal involvement and identification with the participants: visual demand, intimate distance, frontal angle, and medium vertical angle. Kress and Van Leeuwen (2006: 118) suggest that gaze and gesture, namely a smile ask the viewer to “*enter into a relation of social affinity with them*”. Following this idea, these participants are, perhaps, asking readers to join the school to live an ideal learning experience of English just like them. In Anglo European School ad (see appendix 3), there are two images in the middle characterized by their visual offer, close personal distance, and an oblique angle. It is an offer image that, in fact, detaches viewers from participants making them less involved in the sphere where they are. The lower vertical angle (participants are looking down to books and computers) implies their control and manipulation of knowledge and technology. They have power over technology; they have the ability to use, understand, manage and control it. Another image depicting male and female participants represents an offer because they are taken in profile; they are separate from readers. With regard to power relations, participants are presented as looking up perhaps to the teacher (high vertical angle). This refers to the power held by the teacher over students.

The girl (presented alone in another image) seems to be addressing the readers, who have equal power with her, by a direct gaze and a smile to them. She seems asking and inviting them to ‘join the school to experience a good learning environment...’. The image, however, creates less viewer engagement realized through a far personal distance.

The last brochure that is Anglolang (see appendix 4) presents an offer image of the beautiful outside environment of the school. It creates less viewer engagement since participants are taken from a distant angle i.e. long shot in addition to the absence of direct gaze. The fact that participants are looking at each other by a medium angle refers to their equal power as being perhaps a group of students or teachers. In all of the adverts, images depicting places, a building and logos are offer images since they are only meant to present, show or symbolize something.

4.3. Compositional Meaning

From the findings, we observe that different compositional elements are given specific informational values placed in various zones of the English advertisements, with differences in salience in addition to their different degrees of connection or separation. Van Leeuwen (2005) argues that a good point of departure to study visual communication is the consideration of the existence of two interwoven modes; the ‘*verbal*’ and the ‘*visual*’ ones. In this respect, this part also discusses some image and language interplay.

First, St Giles (appendix 1) placement of its name and the slogan on the left implies the given information; as something already known for readers. These work side by side with the linguistic entity ‘UK, USA and Canada’ to convey the idea that it is an international school having centres in these three countries presented by four photographs that are: first, the image depicting Big Ben in London (UK), the Statue of Liberty in USA and the two other images (the city and the bridge) that may be referring to Canada. The right position on the other hand

is left blank, perhaps, to make it subject to free interpretation by the viewers who are, with no doubt, attracted by the centre of the advert occupied by visuals. It is this position, therefore, which presents the most salient participants. Centrality, in other words, is achieved by means of photographs as the nucleus of information to make it believable and eye-catching. The designers, perhaps, aim to attract people both as learners of English and as tourists; something that is not conveyed through language. The ideal, then, is shown in the centre and not on the top creating emotions and feelings of happiness, harmony and pleasure. With regard to framing, there is no frameline between the school's name and the logo since they mean the same thing; they are seen as complimentary. Empty spaces, however, are set between the photographs so that readers understand the different messages communicated to them. Down to earth information, namely the website address presents the real at the bottom of the page.

The name of the school placed on the left of ELC advertisement (see appendix 2) signifies the given; or familiar information for readers. However, occupying the top of the page in addition to its different font make readers understand it as something 'ideal'. Designers do so to catch viewers' attention telling them that this school is an ideal one for their learning experience; an idea further enhanced by the slogan and promise "Helping you to build your future". Image and language interplay is also shown through the photograph of the place which perhaps refers to 'Brighton'. This advertisement also contrasts Kress and Van Leeuwen's view concerning the placement of the real. The latter is manifested in the centre through the text "English Courses for adults" supported by five foregrounded photographs of adults who seem to be of different nationalities owing to their appearances and the frame boxes and empty spaces that divide them. Advertisers did so to show that it is a welcoming school. The horizontal frame lines created in this ad suggest that reading goes from top to bottom.

As for Anglo European advert (see appendix 3), the results show an establishment of a top-bottom structure. The ideal is shown both linguistically and visually with no significant framelines to get them read as one block. The advertiser chooses real photographs presenting interactive classes equipped with facilities like books and computers, so that the ideal learning atmosphere this school provides will be pictured for viewers as something '*true*'. The centre is also presented through the most salient and noticeable participants; the smiling girl who seems to be happy with her experience in addition to the logo that refers to an already-known information for readers. There is a significant thick frameline disconnecting the ideal and nucleus information from the bottom that presents the real. Said differently, the institutions accrediting the school and contact details are informative and factual (they present the real).

Contrary to the other ads, Anglolang (see appendix 4) presents a factual detail; the website address, as a 'new' information by placing it on the right. With regard to salience, it is the outside atmosphere of the school which almost covers the advertisement. This is done in order to offer viewers and attract them to the beautiful outside look of the school. This visual being granted the largest space constitutes the ideal the designer wants to communicate to viewers. As far as framing is concerned, a connection of the visual and verbal mode is established. This is done by integrating some texts; the website address and the contents into the image. This means that these elements should be read and understood as connected and belonging together. Elements that constitute down to earth information (i.e. the real), namely the school's name and contact detail are presented separately in another frame. This means that it is a separate unit of extra information.

The layout of Central School advert (appendix 5) is divided into two halves; the top presented visually and the bottom that is linguistically realised. The top right corner of Central School advert is occupied by the largest and most salient element that is the photograph of a male participant. This displays both new and ideal systems and the nucleus of

information. The basic idea afforded to readers is the ideal learning experience this school offers; something communicated through participant's smile that suggests satisfaction. The real (at the bottom) is disconnected from the ideal and centre by significant semi-circles and empty space as framing devices. The School's name, the slogan and the bodies accrediting the school are all factual and informative; thus they are granted the lower position on the page.

5- A Comparison between the Algerian and English Advertisements

After analysing the two sets of advertisements, it is observed that as they share common points they differ in some other aspects.

5.1. Similarities:

It is noticeable that the two contexts rely on multimodality to advertise for their schools. Both linguistic and visual resources are combined to reach the target audience. In addition to this, the schools share the same objectives mainly attraction and persuasion fulfilled through 'slogans'. These are short sentences containing necessary information. It is also important to stress the fact that these passages are written with significant differences in font and size.

Concerning the visuals, all the ads document human participants; this can be related to the schools objectives that centre on attracting the largest number of students. Another shared feature is the facial and body language (smile and direct gaze) that characterise the human participants in all the ads. This strategy serves as a direct appeal to attract the viewers. Perspective (horizontal angle) also varies along the eight ads. Both frontal and oblique angles are depicted in order to establish both involvement and detachment relations. Except for Central school and Anglolang, all the other schools present their names on the top and the contact information at the bottom. Furthermore, all the schools present their names as salient elements mainly through size and font. All the schools rely on connection and separation in

order to convey different messages. This is reached through integrating some elements with others and using framing devices (framelines, frameboxes, semi-circles and empty spaces) to separate others. It is also valuable to note that the two contexts rely on integrating linguistic texts and visual elements to strengthen the communicated messages. Although they share these common points, these schools adopt other different principles shown in the following part.

5.2. Differences:

The first noticeable difference between the Algerian and English adverts lies in the languages used. While the Algerian context opts for three languages (Arabic French and English), the English one uses only English. As it is already explained, this is due to contextual differences. The fact that the Algerian advertisements use linguistic mode in a higher rate compared to the English ones is considered another difference. The Algerian advertisers seem to be convinced of the centrality of language in conveying their intentions, having better representational qualities. The other context, however, stresses more the salience of the visual mode as being worthier than thousand words. More than this, the Algerian language private schools work without sponsorship contrary to the English ones that work in collaboration with accrediting institutions like British Council, English UK...

The representation of the ads in the two contexts differs in multiple ways. The Algerian one depicts only human participants and some objects without any significant reference to the real environments of the schools. This is not the case of the other context which opts for realistic images. Indeed, English designers provide visuals that are directly taken from the real schools environments in the purpose of convincing the readers to join them. Add to this, touristic places are represented to be more attractive and eye-catching. Another important distinction relates to the established relationship among participants and

viewers. On the one hand, the Algerian adverts establish a direct relationship between the depicted participants and the viewers mainly through gaze and facial expressions. The English adverts, on the other hand, do not only establish relations with viewers but also among the participants themselves; through eyeline vectors and others created through gestures.

There are also other differences with regard to the interpersonal meaning communicated in this type of discourse. The Algerian ads are based only on close shots; a feature that implies close social relationships with viewers. The English ones however establish various relations with viewers by depicting participants with different shots (close, medium and long).

As far as perspective is concerned, Algerian representations are limited to equal relationships among participants and viewers while the same aspect in the English context varies by adopting different vertical angles. Anglo European School for instance establishes a high vertical angle to refer to the power held by teachers over students in the classroom. This advert in addition to St Giles establishes a low vertical angle manifested through gaze directed down to the learning facilities. The purpose behind the use of such choice is to show control over technology and knowledge in general.

Conclusion:

This chapter sheds light on the discussion and interpretation of the research results. The first part is devoted to deal with the explanation of the Algerian linguistic and visual items that are used in language private schools. This shows the social and political influence on designing adverts deduced from the richness of the linguistic repertoire in these ads. The analysis reveals also awareness of the importance of combining both the linguistic and the visual resources to achieve a greater effect on the audience. The application of the same research tools on the English corpus reveals that the English schools also connect to the social

and political aspects when designing adverts since the only language used is English. The brochures from the two contexts meet also in combining visuals with language. These ads however diverge in the proportion given to each of the modes; the Algerian brochures use less visuals compared to the language. The opposite principle is adopted by the designers of the English ones, focusing visuals in a greater rate compared with language. The Algerian and English advertisements, then, share some characteristics and differ in others.

General Conclusion

General Conclusion:

The present dissertation has dealt with multimodal communication in private language schools advertisements focusing two different contexts; Algeria and England. The analysis emphasised both the linguistic entities as well as the visual ones. The former is tackled through Critical Discourse Analysis while the latter is analysed relying on the three metafunctions provided by Gunther Kress and Theo Van Leeuwen.

Our work has stressed three main objectives. First, it aimed at analysing and interpreting the linguistic resources in addition to the visual ones. The second was concerned with investigating the relation that lies between these two represented modes. As far as the third aim is concerned, we opted for a comparison between the Algerian and English corpus for the sake of revealing the shared properties as well as their differences. These objectives are realised following the two aforementioned qualitative research tools. They are applied on a randomly collected corpus of eight Algerian and English advertisements designed by private language schools.

The detailed qualitative analysis of the present corpus shows that language is always maintained as an important means of conveying meanings. The results revealed that Algerian, like the English advertisements, reflect the principles of CDA with relation to language. As a matter of fact, the two contexts make use of different fonts, size... in order to create differences in salience. Different messages, in other words, are transmitted. It is also found that as they share common points, differences are established. This can be exemplified in the use of three languages by Algerian advertisers whereas only English is used in the English adverts. Another key result is that the whole corpus contains visuals. Designers in the two contexts, then, are aware of the importance of using visuals to communicate their messages. This is done following the visual turn which dominates contemporary landscape of

communication. The findings also show that the adverts depict different participants. From this research, we noticed that Kress and Van Leeuwen's visual theory is applicable to the two contexts that are subject of the research.

The application of CDA revealed that the differences in the languages used in this set of advertising discourses are relative to the social and political dimensions. The use of Arabic, French and English by Algerian advertisers is the result of the nature of the context, since Algeria is a multilingual community. This was also viewed as an advertising strategy that aims at attracting the audience. The use of English as the only form of linguistic communication in England is, on the other hand, due to the fact that it is a monolingual country.

The visual analysis of the advertisements revealed that all of them employ 'vectors' in order to create relations either with viewers or among participants. This characteristic relates to establishing a dynamic relationship. The discussion of the interactive meanings through visual social semiotics revealed that the presence of direct gaze towards viewers is inherently related to the rhetors' intentions to demand something or some action from the part of readers. Distance is also another system through which relations between the represented participants and viewers are established. By depicting participants of these adverts through a short shot, a relation of intimacy and involvement are communicated with readers. A long or far shot, on the other hand, signified distant relations or that of detachment. The third system that is '*perspective*' is also employed in the adverts. The horizontal angle that refers to documenting participants frontally or obliquely exists in both Algerian and English adverts. Along the corpus, the fact that participants were documented frontally signified involvement with viewers in contrast to the oblique angle which established a detachment from them.

As for the compositional metafunction, it is revealed along the corpus through its three different systems. First, with regard to information value system, the analysis showed that elements placed on the left were related to the 'given information' while those placed on the right were related to the 'new' or what is not known. Along the corpus, the elements granted the middle position presented the nucleus of information (e.g. St Giles...) whereas the surrounding elements were the less important elements; things we have drawn after the analysis of these modes. With regard to 'top/bottom' positions, the semiotic analysis revealed that the ideal, in most of the adverts, is granted the top part while the real (like contact details, accrediting bodies) are lower-positioned. Salience, that is another system of the compositional metafunction, is achieved through the larger sizes and foreground some linguistic entities and visuals are presented in. The analysis, in fact, showed that such features highlight the importance of drawing viewers attentions to them as something that must be known or read. Framing, in its turn, was used in the corpus so that connections or separations between elements are fulfilled. In the adverts, there was a significant use of framing devices. This resulted in separating some elements from others. Absence of frames, however, suggested that the elements work together in fulfilling a meaningful whole.

The results of the study and their interpretations revealed some similarities and differences between the collected Algerian and English corpus. The shared points, as discussed earlier, are noticeably revealed in the use of two modes, language and images, that are the main components of all the adverts. Another shared feature was the direct gaze and smile of the represented participants which is explained as being a technique for attraction. Add to this, both frontal and oblique images were taken in the ads. Discussion of the results, in addition, has stressed another similarity with relation to framing. All the adverts use frames to establish separations, while connections are fulfilled through the absence of these features. As far as the differences are concerned, the study revealed the different uses of languages in

both contexts. Other dissimilarities are related to some features of the metafunctions namely the different relations established with viewers in addition to differences of the depicted power relations.

We hope that this study has provided some clarity of the phenomenon of multimodality in the field advertising. The method of data analysis; namely CDA and Visual Social Semiotic theory revealed many hidden messages which seemed to be easy and superficial in this type of discourse.

Problems encountered carrying this Study:

There are some limitations to this research. At first, we aimed at analysing five Algerian advertisements and compare them to five English ones. To do so, we contacted eight Algerian schools to request permission to use their adverts. Only three of them granted us their authorisations in contrast to the others which totally refused to do so. Another problem is that we cannot deal with all the elements of the corpus (e.g. modality, colours...) due to time and space restrictions.

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21 janv.

January 21, 2015

Kahina Takourabt and Sabiha Lehamel

Social Semiotics and Applied Linguistics

Mouloud Mammeri Unniversity of Tizi-Ouzou, Algeria

Dear sir,

We are Master two English language students and we are writing to have your permission to use your school's advertising brochure in an academic research.

In fact, we are preparing a dissertation in the field of Social Semiotics in which we aim at investigating the different modes of communication in advertising brochures of languages private schools, and making a comparison between Algerian schools brochures and English ones. Thus we will need to use your school's brochure as part of our corpus.

In fact, We have had WM English School brochure but we need a concrete permission to use it. It would be kind from your part to send us your consent.

Hope to hear from you soon.

yours sincerely.

21 janv.

WM English School <englishschoolwm@gmail.com>

Hi Dear Students,

WM English School is so glad to agree to your proposal. You can use for free our flyer's advertisement. We feel like very happy to have you as partners. Tissoukai the manager

kahina Takourabt <kahina.takourabt@gmail.com>

January 28, 2015

Kahina Takourabt and Sabiha Lehamel

Social Semiotics and Applied Linguistics

Mouloud Mammeri Unniversity of Tizi-Ouzou, Algeria

Dear Tissoukai,

we are, to a great extent, thankful for having permitted us to use your school's brochure.

SABIHA LEHAMEL <lehamelsa@gmail.com> 30 juin

Etudiantes: Kahina Takourabt et Sabiha Lehamel
Université de Mouloud Mammeri de Tizi-Ouzou.
Département d'Anglais
Linguistique appliquée et Semiotique sociale.

Nous somme des étudiantes en Master II et on est entrain de préparer un mémoire dans le domain de communication. Dans cette recherche academique on sert à analyser et comparer les brochures publicitaires des écoles privées des deux pays 'l' Algerie' et 'l' Angleterre'. C'est pour réaliser cette recherche qu'on vous demande de nous accorder votre permission d' utiliser la brochure de votre école "Modern Languages School".

Merci.

moukah sofiane <mlschool.educ@gmail.com> 7 juil.

bonjour,

je voudrais vous informer en ma qualité de premier responsable de l'école, que votre demande est accordée, c'est pour cela que nous vous invitons à nous rendre visite au siège de notre école, pour pouvoir vous aider.

SABIHA LEHAMEL <lehamelsa@gmail.com>

9 juil.

Bonjour monsieur Moukah,

Merci pour votre permission.

kahina Takourabt <kahina.takourabt@gmail.com>

27 janv.

January 27, 2015
Kahina Takourabt and Sabiha Lehamel
Social Semiotics and Applied Linguistics
Mouloud MAMMERY University of Tizi-Ouzou, Algeria

Dear sir,

We are Master two English language students and we are writing to request your permission to use your school's advertising brochures.

Actually, we are preparing a master two dissertation in the domain of Social Semiotics in which we aim to make a comparisson between brochures designed in Algeria and others in England, thus your school's brochures will serve as part of our corpus. we would be thankful if you send us The School of English brochures and the permission to use them.

Hope to hear from you soon.

Thank you

Bridgeway World <bridgewayworld@gmail.com>

30 janv.

Hello,

Thank you for the email. We have printed/used just flyers (and not brochures - two different means), and you are allowed to use them as a part of the corpus for your master dissertation. You can find the flyer on the timeline photos on the School's Facebook page:

www.facebook.com/bridgewayworld

I hope this will help you, and I wish you good luck.

Regards,

A. Zerrouki

The founder of BridgeWay World

kahina Takourabt <kahina.takourabt@gmail.com>

7 févr.

Good afternoon,

we are immensely grateful for having permitted us to use your schhol' s brochure, thank you.

kahina Takourabt <kahina.takourabt@gmail.com>

January 7, 2015

Kahina Takourabt and Sabiha Lehamel
Social Semiotics and Applied Linguistics.
Mouloud Mammeri University of Tizi-Ouzou, Algeria

Dear sir or madam,

We are Master two English students, we are writing to request permission to use your school's advertising brochures.

Indeed, we are preparing a Master dissertation in the field of Social Semiotics, more precisely in Multimodality. Our aim is to compare Algerian advertising brochures of private schools with the English ones. Therefore, your school's brochures will be a part of our corpus.

we would be thankful if you send us your brochures as well as your permission to use them.

Hope to hear from you soon.

yours sincerely.

from kbowen@stgiles.co.uk via [Hightail](#).

Dear Kahina and Sabiha,

Thank you for your email. I confirm that you may use the attached school brochure for the purposes of your dissertation (see link below). Please note, however, that any information contained within the brochure should not be amended.

I wish you both success with your dissertation!

Kind regards,

Kirstine

Kirstine Bowen
Marketing Supervisor

St Giles International Head Office
154 Southampton Row
London WC1B 5JX (UK)

t: [+44 \(0\)20 7837 0404](tel:+442078370404)

f: [+44 \(0\)20 7278 5458](tel:+442072785458)

e: hq@stgiles.co.uk

w: www.stgiles-international.com

kahina Takourabt <kahina.takourabt@gmail.com>

January 09, 2015.

Kahina Takourabt and Sabiha Lehamel

Dear Kirstine,

Please accept our sincere thanks for having permitted us to use your school's advertising brochures. As concerns the content, we are in fact interested in their analysis as they are originally designed, thus they will not undergo any change.

yours sincerely.

kahina Takourabt <kahina.takourabt@gmail.com> 3 janv.

Dear the responsible of the English Language Centre private school,

Iam Kahina Takourabt, my friend Sabiha Lehamel and i are Master two English students. We are preparing a dissertation on communicative messages achieved through private schools brochures. Would you please send us your school's brochures and the permission to use them as well.

we would be thankful to hear from you soon

yours sincerely

Phil <phil@elc-brighton.co.uk> 7 janv.

Dear Kahina and Sabiha

Thank you very much for your email.

We would be very happy to send you our brochures. With regard to permission to use them, it depends in what context they will be used. Can you give me more details, please?

I personally wrote the text for our brochure and website, and as a former teacher myself I would be interested in receiving a copy of your final dissertations.

Best wishes

Phil

Phil Hopkins MA(TESOL), BSc(Hons), Dip RSA

Chief Executive

The English Language Centre

kahina Takourabt <kahina.takourabt@gmail.com> 11 janv.

Kahina Takourabt and Sabiha Lehamel

Social Semiotics and Applied Linguistics

Mouloud Mammeri University of Tizi-Ouzou, Algeria

Dear Mr Phil Hopkins

We are Master two English Language students and we are preparing a dissertation in the field of Social Semiotics in which we aim at analysing different modes of communication in advertising brochures of private languages schools, more precisely we will attempt to compare Algerian brochures to English ones. Thus your school's brochures will serve as part of our corpus if you give us consent to use them, thank you.
We look forward to hearing from you.

yours faithfully

Phil <phil@elc-brighton.co.uk> 11 janv.

Dear Kahina and Sabiha

Thank you for the email. Yes I give permission.

Best wishes
Phil

Phil Hopkins MA(TESOL), BSc(Hons), Dip RSA

Chief Executive

The English Language Centre

kahina Takourabt <kahina.takourabt@gmail.com> 3 janv.

Dear the responsible of the Anglo European private school

I am Kahina Takourabt, my friend Sabiha Lehamel and I are Master two English students. In our dissertation we are working in the domain of communication, more precisely we are interested in the analysis of languages private schools brochures. This is the reason why we, respectfully, ask you to send us your school's brochures and your permission to use them to reach our objectives in doing this research.

Hope to hear from you soon

Thank you

Jessica Falcon <JFalcon@anglo-european.org> 7 janv.

Dear Kahina

Thank you for your email and your interest in Anglo European School of English.

Please find attached our school brochures.

Best regards,

Jessica

Jessica Falcon | Receptionist and Bookings Assistant | **Anglo European School of English and Junior Camps** | Bournemouth-Cheltenham-Leicester-London Hatfield-Oxford | 77 Lansdowne Road, Bournemouth, BH1 1RW, UK | Email: jfalcon@anglo-european.org | Web: www.anglo-european.org | Tel: [+44\(0\)1202 558658](tel:+44(0)1202558658) | Fax: [+44\(0\)1202 552849](tel:+44(0)1202552849)

kahina Takourabt <kahina.takourabt@gmail.com> 9 janv.

January 09, 2015

Kahina Takourabt and Sabiha Lehamel.

Dear Jessica,

We are grateful to you for your consent to use your school's advertising brochures and for attaching them, many thanks.

yours faithfully.

kahina Takourabt <kahina.takourabt@gmail.com> 7 janv.

Kahina Takourabt and Sabiha Lehamel
Social Semiotics and Applied Linguistics
Mouloud Mammeri university of Tizi-Ouzou, Algeria

Dear sir/madam

We are Master two English language students and we are preparing a dissertation in the field of Social Semiotics. Our aim is mainly to analyse the different modes of communication in advertising brochures and to compare Algerian brochures with English ones. Therefore, we need to make use of Anglolang school brochures as part of our corpus. It would be kind from your part to send us your brochures and your permission to use them in this academic research.
we look forward to hearing from you.
yours sincerely

Communicate <communicate@anglolang.co.uk> 9 janv
Dear Kahina,

thank you for your enquiry.
I have attached our school brochure for your research

Best wishes
Linda

Linda Polkowski
Vice Principal

20 Avenue Road, Scarborough, North Yorkshire, YO12 5JX, UK
T: 0044 (0)1723 367141
F: 0044 (0)1723 378698
www.anglolang.com

kahina Takourabt <kahina.takourabt@gmail.com> 9 janv.

January 09, 2015
Kahina Takourabt and Sabiha Lehamel
Dear Polkowski,

We thank you deeply for having permitted us to use your school's advertising brochures. Our work owes a great debt to your contribution.
yours faithfully

Communicate <communicate@anglolang.co.uk> 12 janv

It's no problem.
Best wishes

Linda Polkowski
Vice Principal

kahina Takourabt <kahina.takourabt@gmail.com> 7 janv.

January 7, 2015

Kahina Takourabt and Sabiha Lehamel

Social Semiotics and Applied Linguistics

Mouloud MAMMERY University of Tizi-Ouzou, Algeria

Dear sir /madam

We are Master two English language students and we are writing to request your permission to use your school's advertising brochures.

Actually, we are preparing a master two dissertation in the domain of Social Semiotics in which we aim to make a comparisson between brochures designed in Algeria and others in England, thus your school's brochures will serve as part of our corpus. we would be thankful if you send us the Central School of English brochures and the permission to use them.

Hope to hear from you soon.

thank you

**Central School Enquiries <enquiry@centralschool.co.uk> (envoyé
par zenaide.jolivet@centralschool 9 janv**

Hello Kahina,

Many greetings from London and sorry about the late reply but I needed to ask my manager if it was OK for you to use our brochure for your project and I only received his reply this morning.

We are very happy to let you use our material and to help you with your studies. You will find attached a copy of our 2015 brochure and price list. I hope this will be helpful!

With kind regards,

Zenaide



Central School of English

1 Tottenham Court Road
London
W1T 1BB

kahina Takourabt <kahina.takourabt@gmail.com> 9 janv.

January 09, 2015

Kahina Takourabt and Sabiha Lehamel.


Dear Zenaide,


It is very kind from your part to allow us to make use of your school's advertising brochures which will be of great importance in our research, thank you.


Appendices


Speak english within 3 months
تکلم الإنجليزية في 3 أشهر

WM
ENGLISH
SCHOOL

Audio 

Video 

Record Your Voice 

Keep Talking 

Beginner
3 months

Elementary
3 months

Intermediate
3 months

Upper intermediate
3 months

Advanced
5 months

TOEIC - TOEFL
BAC

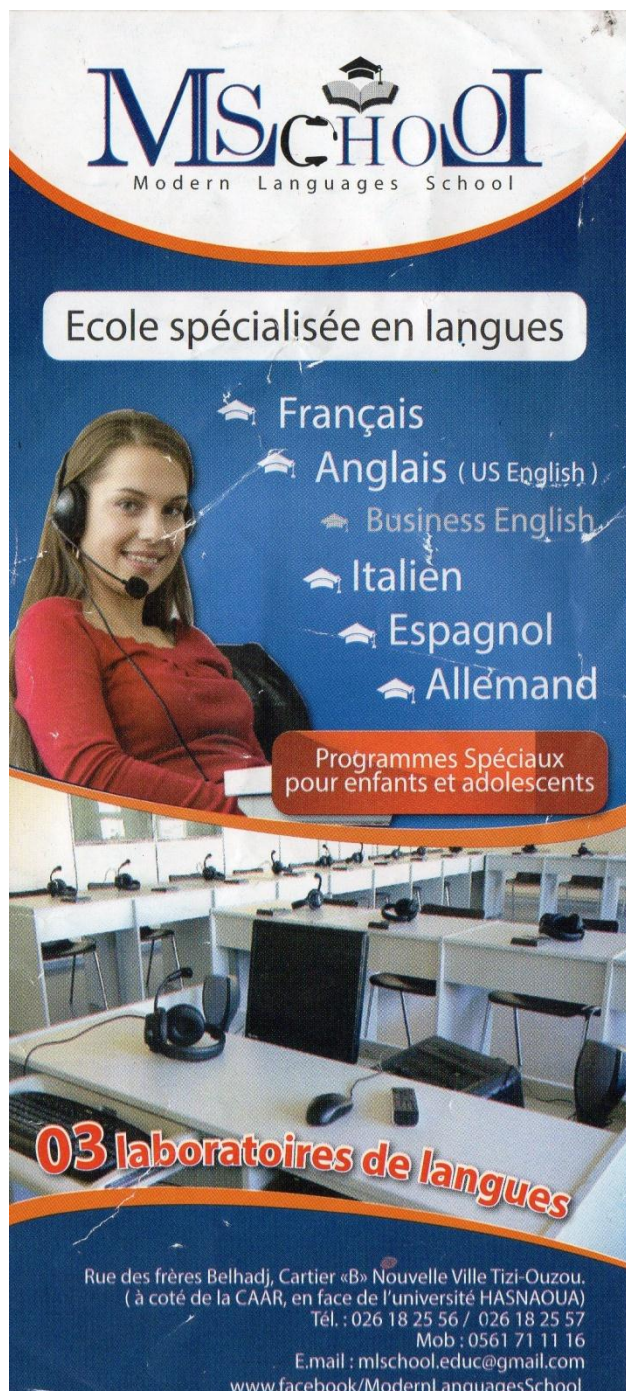
1 Rue Didouche Mourad - Alger. (Face à la fac central)
20 Rue Didouche Mourad, Place Audin - Alger.
Phone: 0778 16 10 19 - 0560 82 33 55 - 021 63 61 43
Website: wmenglishschool.com / E-mail: englishschoolwm@gmail.com

WM English School represents three languages, this is a translation of the ones that are not expressed in English.

Speak English within three months

Is a translation of the expression transmitted in Arabic

Appendix A



ML School of Languages expresses some ideas using the French language. These are translated bellow.

ML School

Modern Languages School

School Specialised in Languages

French

English (US English)

Business English

Italian

Spanish

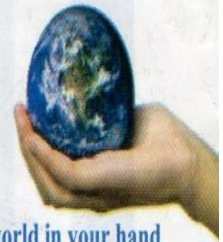
German

Special programmes for children and teenagers

Three Laboratories of Languages

[Our translation]

Appendix B



Invitation

Free presentation every day from 06/09/2014 to 30/09/2014

Opening hours: 08h00 → 19h00 (7/7)

Axe stade 1er Novembre - Tizi-Ouzou

| fl www.facebook.com/bridgewayworld

E-mail: bridgewayworld@gmail.com

Tel: 026 21 25 48

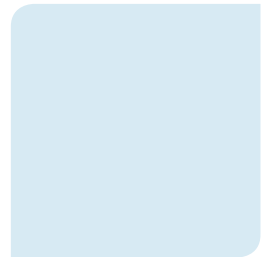
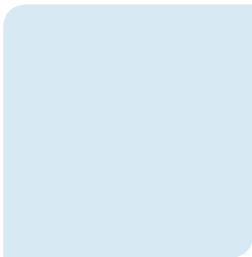
Mob: 0553 92 20 71 / 0663 25 80 23 / 0773 16 17 68

Appendix C



Course Guide

Excellence in English Language Training since 1955





English Courses for Adults



Helping you to build your future

Anglo European School of English

BOURNEMOUTH



2015



Preparation courses for
University of Cambridge ESOL Examinations



Accredited by the



LanguageCourse.net

Worldwide most Visited
Independent Site for
Booking Language
Courses

Book course at Anglo European School of English, Bournemouth for worldwide lowest price
and Read reviews of Anglo European School of English, Bournemouth from former participants at
<http://www.languagecourse.net/school-anglo-european-school-of-english-bournemouth.php3>

Our language travel experts will be happy to assist you.

UK: +44-709 200 15 64, US: +1-646 503 18 10, Int: +34-93 268 87 74
support-en@languagecourse.net

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ANGLOLANG



CLOSE FILE

find out more at: www.anglolang.com



An international learning environment
in the heart of central London