

A Multimodal Analysis of Discourse and Narrative In Kurdish Television Documentaries

Ali A. Saleh¹, Dr. Kawa A. Rasul² and Dr. Ken Fero³

¹Salahaddin University- Erbil, Kurdistan Region of Iraq, Erbil, Kurdistan Region – Iraq

²Department of Media Techniques, Erbil Technical Administrative College,
Erbil Polytechnic University, Erbil, Iraq

³Regent's University London, Coventry University, London United Kingdom

Abstract—From the perspective of multimodal discourse analysis, this paper analyses Kurdish television documentary film that produced by Kurdish television during the Islamic State in Iraq and Syria ISIS period in Iraq, exploring the discourse of the film by examining the visual, verbal, soundtracks modes, also considering how those modes work together to create narrative structure in the extracted film. The investigation has been done through applying, Iedema (2001) Reading Images: Visual Grammar by Kress & Van Leeuwen (2006; 2020; 1996). To deconstruct the elements of documentary film A modern software named Multimodal Video analysis by Kay L. O'Halloran & E (2013), has been applied. Results show, the extracted film has been produced by shaping the footages into an artefact by putting recorded materials together to make narrative structure, the deployment of various modes in the dynamic discourse, make the documentary films more effective in order to achieve its discourse, Kurdish Television attempted to confirm ISIS brutality, ISIS crimes against Kurdish people, and displacement of Innocent civilians including children.

Keywords: MDA, Kurds, ISIS, Documentary films, Rudaw TV

I. INTRODUCTION

Due to the complex nature of their meaning-making processes, scholars in the last few years have contributed to a rise in momentum in the research of dynamic multimodal discourse, including film and video. Kress, van Leeuwen, Baldry, Lemke, Thibault, Scollon, O'Halloran, and others have led to the evolution of Multimodal Discourse Analysis (MDA), that has found application in many areas. Since the early 1990s there has been development in Multimodal studies and the last three decades have been a witness to many research results. Among different approaches, there has been widespread adoption of the social-semiotic perspective.

There are a number of lenses through which documentary film analyses can be conducted, such as psychoanalytic or symptomatic theory, auteur-centred ideas, semiotic perspectives, or structuralist and thematic perspectives

(Bordwell 1991). The present research has applied Multimodal Discourse analysis to analyse the modes of the extracted film as the main approach, integrated theoretical frameworks applied in present research for the analysis of the selected documentary film. A film entitled: *Seven Days in Sinjar Mountains* has been analysed as a representative film among Kurdish television documentary films that have been produced and aired during the Islamic State in Iraq and Syria ISIS period in Iraq.

2. LITERATURE REVIEW

This review of the literature and theoretical background comprises of the research and theories on verbal and nonverbal analysis, and multimodal discourse analysis of non-fiction films. These theories deal with the analysis of television documentary films and research related to documentary films.

(1) Iedema proposed *six levels of analysing* documentary films (2001) To analyse a documentary film called *A Social Semiotic Account of Hospital: An Unhealthy Business*, Iedema merged Social Semiotics¹ and described different levels in which to study television and film texts.

(2) Yinyan Yao & Yanfen Zhuo's *Multimodal Discourse Analysis of Promotional Video of Hangzhou* (2018); Informed by Systemic Functional Linguistics, from the viewpoint of multimodal discourse analysis, Yao and Zhuo analysed a video of the Chinese city of Hangzhou (Yao & Zhuo 2018). They draw on frameworks of inter-semiotic complementarity as well as Visual Grammar, including examinations of how meanings are construed through various semiotic modes, such as the verbal, audio, and visual, and a synergy created in the video resulting from these elements working with each other. They conclude that a contribution to constructing city images is possible due to the deployment of different modes in this dynamic discourse.

(3) Alexander Pollak's 'Analysing TV Documentaries' (2008): In Pollak's 'Analysing TV Documentaries' (Pollak 2008) chapter four in *Qualitative discourse analysis in the social sciences* (Wodak & Krzyzanowski 2008) he discusses how to go about analysing television documentaries. In his research he analysed film *Was vom zweiten weltkrieg übrig blieb [What Remains of the Second World War]*. Focusing on the Battle of Stalingrad (in which the Soviet army defeated the German troops) as one major event, he used Austrian and German documentary films to conduct a study on the representation of World War II. For the purpose of the object and in-depth analyses, Pollak chose two German documentaries, six Austrian documentaries, and one British-German documentary, along with selected passages with categorical references to the soldiers and the German *Wehrmacht*. Pollak, in the Stalingrad documentaries, came across original footage and photographic images that were repeated constantly, thus there were concerns pertaining to representation, visual semiotics, composition, modality, and visual grammar theory (Kress & van Leeuwen (1996) the one technical element of filming relied on.

According to Iedema (2003), though something unique is contributed by each of these perspectives, they are all concerned with determining what the documentary film is ultimately 'about'. Iedema believes that, in this determination, the required attention might not be paid to issues such as the structural significance of selection, editing ('below form') and the framing or socio-political of reading positions ('above content').

Discussions on multimodality in film, as well as television genres related to television and film genres abound. Iedema (2001) has developed a framework for analysing films and television, drawing from work on genre theory and film theory. Iedema's proposed levels of analysis are Frame, Shot, Scene, Sequence (from film theory), Generic Stage, and Work as a Whole (from genre theory).

Multimodal analysis of film and television genres has also been discussed by O'Halloran & Smith (2011; 2012; 2020) and Baldry & Thibault (2006) analysis of television genres relates to notions of the context of situation and culture, thereby highlighting the importance of analysis as needing to be related to the time of day of the broadcast, specific social and historical events, and specific viewers the program aims at. O'Halloran (2011) makes a similar point regarding the context: that an essential part of a multimodal analysis is the contextual considerations (see Bateman & Schmidt 2011 for further discussion of the multimodal analysis of film).

3. DOCUMENTARY FILMS

The word "documentary" was coined by Scottish sociologist John Grierson (1898–1972), during the 1920s when he was viewing some of Flaherty's material (Kilborn & Izod 1997, p.12; Aufderheide 2007). The genre was defined by him as 'the creative treatment of actuality.' He adds: 'If you creatively organize pieces of recorded reality into a narrative, you have made a documentary film'. However, going by

today's definition, this definition is far too broad, since it would include promotional films based on education, science, industrial, travelogue, social issues, and facts.

The television documentary deals with social problems, in comparison to other media, it started witnessing innovations such as those in theatre (Bell 1986). The emergence of video-recorders and videotapes in the 1970s led to individuals making their own films. 'Some observers saw the documentary as entering an era of broad participation and wider, freer use. Others suggested that techniques of surveillance and control would multiply as rapidly as media technology' (Bamouw 1993, p. 288). As claimed by Issari and Paul (1979): 'Cinema vérité, then, was a direct beneficiary of filming techniques which had to be innovated in television in order to achieve reality and immediacy of new coverage, sports events, interviews, documentaries . . .' (p. 61). Decades ago, the documentary, by becoming an art form with an underlying seriousness of purpose, had distanced itself from other film genres. Documentary filmmakers, ready to confront the mystery and ironies of human truth, set out to prompt questions, absurdities, beauties, mysteries, and other issues of human life in all its numerous forms (Rabiger 2014 p.71,72; Grierson & Hardy 1971).

Documentaries must concern something that occurred historically; they are about historical truths (Nichols 2017), i.e., they are real-life movies, which is also where the problem lies. For documentaries are not real life; they are *about* real life. They use real life as raw material, deciding in the process the target audience and the purpose of the story, i.e., the technicians and the artists portraying real life. With claims to truthfulness, a documentary film tells a real-life story. A never-ending discussion on the question that results may have many answers: How to deliver this real-life story in good faith and honestly? Over the course of time, the documentary has been defined and redefined, both by viewers and producers. The meaning of any documentary is no doubt shaped by viewers, who combine the world's interest and their own knowledge with what the filmmaker has shown. Viewers do not expect to be lied to or deceived; therefore, prior experience is also a basis on which audience expectations are built. They expect to be shown things that are true in the real world (Aufderheide 2007).

4. KURDISH TELEVISION

Kurds in Kurdistan Region of Iraqi federal began to represent stories on themselves through Television since the first local television established 'GaliKurdistan TV' on 11th September 1992 owned by political party *PUK*ⁱⁱ, right a year after Kurds autonomy in 1991 (Hassanpour, 1994, Sapan, 2009). Seven years following of launched the local television, the first satellite "Kurdistan TV" launched on 1st January 1999 it was owned by political party *PDK*ⁱⁱⁱ (BBC 2007). Earlier, Kurds in Iraq had a very limited and filterized opportunity to represent themselves through television which it began when an Arabic

channel in Kirkuk had added a Kurdish Language channel with programs for the first time in 1972 (Hassanpour 1994).

Although, Kurdish television news has dedicated limited time and budget to produce and air documentaries since its establishment, yet there is no Kurdish channel that specified to Documentary films. It has been three decades since Kurds began represent themselves through documentaries. There have been enormous numbers of documentaries produced by Kurdish filmmakers. The sources of documentary production include state media, opposition media, commercial television channels, and independent filmmakers. Generally, very limited researches have been done on analysing Kurdish documentaries, however, none of the researchers examined Multimodal Discourse Analysis MDA on the documentaries. The present research has started this examination for first time.

Kurdish media coverage of ISIS' attack on Iraq, Syria, and Kurdistan Region grabbed the attention of world media, and some of the Kurdish Channels became a main source of news about the ISIS war. The coverage includes documentary films as well. To explore the questions of present study, the documentary films which have been produced and aired by a Kurdish Channel during the ISIS war have been analysed, considering different modes that composed the film such as visual and audio and verbal modes through applying Multimodal Discourse Analysis.

5. NARRATIVE DOCUMENTARY

Any film that recounts a chronology of events makes use of a narrative structure (Plantinga 1997, p.124).

The word 'narrative' has a number of definitions, but Squire & Steinkuehler (2014) definition is most suited for the spoken and visual nature of film data:

. . . a narrative is . . . a set of signs, which may involve writing, verbal or other sounds, or visual, acted, built or made elements that similarly convey meaning. For a set of such signs to constitute a narrative, there needs to be movement between signs, whether this occurs in sound, or reading, or an image sequence, or via a distinct spatial path, that generates meaning . . . Narrative must also carry some particular, rather than only general, meanings (Squire & Steinkuehler 2014, p.5).

Through not only returning to dilemmas or problems posed at the beginning, but also resolving them, a sense of an ending is perfected by the narrative. Narratives achieve order and resolve conflict. Narrative techniques are used by many documentary filmmakers due to their problem-solution structure as well as rhetorical devices in reaching a solution. Situations where anticipation grows, complications mount, or which have delay or suspense, are welcomed by the narrative.

This aids in elaboration of the sense of character through techniques of composition, lighting, re-enactment, interviews, editing (among others), which are applicable to non-actors and also through the performance of actors who have been trained to act for this purpose. A seamless sense of coherent space and time in inhabited locations is given by narrative by refining the techniques of continuity editing. To support their line of thought, even when documentary filmmakers started assembling materials from places and time, and turned to *evidentiary* editing, the smooth flow of one image to another through matching, eyeline, action, scale and movements from one shot to another was facilitated by the techniques learnt from narrative continuity (Nichols 2010, p.132).

The economy of text and documentary logic are routinely informed by aspects of realism, which serve as a particular representational style, and elements of narrative that serve as a particular form of discourse. The resources of realism and narrative are employed differently in each of Nichols' documentary modes. This involves common constituents from various types of text having distinctive textual structures, ethical issues, and reviewer expectations (Nichols 1991 p.34).

Bernard (2011) has described the powerful merging of the literary and visual narrative devices as telling an active story in a documentary production, the most essential part being the narrative: 'a significant percentage of the documentaries on television these days are about events that are over and done with. You still need a narrative to unfold over the course of the film; one solution is to keep the storytelling (and interviews) in the moment' (Bernard 2011).

Bernard's emphasis is on how, on every level of non-fiction filmmaking, the story can be more effectively incorporated, starting from its conception, running through development, pre-production, editing room, and in the field. In order to illustrate diverse points as case study, Bernard incorporates many examples from contemporary documentaries into her discussion (Bernard 2011: p.41). The way structure can be mapped on to purpose is further demonstrated by narrative strategy. To create different perspectives and angles, a network of narratives can be used. Documentary structure has a beginning, middle, and end, thus regarded similarly as that of a story (e.g., Hart 1988; Nichols 1981). 'This does not mean that producers or viewers are consciously aware of a mythical dimension, simply that there is a limited number of ways in which stories can be told' (Hart 1988, p.89-90)

6. MULTIMODAL DISCOURSE ANALYSIS

The primary objective of the analysis of multimodal discourse is the exploration of how meanings are constructed and conversed through various modes such as visual, audio, verbal etc. In the study of language as social semiotic, Halliday (1994; 1978) proposed and developed Systemic Functional Linguistics (SFL) which has been generally extended to reason for the making of meaning by different semiotic systems in multimodal discourse. The three metafunctions in SFL, according to Kress and van Leeuwen (2006) are not

specific to language and can be applied to all semiotic modes. Therefore, three metafunctions are followed by Multimodal Discourse Analysis MDA, in terms of study, namely, the interpersonal, the textual and the ideational. Using a slightly different terminology, Kress & Van Leeuwen (2006; 2020; 1996) have extended this idea to images: 'interactive' instead of 'inter-personal'; 'representational' instead of 'ideational'; and 'compositional' instead of 'textual'. They view any image, apart from representing the world, as playing a part in some interaction and thus constituting a recognizable kind of text, with or without accompanying text.

Handling the complexity and details involved in searching, analysing, annotating, and recovering multimodal semantic patterns, both inside and across complex multimodal occurrences, forms a major challenge to MDA. The analyst must consider the re-semiotisation and inter-semiotic processes across different spatial locations and timescales. Additionally, different theoretical approaches may be required for analysing different media. For instance, insights might be drawn by film and video analysts from film studies and other fields (Finn et al. 2017).

Kress, van Leeuwen, Baldry, Lemke, Thibault, Scollon, O'Halloran, and others have led to the evolution of Multimodal Discourse Analysis (MDA), that has found application in many areas. Since the early 1990s there has been development in Multimodal studies and the last three decades have been a witness to many research results. Among different approaches, there has been widespread adoption of the social-semiotic perspective. Halliday (1994; 1978), informed by Systemic Functional Linguistics, proposed that the focus of scholars has not only been on grammar of single nodes, such as gestures (Martinec 2000), music, and sound (van Leeuwen 1999), graphic design (Kress & van Leeuwen 2006), but also in exploring how in a multimodal text various modes are deployed together and merged (e.g., Royce 1999, 2007; O'Halloran 2003, 2008; Lemke 1998). Due to the complex nature of their meaning-making processes, scholars in the last few years have contributed to a rise in momentum in the research of dynamic multimodal discourse, including film and video. For instance, the dynamics of visual semiosis in film have been studied by O'Halloran (2004); the exploration of annotation, transcription, and analysis of video texts has been done by Baldry and Thibault (2006); the development of micro-analytical and macro-analytical techniques for transcribing and analysing a teacher-recruitment advertisement has been done by (O'Halloran & Smith 2012).

The world's experiences are represented by the ideational metafunction and this establishes the interdependency and logico-semantic relations between clauses; social relations are enacted by the interpersonal metafunction; creation of interactions between readers and writers, or listeners and speakers, is done where the part of language and the message in the text are made into a cohesive and coherent whole by the textual metafunction (Halliday 1978, 1994). Individual bits of representation and interaction are brought together as a whole, which we identify as specific kinds of communicative events or texts (ibid).

Representational structures of two types mostly recognize the representational meanings: the conceptual and the narrative. Participants in narrative visuals are 'represented as doing something to or for each other . . . and are connected by a vector' (Kress & Van Leeuwen 2006, p.59) Participants, in conceptual visuals are denoted 'in terms of their generalized and more or less stable and timeless essence' (Kress & Van Leeuwen 2006, p.79). The primary modes in the extracted documentaries are symbolic processes, analytical processes, and conceptual representations. 'Participants in terms of a part-whole structure' are related in the analytical process (ibid.). In this process, two kinds of participants are involved: those with Possessive Attributes (the parts) and the Carrier (the whole). Symbolic process is 'about what a participant means or is' (ibid.).

Two kinds of symbolic processes exist: (1) the Symbolic-Suggestive process and (2) the Symbolic-Attributive process. The symbolic-attributive process has two members: (1) Carrier and (2) Symbolic Attribute, while only one contributor is defined in the Symbolic-Suggestive process, namely, the Carrier (ibid.).

There can be many categories of Narrative processes, such as reactionary processes, mental process, action processes, or speech processes. Based on the involvement of the participants and the vector types, categorisation of conversion processes is done; while the means, setting, and accompaniment are factors taken into consideration with categorisation of circumstances. For action procedures, 'the actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector' (Kress & Van Leeuwen 2006, p.63). On one hand, both goals and actors are present in transactional processes; there are no goals in non-transactional action processes. Reactors and phenomenon are involved in relational processes where 'the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants' (Kress & Van Leeuwen 2006, p.67).

The visual-semiotic system's interactive meanings are linked with the social relations between the object represented, the viewer, and the producer: these are realized by social distance, modality, contact, and attitude (Kress & van Leeuwen 2006). The imaginary level contact between the viewers and the participants is established by the existence of gaze, while the absence of gaze is indicative that factual and objective information is shown. Two kinds of images exist: the offer and the demand. While the demand means that something is demanded from the viewer by the participant's gaze, offer denotes the viewers are indirectly addressed and information impersonally offered by the image. Closeness or distance between viewers and participants to various degrees is suggested from the option of social distance through shots: intimate or personal relations are expressed by close shots, social relations are represented by medium shots, and public relations are represented by long shots (ibid.).

Based on point of views, attitude is categorised into objective attitudes and subjective attitudes. On the other hand, the

participation of the denoted participants by the creator of the image is indicated by a frontal point of view and detachment represented by an oblique angle. Vertical angles of the camera are linked to power, with viewer power indicated with high angles and equality indicated by eye levels, low angles representing power (Ibid).

The rules that remain in naturalistic drama of film, television, and theatre alike constitute the offers. The reintroduction of the demand stance in the theatre was famously sought by Bertolt Brecht, especially through his interpolated songs; in this he has been followed by filmmakers like Jean-Luc Godard. Demands in these contexts were thought to create an 'alienation effect', breaking with conventions meant for naturalizing the fictional world of screen and stage. These were also done so that the audience became aware they were watching a fiction and invited to reflect on its content.

Demand, in many other contexts, for example, is the accepted convention, though not everyone is given the right to address the viewer directly. On-camera reporters and anchor-persons, conventionally, may look at the camera; however, might not. Similarly, guests on a chat show rarely look at the camera while hosts often do so. Thus, demand is, in actuality, a privilege reserved by media professionals for themselves.

Modality is related with credibility, and the value of the truth that differentiates between low, medium, and high modality. Kress & Van Leeuwen (2006) who came up with these eight kinds of modality markers: illumination, contextualization, colour modulation, brightness, colour differentiation, colour saturation, and depth; they also posit four types of coding orientations: sensory, common sense naturalistic, technological, and abstract.

Representational and interactive elements are integrated by the compositional metafunction into a complete meaning through three interrelated systems: salience, framing, and information value (Kress & Van Leeuwen 2006) Different information values are endowed in various zones of the image, such as top and bottom, left and right, or centre and margin. Factors such as contrasts in tonal value or colour, background, or foreground placement, sharpness, relative sizes, realize salience. A critical role is played by framing devices in the connection or disconnection of the elements in the image through frame lines (ibid.).

7. RESEARCH QUESTIONS

1. How the meaning is created through film modes?
2. What is the discourse of the Kurdish television documentaries?
3. How is the narrative constructed in Kurdish television documentaries?

8. OBJECTIVE OF THE STUDY

The purpose of this study is to analyse the enhancement; the narrative, the chronology of scenes, and the discourse of Kurdish documentary films. In addition, one of the contributions to knowledge that present research attempts to propose a basement reading to documentary production process in the Kurdistan Region of Iraq.

9. METHODOLOGY

The methods are used in conducting this study within the framework of its questions and hypothesis of this research. The study has employed the qualitative methods to analyse the extracted television documentary. The present research investigates and examines multimodal discourse analysis of Kurdish Television documentaries.

9.1. DATA AND LIMITATION OF THE STUDY

In this part, the sample of the study, considering the dates, and places, units of analysis and themes have been defined. one television documentary film which produced and broadcasted by a Kurdish television, are introduced and pragmatically analysed. Procedure of the extracted documentary clarified as following; The analysed documentary film is taken from Kurdish television in Kurdistan regional of Iraq called "Rudaw TV", the study has chosen Rudaw television as a representative channel among the Kurdistan Region- Iraq televisions. The channel has been chosen for some reasons, such as, it is a semi-independent channel, and it is well-known media network in the region. According to Alexa by Amazon, it is network site is top nine in Iraq among all the sites, it is the first media site in Kurdistan Region and Iraq, this indicates its popularity in Kurdistan region of Iraq and Iraq (Alexa 2021).

Regarding the research questions, in the next stage, the present study justifies the documentaries, it only includes the documentaries about Islamic State of Iraq and Syria ISIS in Iraq between 2014 to 2017. The television has produced and broadcasted (19) documentary films that period (Rudaw 2013). The titles shown below:

(1) *Seven Days In Sinjar Mountains* (2014). (2) *From Sinjar To Khanke Camp* (2014). (3) *N Christians* (2015). (4) *The Separation Days* (2015). (5) *Sinjar's Story* (2015). (6) *The Cross Border Cry* (2015). (7) *Holy Land* (2015). (8) *Dlbreen 'Heart Wounded'* (2016). (9) *Sinjar Operation* (2016). (10) *Back To The Mountain* (2016). (11) *Hardee* (2016). (12) *My Childhood Is Destroyed Before My City* (2016). (13) *The National Doctor* (2016). (14) *Refugees In Kurdistan* (2017). (15) *Ambulance Team In War* (2017). (16) *Nineveh* (2017). (17) *The victims under ISIS rule in Mosul* (2017). (18) *Sinjar Mountain, the Yazidis who protected people* (2017). (19) *Crosses after war* (2017).

The titles of the films indicate various stories among the 19 films. The present study has chosen one among most repeated topics as a representative sample and received greater attention as narrative documentary and study themes among the documentaries.

In the first stage of the analysis, four main themes have indicated below which emerge from the examination of the 19 films produced 2014 to 2017:

- A. Ethnic Cleansing
- B. ISIS Brutality and Crimes
- C. Displacement of Innocent Civilians.

9.2. THE PROCEDURE OF THE ANALYSIS

The film deconstructed from its sequences relating on *Iedema's six levels analysis* (2001) Sequence, considered within the logical or thematic continuity, is composed from a combination of the scene in more than one time and space. The film contains 21 sequences illustrated in *appendix 1*. In a stage of the analysis, the exploration of narrative structure has been done through full length of the film, in deeper stage of the analysis, two of its sequences has been chosen to apply micro analysis of its modes, the sequences are 12 and 13. The criteria of the sequences selection are the relativity to the themes. Deconstruction of the modes has been done by using Multimodal Analysis Video (MAV) software, it is a modern digital software proposed by Kay L O'Halloran, and Sabine Tan, and Marissa KL E (2015).

Integrated theoretical frameworks applied in present research for the analysis of the selected documentary film as the following; *The Six Levels of Analysis* by Rick Iedema (2001), *visual grammar, taken from Reading Images: Visual Grammar* by Kress and Theo van Leeuwen (2005), work by (Machin 2010) for the music analysis. The overall research methodology was designed to gain insights into the different modes involved in the production of television documentaries also realising meanings appropriate to their contexts, and the extent to which the multimodal tools of analysis used were suitable for these purposes.

10. ANALYSIS

Seven Days In Sinjar Mountains (2014) was produced by Rudaw Television^{iv}, its length is thirty-five minutes, twenty-three seconds and seven frames (00:35:23:07). The spoken language of the film; narrator, the participants is Kurdish. It was produced by combining twenty-one sequences. The film's duration was determined by the time indicator in the Adobe Premiere Pro software, to indicate minutes, seconds, and frames.

In the first stage of the analysis, the fifth level of Iedema's framework; 'Generic Stage' has been applied, in order to examine the Narrative structure of the film. 'Generic Stage' Roughly, stages are beginnings, middles, and endings; each genre has a specific set of stages: narratives tend to have an orientation, a complication, a resolution, and perhaps a coda. Factual or expository genres may have an introduction, a set of arguments or facts, and a conclusion; or an introduction and a series of facts or procedures' (Iedema 2001).

A story is the telling or narrative of a single event or series of events, created in a manner to interest viewers (or audience), which include listeners, readers, and viewers. Fundamentally, a story must have a beginning, middle part, and an ending. A

story has rising tensions and conflicts, which often end up with some kind of resolution, it has compelling characters, and it also raises questions (Bernard 2011, p.22). *Seven Days in Sinjar Mountains* is rising tensions and conflicts have spread to the beginning, middle part, and an ending. The film is telling a different events in one storyline, past events, archival footages have combined in editing room.

The sequences of the film have been spread to seven parts, as its title, *Seven Days*, Viewers see black colour background among the sequences which shows counting the days as 'Day One, then, Day Two... to Day Seven'.

The film starts by a flashback scene of the reporter and the cameraman, then the counting days starts, the crisis level up gradually, from 'Day One'. The voice-over states that Barakat is reporting for Rudaw news via a phone call about the situation during the seven days in the mountains. The process of shaping the material into an artefact by putting recorded material together is also called narrative. (Kilborn & Izod 1997, p.117,18). The frames show Barakat joining Rudaw's news program, talking to the TV anchor, saying: 'Children and old people are dying of hunger and thirst.' The frame then goes to a Yazidi member of the Iraqi parliament cries in distress, calling for help for the Yazidis in the mountain. viewers also see men, women, and children in the camps talking, weeping during an interview for their family members who have been arrested or killed by ISIS. In another scene, Kurdish people march to support the people in the mountains. A Yazidi woman sings songs, as images show the heart-breaking scenes of civilians, weeping for their loved ones who have been killed or kidnapped by ISIS, until here, the crises keep up.

After these scenes former president Barak Obama speaks, stating that the United States would help the civilian people in the mountains, and then the voice-over states that there was only small amount of food and water dropped by US and Iraqi helicopters, not enough for everyone. Several more current interviews of the people who were there follow this, and they confirm the events. The documentary's main storyline gives a day-to-day account of the seven days in the mountains, the film bringing the viewer to the peak of the crisis, then showing Kurdish forces opening a path through part of the mountains to rescue the civilians. As the camera pans over the survivors, we see Barakat and his family among them. The remainder of the film confirms that this is not the end of the stories, the survivors sharing their tragic stories with each other (and the viewers), praying for their loved ones who remain under the ISIS state of rule. Fars survives and Barakat and Fars see each other again, begin their television reporting again, arguing that this will not continue over a text that reads: 'After four months, Barakat and Fars immigrated to Germany, Barakat decided to stay Germany, Fars came back to Kurdistan Region.

Sequences 12 and 13 of *Seven Days in Sinjar Mountains*: In 2014 ISIS overtook the Kurdish towns of Sinjar and Zumar^v forcing thousands of Yazidi civilians to flee their homes on 2 and 3 August 2014 (Glenn C 2019). Primarily *Seven Days in Sinjar Mountains* is about Kurdish Yazidis^{vi} civilians who

were trapped in the Sinjar mountains^{vii} in northwest Iraq for seven days without food or water, and the physical anguish and anguish civilians suffered under the brutality of ISIS. Their plight is shown more specifically through the story of Barakat, a television reporter, and his colleague Fars, a cameraman, both of whom work for Rudaw television as correspondents for Sinjar and the Sinjar district. They are also Yazidis from Sinjar and both fled to the Sinjar mountains to escape ISIS, forced to confine themselves there for the week with their relatives and other civilians. their live with the people, day after day is showing as a chain of events in the film.

The analysis of modes has shown in *appendix 2* The Multimodal analysis video software, for more clarification purposes to see the frames along with the text of analysis figure (7.1) shows the visual salient. Sequence 12 is composed of three scenes. Scene 1 is created from four shots: Shots 1–3 show the Iraqi parliament building from outside and inside, details with voiceover to the following shot. Shot 4 is an example of co-presence, a historically famous shot inserted into the film^{viii}. It is longest shot in the sequence, it is stationary, angled horizontally, high angle vertically, long shot socially distance, zoom out. The shot contains many participants, one of them is the actor, the others are reacting of her speech, the actor is Vian Dakhil the representative of Yazidis in Iraqi parliament, (her speech in the transcription 00:00:15- 00:00:52). the participants reaction starts during her speech, her voice foreground, loud and rising.

Scene 2 contains four shots. Shot 1 is a stationary, medium-level, close-up shot, foreground, frontal, undirected shot of a woman weeping, a child next to her gazing at the camera. The voice-over describes the image. Following this shot, Shots 2 and 3 are stationary, medium, and close-up, medium, frontal, foreground shot, an undirected address and behavioural shot of a mother. She speaks slowly, her voice is dark and low, and the sound setting is polyphonic, different sounds from the area heard from this polyphony and her background; it is clear that she is in a refugee camp with her children. She starts speaking: 'I lost two of my sons', but can't continue from weeping. The camera cuts to a closer shot, and she starts again from the beginning: 'I lost two of my sons, I do not know any news about them', and she begins to cry again. The following shot is the last shot of Scene 2, again a foreground, close, frontal, undirected shot of a young woman, who tells her story of her two younger sisters killed by ISIS.

Scene 3 contains one shot, a stationary, medium, long medium, frontal, foregrounded, undirected shot of two participants, the tired faces of a woman and a man. The way the man tightens his keffiyeh to his moustache indicates that they are Yazidis. The interaction of the shot is of the woman and man showing photographs of who has been killed by ISIS, holding the pictures and talking about the persons in the pictures. The woman says that, of the three people in the

pictures, two of her sons and her son-in-law, were killed by ISIS. Their voices are low and dark, they speak slowly, the sound-setting is polyphonic, with sounds of cars and crowds heard in the background. Also, the wide street and a small, messy refugee camp depicts the plight of the displaced civilians.



Figure 1 illustrates salient visual frames of the sequences 12 and 13

Sequence 13 contains Scene 1, an action and reaction, actor and reactors visible in the sixteen shots of the scene. Shot 1 shows a man wearing a keffiyeh (again the style of tighten is signifies that he is Yazidi) weeping, the shot is a close-up, sharp in focus, foregrounding, and eye-level in order to have intimacy and contact with viewers. Shot 2 is a close-up, eye-level, angled, and sharply focused of a girl who is weeping. Shots 1 and 2 depict the reaction of an action, the actor of the action visualised in Shot 3, a dissolve transaction mix of Shots 2 and 3. Shot 3 is a close-up, angled, eye-level shot of a woman singing a slow, sad song, the lyrics relevant to the ethnic cleansing and the displacement of innocent civilians themes, with lyrics written in the transcription.

'We could argue that in film visuals can offer meaning to music that we hear' (Machin 2010 p. 192). Shot 4, with the viola's song, depicts some women and a man out of focus, the background and foreground of the man in Shot 1. Shot 5 is a stationary, long shot, eye-level, frontal, foreground of a woman playing the Saz^{ix} singing a song. Some participants in the background and around her are weeping. The singer is wearing traditional Yazidi clothe, sitting directly in front of the camera. Shot 6 shows a baby sleeping under the direct sun with a keffiyeh, on the lap of a woman on the right side of the frame. Shot 7 is a stationary, medium shot, frontal, eye-level, foregrounding the old pir (priest), a man on the back of a donkey or horse, and a man, a child, and three women walking behind him. It is clear from the background they are going up or down the Sinjar mountains.

Shot 8 is of a teenage girl holding a baby. The shot is stationary, medium, low-angle, frontal, foreground, and in slow motion. The sad, slow singing with the Saz accompaniment remains, dissolving into the transaction of Shot 9, which shows the previous event, the woman still singing.

In Shots 10, 11, and 12, the horizontal, vertical and other perspectives are the same as previous shots, the singing starts at the end of Sequence 12 and remains until Shot 12 of Sequence 13.

Shots 13 and 15 contain the interview of a female participant. The shots are stationary, indirect, close, eye-level, frontal, foreground, and sharp-focused shot. The visual process is behavioural, as the participant weeps while she says 'My brother was kidnapped by ISIS.' Her voice is high, fast, harsh, and rising. Shot 14 is an insert between Shots 13 and 15, medium-close, eye-level shot, angled, foregrounding three women weeping in reaction to the speech in Shots 13 and 15.

Shot 16 shows another interview, a close, eye-level, frontal, foreground undirected shot of a girl weeping while talking; the speech is an *extension of* Shots 13 and 15 about losing a loved one.

There is action and reaction throughout *Seven Days in Sinjar Mountains*, the woman is the active role in playing Saz and singing, the other participants are weeping in reaction. The singer as vector thus connects with other vectors. Shots 1 and 2 are close shots to the active vector, the remaining sound (singing) is the connection between these shots and Shot 3. First, we hear singing without any visuals of the singer; we only see a man weeping, then a girl weeping. After these shots we see the singer, so this time we have co-presence in the shots linked to the song; i.e., the shots are taken before, then inserted to *extend* the process. Different images from different spatial and temporal have combined to create the sequence.

11. FINDINGS AND DISCUSSION

The film tells a story of two person; Barakat [the reporter] and Fars [a cameraman] they have been shown as the main characters of the story line, however, the film tells a story of the people who have been displaced, killed, suffered in the war.

In narrative representation perspective of *Seven Days*, actional and reactional processes have been found in the extracted sequences. The film modes; the verbal and the audio have composed in a narrative style. The film has divided to three parts; beginning, middle and the end. Most of the shots in these sequences, are horizontally close and vertically eye-level or frontal to viewer. Forgrounding the participants. The symbolic and analytic process involved indicates social semiotics showing children, women and old men. In terms of interactive meaning, considering horizontal, Vertical, contact, attitude perspectives, most of the frames are close shots, foregrounded, frontal, and eye-level. High, rising, harsh, or fast voices, delivering poignantly effective expression. The slow, moving viola music in the background of the voiceover and later the slow sad song of the Saz player also affect the viewer, as in the background of visual and verbal confirm the effects of the theme of ISIS's ethnic cleansing of Kurds Yazidis in Iraq.

12. CONCLUSION

Applying Multimodal Discourse Analysis enables researchers to examine the sample of the study from multiple modes. Iedema's framework can be used deconstruct the elements of a film in order to analyse how a film is been produced, from a frame to work as a whole.

The film modes; the verbal and the audio have composed in a narrative style. The film has divided to three parts; beginning, middle and the end. The short introduction about the characters and introducing the crises in the beginning, then the crises began in the middle increases to the pick. The resolution began from the third part which is the ending.

Considering horizontal, vertical, contact, attitude perspectives, most of the frames are close shots, foregrounded, frontal, and eye-level, to show the reality of the participants, who weep in reaction to their dire circumstances, and in the verbal process, with high, rising, harsh, or fast voices, delivering poignantly effective expression, The slow, moving viola music in the background of the voiceover and later the slow sad song of the Saz player made the film more effective, which affect the viewer, as in the background of visual, verbal, and editing, all of these modes confirm that documentary films are so powerful. The symbolic and analytic process involved indicates social semiotics showing children, women and old men, and the idea that most of the Yazidi men have been killed or kidnapped. The analysed modes such as verbal, visual, and audio, create the discourse of the narrative confirms ISIS brutality and crimes against Kurdish people, ethnic cleansing of Kurdish people, and displacement of innocent Kurdish civilians.

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Notes:

ⁱ Social Semiotics 'Typically involves detailed analysis of texts (e.g. drawings), sometimes a few, sometimes a larger collection, and sometimes involving historical comparisons' (Jewitt et al. 2016, p.138).

ⁱⁱ PUK: Patriotic Union of Kurdistan was established in 1975 one of the largest political parties in Kurdistan Region.

ⁱⁱⁱ PDK: The Kurdistan Democratic Party founded in 1946, one of the largest powered political parties in Kurdistan Region.

^{iv} Rudaw Media Network is a Kurdish media network based in Erbil the capital city of Kurdistan Region of Iraq, it embraces television, Radio, newspaper and digital portal. the television called 'Rudaw' is a Kurdish news channel broadcasts to the nMiddle East, Europe and the U.S, NileSat and Hot Bird satellites established in May 29, 2013. Rudaw broadcasts in two Kurdish dialects (Sorani and Kurmanji). It has correspondents in various parts of the Middle East, Europe and the U.S. This broad network of reporters makes Rudaw a reliable source of information for audiences across the globe. Rudaw relies on its correspondents in various areas of the Middle East, Europe and the U.S for news and reports, it states 'we will find Kurds on over the world' as a slogan for the documentary unit of the television.(Rudaw 2013).

^v Sinjar and Zumar are towns in the Sinjar district of the Mosul governorate, located five kilometres south of the Sinjar mountains (ngo coordination committee for iraq 2010).

^{vi} The Yazidis have inhabited the mountains of north western Iraq for centuries, and the region is home to their holy places, shrines, and ancestral villages. Outside of Sinjar, the Yazidis are concentrated in areas north of Mosul, and in the Kurdish-controlled province of Dohuk. The majority of Yazidis consider themselves ethnically Kurdish (Asher-Schapiro 2014).

^{vii} The Sinjar Mountains are a 100-kilometre-long mountain range that runs east to west, rising above the surrounding alluvial steppe plains in north western Iraq, to an elevation of 1,463 meters.

^{viii} In August 2014, Vian Dakhil stood up in Iraq's parliament to beg for intervention: 'Brothers, I appeal to you in the name of all humanity... Save us! Save us!' A video of Vian Dakhil's speech (shown in Figure 4.3, Shot 4) quickly spread via YouTube, alerting the world to the Yazidis' plight. Iraq's parliament voted to start humanitarian airdrops over Mount Sinjar and to launch airstrikes on Isis positions in the area. ('The first time our government has ever agreed on anything in its history,' Dakhil recalls drily.) President Obama claimed her emotional plea influenced his decision to allow US forces to take part in the air operations.(Haworth 2015).

^{ix} Or any of a group of Middle Eastern plucked stringed instruments resembling the lute.

14.APPENDICES

Time counting	Sequences	SEQ No.
00:00:00:00 00:01:02:13	Introducing Barakat, showing his previous report one day before ISIS attack Sinjar. Footage of the tragedy, men, women, and children weeping.	1
00:01:08:16- 00:02:07:10	Refugee camps, showing the displaced families in camps in Kurdistan Region/Iraq.	2
00:02:07:11- 00:03:01:16	Barakat and Fars, reporter and cameraman, reunite after their separation, reporting by television in camps of displaced civilians.	3
00:03:01:17 - 00:04:05:06	ISIS fighters in Sinjar, footage of ISIS shooting, raising ISIS flag.	4
00:04:05:16- 00:06:00:01	One day before the attack. Inserted war footage.	5
00:06:00:02- 00:07:26:10	Civilians going up to Sinjar mountains.	6
00:07:26:11- 00:08:30:07	Re-enactment: the cameraman digs a hole to hide his camera, laptop, and hard-drive.	7
00:08:31:23- 00:09:32:12	- Civilian victims. -People marching to support the civilians confined in the Sinjar mountains. - Barakat reports television from Sinjar mountains every day.	8
00:09:32:13- 00:10:59:15	Barakat and Fars explain how they left Sinjar.	9
00:10:59:16- 00:12:40:19	Participants share their experiences, how they survived seven days without food or water.	10
00:12:40:20- 00:13:40:05	The situation in Sinjar mountains.	11
00:13:40:06 - 00:15:59:20	Ethnic cleansing theme. A Yazidi MP wails and weeps in Iraq parliament to survive Yazidis.	12
00:15:59:21- 00:17:37:15	Singing sad songs, scenes of the tragedy for civilians, who weep for loved ones who have been killed or kidnapped by ISIS.	13
00:17:37:16- 00:19:41:21	Barakat and Fars shoot videos and report to TV stations while confined in the mountains with their people.	14
00:19:41:22- 00:21:46:04	Living without food and water in Sinjar mountains.	15
00:21:46:04- 00:25:03:03	Barakat reports the situation in the mountains to TV news	16
00:25:03:04- 00:27:06:22	Barakat continues reporting.	17
00:27:12:17 - 00:28:38:23	Kurds force fight against ISIS to open a path into Sinjar mountains allowing people to go to Syria.	18
00:28:44:14- 00:30:55:11	Survivors gathered, Barakat and his family among them.	19
00:30:55:12- 00:33:53:16	Survivors sharing their tragic stories, praying for their loved ones now under the ISIS state.	20
00:33:35:17- 00:35:04:15	Fars survives, Barakat and Fars reunite, begin reporting for TV again. Screen text follow-up: 'After four months, Barakat and Fars immigrate to Germany, Barakat decides to stay there, Fars returns to Kurdistan Region.'	21

Appendix 1 Transcription of Sequences of *Seven Days in Sinjar Mountains*

Appendix 2 shows O'Halloran's Multimodal Analysis Video components and functions of the software, used in this analysis of Sequences 12 and 13 in *Seven Days in Sinjar Mountains*

The screenshot displays the Multimodal Analysis Video (MDA) software interface. At the top, a window titled "Multimodal Analysis Video - MDA of seven days in Sinjar mountain" contains a "Transcription" pane with text from the video. Below this is a "Player Window" showing a video frame. The "Film Strip" shows a sequence of frames. The "Sound Strip" displays a yellow waveform. The "Dialog Strip" is the most prominent feature, showing a complex, multi-layered analysis of the video content. It includes various categories such as "COMPOSITION (PHASE)", "COMPOSITION (SEQUENCE)", "COMPOSITION (SCENE)", "COMPOSITION (SHOT)", "PROCESSES (VERBAL)", "PROCESSES (VISUAL)", "PARTICIPANTS (VERBAL)", "PARTICIPANTS (VISUAL)", "CAMERA MOVEMENT", "SPATIAL RELATIONSHIP", "TEMPORAL RELATIONSHIP", "COMPARATIVE RELATIONSHIP", "SHOT TRANSITION", "SOUND", "PITCH MOVEMENT", "SOUND SETTING", "PITCH (SOUND)", and "SOUND PROMINENCE". Each layer is represented by a colored bar indicating the presence of a specific feature or process over time. The interface also includes a "Selected system choices" pane with a list of "Available system choices" such as Actor, Target, Senser, Concept, Sayer, Behavior, and Existent, each with a corresponding color-coded dot.

Multimodal Analysis Video - MDA of seven days in Sinjar mountain

File Edit Visualization Analysis Help

Ethnic Cleansing

Transcription

00:01:40 : Woman in shot: 'This is our daughter, this is my son-in-law, and those are my sons.' Man in shot: 'This is her son as well; he is fifteen years old.' Woman: 'They killed them.' Man: 'They didn't kill the small one, they killed the bigger one, the fifteen-year-old.' Woman: 'His name was Akram, Faisal, Jalil killed by ISIS.'
00:02:19 : slowcore song: 'We were subjected to genocide again; this scream is from girls, the whimper is from old women and men. They took our ladies like the deer in the Sinjar mountains.'
00:03:09 : 'ISIS arrested my brother. We are seven sisters; we only have one brother. He was our only brother. How does God accept that ISIS took the only brother among us all? I wish ISIS killed us instead him. When we were running away from our home, when we ran away, I took a knife and hid it. I said to myself 'We will kill ourselves, if anyone wants to rape us, to protect my honour.' We have gone, but my brother is under their hand. We want our brother even if it costs our souls.'
00:03:40 : 'They say 'Maybe your brother is in Tal Afar city.' We will try to rescue him, but when I see videos of ISIS, they are killing children, so how will my brother survive?'

Player Window

02:52:00:03:57

90%

Film Strip

Sound Strip

Dialog Strip

Category	Shot 1	Shot 3	Shot 4	Shot 7	Shot 8	Shot 9	Shot 10	Shot 11	Shot 13	Shot 14	Shot 15	Shot 16
COMPOSITION (PH)	Scene 3											
COMPOSITION (NR)	Shot 1											
COMPOSITION (SC)	Rational											
PROCESSES (V)	Sayer	Behavioral	Behavior	Behavioral	Behavioral	Behavioral	Behavioral	Behavioral	Behavioral	Behavioral	Behavioral	Behavioral
PROCESSES (S)	Low	High	High	High	High	High	High	High	High	High	High	High
PITCH (SPOKEN)	Slow	Fast	Fast	Fast	Fast	Fast	Fast	Fast	Fast	Fast	Fast	Fast
PITCH (MUSIC)	Dark	Bright	Bright	Bright	Bright	Bright	Bright	Bright	Bright	Bright	Bright	Bright
PROCESSES (V2)	Interaction	Action	Reaction	Action	Reaction	Action	Reaction	Action	Reaction	Action	Reaction	Action
PARTICIPANTS (V)	Participant 4	Participant 5	Participant 6	Participant 7	Participant 8	Participant 9	Participant 10	Participant 11	Participant 12	Participant 13	Participant 14	Participant 15
PARTICIPANT (RO)	Actor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor	Reactor
GAZE	Medium shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot	Close shot
SOCIAL (DISTANCE)	Stagnant	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front
CAMERA (MOVEMENT)	Stagnant	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front
HORIZONTAL (VIEW)	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front
VERTICAL (VIEW)	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level	Eye level
VISUAL (PROMINENCE)	Foreground	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus	Sharpness of focus
SPIRITUAL (RELATION)	Similarity	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality
TEMPORAL (RELATION)	Similarity	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality
COMPARATIVE (RELATION)	Similarity	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality
SHOT (TRANSITION)	Similarity	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality	Sequentiality
VOLUME (SOUND)	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft	Soft
PITCH (MOVEMENT)	Level	Level	Level	Level	Level	Level	Level	Level	Level	Level	Level	Level
SOUND (SETTING)	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic
PITCH (SOUND)	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic
SOUND (PROMINENCE)	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic	Poliphonic