

**Table 1.**  
*Grammar of Visual Design (GVD) Framework*

|   |  |
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| <p><b>IDEATIONAL METAFUNCTION:</b> Representation of the human world outside the representational system</p> <ul style="list-style-type: none"> <li>• How does the maker represent an object(s) and the ways that object(s) relates to other objects and processes so that meaning can be made/understood?</li> </ul> |  |
| <p><b>NARRATIVE: present unfolding actions and events, processes of change, or transitory spatial arrangements</b></p>  |  |
| <p><b>ACTION</b> – Vector emanates from the Actor (main subject)</p> <ul style="list-style-type: none"> <li>• Use participant terms of Actor (who/what is looking) and Goals (Who/What it is being looked at)</li> </ul>  |  |
| Transactional - Unidirectional  | A vector is formed by the Actor and Goal   |
| Transactional - Bidirectional   | A bidirectional vector is formed between two Interactors (Actor and Goal)  |
| Non-transactional reaction  | A vector emanates from the Actor but does not point at any Goal  |
| Conversion  | A chain of transactional processes in which a third Participant becomes the Relay (the Goal of one action and the Actor of another)  |
| <p><b>REACTIONAL-</b> Vector is formed by an eye line of represented Participant(s)</p> <ul style="list-style-type: none"> <li>• Use terms of Reactors (Who/What is looking) and Phenomena (Who/What is being looked at)</li> </ul>   |  |
| Transactional   | Eyeline vector is formed between the Reactor and Phenomena   |
| Non-transactional   | A vector emanates from the Reactor but does not point at any Phenomena   |
| <p><b>SPEECH &amp; MENTAL</b> – Thought or dialogue is connected to a participant by a vector.</p>  |  |
| Dialogue balloons   | A vector is formed by arrow-like protrusion of a dialogue balloons or similar device   |
| Thought balloons  | A vector is formed by dialogue balloons or similar device  |
| <p><b>GEOMETRICAL SYMBOLISM</b> – No participants, only vectors indicating directionality (meaning is symbolic)</p>   |  |
| Pictorial patterns (shapes)   | Shapes   |
| Abstract patterns (i.e., arrows,  | Action lines, coils, spiral, helixes, with and without arrowheads, etc.  |
| <p><b>CONCEPTUAL: present the participants of the image in generalized categories: class, structure, or meaning.</b></p>  |  |
| <p><b>CLASSIFICATION</b> – Relate Participants in terms of a taxonomy (kind, type, classification) where one participant (or group of participants) are subordinates in relation to another participant (or group of participants).</p>   |  |
| Covert Taxonomy   | Participants are distributed symmetrically across, at equal distance from each other, equal in size, and oriented towards the vertical and horizontal axes in the same way.  |
| Single-Level Overt Taxonomy   | A participant is connected to two or more participants through a tree-like structure with two levels only  |
| Multi-Level Overt Taxonomy  | A participant is connected to two or more participants through a tree-like structure with more than two levels   |
| <p><b>ANALYTICAL</b> – Relate Participants in Part-Whole Structure</p> <ul style="list-style-type: none"> <li>• Uses terms of Carrier (Whole) and Possessive Attributes (Parts)</li> </ul>  |  |
| Unstructured Analytical   | An unordered set of Possessive Attributes is interpreted as the set of parts of whole which itself is not represented.   |
| Temporal Analytical   | A set of Possessive Attributes is ordered linearly on a timeline and interpreted as the set of successive stages of a temporally unfolding process.  |
| Exhaustive Analytical   | A Carrier is depicted as made up of Possessive Attributes and the structure is interpreted as showing all the parts from which the whole is made. <ul style="list-style-type: none"> <li>- Conjoined: Parts are connected by non-directional line or disengaged by layout that separates them</li> <li>- Compounded: Parts are welded together yet retain separate identities</li> </ul> |
| Inclusive Analytical  | A Carrier is depicted as made up of Possessive Attributes and the structure is interpreted as showing only some of the parts of the whole  |
| Dimensional Topographical Accuracy  | Carrier and its Possessive Attributes are drawn to scale.  |

|  |   |   |   |
|--|---|---|---|
| dotted lines, spirals)   |   | Quantitative Topographical Accuracy   | Size of Possessive Attributes accurately represents the number or some other quantitative attribute of the Possessive Attributes.   |
| Amplification (i.e., bolder, increased number)   | Dotted lines, bolded lines, arrowhead size, etc.  | Topological Accuracy  | The Carrier and the Possessive Attributes are not drawn to scale but the way in which they are interconnected is drawn accurately.  |
| <b>CIRCUMSTANCES</b> – Secondary Participants that are related to Main Participants in ways other than vectors               |   | <b>SYMBOLIC</b> - Represent what a participant means or is                                      |   |
| Setting  | Contrast between foreground and background through placement of Participants, detail/focus of setting, and contrasts in color saturation or brightness of foreground/darkness of background | Attributive   | 2 Participants: The Carrier’s meaning is established by the meaning or identity of the Symbolic Attribute through: <ul style="list-style-type: none"> <li>- placement in foreground, exaggerated size, sharpened lighting, detail, focus</li> <li>- Pointed at through gesture/arrow</li> <li>- Looking out of place</li> <li>- Conventional association as a symbol</li> </ul> |
| Means  | No vector between and its user form a vector that reveals an action   | Suggestive  | Only one participant: the Carrier establishes the meaning through mood/atmosphere   |
| Accompaniment  | Participant who has no vectorial relationship with other participants and cannot be interpreted as symbolic   |   |   |
| <b>INTERPERSONAL METAFUNCTION:</b> Representation of social relationships between “makers” and “viewers.”                    |   |   |   |
| <ul style="list-style-type: none"> <li>• How does the maker make the relationship between his/herself understood?</li> </ul> |   |   |   |
| <b>REALIZATION:</b> “Simultaneous systems” that create interactive meaning between maker and viewer.                         |   | <b>MODALITY:</b> Truth value or credibility of the realization.                                 |   |
| <b>Contact</b> – Communication between maker and viewer  |   | <b>MODALITY MARKERS</b> - Cues that help the viewer determine the representation’s credibility. |   |
| Demand   | Gaze at the viewer  | Color Saturation  | A scale running from full color saturation to the absence of color that is black and white.   |
| Offer  | No gaze at the viewer   | Color Differentiation   | A scale running from a maximally diversified range of colors to monochrome.   |
| <b>Social Distance</b> – Choice of distance communicates relationship between participants and viewer                        |   | Color Modulation  | A scale running from fully modulated color, with for example, the use of many different shades of red, to plain, unmodulated color.   |
| Intimate/Personal  | Close shot  | Contextualization   | A scale running from the absence of background to the most fully articulated and detailed background.   |
| Social   | Medium shot   | Representation  | A scale running from maximum abstraction to maximum representation of pictorial detail.   |
| Impersonal   | Long shot   | Depth   | A scale running from the absence of depth to maximally deep perspective.  |
| <b>Attitude</b> – Point of view expressed through perspective of participants  |   | Illumination  | A scale running from the fullest representation of the play of light and shade to its absence.  |
| Subjective   |   |   |   |
| - Subjective - Involvement   | Frontal angle   |   |   |
| - Subjective – Detachment  | Oblique angle   |   |   |
| - Subjective – Viewer power  | High angle  |   |   |

|  |   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
|--|---|---|------------|---|---------------------------|--|---------------------------|--|---------|---|---------------------|--|--------------|--|
| - Subjective - Equality                      | Eye-level angle   | <table border="1"> <tr> <td>Brightness</td> <td>A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same color.</td> </tr> <tr> <td colspan="2"><b>Coding Orientation</b></td> </tr> <tr> <td>Scientific/ Technological</td> <td>Highest modality –black and white<br/>Color must be central to purpose of image</td> </tr> <tr> <td>Sensory</td> <td>Color is the source of pleasure and affective meaning – and conveys high modality</td> </tr> <tr> <td>Academic-Scientific</td> <td>High modality is conveyed by images that produce general and essential qualities</td> </tr> <tr> <td>Naturalistic</td> <td>Closest to reality – highest modality<br/>Black and white – lowest modality</td> </tr> </table> | Brightness | A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same color. | <b>Coding Orientation</b> |  | Scientific/ Technological | Highest modality –black and white<br>Color must be central to purpose of image | Sensory | Color is the source of pleasure and affective meaning – and conveys high modality | Academic-Scientific | High modality is conveyed by images that produce general and essential qualities | Naturalistic | Closest to reality – highest modality<br>Black and white – lowest modality |
| Brightness                                   | A scale running from a maximum number of different degrees of brightness to just two degrees: black and white, or dark grey and lighter grey, or two brightness values of the same color. |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| <b>Coding Orientation</b>                    |   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| Scientific/ Technological                    | Highest modality –black and white<br>Color must be central to purpose of image  |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| Sensory                                      | Color is the source of pleasure and affective meaning – and conveys high modality   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| Academic-Scientific                          | High modality is conveyed by images that produce general and essential qualities  |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| Naturalistic                                 | Closest to reality – highest modality<br>Black and white – lowest modality  |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| - Subjective – represented participant power | Low angle   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| Objective                                    |   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| - Objective – action orientation             | Frontal angle   |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| - Objective – Knowledge orientation          | Top-Down angle  |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |
| - Objective – Beyond the Surface             | Cross section/X-ray view  |   |            |   |                           |  |                           |  |         |   |                     |  |              |  |

**TEXTUAL METAFUNCTION:** Formation of complexes of signs which cohere both internally with each other and externally with the context in which they situated.

- How are the images positioned so that so that meaning can be made/understood?

**COMPOSITION:** How the representational and interactive meanings of the image relate to each other

| <b>Placement - information conveyed by positioning</b> |  |
|--|--|
| Left to Right  | Images are read from left to right without a signal or vector indicating the directional value.  |
| Top to Bottom  | Images contain elements that flow top to bottom use an ideal/real relationship where the ideal is represented on top, with the real depiction shown underneath. The viewer experiences the ideal first, so the reading of that element is dominant.  |
| Given and New  | As an image moves in meaning from left to right or top to bottom, the contrast between related images can be seen as given and new. The given image, read first, portrays something the viewer is already familiar with and has established as true. The new, the changed image, represents something that the viewer has learned or will come to conclude based on the inner meaning of what is represented in the shift. |
| Centered   | An element is placed in the center of the composition.   |
| - Centered - Circular                                  | Non-central elements are placed above and below central component (further elements may be placed in-between polarized positions).   |
| - Centered - Triptych                                  | Non-central elements are placed either on the left or right central component.   |
| - Centered - Margin                                    | Non-central elements are identical or near-identical creating symmetry in the composition.   |
| - Centered - Polarized                                 | The Center forms a bridge between non-central elements.  |
| Polarized  | There is no central element in the picture   |
| - Polarized – Given/New                                | The left element (Given) is not identical or near-identical to the right (New) element   |
| - Polarized – Ideal/Real                               | The top element (Ideal) is not identical or near-identical to the bottom element (Real)  |

|   |  |
|---|--|
| <b>Saliency – Information conveyed by the elements that draw the most attention through visual cues such as size, sharpness of focus, tonal/color contrast, placement in visual field, perspective, and cultural symbols.</b> |  |
| Size  |  |
| Sharpness of color  |  |
| Sharpness of focus  |  |
| Tonal/color contrast  |  |
| Placement in visual field   |  |
| Perspective   |  |
| Cultural symbols  |  |
| <b>Framing- information conveyed by connection and disconnection</b>  |  |
| Absence of framing  |  |
| Contrast between two elements   |  |

**Table 2.**

*Visual Literary Analysis Form – Completed Template:*

Maker: DC

Viewer: FC

Artifact: “Ann put six chickens in a chicken coop”

|  |   |  |
|--|---|--|
| <p><b>IDEATIONAL METAFUNCTION:</b> Representation of the human world outside the representational system</p> <ul style="list-style-type: none"> <li>• How does the maker represent an object(s) and the ways that objects(s) relates to other objects and processes so that meaning can be made/understood?</li> </ul> |   |  |
| <p><b>NARRATIVE: present unfolding actions and events, processes of change, or transitory spatial arrangements</b></p>   |   | <p><b>CONCEPTUAL: present the participants of the image in generalized categories: class, structure, or meaning.</b></p> |
| <p><b>ACTION</b> – Vector emanates from the Actor (main subject)</p> <ul style="list-style-type: none"> <li>• Use participant terms of Actor (who/what is looking) and Goals (Who/What it is being looked at)</li> </ul>   |   |  |
| Transactional - Unidirectional   | X | Main subject (chicken) is looking straight out at viewer.  |
| Transactional - Bi-directional   |   |  |
| Nontransactional reaction  |   |  |
| <p><b>REACTIONAL-</b> Vector is formed by an eyeline of represented Participant(s)</p> <ul style="list-style-type: none"> <li>• Use terms of Reactors (Who/What is looking) and Phenomena (Who/What is being looked at)</li> </ul>   |   |  |
| Transactional  |   |  |
| Non-transactional  |   |  |
| Conversion   |   |  |
| <p><b>SPEECH &amp; MENTAL</b> – Vectors found in comic strips</p>  |   |  |
| Dialogue balloons  |   |  |
| Thought balloons   |   |  |
| Text without balloons  | X | “Ann put six chickens in a chicken coop” – text related to Actor   |
| <p><b>GEOMETRICAL SYMBOLISM</b> – No participants, only vectors indicating directionality</p>  |   |  |
| Pictorial patterns   |   |  |
| Abstract pattern   |   |  |
| Amplification  | X | Lines under each letter  |
| <p><b>CLASSIFICATION</b> – Relate Participants in terms of a taxonomy (kind, type, classification) where one participant (or group of participants) are subordinates in relation to another participant (or group of participants).</p>  |   |  |
| Covert Taxonomy  |   |  |
| Single-Level Overt Taxonomy  |   |  |
| Multi-Level Overt Taxonomy   |   |  |
| <p><b>ANALYTICAL</b> – Relate Participants in Part-Whole Structure<br/>Uses terms of Carrier (Whole) and Possessive Attributes (Parts)</p>   |   |  |
| Unstructured Analytical  |   |  |
| Temporal Analytical  |   |  |
| Exhaustive Analytical  |   |  |
| Inclusive Analytical   |   |  |
| Dimensional Topographical Accuracy   |   |  |
| Quantitative Topographical Accuracy  |   |  |
| Topological Accuracy   |   |  |
| <p><b>SYMBOLIC</b> - Represent what a participant means or is</p>  |   |  |
| Attributive  |   |  |
| Suggestive   |   |  |

|  |   |  |   |   |  |
|--|---|--|---|---|--|
| <b>CIRCUMSTANCES</b> – Secondary Participants that are related to Main Participants in ways other than vectors |   |  |   |   |  |
| Setting  |   | Chicken is darker than text; each letter of text is underlined; Large “1” is located above text at left margin edge text; both are located above the chicken |   |   |  |
| Means  |   |  |   |   |  |
| Accompaniment  |   |  |   |   |  |
| <b>INTERPERSONAL METAFUNCTION:</b> Representation of social relationships between “makers” and “viewers.”      |   |  |   |   |  |
| • How does the maker make the relationship between his/herself understood?                                     |   |  |   |   |  |
| <b>REALIZATION:</b> “Simultaneous systems” that create interactive meaning between maker and viewer.           |   |  | <b>MODALITY:</b> Truth value or credibility of the realization.                                 |   |  |
| <b>Contact</b> – Communication between maker and viewer  |   |  | <b>MODALITY MARKERS</b> - Cues that help the viewer determine the representation’s credibility. |   |  |
| Demand   | X | Chicken’s eye is almost as large as its face; sideways position makes the chicken appear as though it is looking directly at viewer                          | Color Saturation  | X | Black and White  |
| Offer  |   |  | Color Differentiation   | X | Monochrome - one color on white  |
| <b>Social Distance</b> – Choice of distance communicates relationship between participants and viewer          |   |  | Color Modulation  | X | No modulation  |
| Intimate/Personal  | X | Close proximity of Hangman’s scaffold and text- directly above the chicken   | Contextualization   | X | No background  |
| Social   |   |  | Representation  | X | Little detail – chicken has basic features for identification (shape, feet, beak, feathers on top of head) |
| Impersonal   |   |  | Depth   | X | Little depth – multiple drawing lines of chicken create some shading adding to sense of depth              |
| <b>Attitude</b> – Point of view expressed through perspective of participants                                  |   |  | Illumination  | X | Multiple drawing lines of chicken create some shading  |
| Subjective   |   |  | Brightness  | X | Only two degrees of brightness - Black and white   |
| - Subjective - Involvement   |   |  | <b>Coding Orientation</b>   |   |  |
| - Subjective – Detachment  |   |  | Scientific/ Technological   | X | Black and white  |
| - Subjective – Viewer power  |   |  | Sensory   |   |  |
| - Subjective - Equality  |   |  | Academic- Scientific  |   |  |
| - Subjective – represented participant power   |   |  | Naturalistic  |   |  |
| Objective  |   |  |   |   |  |

|   |  |  |  |
|---|--|--|--|
| - Objective –<br>action<br>orientation    |  |  |  |
| - Objective –<br>Knowledge<br>orientation |  |  |  |
| - Objective –<br>Beyond the<br>Surface    |  |  |  |

**TEXTUAL METAFUNCTION:** Formation of complexes of signs which cohere both internally with each other and externally with the context in which they situated.

- How are the images positioned so that so that meaning can be made/understood?

**COMPOSITION:** How the representational and interactive meanings of the image relate to each other

| <b>Placement - information conveyed by positioning</b>  |   |   |
|---|---|---|
| Left to Right   |   |   |
| Top to Bottom   | X | Ideal – real relationship – chicken in idea form (text), chicken in the flesh (picture)<br>Top is hangman; bottom is one element of the text sentence |
| Given and New   |   |   |
| Centered  |   |   |
| - Centered -<br>Circular  |   |   |
| - Centered -<br>Triptych  |   |   |
| - Centered -<br>Margin  |   |   |
| - Centered -<br>Polarized   |   |   |
| Polarized   |   |   |
| - Polarized –<br>Given/New  |   |   |
| - Polarized –<br>Ideal/Real   |   |   |
| <b>Salience – Information conveyed by the elements that draw the most attention through visual cues such as size, sharpness of focus, tonal/color contrast, placement in visual field, perspective, and cultural symbols.</b> |   |   |
| Size  | X | Two elements (text and visual) are of equal size  |
| Sharpness of color  |   |   |
| Sharpness of focus  | X | Visual has slightly more focus because of bolded pencil lines   |
| Tonal/color contrast  |   |   |

|  |   |   |
|--|---|---|
| Placement in visual field  | X | Text and visual of equal value  |
| Perspective  |   |   |
| Cultural symbols   | X | Hangman features: hangman's scaffold and lines underneath letters of text |
| <b>Framing- information conveyed by connection and disconnection</b> |   |   |
| Absence of framing   | X |   |
| Contrast between two elements  | X | Text vs. visual   |