

Contents

<i>List of illustrations</i>	<i>page</i> ix
<i>List of tables</i>	xv
<i>Acknowledgements</i>	xvi
1 Introduction	1
1.1 The Arandic language region	4
1.2 A multimodal approach to communication	6
1.3 Sign and gesture in sand stories	12
1.4 Tracks and traces: iconicity in sign, sand and gesture	16
1.5 Space and frames of reference	19
1.6 A multimodal perspective on gradient phenomena	28
1.7 Relationships between gesture and speech	30
1.8 Outline of the remainder of the book	32
2 Sand stories as social and cultural practice	35
2.1 Previous documentations of sand stories	35
2.2 Lexical semantics of the term <i>tyepety</i>	41
2.3 Dreamtime, Dreaming and the meanings of <i>Altyerr</i>	43
2.4 Sand story styles	44
2.5 Techniques and tools	53
2.6 Mapping, diagramming and games in Central Australia	59
2.7 Sand stories and <i>awely</i> ceremonies	64
2.8 The end of the story	66
2.9 Concluding comment	68
3 Catching a move as it flies: multimodal data collection and annotation	71
3.1 Recording naturalistic data in challenging conditions	72
3.2 Coding and transcription	74
3.3 The 'sand quiz': testing the meaning of V-units	88
3.4 Representing multimodal events as transcript	93
3.5 Concluding comment	98
4 Lines in the sand	100
4.1 Conventionalized <i>ground-ground</i> type V-units	101
4.2 Visible paths in sand	115
4.3 Combinations of static and dynamic elements	119
	vii

Cambridge University Press
 978-1-107-02892-0 - Drawn from the Ground: Sound, Sign and Inscription in
 Central Australian Sand Stories

Jennifer Green

Table of Contents

[More information](#)

viii	Contents	
	4.4 Motion and multimodality	121
	4.5 The interpretation of motion in space	128
	4.6 Innovation and change	131
	4.7 Concluding comment	135
5	Body-anchored and airborne action	137
	5.1 Previous work on Aboriginal sign languages and gesture in Australia	137
	5.2 Handsigns in sand stories	145
	5.3 Pointing in sand stories	152
	5.4 A tunnel ball game in sand	157
	5.5 Concluding comment	163
6	Ordering, redrawing and erasure	166
	6.1 V-units and the order of narrative events	166
	6.2 Erasing the story space	176
	6.3 The role of deictic units in transitions between frames	191
7	Vocal style in sand stories	195
	7.1 'Talking song' and 'singing story'	196
	7.2 Some features of Arandic songs	198
	7.3 Doodlebugs and bogeymen: repeated text and borrowed words in a sand story	203
	7.4 A 'sung' sand story	209
	7.5 Concluding comment	219
8	Crossing boundaries	222
	8.1 Multimodality, forms and functions in sand stories	223
	8.2 Alternative representations in sand, sign and gesture	224
	8.3 Convention or continuously varying forms?	227
	8.4 Coordination across modalities	230
	8.5 Verbal art, visual art	231
	8.6 Inscriptive practices: beyond Central Australia	235
	8.7 Concluding comment	240
	<i>Appendix 1: Abbreviations, glossing and orthographic conventions</i>	244
	<i>Appendix 2: Summary of six stories annotated in detail</i>	247
	<i>Bibliography</i>	248
	<i>Index</i>	265

The colour plates can be found between pages 110 and 111