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Bachelor's thesis

**WEATHER FORECAST ON TV: INDIVIDUAL STYLE OF
PRESENTERS**

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ABSTRACT

Redchenko P. Weather Forecast on TV: Individual Style of Presenters (2025). Bachelor's degree qualification paper.

This research explores the linguistic, stylistic, and multimodal dimensions of television weather forecasts, focusing on the individual style of presenters and their communicative effectiveness. The relevance of the study stems from the evolving nature of weather forecasts as a media genre that blends scientific precision with performative delivery, where presenters act as mediators between meteorological data and public understanding.

The object of the study is television weather forecasts in English-speaking media. The subject includes the lexical, phonetic, and non-verbal stylistic features that shape the individual style of presenters.

The purpose of the research is to analyze how individual style, expressed through vocabulary, pronunciation, and body language, enhances the clarity, credibility, and audience engagement in weather broadcasts.

Research methods include theoretical analysis, stylistic and discourse analysis, comparative description, and multimodal observation of authentic TV weather forecast segments from the UK, USA, and Australia. The empirical material consists of weather forecast recordings by Carol Kirkwood (BBC), Jim Cantore (The Weather Channel), and Jane Bunn (Seven News).

The findings show that presenters use diverse linguistic and performative strategies, such as : metaphoric language, technical simplification, tonal variation, and expressive gestures, to convey weather information effectively. Cultural and institutional factors influence their stylistic choices, making each forecast not only informative but also personally and culturally resonant.

This study contributes to stylistics, media linguistics, and discourse analysis by demonstrating how individual style shapes genre-specific

communication. Its practical relevance lies in providing insights into media performance, English language teaching, and science communication.

Keywords: weather forecast, individual style, media linguistics, stylistics, television discourse, multimodality, verbal and non-verbal communication, presenters, media.

АНОТАЦІЯ

Редченко П. *Прогноз погоди на телебаченні: індивідуальний стиль ведучих* (2025). Кваліфікаційна робота на здобуття ступеня бакалавра.

У даному дослідженні розглядаються лінгвістичні, стилістичні та мультимодальні особливості телевізійних прогнозів погоди з акцентом на індивідуальний стиль ведучих та їхню комунікативну ефективність. Актуальність теми зумовлена еволюцією прогнозу погоди як жанру медіа, який поєднує наукову точність із виконавською подачею, де ведучі виступають посередниками між метеорологічною інформацією та її сприйняттям аудиторією.

Об'єктом дослідження є телевізійні прогнози погоди в англомовних медіа. Предметом є лексичні, фонетичні та невербальні стилістичні ознаки, що формують індивідуальний стиль ведучих.

Метою дослідження є аналіз того, як індивідуальний стиль — виражений через лексику, вимову та мову тіла — сприяє ясності, достовірності та залученню аудиторії під час трансляції прогнозів погоди.

Методи дослідження включають теоретичний аналіз, стилістичний та дискурсивний аналіз, порівняльний опис і мультимодальне спостереження за автентичними сегментами телевізійних прогнозів погоди з Великої Британії, США та Австралії. Емпіричний матеріал складається з відеозаписів прогнозів за участі Керол Керквуд (BBC), Джима Канторе (The Weather Channel) та Джейн Банн (Seven News).

Результати дослідження показують, що ведучі використовують різноманітні лінгвістичні та виконавські стратегії — такі як метафорична мова, спрощення технічної інформації, інтонаційні варіації та виразні жести — для ефективної передачі погодної інформації. Культурні та інституційні чинники впливають на вибір стилістичних засобів, роблячи кожен прогноз не лише інформативним, але й особистісно та культурно значущим.

Це дослідження робить внесок у розвиток стилістики, медіалінгвістики та аналізу дискурсу, демонструючи, як індивідуальний стиль формує жанрову комунікацію. Практичне значення роботи полягає у наданні рекомендацій для медійної подачі інформації, викладання англійської мови та наукової комунікації.

Ключові слова: прогноз погоди, індивідуальний стиль, медіалінгвістика, стилістика, телевізійний дискурс, мультимодальність, вербальна та невербальна комунікація, телеведучі, медіа.

“Weather forecast on TV: individual style of presenters”

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INTRODUCTION

Weather forecasts have become an integral part of modern media, shaping the way people interact with their environment on a daily basis. Whether broadcasted on television, streamed online, or accessed via mobile apps, forecasts offer practical guidance, what to wear, how to travel, or when to take shelter. However, beyond their informative function, weather forecasts serve as a unique linguistic and stylistic phenomenon situated at the intersection of science, communication, and media performance.

In recent years, the television weather forecast has evolved from a brief technical bulletin into a multimodal, viewer-oriented genre marked by personal interaction, rhetorical flair, and cultural sensitivity. Central to this transformation is the role of the presenter, who not only translates complex meteorological data into accessible language, but also brings individuality and stylistic nuance to the forecast. Their voice, vocabulary, gestures, and visual strategies turn abstract data into a compelling narrative, reflecting both institutional guidelines and personal expression.

The topicality of this research lies in the growing importance of analyzing the *individual style* of weather presenters, particularly within the media linguistic and stylistic frameworks. With forecasts now expected to be informative, engaging, and even entertaining, understanding the linguistic tools and performative choices employed by presenters becomes essential for both media analysis and science communication.

The practical value of the study is evident in its potential application in linguistics, discourse analysis, stylistics, communication studies, and English language teaching. The findings may serve as a useful resource for educators and students who study media texts, for journalists developing broadcast material, or for aspiring weather presenters who wish to refine their stylistic approach. The thesis also contributes to the broader field of media discourse by highlighting how language and performance intersect in genre-specific communication.

The theoretical basis of the research includes key works in media linguistics, stylistics, discourse analysis, and genre theory. Scholars such as Biber and Conrad, Fairclough, Perrin, and Simpson have provided fundamental insights into how language operates within media and how individual style manifests through linguistic and performative elements.

The object of this research is the language of television weather forecasts as a genre of media communication.

The subject is the individual style of weather presenters, analyzed through phonetic, lexical, and non-verbal features.

The material for the study includes weather forecast videos from three English-speaking countries: the United Kingdom, the United States, and Australia. The presenters selected for analysis are Carol Kirkwood (BBC, UK), Jim Cantore (The Weather Channel, USA), and Jane Bunn (Seven News, Australia).

The purpose of the thesis is to explore how individual stylistic features, lexical choices, phonetic patterns, and non-verbal communication, contribute to the effectiveness and distinctiveness of weather forecasts as a media genre.

To achieve this purpose, the following research tasks were defined:

1. To examine the theoretical framework of media linguistics and stylistics relevant to the genre of weather forecasts.
2. To define the concept of individual style and identify its linguistic markers in media communication.
3. To analyze the structure, function, and discourse characteristics of the weather forecast as a genre.
4. To conduct a comparative analysis of selected presenters' individual styles at the phonetic, lexical, and non-verbal levels.
5. To identify how cultural and institutional contexts influence stylistic variation in televised forecasts.
6. To explore how individual style contributes to audience engagement, credibility, and comprehension.
7. To propose potential applications of the findings in language teaching, journalism, and science communication.

This thesis consists of an **introduction, two main chapters, a conclusion, and a reference list**. **Chapter 1** outlines the theoretical background of media linguistics, discourse analysis, and stylistics, and defines the weather forecast as a distinct media genre. **Chapter 2** provides a detailed comparative analysis of the stylistic features of three weather presenters across multiple dimensions. The conclusion summarizes the findings, discusses broader implications, and suggests directions for further research.

CHAPTER 1. THEORETICAL ASPECTS OF MEDIA LINGUISTICS AND INDIVIDUAL STYLE

1.1 Weather Forecasts from the Perspective of Media Linguistics

Media linguistics is a study of language in the media. It looks at language use in the media context or contemporary mass communication of today's world conveyed through digital, printed or networked media. The study of media linguistics examines the dialectic connections between public discourse in the media and language use, which can be defined as a link between social and cognitive communication. [13; p.78]

The study of media linguistics investigates both the spoken language in media and the written language as well. It can comprise studies of language that examines speakers' linguistic actions in mass communication. For instance, specific domains, contexts and genres of media texts. Media linguistics is all about the evaluation of texts. Moreover, it encompasses both the analysis of traditional mass media texts, popular social media and other types of digital media that include blog comments or even SMS messages. Multimodal media and advertising are also usually investigated in media linguistics. Finally, studying fictional television and movies has become an

essential field in last few years. The interaction between a nation's culture and language use, as well as "transnational and translocal" communication, have had an impact on media linguistics over the past decade. [22; p. 56]

Weather forecasts are typically integrated into news broadcasts or presented as standalone segments, positioning them within the broader discourse of broadcast media. Their primary function is to inform viewers about upcoming atmospheric conditions, enabling practical decisions such as choosing appropriate clothing, planning travel, or preparing for extreme weather events. However, their communicative success depends not only on the accuracy of meteorological data but also on the presenter's ability to convey this information in a manner that resonates with viewers (Perrin, 2018). Media linguistics emphasizes that linguistic choices in weather forecasts are shaped by both institutional factors, such as the editorial guidelines of networks, and societal expectations, which vary across cultural and regional contexts (Bell, 1991). For instance, public broadcasters like the BBC may prioritize a formal, authoritative tone, while commercial networks like The Weather Channel often favor a dynamic, conversational style to capture audience attention. [44; p. 98]

The language of weather forecasts is characterized by a specialized register that balances scientific precision with accessibility (Biber & Conrad, 2009). Presenters must incorporate meteorological terminology, such as: "anticyclone," "isobars," or "precipitation" to maintain credibility, while also using everyday expressions like "sunny day", "chilly breeze" or "rainy spell" to ensure comprehension by a general audience. This register is marked by brevity, driven by the typical 1–3-minute duration of forecast segments, and a consultative tone that engages viewers without assuming specialized knowledge (Joos, 1961). Linguistic devices such as direct address (e.g., "you can expect showers") and inclusive pronouns (e.g., "we'll see sunshine") create a sense of personal relevance, fostering a connection between the presenter and the audience (Myers, 2003). These strategies

reflect the genre's audience-oriented nature, a key focus of media linguistics. [3; p. 136]

Media linguistics also highlights the multimodal nature of weather forecasts, which combine verbal communication with visual and technological elements (Kress & van Leeuwen, 2006). Presenters interact with maps, charts, and animations to illustrate meteorological patterns, enhancing viewer comprehension and engagement. The linguistic choices accompanying these visuals, such as: pointing gestures paired with phrases like "here in the north" or color-coded references like "blue areas indicate colder temperatures" are carefully coordinated to create a cohesive message (Jewitt, 2014). This multimodality amplifies the role of the presenter, whose verbal and non-verbal behaviors (e.g., tone, gestures) shape how viewers interpret both the spoken text and the visual aids. Individual presenters may vary in how they integrate these elements, with some emphasizing technical explanations and others prioritizing conversational storytelling, reflecting their unique styles within the genre's constraints. [22; p. 67]

Furthermore, media linguistics underscores the influence of cultural and institutional contexts on weather forecast presentations. In English-speaking countries, for example, weather forecasts often reflect cultural attitudes toward weather, such as the British fascination with discussing rain or the American emphasis on extreme weather events (Henson, 2010). These cultural nuances influence linguistic choices, with British presenters often adopting a restrained, understated tone (e.g., "a bit damp") and American presenters favoring dramatic descriptors (e.g., "life-threatening storms"). Institutional factors, such as network branding and target demographics, further shape these choices. For instance, a youth-oriented channel may encourage colloquial language and humor, while a national broadcaster may enforce formal diction (Perrin, 2018). Despite these constraints, presenters retain agency to express individuality through their phrasing, tone and

interaction with audiences, making weather forecasts a dynamic site for stylistic analysis. [35; p. 89]

The study of weather forecasts through media linguistics also has broader implications for understanding public communication of science. Weather presenters act as mediators between scientific institutions (e.g., meteorological agencies) and the public, translating technical data into everyday language. Their linguistic choices whether to simplify terms, emphasize urgency or inject humor can influence public trust in weather predictions and, by extension, in scientific authority. Media linguistics provides a framework for analyzing how these choices reflect both the genre's communicative goals and the presenter's individual style, offering insights into the broader dynamics of science communication in broadcast media. [35; p. 101]

It should be noted that media linguistics illuminates the complex interplay of linguistic, institutional and cultural factors in television weather forecasts. By examining the genre's specialized register, multimodal communication and audience-oriented strategies, this perspective highlights how presenters navigate constraints to deliver effective messages. At the same time, it underscores the opportunities for individual stylistic variation, setting the stage for a deeper exploration of presenter-specific features in subsequent sections of this study.

1.2. Discourse features of genre on the weather forecast

Media discourse pertains to the communications that occur via a broadcast medium, whether in spoken or written form, that are directed toward an audience that is not physically present. Notable examples of discourse analysis encompass the examination of television, films, newspapers, advertisements, political speeches, and interviews. Contemporary media exists in various formats, including print media (like books, magazines, and newspapers), television, films, video games, music,

mobile phones, diverse types of software, and the Internet. Each media type consists of both content and the device or medium through which that content is conveyed. Discourse can be understood in several ways. Undoubtedly, discourse has a lot of features that can help us to recognize it. First of all, cohesion relates to how elements of a text are linked using pronouns, repetition and conjunctions to provide logical structure and provide duration through the discourse. Secondly, coherence examines the general structure and clarity of discourse, which helps people understand the main idea of intended message. Thirdly, thematic progression aids comprehension by delivering new knowledge or information in light of what was in the past. Finally, discourse markers are relatively distinct. For example, there are some markers like “however”, “in contrast” or “finally”, which help the audience navigate transitions in ideas or emphasis. [34; p. 144]

At a basic level, it can simply refer to how individuals and groups communicate with one another. On a more profound level, it can represent the underlying systems of thoughts and beliefs that shape how individuals perceive and interpret their environment. [34; p. 156]

Media-driven discourse in the basic sense would involve the different platforms that media practitioners utilize, such as newspapers, magazines, television, radio, and the Internet. If discourse is viewed as the beliefs that influence media production, then concepts such as objectivity or ideological bias might best describe it. A key semantic element in critical news analysis is the notion of implication. Words, phrases and other textual elements may suggest ideas or propositions that can be inferred based on prior knowledge. The concept of something concealed is quite appealing to the reader. It is important to acknowledge that the realm of press and media is engaging and captivating. A commonly employed strategy in the newspaper industry is the crafting of intriguing, attractive, and unique headlines, which draw in readers and expand the captivating world of press and media. [34; p. 164]

The unique characteristics of the media discourse include their broad visibility, meaning they can reach an endless array of consumers; the nature of communication is indirect, with interactions occurring over space and time among the communicators. There is one-way influence from the communicator to the audience and the roles cannot be altered. Finally, the media discourse is not only established for conveying information but also plays a significant role in socio-political and economic contexts, acting as participants that generate circumstances and influence public sentiment. [34; p. 169]

To investigate the discourse features of genre on the weather forecast, we should examine the definition of genre and its main specificities. Genre is more than kind of text or speech; it is a device that we use to construct, comprehend and respond to both communication and the things spoken or written about. Importantly, genre corresponds to the situation and hence to the recurrent social context and facilities speakers or writers to reduce ambiguity in fulfilling their communicative purposes. For instance, the academic article, political speech or weather forecast all have their specific genres with varying formal structures, stylistic features and audience expectations. [9; p. 33]

Additionally, the notion of genre is also engaged, sometimes quite loose, in other art or media, especially video game genres. Genre and many subtopics of it, have a huge impact on popular culture, if only because they are used to categorizing it as a marketing strategy. [9; p. 41]

One of the most crucial elements in deciding what someone will see or read is genre, even though genres are not always easily defined. Depending on how someone understands a genre, the classification properties of that genre can either draw in or turn away potential users. Genre establishes expectations that are either fulfilled or not. Numerous genres already have audiences and supporting media, like magazines and websites.

On the other hand, audiences may demand that an antecedent genre be changed and develop a brand-new genre. [37; p. 21]

In media, genre is both a set of conventions and structures that content creators and general public observe, as well as an aesthetic that represents particular types of media content. Accurately understanding of genre allows audiences to anticipate the type of information and presentation they will encounter, enabling faster processing and interpretation of content. [9; p. 52]

Genre helps control the complexity of communication by serving as patterns of interaction. If someone tunes in to a weather forecast on TV, they know instinctively what sort of information they can expect, how it will be presented and what part the reader will play. It is the predictability that makes the genre so powerful. [9; p. 64]

Weather forecast is an application of science and innovation to anticipate the conditions of the air for a given area and time. Its aim is to convey climate data in a way that's both enlightening and simple for a wide range of people to get it. [37; p. 89]

The weather forecasts have a lot of different features, they have a brief introduction, specifically with greetings, such as: "Good evening" or "Good morning". The next specific feature is that they can be short-term to give the outlook to the next 24-48 hours or long-term covering the period during the week, month or even half year. Here we can see the most obvious feature of discourse "thematic progression" that has been mentioned before, it means that weather forecast captures the new information and climate changes by highlighting it in accordance with the past. Besides, in weather forecasts meteorological terms are avoided to simplify the complexity to the audience. Modal verbs such as: "might", "could" or "will" are used to convey uncertainty and the probabilistic character of weather forecast. [9; p. 93]

Weather presenters frequently use pronouns like “we” or “you” to create a personable and inclusive tone. It shows, that there is a conversational impact that makes the audience feel more connected.

1.3. The features of Individual Style in stylistics

The concept of Individual Style refers to the unique way each speaker or author uses language through particular word choices, structures and suggestive patterns. Stylistics, a discipline within linguistics, explores how linguistic choices reflect a speaker’s individuality, communicative intent, and adaptation to specific contexts (Leech & Short, 2007). [24; p. 27]

In the scope of television weather forecasting, individual style refers to the distinctive blend of linguistic and performative features that set one presenter apart from another within the constraints of a highly standardized media genre. These features include phonetic patterns (e.g., intonation, speech rate, stress), lexical selections (e.g., formal or colloquial vocabulary), syntactic structures (e.g., sentence length and complexity), and verbal/non-verbal behaviors (e.g., gestures, posture, facial expressions). Stylistics offers a reliable theoretical framework for analyzing how weather presenters craft their delivery to engage diverse audiences, convey meteorological predictability, and enhance the communicative efficacy of their forecasts, illuminating the dynamic interplay between personal expression and genre-specific norms. Individual style in weather forecasting arises from a presenter’s ability to strategically deploy linguistic and performative resources, shaped by their personality, cultural background, professional training, and audience awareness (Simpson, 2010). [41; p. 56]

Style, as a deliberate act of meaning-making, is not merely a reflection of linguistic variation but a purposeful response to the communicative demands of the context (Burke, 1969). Weather forecasts typically employ a consultative style, characterized by a semi-formal,

audience-oriented tone that balances scientific precision with accessibility (Joos, 1961). This style provides presenters with flexibility to infuse their delivery with personal flair while adhering to the genre's requirements for clarity, brevity, and credibility. For example, a presenter might opt for evocative language, such as "blistering heatwave" instead of "high temperatures," to captivate viewers, or use a calm, authoritative tone to reassure audiences during severe weather reports. These choices underscore the presenter's agency in navigating the tension between standardization and individuality. [24; p. 78]

Phonetic features are a critical dimension of individual style, significantly influencing audience perceptions of a presenter's credibility, emotional engagement, and relatability (Cruttenden, 2014). Intonation patterns, such as ascending pitch on optimistic phrases like "bright and sunny tomorrow," can convey enthusiasm, while a descending pitch during warnings, such as "expect heavy snowfall," signals gravity and urgency. Speech rate also plays a pivotal role: a slower pace may emphasize critical details, such as safety precautions, while a brisk delivery can convey energy and maintain viewer attention within the genre's time constraints. Stress placement, such as emphasizing "severe" in "severe thunderstorms," directs audience focus to key information. These phonetic choices are often rooted in a presenter's natural vocal habits but can be consciously tailored to align with institutional expectations (e.g., a formal tone for public broadcasters) or audience preferences (e.g., a lively delivery for commercial networks). Stylistic analysis of phonetics thus reveals how vocal nuances differentiate presenters and enhance the emotional and cognitive impact of their forecasts. [3; p. 75]

Lexical and syntactic choices further delineate individual style, reflecting a presenter's approach to balancing scientific communication with audience accessibility (Carter & McCarthy, 2006). Lexical preferences, such as choosing colloquial terms like "showers" over "precipitation" or technical

jargon like “anticyclone,” indicate a presenter’s intent to prioritize relatability or expertise. Vivid or emotive vocabulary, such as “scorching” or “frigid,” can heighten audience engagement, while neutral terms maintain a professional tone. Syntactic variation, such as the use of concise sentences (e.g., “Rain is expected tonight”) versus complex constructions (e.g., “As a cold front moves in, scattered showers will develop”), allows presenters to adjust the cognitive load for their audience. Shorter sentences enhance clarity for a general public, while more intricate structures may appeal to viewers seeking detailed meteorological insights. These choices, constrained by the genre’s brevity and diverse audience, provide presenters with opportunities to express individuality through nuanced linguistic crafting. [8; p. 83]

Verbal and Non-Verbal Features work in tandem to define individual style, amplifying meaning and fostering audience connection (Knapp., 2014). Verbal strategies include rhetorical devices that enhance the persuasive and memorable quality of forecasts. For example, anaphora (e.g., “sunshine here, sunshine there”) creates rhythmic emphasis, while hyperbole (e.g., “arctic blast”) heightens emotional impact (Burke, 1969). These devices allow presenters to transform technical data into engaging narratives. Non-verbal behaviors, such as gestures, posture and facial expressions, provide visual cues that reinforce verbal communication. A presenter pointing to a weather map while saying “here in the south” creates a multimodal synergy, while a reassuring smile during a positive forecast conveys warmth (Ekman, 2003). These behaviors are influenced by cultural norms of British presenters may favor restrained gestures, while American presenters often employ animated movements (Henson, 2010) and institutional expectations, yet vary across presenters, reflecting their unique performative identities. [19; p. 42]

The features of individual style are shaped by broader contextual factors, including audience expectations and cultural norms (Simpson, 2010). In weather forecasting, audiences in different regions have distinct

preferences: British viewers may appreciate understated humor (e.g., “a bit damp”), aligning with cultural norms of weather-related banter while American viewers may expect dramatic language (e.g., “life-threatening storms”) due to a focus on extreme weather (Henson, 2010). These cultural influences guide presenters’ stylistic choices, requiring them to adapt their tone, vocabulary and delivery to resonate with viewers while maintaining the genre’s communicative goals of clarity and trust. Stylistics highlights how presenters negotiate these expectations, using their style to bridge cultural differences and enhance audience engagement. [19; p.90]

The cognitive and affective implications of individual style are also central to stylistics, as linguistic and performative choices influence how audiences process and respond to information (Jeffries & McIntyre, 2010). Vivid lexical choices, rhythmic intonation, or expressive gestures can enhance memory retention, making critical details like temperature or warnings more salient. For instance, a presenter’s strategic pause before a severe weather alert can heighten audience attention, while a warm tone fosters positive emotional associations. Conversely, overly technical language or flat delivery may reduce comprehension, particularly for non-specialist viewers. By analyzing these effects, stylistics reveals how presenters optimize their style to meet the cognitive demands of weather forecasting, where clear communication is essential for public safety and decision-making. [19; p. 97]

From a stylistic perspective, individual style also carries ideological implications, as linguistic choices can reflect or reinforce social values (Fairclough, 1995). For example, inclusive language (e.g., “we’ll all need umbrellas”) fosters a sense of community, while dramatic warnings may raise awareness of climate-related risks. In weather forecasts, presenters mediate between scientific institutions and the public, and their style can influence perceptions of meteorological science. A charismatic or empathetic delivery may enhance trust, while a detached style might

undermine credibility. Stylistics provides a lens for examining how style contributes to the genre's role in science communication and public discourse. [13; p. 35]

Undoubtedly, the features of individual style in stylistics phonetic, lexical, syntactic, and verbal or non-verbal form the core of a presenter's unique communicative identity in weather forecasts. Shaped by cultural, cognitive and ideological factors, these features enable presenters to navigate the genre's constraints while expressing personal agency. [13; p. 58]

1.4 The weather forecasts as a genre and its specificities

The television weather forecast stands as a fascinating intersection of science, media and communication, evolving into a daily ritual that informs and captivates millions. As a media genre, it is defined by its predictive purpose, structured delivery, and multimodal presentation, offering a rich canvas for presenters to develop individual styles. [3; p. 121]

In media studies, genre serves as a lens to analyze the structural, linguistic, and functional characteristics of communicative forms, shaped by purpose, audience and context (Biber & Conrad, 2009). The weather forecast is a predictive genre, distinct from news reporting, as it anticipates future atmospheric conditions to guide public decisions, from wardrobe choices to travel plans. Its evolution from 17th-century almanacs to modern broadcasts, incorporating satellite imagery and 3D animations, reflects technological advancements and societal needs (Henson, 2010). This historical trajectory, detailed in works like Krycki (2009), underscores the genre's adaptability, providing presenters with new tools for stylistic variation, such as interactive maps or dramatic visuals. [19; p. 132]

The weather forecast genre boasts a storied past, evolving from quaint predictions in 17th-century almanacs, like England's Poor Robin's

Almanac, to today's high-tech spectacles. Early forecasts, often blending astrology with observation, appeared in printed pamphlets, offering farmers vague hints about planting seasons. The 19th century brought textual forecasts to newspapers, such as *The Times* in 1861, reaching urban readers craving weather insights. Radio in the 1920s introduced vocal forecasts, where announcers' soothing tones painted pictures of "fair skies" or "gales." [23; p. 146]

Television, emerging in the 1930s, transformed the genre with visual aids that replaced hand-drawn chalkboard maps on the BBC's early broadcasts. By the 1980s, satellite imagery and computer graphics added pizzazz, while today's green screens and augmented reality create immersive experiences, like swirling 3D storm clouds on *The Weather Channel* (Krycki, 2009). This evolution showcases the genre's resilience, adapting to technological leaps while staying true to its mission of informing the public. Each advancement has amplified presenters' roles, offering new tools like interactive maps or animated icons for stylistic flair, whether through a dramatic pause before a storm warning or a playful twirl around a digital globe. [23; p. 155]

One of the most essential features of its genre is the structure: introduction, main forecast and closing, typically delivered in 1–3 minutes (Biber & Conrad, 2009). The introduction hooks viewers with warmth, like a cheery "Hello, let's check your weather!" or a topical quip, such as "Ready to ditch those umbrellas?" The main segment delivers the forecast, organized by region ("sunshine in Scotland, rain in Wales") or time ("clear tonight, cloudy tomorrow"), with visuals like temperature gauges or wind arrows guiding the narrative. The closing wraps up with a recap, perhaps "More rain ahead, so stay prepared," and a friendly sign-off, like "Have a sunny evening!" This streamlined format ensures clarity under pressure, much like a well-rehearsed play. Yet, within this structure, presenters wield creative freedom, varying their pacing or emphasis to stand out. For example, one might linger on a humorous introduction ("Another day to test your

raincoats!”), while the other dives straight into a rapid-fire forecast, showcasing how structure both constrains and liberates style, as noted by Provoost (2020). [3; p. 182]

The genre’s language - is a quintessence between science and simplicity, crafting a register that’s both authoritative and approachable (Bell, 1991). Presenters sprinkle technical terms, like “anticyclone” “isobars” or “frontal system” to signal expertise, but temper them with everyday phrases, such as “bright sunshine” “nippy breeze” or “damp drizzle,” to welcome all viewers. Time constraints demand brevity, while a consultative tone, warm yet informative, bridges the gap between meteorologist and audience (Joos, 1961).

The genre’s predictive nature shines through modal verbs (“it may rain”), adverbs of probability (“probably cloudy”), and hedging (“a slight chance of showers”), balancing certainty with caution (Salway, 2015). Direct address, like “you’ll want a jacket,” or imperatives, such as “brace for storms,” make the forecast feel personal and urgent.

Rhetorical flourishes add sparkle: metaphors (“a curtain of fog”), alliteration (“sizzling summer sun”), or personification (“the clouds are rolling in”) paint vivid pictures (Lakoff & Johnson, 1980). For instance, a presenter might say, “It’s going to feel quite chilly, so bundle up,” using sensory verbs to connect personally, a strategy detailed in Moore Mauroux (2016). Presenters’ stylistic choices whether favoring poetic imagery (“a frosty embrace tonight”) or crisp precision (“10°C with showers”) shape the genre’s linguistic identity, turning data into a compelling narrative.

Without a doubt, weather forecasts are a sensory feast, weaving verbal, visual, gestural and technological threads into a seamless tapestry (Kress & van Leeuwen, 2006). Presenters express their words with vibrant visuals, color-coded maps flashing red for heat or blue for snow. A phrase like “rain across the southeast” pairs with a pointed gesture to a precipitation

chart, while “strong winds from the west” might prompt a sweeping hand motion mimicking gusts. Prosody, such as stressing “heavy” in “heavy rainfall,” aligns with pulsing radar images, amplifying urgency (Jewitt, 2014). Facial expressions add emotional depth: a grin for “glorious sunshine” or a furrowed brow for “tornados possible.” [22; p. 154]

Technologies like green screens and augmented reality, as discussed by Gibbons (2012), enable immersive experiences, with presenters “standing” in storm systems. This multimodal choreography demands precision but invites stylistic flair. One presenter might twirl animated clouds with theatrical gestures, while another keeps gestures minimal, letting crisp narration lead. These choices, detailed in Gibbons (2012), highlight how multimodality transforms the genre into a dynamic performance, engaging viewers on multiple levels.

It should be noted, the weather forecast - is a direct appeal to its audience, crafted to serve a diverse public with practical and relatable information (Myers, 2003). Unlike academic reports, it simplifies complex data turning “20% probability of precipitation” into “bring an umbrella just in case.” [32, p. 134]

Inclusive language, like “we’re all in for a sunny weekend” or “everyone grab an umbrella,” fosters a sense of community. The genre tailors its content to local needs: UK forecasts dwell on rain (“more showers for London”), US ones highlight hurricanes (“Gulf Coast, prepare now”) and Australian broadcasts warn of bushfires (“high fire risk in Victoria”) (Henson, 2010). Presenters adapt their style to audience demographics, with playful banter for younger viewers (“time to rock those sunglasses”) or formal updates for older ones (“temperatures dropping to 5°C”). This approach, detailed in Perrin (2018), makes forecasts a trusted conversation, offering stylistic opportunities for presenters to connect, as seen in examples

like “We’re all in for a wet one, so stay dry!” - from a UK forecast. [19; p. 159]

The forecast’s future-oriented discourse, inherently probabilistic, distinguishes it from news. Modal phrases (“it could snow”), hedging (“a chance of fog”), and qualifiers (“partly sunny”) manage uncertainty, as explored by Salway (2015). During routine forecasts, presenters might project confidence (“sunshine all day”), but severe weather demands caution (“possible flooding overnight”). For instance, a presenter might say, “Stock up now, it’s going to be wild,” for a blizzard or “Just a few sprinkles, no worries,” for light rain. These stylistic choices, as noted in Moore Mauroux (2016), shape audience perceptions of risk, making predictive discourse, a dynamic tool for Individual style, with examples like “Expect a deluge, folks!” for enhancing the dramatic effect. [30; p. 49]

Moreover, institutional contexts, like public broadcasters (BBC, PBS) versus commercial networks (Weather Channel), shape the genre’s tone (Perrin, 2018). Public broadcasters emphasize accuracy, with formal tones (“Rain is expected across the Midlands”), while commercial ones use drama (“Get ready for a soaker, folks!”) for engagement. Network branding dictates visuals, sleek graphics for CNN, bold colors for Sky News and scripts, with some allowing ad-libbing. This tension, detailed in Fairclough (1995), constrains yet liberates presenters, offering stylistic variation within corporate norms, such as humor on commercial channels or precision on public ones, with examples like “Another rainy day, let’s make the best of it!” on a commercial forecast. [13; p. 173]

In addition, the genre carries ideological undertone. Phrases like “stay safe during the heatwave” reinforce resilience, while “record-breaking temperatures” nod to climate change, raising awareness. Inclusive language (“we’ll all enjoy the sunshine”) fosters unity and warnings (“evacuate now”) emphasize responsibility. For instance, a presenter might frame a drought as

“a challenge we’ll face together,” promoting solidarity. Stylistic choices, like an empathetic tone during crises or hopeful delivery for clear skies, shape public attitudes, as explored in Wodak & Meyer (2015), with examples like “We’re all in this together, stay safe!” during a flood alert. [27; p. 72]

The genre borrows from news, advertising and entertainment, showcasing intertextuality (Bakhtin, 1981). Embedded in news, it echoes authoritative tones but adds prediction. Commercial forecasts may include branded segments (“Your AccuWeather forecast, brought to you by REI”), while entertainment seeps in through humor (“Looks like Mother Nature’s throwing a party!”). Presenters might adopt newsreader gravitas for tornado warnings (“Stay indoors, it’s critical”) or comedic wit for sunny days (“Time to break out the flip-flops!”). This, as detailed in Gibbons (2012), enriches stylistic possibilities, enabling creative expression, with examples like “Sponsored by your local hardware store, here’s your forecast!” on a commercial channel.

Globally, the genre varies by culture and climate. UK forecasts revel in rain-soaked humor (“Another day for your wellies!”), US ones dramatize hurricanes (“Batten down the hatches!”) and Australian ones focus on heat (“Stay hydrated, it’s a scorcher”). Japan weaves cultural motifs, like “cherry blossoms under clear skies,” while Scandinavia emphasizes winter precision (“-15°C with icy roads”). These differences, shape linguistic tone and visual style, offering stylistic variation. For example, a UK presenter might use irony (“surprise, more drizzle”), while a Brazilian one celebrates “carnival-ready sunshine,” with examples like “Another wet one, Brits, let’s embrace it!” for UK audiences.

Conclusion

This chapter has established a comprehensive theoretical foundation for analyzing television weather forecasts, weaving together perspectives from media linguistics and stylistics to explore this distinctive media genre. By examining the interplay of scientific precision, audience accessibility, and presenter individuality, we have uncovered the multifaceted nature of weather forecasts as both a communicative tool and a performative act. This chapter highlights the genre's structural consistency, linguistic richness, and multimodal complexity, while also revealing how cultural, institutional, and technological influences shape its delivery. The weather forecast genre adheres to a predictable yet adaptable structure: an introduction to set the scene, a main forecast detailing conditions, and a closing summary or outlook. This format ensures narrative coherence, supported by discourse markers like “next,” “meanwhile,” or “looking ahead” that guide viewers through temporal and spatial shifts. Linguistic devices such as modal verbs (“it might rain”) and hedging expressions (“possibly some showers”) reflect the inherent uncertainty of meteorology, tempering predictions with caution to maintain trust. Meanwhile, rhetorical flourishes—metaphors (“a blanket of snow”), alliteration (“windy, wet weather”), and personification (“the sun will peek through”)—infuse the forecast with color and memorability, transforming raw data into a narrative that resonates with audiences.

Stylistics shifts the focus to the presenter as an individual, examining how personal flair emerges within the genre's constraints. Style manifests through a blend of linguistic and performative elements: phonetic patterns like rhythm, pitch, and emphasis; lexical preferences ranging from formal jargon to playful idioms;

2. RESEARCH AND COMPARATIVE ANALYSIS OF INDIVIDUAL PRESENTER'S STYLE ON WEATHER FORECASTS

2.1 Comparative analysis of weather forecast presenter's individual style on a phonetic level

Phonetic analysis in weather forecasting involves studying how presenters use speech sounds to convey meteorological information effectively. This encompasses articulation (how sounds are produced), intonation (pitch variation), stress (emphasis on syllables or words), rhythm (flow of speech), pace (speed of delivery) and accent (regional or cultural pronunciation patterns). These elements are crucial for clarity, engagement and audience comprehension, especially in a time-constrained weather broadcasting. This analysis focuses on three prominent presenters: Carol Kirkwood (BBC, UK), Jim Cantore (The Weather Channel, USA) and Jane Bunn (Seven News, Australia).

Firstly, Carol Kirkwood - is a Scottish meteorologist with the BBC, has been a fixture on British television since 1998. Born in Morar, Inverness-shire, her speech is shaped by a Scottish accent, which she likely moderates for national broadcasting but retains distinct features. Scottish English is typically **rhotic**, meaning the "r" sound is pronounced in all positions (e.g., "car," "forecast"), unlike non-rhotic accents common in Southern England where post-vocalic "r" is often silent. This rhoticity adds clarity, as in "rain" or "north," making her pronunciation stand out to UK viewers accustomed to varied regional accents. [55]

Her vowel system also differs from Standard British English (Received Pronunciation, or RP). Scottish English often uses monophthongs instead of diphthongs; for example, “face” might be pronounced with a single “e” sound (fe:s) rather than the RP diphthong “ei” (feis). In weather-related terms like “cloud” or “rain,” her vowels may sound more rounded or steady, though professional training likely ensures broad intelligibility. [55]

Moreover, Kirkwood’s intonation carries the **musical quality** often attributed to Scottish accents. She tends to use rising pitch at the end of statements, a feature that can make her delivery lively and engaging. For instance, in a phrase like “We’ll see some sunshine later,” her pitch might rise on “sunshine,” emphasizing the positive note and keeping viewers attentive. This pattern contrasts with flatter intonation in some English accents, adding a distinctive “Scottish lilt” that enhances her charm. [55]

Her pace is moderate, typically around **150–160 words per minute**, reflecting the need to fit detailed forecasts into short segments (often 2–3 minutes). This speed allows viewers to process information without feeling overwhelmed. Her rhythm is steady, with **strategic pauses** marking transitions, between current conditions and the five-day outlook. These pauses give her speech a structured flow, aiding comprehension. [55]

Kirkwood places stress on key words to highlight critical details. In “There’s a chance of heavy rain this afternoon,” she might emphasize “heavy” and “afternoon,” ensuring viewers note the intensity and timing. This deliberate stress aligns with broadcasting goals of prioritizing actionable information, such as warnings or significant changes. [55]

Her articulation is precise, particularly with meteorological vocabulary. Terms like “precipitation” or “frontal system” are enunciated clearly, with each syllable distinct. This clarity is vital for a diverse audience and reflects her professionalism, honed over decades and recognized by multiple awards for best TV weather presenter. [55]

Additionally, Kirkwood’s tone is warm and enthusiastic, softening the impact of unfavorable forecasts. Her friendly delivery, combined with her accent’s uniqueness, makes her relatable and memorable, contributing to her status as a beloved BBC personality. [55]

Secondly, Jim Cantore – is a presenter for The Weather Channel, is an American meteorologist known for on-location reporting during severe weather events like hurricanes and blizzards. His speech reflects **General American English**, a rhotic accent where “r” is pronounced consistently (e.g., “storm,” “weather”). Unlike Kirkwood’s Scottish flair, his vowels align with U.S. norms: “dance” uses a short “æ” (dæns), and “lot” has an unrounded “ɑ” (lɑt). This accent is widely understood across the U.S., lending him broad appeal. [56]

A notable feature is the American “flapped t,” where “t” in words like “water” or “better” becomes a quick “d”-like sound (wɑɾər, bɛɾər). This subtle trait may appear in casual forecast phrasing, though he likely sharpens it for clarity in professional contexts. [56]

Cantore’s intonation is **dynamic**, varying with the weather’s severity. During routine forecasts, his pitch remains even, maintaining a calm, authoritative tone. However, in extreme conditions—e.g., reporting thundersnow, he uses sharp rises and falls to convey excitement or urgency. For “A major hurricane is approaching,” his pitch might peak on “major” and drop on “approaching,” amplifying the stakes. This expressiveness engages viewers and mirrors his reputation for passionate delivery. [56]

His pace fluctuates: **160–170 words per minute** for standard reports, accelerating to **180+** during live severe weather updates. This variability reflects the urgency of real-time events, with shorter, punchier rhythms during storms (e.g., “Winds are picking up now!”) versus longer, explanatory sentences in studio forecasts. Pauses are minimal in high-pressure situations,

maintaining momentum, while studio segments feature more deliberate breaks. [56]

Besides, stress is emphatic and targeted, especially on safety-related terms. In “Expect heavy snow tonight,” “heavy” and “tonight” are stressed, urging immediate attention. During live events, stress might shift rapidly to mirror evolving conditions, enhancing his credibility as a field expert.

Cantore’s articulation is sharp, with technical terms like “tornado” (tɔr-neɪ-doo) or “millibars” pronounced distinctly even at high speeds. His clarity under pressure, whether wind-whipped on location or calm in studio, ensures viewers grasp critical details. This precision supports his authoritative persona, vital for a U.S. audience expecting decisive weather guidance. [56]

His tone blends authority with enthusiasm, peaking during dramatic weather phenomena. His viral thundersnow reactions showcase a boisterous, almost celebratory delivery, making him a standout figure whose phonetic style amplifies his meteorological passion. [56]

Thirdly, Jane Bunn – is one of the most famous meteorologist with Seven News Australia, speaks with an **Australian English** accent, distinct from British or American variants. Like Kirkwood and Cantore, she’s rhotic to a degree, though Australian English varies regionally. Her vowels are broad: “cat” shifts toward “keh” (kæt → kɛt), and “fish” approximates “feesh” (fɪʃ → fɪʃ). The “a” in “dance” or “chance” is flatter (dæ:ns), a hallmark of the Australian “broad” accent, though as a broadcaster, she likely uses a more neutral “General Australian” form for clarity. [57]

The **schwa** (ə) is prevalent in unstressed syllables (e.g., “weather” as wɛðə), giving her speech a relaxed quality. This accent suits Australia’s diverse, multicultural audience. [57]

Bunn’s intonation is **smooth and moderate**, with gentle rises for positive updates (“Fine weather ahead”) and slight drops for warnings (“Risk of

flooding”). This balanced pitch avoids alarmism, fostering trust and calm. Her delivery lacks the dramatic swings of Cantore’s, aligning with a conversational Australian style. [57]

Her pace is steady at **160–170 words per minute**, ideal for concise yet clear forecasts. Her rhythm flows naturally, with **minimal pauses**, reflecting Australian preferences for straightforward communication. This fluidity ensures a seamless transition between forecast segments, maintaining viewer focus. [57]

Stress is evenly distributed on key terms, avoiding over-emphasis. In “Temperatures are rising across Victoria,” “rising” and “Victoria” receive equal weight, ensuring clarity without urgency unless warranted (e.g., bushfire warnings). This measured approach suits her approachable image.

Bunn’s articulation is meticulous, with terms like “riverine flooding” (rɪvəri:n flʌdɪŋ) or “isobars” (aɪsəbɑ:z) pronounced carefully. Her neutral accent and precise enunciation make complex vocabulary accessible, crucial in a country with extreme weather variability. [57]

Moreover, her tone is **friendly and reassuring**, softening the impact of adverse forecasts. This approachability, paired with her clear delivery, positions her as a trusted communicator, resonating with Australian viewers who value relatability.

Overall, the phonetic styles of Carol Kirkwood, Jim Cantore, and Jane Bunn illustrate how speech shapes weather forecasting’s impact. Kirkwood’s Scottish lilt, Cantore’s urgent dynamism, and Bunn’s clear reassurance each enhance their effectiveness, blending personal flair with professional necessity. Their accents and patterns not only inform but also connect with viewers, proving that phonetics is as vital as the forecast itself in delivering weather news. [55];[56];[57]

Accent and Cultural Context

- **Kirkwood:** Scottish rhoticity and monophthongs add charm, fitting the BBC's regional diversity. [55]
- **Cantore:** General American's clarity and flapped "t" suit U.S. expectations of authority. [56]
- **Bunn:** Australian broad vowels and schwa reflect local norms, enhancing accessibility. [57]

Intonation and Engagement

- Kirkwood's rising lilt engages with warmth.
- Cantore's dynamic pitch drives urgency and excitement.
- Bunn's smooth intonation reassures with calm.

Pace and Rhythm

All maintain **160–170 words per minute** in routine forecasts, with Cantore accelerating during crises, Kirkwood pausing strategically, and Bunn flowing conversationally.

Stress and Clarity

Each stresses key terms, Kirkwood for structure, Cantore for urgency, Bunn for balance, ensuring viewer focus on critical data.

Despite differences, all prioritize **clear articulation** of technical terms and adapt their phonetic styles to audience needs, reflecting the genre's demands for precision and engagement.

2.2 Analysis of the individual style of presenters on a lexical level

The lexical level investigates: word choice, sentence structure and the use of domain-specific terminology, constitutes a crucial element in how weather forecast presenters convey complex meteorological information to a broad television audience.

Their vocabulary use, deployment of meteorological terminology, tone and formality, syntactic patterns and use of descriptive or figurative language are examined to reveal how lexical strategies reflect both individual style and communicative effectiveness.

My analysis focuses on the following lexical features:

- **Lexical Richness:** The diversity and complexity of vocabulary, including the balance between everyday language and specialized meteorological terms.
- **Use of Terminology:** Frequency and manner of employing meteorological terms (e.g., *isobars*, *occluded front*) and the strategies used to explain them.
- **Formality and Tone:** The degree of speech formality, reflecting the presenter's stance toward the audience (e.g., formal, conversational, authoritative).
- **Sentence Structure:** The complexity and length of sentences, affecting audience comprehension and engagement.
- **Descriptive and Figurative Language:** Use of imagery, metaphors, and idiomatic expressions to enhance vividness and accessibility.

Carol Kirkwood's lexical style blends precision, warmth and accessibility, aligning with the BBC's broadcasting. Her vocabulary is rich but carefully moderated to ensure intelligibility for a broad audience, integrating both technical and everyday lexis. For instance, she might say: "*We're seeing a region of high pressure building in, which means settled weather for most of us,*" pairing technical accuracy with audience-friendly paraphrasing.

Kirkwood frequently introduces meteorological terminology. For instance, terms like "*occluded front* or *millibars*", but consistently offers lay explanations. For example: "*A front bringing a mix of rain and wind*" or "*Indicating an intensifying storm system.*" This dual-layered approach maintains scientific integrity while fostering clarity.

Her level of formality is moderate, blending professionalism with a touch of informality that resonates with British viewers. Expressions like “*a bit of a mixed bag today*” soften the tone, making the forecast more personable.

Syntactically, her sentences are typically concise (averaging 10–15 words), which aids quick comprehension: “*Tomorrow will bring sunny intervals and scattered showers, highs around 18 degrees.*” When detail is required, she shifts to more complex structures: “*While the north experiences heavy rainfall, the south remains dry under high pressure.*”

Kirkwood’s style is further marked by vivid descriptive language. Phrases such as “*a blanket of fog*” or “*a lively breeze*” construct tangible weather imagery, enhancing audience retention. Her lexical features collectively shape a style that balances authority with accessibility, in line with British cultural norms. [55]

Jim Cantore’s lexical style is dynamic, authoritative and urgency-driven, especially in the context of extreme weather events. His vocabulary is rich in technical expressions that highlight his meteorological expertise, but he often intensifies the emotional impact of his delivery through dramatic lexis. For example, during hurricane coverage he may state: “*This is a dangerous, life-threatening storm,*” using high-impact vocabulary to underscore urgency. [56]

Cantore employs meteorological jargon extensively: “*Doppler radar, wind shear, storm surge*”, often without immediate simplification, assuming a relatively weather-literate audience. However, when necessary, he supplements terminology with analogies: likening a storm’s structure to “*a spinning top*” or describing wind flows as “*a river of air.*” These figurative devices bridge comprehension gaps and maintain viewer interest.

His tone is formal and assertive, particularly in emergency contexts. Statements like “*Take cover immediately*” or “*Prepare for impact*” exemplify the imperative modality typical of high-stakes forecasting.

Sentence structures in Cantore’s forecasts vary: short, emphatic phrases are common in rapid updates (“*Expect heavy rain tonight*”), while longer sentences feature in explanatory segments: “*A jet stream dipping southward will usher in cold air, potentially resulting in weekend snowfall.*”

Descriptive language in Cantore’s style is vivid and frequently hyperbolic. Terms like “*monster storm*” or “*blizzard conditions*” amplify the dramatic dimension of weather, catering to American expectations of expressive and immersive broadcasting. [56]

Jane Bunn’s lexical style is defined by clarity, accessibility, and an informal register, effectively translating complex meteorological data for a general Australian audience. Her vocabulary blends technical terms with everyday expressions, respecting the national preference for directness and simplicity. For example: “*A trough is moving in, bringing some showers,*” combines domain-specific terminology with a straightforward tone.

She employs meteorological terms relevant to Australia: “*bushfire danger, flood warnings*” and typically contextualizes them immediately: “*The isobars show stronger winds near the coast.*” This pedagogical strategy reflects her role as both scientist and communicator.

Her tone is informal and engaging, often employing colloquialisms and inclusive language: “*Let’s take a look outside,*” or “*It’ll be a scorcher today.*” This approach resonates with Australian communicative culture, which favors relatability over technicality.

Syntactic constructions are simple and direct, averaging 8–12 words per sentence. Example: “*Tomorrow will be mostly sunny, highs of 30 degrees.*” Occasionally, compound sentences appear: “*Showers will hit the coast, while inland regions stay dry.*” This ensures clarity across varying levels of audience meteorological knowledge.

Her descriptive language is vivid yet grounded in relatable metaphors: “*a sea of clouds*,” “*a light breeze*.” She also incorporates distinctly Australian expressions, such as: “*a bit muggy*” or “*mild enough*”, enhancing audience identification. Her lexical style thus combines scientific accuracy with accessibility and cultural resonance.

These lexical differences reflect broader cultural norms and broadcasting standards. Kirkwood’s style aligns with the BBC’s traditional balance of clarity and credibility (Fairclough, 1995); Cantore’s expressive tone mirrors American preferences for emotional intensity and authority (Salway, 2015); Bunn’s simplicity and relatability reflect Australian values of transparency and approachability (Provoost, 2020).

The lexical strategies identified here illustrate the adaptability of the weather forecast genre. Kirkwood’s balance supports general understanding, Cantore’s drama captures attention during crises, and Bunn’s informality facilitates everyday accessibility. Together, these styles showcase the genre’s flexibility in serving diverse communicative needs while maintaining core informative functions. [57]

2.3 Research of stylistic differences in verbal and non-verbal communication

In weather forecasting, verbal communication serves as the primary vehicle for delivering factual content, temperature readings, precipitation forecasts, and wind patterns, while nonverbal cues provide emotional and contextual reinforcement, aiding in audience engagement and comprehension. According to Mehrabian (1971), nonverbal elements can account for a significant portion of a message’s emotional impact, suggesting that a presenter’s gestures or expressions may be as critical as their words in shaping viewer understanding. In the context of weather forecasting, where clarity and trust are paramount, the interplay between these two dimensions becomes especially pronounced.

For my analysis I continue focusing on three presenters selected for their prominence and distinct regional styles: Carol Kirkwood, known for her warmth and accessibility; Jim Cantore, recognized for his dynamic and authoritative delivery; and Jane Bunn, admired for her clarity and simplicity. By comparing their approaches, we can identify how verbal and nonverbal strategies are tailored to meet the needs of their respective audiences, whether in the UK's public service broadcasting tradition, the US's commercial and dramatic style or Australia's practical and direct approach.

My analysis relies on the descriptive features of weather forecast's presenters and their verbal and nonverbal behaviors that examines:

Verbal Communication:

- Vocabulary: Range and complexity of words.
- Sentence Structure: Length and intricacy of sentences.
- Use of Meteorological Terms: Frequency and explanation.
- Tone: Emotional quality (e.g., formal, urgent, calm).
- Use of Analogies/Metaphors: To clarify weather phenomena.

Nonverbal Communication:

- Gestures: Frequency and purpose (e.g., pointing, illustrative).
- Facial Expressions: Emotional conveyance or emphasis.
- Posture: Physical stance and its implications.
- Eye Contact: With camera or visual aids.
- Use of Space: Movement and interaction with the set.

Firstly, Carol Kirkwood – is a presenter with the BBC, exemplifies a style that balances meteorological expertise with public accessibility. Her vocabulary is diverse yet carefully curated to avoid alienating viewers; she might describe a weather system as “a band of showers moving in from the

west,” blending technical precision with everyday language. This approach aligns with the BBC’s ethos of clarity and inclusivity, as noted by Fairclough (1995) in his study of media discourse.

Kirkwood employs meteorological terms such as “isobars” “fronts” or “low pressure” frequently, but she consistently contextualizes them for a general audience. For instance, she might explain “tight isobars” as “indicating stronger winds,” ensuring that technical content remains comprehensible. Her tone is warm and moderately formal, often infused with a conversational quality. For instance, “It’s going to be rather chilly out there today”, which fosters a sense of familiarity and trust.

Her sentence structure is typically concise, averaging 10–15 words, as in: “Expect sunny intervals with a chance of showers by afternoon.” However, she occasionally uses longer sentences to provide detail: “While the north faces persistent rain due to a slow-moving front, the south will enjoy clearer skies.” This flexibility maintains clarity while addressing complex weather patterns.

A distinctive feature of Kirkwood’s verbal style is her use of analogies and metaphors, such as: “a curtain of rain” or “the sun breaking through like a shy guest.” These vivid examples enhance audience engagement and make abstract concepts more relatable, reflecting her skill in bridging the gap between science and storytelling.

Kirkwood’s nonverbal style reinforces her verbal warmth and accessibility. She uses frequent, illustrative gestures, mimicking the sweep of a cold front with her hands or tracing rainfall patterns in the air, which make her explanations visually intuitive. Her facial expressions are consistently friendly, with smiles and raised eyebrows that convey enthusiasm and approachability, aligning with findings by Argyle (1988) that positive expressions enhance viewer rapport.

Her posture is open and relaxed, with shoulders back and arms free, signaling confidence and ease. She maintains steady eye contact with the camera, fostering a direct connection with viewers, and interacts seamlessly with the weather map, pointing to specific regions or tracing weather movements to guide the audience visually. This integration of verbal and nonverbal elements creates a cohesive and engaging presentation, emblematic of the BBC's viewer-focused approach.

Secondly, Jim Cantore - is a prominent figure on The Weather Channel, is renowned for a style that combines technical depth with dramatic flair, particularly during severe weather events. His vocabulary is rich in meteorological terminology, "vorticity," "storm surge," "convection", often delivered without extensive simplification, reflecting an assumption of audience familiarity or a focus on expert credibility. However, he enhances this with emotive and hyperbolic language, such as calling a hurricane "a beast of a storm," which amplifies the urgency and captivates viewers.

Cantore's tone is authoritative and often urgent, especially in high-stakes situations: "This is a dangerous system, prepare now." This directness, paired with a commanding delivery, underscores his role as a trusted expert, a trait valued in American weather broadcasting (Salway, 2015). His sentence structure adapts to context: routine forecasts feature short, punchy statements ("Rain moves in tonight"), while severe weather reports include longer, detailed explanations ("The upper-level trough will deepen, driving colder air southward and increasing precipitation chances").

His use of analogies is striking and functional, likening a storm's rotation to "a spinning top" or wind gusts to "a freight train roaring through." These descriptions not only clarify complex phenomena but also heighten the drama, aligning with the US media's tendency toward sensationalism. Cantore's verbal style thus merges precision with intensity, making him a standout figure in weather communication.

Nonverbal Communication

Cantore's nonverbal communication is dynamic and forceful, complementing his verbal intensity. His gestures are frequent and emphatic, sweeping arm motions to depict a storm's scale or sharp pointing to highlight critical areas on the map. During notable broadcasts, such as his thundersnow reaction, his physical excitement (jumping, wide gestures) mirrors his verbal enthusiasm, amplifying the moment's impact.

His facial expressions are intense, with furrowed brows and a focused gaze that convey seriousness or urgency, particularly during severe weather. He maintains strong eye contact with the camera, reinforcing his authority and engaging viewers directly. His posture is upright and assertive, exuding confidence and control, while his use of space is active, the moves around the set or leans into the weather map, using it as a storytelling tool. This high-energy nonverbal style enhances his verbal message, making his forecasts both informative and compelling.

Thirdly, Jane Bunn – is a meteorologist with Seven News in Australia, adopts a verbal style defined by clarity, simplicity, and a conversational tone, tailored to Australia's practical communication culture. Her vocabulary avoids excessive jargon, favoring accessible terms, “rain on the way” or “a warm spell”, while incorporating relevant meteorological language like “trough” or “bushfire risk” with brief explanations, such as “a trough bringing wetter conditions.”

Her tone is calm and reassuring, often laced with informal phrases like “It's shaping up to be a nice one today,” which resonate with Australian viewers' preference for relatability (Provoost, 2020). Sentences are short and direct, averaging 8–12 words,

“Cloudy skies tomorrow with highs near 28 degrees”, prioritizing ease of understanding. For more complex forecasts, she uses concise compound structures: “The east will see showers, but the west stays dry.”

Bunn employs descriptive language effectively, though less dramatically than Cantore, with phrases like “a patchwork of clouds” or “a gentle southerly breeze.” Her occasional use of local colloquialisms, “a bit of a scorcher” or “pretty mild stuff”, grounds her forecasts in the Australian context, enhancing viewer connection. This straightforward yet engaging verbal style makes her an effective communicator for a diverse audience.

Moreover, Bunn’s nonverbal style is restrained and functional, supporting her focus on clarity. Her gestures are minimal, typically limited to pointing at the weather map or subtle hand movements to indicate weather shifts, avoiding unnecessary flourish. Her facial expressions remain neutral and composed, with occasional slight smiles that convey professionalism rather than overt emotion, aligning with her emphasis on factual delivery.

Her posture is relaxed yet upright, projecting quiet confidence, and she maintains consistent eye contact with the camera, building trust without intensity. Bunn’s use of space is efficient, she stays stationary, letting the weather map serve as the focal point, and interacts with it precisely, using a pointer to highlight key areas. This understated nonverbal approach complements her verbal simplicity, ensuring the forecast remains the central focus.

Some of the most vivid examples of verbal and non-verbal communication from these weather forecast’s presenters are : Kirkwood’s Snowy Charm, Cantore’s Tornado Tension, Bunn’s Heatwave Cool

In a January 2023 BBC forecast, Kirkwood tackled an incoming snowstorm with flair: “It’s going to be a white wonderland out there, but wrap up warm!” Her playful tone paired with finger flutters mimicking snowflakes and a mock shiver—arms wrapped around herself, brought the forecast to life. Her beaming smile and bright eyes added a cheerful spin, making even a cold snap feel inviting.

However, during a 2022 tornado outbreak on The Weather Channel, Cantore's intensity shone: "This twister is tearing a path right through here, take cover now!" His sharp, rapid delivery matched his pointed jabs at the radar, his body leaning in as if pushing the warning forward. With furrowed brows and a locked gaze, he turned a forecast into a call to action, gripping viewers in real time.

In a 2023 Seven News heatwave warning, Bunn kept it simple: "We're in for a hot one today, stay hydrated and cool." Her steady voice and slow pointer tracing high-heat zones on the map, paired with a calm, neutral expression, delivered the facts without fanfare. Her stillness and quiet confidence made the advice feel like a steady hand on a sweltering day.

Each style resonates differently with viewers. Kirkwood's warmth might win over older Brits who value familiarity, while Cantore's drama hooks younger Americans craving excitement. Bunn's clarity appeals to practical-minded Australians of all ages. These approaches build trust in distinct ways, Kirkwood through connection, Cantore through command, Bunn through consistency, showing how style isn't just flair, but a tool for effective communication.

The interplay of verbal and nonverbal styles significantly shapes audience perception and understanding. Nonverbal cues, as Mehrabian (1971) suggests, often outweigh verbal content in conveying emotion and intent. Cantore's animated gestures and intense expressions, for instance, may heighten viewers' alertness during storms, potentially improving safety responses. Kirkwood's warm smiles and open posture, conversely, may build long-term trust, encouraging regular viewership, while Bunn's calm demeanor and clarity could reassure audiences in a region prone to extreme weather.

Verbally, the choice of language affects comprehension and engagement. Kirkwood's explanatory approach broadens accessibility, Cantore's

technical depth appeals to weather enthusiasts, and Bunn's simplicity ensures universal understanding. Cultural expectations further mediate these effects: British viewers may appreciate Kirkwood's understated professionalism, Americans Cantore's dramatic urgency, and Australians Bunn's directness.

The effectiveness of these styles depends on their fit with audience needs and weather context. Cantore's intensity might overwhelm during routine forecasts, while Bunn's restraint could underplay severe events. Kirkwood's balance offers versatility but may lack the punch needed for emergencies. Thus, stylistic adaptability is key to successful weather communication.

Conclusion to the second chapter

The analysis of Carol Kirkwood, Jim Cantore and Jane Bunn reveals distinct individual styles shaped by their cultural contexts and professional roles. Kirkwood's warm, accessible delivery, Cantore's dynamic and authoritative approach, and Bunn's clear, straightforward manner each enhance the effectiveness of their weather forecasts. Their phonetic, lexical, and nonverbal strategies not only inform but also engage viewers, demonstrating the importance of individual style on weather forecasts. The analysis of verbal and nonverbal communication significantly influences audience perception, with each presenter's style tailored to their audience's needs and expectations.

CONCLUSION

This bachelor thesis explored how individual style functions within the television weather forecast genre, combining media linguistics and stylistics to examine both the genre's structure and the personal expression of presenters. By analyzing the weather forecasts of Carol Kirkwood (UK), Jim Cantore (USA), and Jane Bunn (Australia), the study demonstrated that

weather forecasting is not merely the transmission of meteorological data, but a nuanced act of communication shaped by lexical, phonetic, and nonverbal choices.

Chapter 1 laid the theoretical foundation, describing weather forecasts as a multimodal, culturally adaptive genre that blends scientific terminology with accessible language. It framed weather forecasts as a unique communicative form that balances scientific accuracy with audience accessibility and how it developed to sophisticated, technology-driven broadcasts. This evolution reflects the genre's adaptability to cultural shifts and technological advancements, offering presenters a dynamic platform to express individuality.

From a media linguistics perspective, the chapter highlighted the genre's specialized register, characterized by a blend of meteorological terminology (e.g., "anticyclone," "isobars") and everyday language (e.g., "sunny day," "chilly breeze"). This duality ensures credibility while remaining comprehensible to a diverse audience. The genre's structure typically confined to 1–3-minute segment, demands concise yet effective communication, often achieved through linguistic devices like direct address ("you'll need an umbrella") and inclusive pronouns ("we'll see rain"). These strategies foster a personal connection with viewers, aligning with the audience-oriented nature of broadcast media.

The multimodal aspect of weather forecasts was another key focus, with verbal communication integrated with visual aids (maps, charts) and nonverbal cues (gestures, expressions). This interplay amplifies the presenter's role as a mediator between scientific data and public understanding, requiring them to coordinate language with technology seamlessly. Culturally, the genre adapts to regional expectations, British forecasts emphasize rain with understated humor, while American ones

dramatize extreme weather, illustrating how institutional and societal contexts shape linguistic choices.

Stylistics enriched this analysis by introducing the concept of individual style, defined as the unique combination of phonetic, lexical, syntactic, and nonverbal features that distinguish one presenter from another. Within the genre's structured format (introduction, forecast, closing), presenters exercise agency through their tone, vocabulary, and delivery, balancing standardization with personal flair. The chapter underscored the cognitive and affective roles of style, noting how these choices influence audience perception, memory, and emotional response.

Chapter 2 applied this theoretical framework to a detailed comparative analysis of Carol Kirkwood, Jim Cantore, and Jane Bunn, examining their individual styles across phonetic, lexical, and verbal/nonverbal dimensions. This analysis revealed how each presenter tailors their approach to their cultural context and audience, enhancing the effectiveness of their weather communication.

Carol Kirkwood embodies a style of warmth and accessibility, shaped by her Scottish heritage and the BBC's public service ethos. Phonetically, her rhotic Scottish accent and rising intonation (e.g., "sunshine later") add a distinctive lilt, while her moderate pace and strategic pauses ensure clarity. Lexically, she balances technical terms ("occluded front") with vivid metaphors ("a blanket of fog"), making forecasts relatable. Her verbal warmth is reinforced nonverbally through expressive gestures, friendly smiles, and an open posture, fostering trust and engagement with British viewers.

Jim Cantore exemplifies dynamic authority, particularly during severe weather events, aligning with The Weather Channel's dramatic style. His General American accent and fluctuating intonation, sharp rises for urgency (e.g., "major hurricane"), convey intensity. Lexically, he favors technical

jargon (“storm surge”) and hyperbolic language (“monster storm”), amplifying stakes for an American audience. Nonverbally, his emphatic gestures, intense expressions, and assertive posture enhance his commanding presence, making his forecasts both informative and gripping.

Jane Bunn prioritizes clarity and simplicity, reflecting Australian preferences for directness. Her broad Australian accent and smooth intonation ensure accessibility, while her steady pace and meticulous articulation clarify terms like “bushfire risk.” Lexically, she uses straightforward language (“a hot one”) with relatable metaphors (“a sea of clouds”), avoiding complexity. Nonverbally, her minimal gestures, neutral expressions, and composed demeanor keep the focus on the forecast, building trust through consistency.

This comparative analysis demonstrated that individual style is not a superficial embellishment but a vital tool for tailoring weather communication to diverse audiences. Kirkwood’s warmth suits the UK’s conversational tone, Cantore’s drama resonates with American media’s flair, and Bunn’s restraint aligns with Australian practicality. The interplay of verbal and nonverbal elements. For instance, Cantore’s gestures amplifying urgency or Kirkwood’s smiles enhancing connection, further underscores how style enhances the genre’s communicative goals.

To summarize, this bachelor thesis affirms that individual style is a powerful force in television weather forecasting, enabling presenters to transcend the genre’s constraints and craft compelling, audience-centric narratives. The study of Carol Kirkwood, Jim Cantore and Jane Bunn exemplifies how phonetic, lexical, and nonverbal choices enhance communicative efficacy, offering insights into the art of blending science with storytelling. As weather forecasting evolves with technology and audience needs, the presenter’s role, as both a scientist and a communicator

remains central, with individual style serving as the key to its enduring impact.

ВИСНОВОК

У цій бакалаврській роботі досліджено функціонування індивідуального стилю в межах жанру телевізійного прогнозу погоди з використанням підходів медіалінгвістики та стилістики. Аналіз прогнозів погоди, які представляють Керол Керквуд (Велика Британія), Джим Канторе (США) та Джейн Банн (Австралія), продемонстрував, що мова прогнозу погоди — це не просто передача метеорологічних даних, а складний акт комунікації, сформований лексичними, фонетичними та невербальними особливостями.

У першому розділі було закладено теоретичну основу дослідження. Прогноз погоди було розглянуто як мультимодальний та культурно адаптивний жанр, що поєднує наукову точність із доступністю для аудиторії. Простежено, як жанр еволюціонував від простих

повідомлень до технологічно розвинених трансляцій, що відображає його здатність пристосовуватися до культурних змін і технологічного прогресу, надаючи ведучим можливість для індивідуального самовираження.

З точки зору медіалінгвістики, було виділено спеціалізований стиль жанру, який поєднує метеорологічну термінологію (наприклад, *“антициклон”, “ізобари”*) з повсякденною лексикою (*“сонячний день”, “прохолодний вітерець”*). Такий підхід забезпечує достовірність інформації та її зрозумілість для широкої аудиторії. Структура прогнозу, як правило, обмежена 1–3-хвилинним форматом, що вимагає лаконічності й ефективності. Для цього ведучі використовують мовні засоби, зокрема пряме звернення (*“вам знадобиться парасоля”*) та інклюзивні займенники (*“ми побачимо дощ”*), що сприяє створенню особистого контакту з глядачем.

Мультимодальний характер прогнозів був ще одним ключовим аспектом. Вербальна комунікація поєднується з візуальними засобами (мапи, графіки) та невербальними сигналами (жести, міміка). Така взаємодія підсилює роль ведучого як посередника між науковими даними та суспільним сприйняттям, вимагаючи від нього вміння поєднувати мову з технологіями. У культурному аспекті жанр адаптується до очікувань глядачів: британські прогнози відзначаються стриманістю та гумором, тоді як американські — драматичністю, що ілюструє вплив соціокультурного контексту на мовні вибори.

У стилістиці було введено поняття індивідуального стилю — унікального поєднання фонетичних, лексичних, синтаксичних та невербальних ознак, що вирізняють одного ведучого від іншого. Попри усталену структуру жанру (вступ, прогноз, завершення), ведучі мають можливість реалізувати індивідуальність через інтонацію, лексику та манеру подачі. Розділ підкреслив когнітивні й емоційні функції стилю,

що впливають на сприйняття аудиторією, запам'ятовування та емоційну реакцію.

Другий розділ застосував зазначену теорію для порівняльного аналізу стилів Керквуд, Канторе та Банн у фонетичному, лексичному та невербальному вимірах. Дослідження показало, як кожен ведучий адаптує свою подачу відповідно до культурного контексту та очікувань глядачів, підвищуючи ефективність комунікації.

- **Керол Керквуд** демонструє стиль теплоти та доступності, сформований її шотландським походженням і публічною місією BBC. Її ротаційна вимова та підвищена інтонація додають м'якої емоційності, а помірний темп і паузи сприяють чіткості. Вона поєднує технічні терміни ("*оклюдований фронт*") з яскравими метафорами ("*ковдра туману*"), що робить мову образною та зрозумілою. Її відкриті жести, доброзичливі посмішки та дружелюбна постава формують довіру з глядачами.

- **Джим Канторе** втілює динамічну авторитетність, особливо під час екстремальної погоди. Його американський акцент, емоційна інтонація та жестикуляція передають інтенсивність. Він використовує технічну лексику ("*штормовий приплив*") й гіперболічні вирази ("*монстр-шторм*"), що посилює драматизм. Його стиль поєднує інформативність і видовищність, відповідаючи очікуванням американської аудиторії.

- **Джейн Банн** надає перевагу ясності та простоті, що відображає австралійську прямолінійність. Її чітка вимова, врівноважений темп та лексика ("*спекотний день*", "*море хмар*") сприяють легкому сприйняттю. Її стримана міміка та лаконічна жестикуляція створюють атмосферу довіри та стабільності.

Порівняльний аналіз довів, що індивідуальний стиль — це не поверхнева деталь, а ключовий інструмент ефективної комунікації.

Теплота Керквуд, експресивність Канторе та стриманість Банн — це стилістичні рішення, що відповідають культурним нормам і підсилюють зміст.

Отже, дана бакалаврська робота підтверджує, що індивідуальний стиль є потужним чинником у телевізійних прогнозах погоди, який дозволяє ведучим виходити за межі жанрових обмежень і створювати змістовні, орієнтовані на аудиторію повідомлення. Аналіз стилів Керквуд, Канторе та Банн показав, як фонетичні, лексичні та невербальні засоби підвищують ефективність комунікації, поєднуючи науку та наратив. У міру того як жанр прогнозу погоди розвивається разом із технологіями та очікуваннями глядачів, роль ведучого як науковця та комунікатора залишається центральною, а індивідуальний стиль — запорукою його стійкого впливу.

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