NEW METHODS FOR MULTIMODAL RESEARCH

23-24 MAY 2019
UNIPARK NONNTAL - 1.009

DEPARTMENT OF ENGLISH & AMERICAN STUDIES
ENGLISH & APPLIED LINGUISTICS

UNIVERSITY of SALZBURG

CONVENORS

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SOCIAL MEDIA

#multimodalmethods

WEDNESDAY 22 MAY 2019

19.00	conference warming (self-pay)

THURSDAY 23 MAY 2019

09.00-09.15   welcome

09.15-10.05   **Helen Caple | Sydney**
Situating and Visualizing Multimodal Discourse Analysis

10.10-11.00   **Jana Pflaeging | Salzburg**
Beyond Genre Names: A Diachronic Approach to
the Multimodality of Genre Indexation in Print Magazines

11.00-11.30   coffee & tea

11.30-12.20   **Dušan Stamenković | Niš**
A Diachronic Approach to the
Study of Video Game Screens' Multimodality

12.25-13.15   **Martin Kaltenbacher | Salzburg**
Krampus Goes to Hollywood: From Resemiotization to Cultural Change

13.15-14.30   lunch

14.30-15.20   **Hartmut Stöckl | Salzburg**
Rhetorical Approaches to Multimodal Data –
Explorations of a Corpus of Social Advertising

15.25-16.15   **Assimakis Tseronis | Örebro**
From Visual Rhetoric to Multimodal Argumentation and Back:
Implications for Multimodal Research

16.15-16.45   coffee & tea

16.45-17.35   **Charles Forceville | Amsterdam**
Analyzing Metaphors of Depression in Animation Films

19.00   conference dinner

FRIDAY 24 MAY 2019

09.15-10.05   **John A. Bateman | Bremen**
The Changing Face of Visual Narratives:
Modes, Media and Genres in Operation

10.10-11.00   **Markus Oppolzer | Salzburg**
Reader-response Criticism & Cognitive Linguistics:
An Interdisciplinary Look at Reading Comics

11.00-11.30   coffee & tea

11.30-12.20   **Janina Wildfeuer | Bremen**
Discourse Semantics! Semantics!
Reflections on a Traditional Linguistic Concept
and its Potential for Interdisciplinary Empirical Analyses

12.25-13.15   **Tuomo Hiippala | Helsinki**
Exploring the Multimodality of Diagrams

13.15-14.30   lunch

14.30-15.20   **Ulrich Heid & Claudia Rosskopf | Hildesheim**
Online Reviews of Art Exhibitions:
Analyzing the Relationship Between Text and Image

15.25-16.15   **Konstanze Marx | Greifswald & Axel Schmidt | Mannheim**
Data Acquisition in Media Chains

16.15-16.45   coffee & tea

16.45-17.35   **Rebekah Wegener | Salzburg & Jörg Cassens | Hildesheim**
The Semiotic Machine:
Technology and Multimodal Interaction in Context

19.00   after-work beer & dinner (self-pay)

ABSTRACTS

JOHN A. BATEMAN

The Changing Face of Visual Narratives: Modes, Media and Genres in Operation

Visual narratives present an excellent illustration of the need to maintain the constructs of semiotic modes, media and genres as distinct but complementary components of any adequate model of multimodality. In this presentation I first define the area of visual narrative that will be of concern, pinpointing comics and graphic novels from each of these three perspectives. I then report on empirical work applying corpus-based methods to document how visual composition in the medium of comics and graphic novels has changed over time. Finally, I turn to examples of how the medium of comics and graphic novels has begun to recruit semiotic modes from other media, particularly diagrammatic and pictorial representations, in order to serve narrative generic purposes. These shifts are used to demonstrate the necessity of maintaining explicit accounts of the discourse semantics of semiotic modes in order to capture genre-driven mediation between material forms and their functions.

HELEN CAPLE

Situating and Visualizing Multimodal Discourse Analysis

The analysis of contemporary discourse in its multimodal richness is a very complex undertaking. In this paper, I introduce a topology that can be used by researchers to clearly position their research – including but not limited to those who undertake 'corpus-assisted multimodal discourse analysis (CAMDA)' (Bednarek and Caple 2014: 151). This topology distinguishes between four zones of analysis, depending on whether research focuses on one semiotic mode or not, and whether research focuses on patterns across texts or within texts. That is, the distinction is between intrasemiotic (monomodal) or intersemiotic (multimodal) analysis, and intratextual (logogenesis) or intertextual analysis (patterns across texts). These zones are considered to be clines or regions, rather than strict separate categories. This makes it possible to talk about approaches that are mainly intrasemiotic or more intertextual than intratextual. The purpose of the topology is to increase transparency and researcher reflexivity.

The paper also briefly points to a new dynamic and interactive visualisation tool Kaleidographic, which can be used to show intrasemiotic and intersemiotic patterns and intratextual as well as intertextual patterns.

Bednarek M. & Caple, H. (2014). Why do news values matter? Towards a new methodological framework for analyzing news discourse in Critical Discourse Analysis and beyond. Discourse & Society 25(2): 135-158.

Bednarek M. & Caple, H. (2017). 'Introducing a new topology for (multimodal) discourse analysis. In Phil Chappell and John S. Knox (Eds), Transforming Contexts. Papers from the 44th International Systemic Functional Congress. Wollongong: 44th ISFC Organising Committee. ISBN 978-0-646-97417-0.

Caple H. & Bednarek, M. (2017). Kaleidographic [Computer Software]. Created by AntLab Solutions (Laurence Anthony), Tokyo, Japan. http://www.Kaleidographic.org/

CHARLES FORCEVILLE

Analyzing Metaphors of Depression in Animation Films

Mature multimodal research needs to account for how meaning-making depends on the affordances and constraints of the medium in which it occurs, and on the modes enabled in this medium. Hitherto, the most often-studied combination is that of visuals and written language (Bateman 2014).

Animation has over the past decades increasingly come to be acknowledged as a medium to be studied separately from live-action film (e.g., Bendazzi 2016, Wells 1998). There is, moreover, a growing awareness that animation is capable not only of providing mainstream entertainment, but also of creating thought-provoking, highly sophisticated art films and addressing serious non-fiction issues (e.g., Forceville and Jeulink 2011, Honess Roe 2013) – enabling bridges between multimodal research and cognitive science.

This paper, drawing on Forceville and Paling's (forthc.) analysis of nine short films, will focus on animated representations of depression. Recurring conceptual metaphors (Lakoff and Johnson 1980) that structure the films are discussed with reference to medium-specific affordances such as shape-shifting and defying real-world physical laws. In addition, attention will be paid to what the musical and sonic modes contribute to meaning-making.

Bateman, John (2014). Text and Image: A Critical Introduction to the Visual/Verbal Divide. London: Routledge.
Bendazzi, Giannalberto (2016). Animation: A World History, vol. 1: Foundations – The Golden Age. Boca Raton, FL: CRC Press.
Forceville, Charles, and Marloes Jeulink (2011). "The flesh and blood of embodied understanding: The source-path-goal schema in animation film." Pragmatics & Cognition 19(1): 37–59.
Forceville, Charles, and Sissy Paling (forthc.). "The metaphorical representation of DEPRESSION in short, wordless animation films." Journal of Visual Communication.
Honess Roe, Annabelle (2013). Animated Documentary. Basingstoke: Palgrave Macmillan.
Lakoff, George, and Mark Johnson (1980). Metaphors We Live By. Chicago: University of Chicago Press.
Wells, Paul (1998). Understanding Animation. London: Routledge.

ULRICH HEID & CLAUDIA ROSSKOPF

Online Reviews of Art Exhibitions: Analysing the Relationship Between Text and Image

We aim at analysing contact phenomena between texts and images in online reviews of art exhibitions. This work is an ongoing and still experimental part of the project Rez@Kultur, an interdisciplinary[1] research project on reviews of cultural artefacts – books, works of art, exhibitions – on online platforms of different sorts e.g. blogs of art and literature critics, posts on Facebook[2], reviews on Tripadvisor[3], contributions on social reading sites[4]. The research interest is dedicated to educational processes connected to the processes of reviewing and to opportunities arising from digitization for players of arts education.

On the one hand we use a schema for the classification of textual components of the reviews[5]. A coarse-grained subset of its dimensions is being approximated by means of several computational linguistic analysis procedures, e.g. by means of sentiment analysis. In addition, we are experimenting with linguistic indicators and topic modeling in order to annotate the subcategories (semi-automatically).

On the other hand we develop a set of categories applying the Grounded Theory Methodology, based on theories of art education as theoretical sensitivity[6]. The preliminary findings result from the process of open coding, a first step of analysis according to the methodology, and will be interpreted and related to the findings mentioned above.

In many reviews of art exhibitions, we find both text and images. Our experiences suggest that the images have different functions, different references and relationships. They may serve contextualization, reasoning or evocative functions, or to convey the self-conception of the author e.g. as art educator or art expert.

1   Rez@Kultur is a research project at the University of Hildesheim that started in the end of 2017 as a part of the research focus Digitization in Cultural Education, funded by the Federal Ministry of Education and Research, BMBF (Förderkennzeichen: 01JKD1703). The involved disciplines are domiciled at the departments of Literature, Cultural Policy, Economics and Information Systems, Information Science and Language Engineering, represented by Dr. Guido Graf and Kristina Petzold, Prof. Vanessa-Isabelle Reinwand-Weiss and Claudia Rosskopf, Prof. Ralf Knackstedt and Kristin Kutzner, Prof. Ulrich Heid and Anna Moskvina. https://www.dikubi-meta.fau.de/projekte/projekt-n/.
2   See for example https://www.Facebook.com/pg/KunsthalleMA/reviews/?ref=page_internal.
3   See for example https://www.tripadvisor.de/Attraction_Review-g187323-d1777723-Reviews- C_O_Berlin-Berlin.html#REVIEWS.
4   See for example https://www.buechertreff.de/forum/thread/344-patrick-sueskind-das-parfum/.
5   Kutzner, Kristin / Moskvina, Anna / Petzold Kristina / Roßkopf, Claudia / Heid, Ulrich / Knackstedt, Ralf: Reviews of Cultural Artefacts. Towards a Schema for their Annotation. In: Kübler, Sandra / Zinsmeister, Heike (Hrsg.): Proceedings of the Workshop on Annotation in Digital Humanities. Sofia, 2018. http://ceur-ws.org/Vol-2155/kutzner.pdf. Last visit: 2018/09/30.
6   See e.g. Truschkat, Inga / Kaiser, Manuela / Reinartz, Vera. Forschen nach Rezept? Anregungen zum praktischen Umgang mit der Grounded Theory in Qualifikationsarbeiten. In Forum Qualitative Sozialforschung Vol. 6, No. 2/2005. | http://www.qualitative-research.net/index.php/fqs/article/view/470. Last visit: 2018/09/03. And Strauss, Anselm L. / Corbin, Juliet M.: Grounded Theory. Grundlagen qualitativer Sozialforschung. Weinheim: Beltz, 1996.

TUOMO HIIPPALA

Exploring the Multimodality of Diagrams

The Allen Institute for Artificial Intelligence Diagrams (AI2D) data set contains nearly 5000 diagrams, which have been annotated for their constituents and discourse relations. From the standpoint of multimodality, however, the crowd-sourced annotation is somewhat inconsistent.

In this presentation, I describe an ongoing project that creates an alternative, drop-in replacement for the original AI2D annotation. For this purpose, the project develops a novel schema for annotating the multimodal structure of diagrams, which accounts for (1) the hierarchical organisation of content elements, (2) the discourse relations that hold between them, and (3) the potential for connectivity arising from the use of diagrammatic elements such as lines and arrows. This requires a form of representation that can accommodate all three aspects of diagram structure: given their flexible structure, graphs emerge as a natural candidate for this task.

In addition to presenting the annotation schema and a graph-based solution for representing the multimodal structure of diagrams, I discuss the methodological requirements for studying the emerging corpus. Given their spatial organisation, queries and concordances that work well for linguistic data with a linear organisation are unlikely to reveal variation in the diagram corpus. As an alternative, I explore the possibility of using clustering algorithms.

MARTIN KALTENBACHER

Krampus Goes to Hollywood: From Resemiotization to Cultural Change

When cultural traditions are transferred from their original setting into a new medium or a new setting, they undergo a process of resemiotization. Resemiotization causes „meaning making shifts from context to context, from practice to practice, or from one stage of a practice to

the next". (Iedema 2003: 41). In this paper, I shall argue that such processes of resemiotization frequently lead to cultural change.

I will explore how ongoing processes of resemiotization have had lasting effects on the folkloristic Alpine myth of Krampus. Krampus is an ambiguous figure with unclear origins. It has many regionally variant manifestations. One of its most eminent forms is that of a hybrid creature with a furry humanoid body with goat hooves and capricorn horns. Originally, Krampus is the devilish companion to Saint Nicolas and visits families, farms and households between the fourth and the sixth of December to punish lazy, misbehaved children and servants. In Austria, Bavaria and Switzerland, hordes of up to several hundreds of disguised Krampusses parade through towns and villages to celebrate the cultural tradition of the Krampus in professionally organized community events.

For at least two centuries Krampus runs followed rigid traditions that were highly protective of traded customs and did not allow for much change. Since the early 2000s, Krampus has started to invade new medial spaces, in particular film and the internet. The necessary adaptations to meet the affordances of the new medial platforms have not only led to a breach with old traditions but to changes in the identity of the figure of Krampus itself. In this process, Krampus has not only started to incorporate features from more popular Hollywood monsters but has also undergone a fundamental transformation from being the vindictive companion to St. Nicholas (Folklore) to becoming „Santa Claus's Shadow" (Hollywood).

Iedema, Rick (2003) „Multimodality, resemiotization: extending the analysis of discourse as multi-semiotic practice".
      Visual Communication 2(1), 29-57.

KONSTANZE MARX & AXEL SCHMIDT

Data Acquisition in Media Chains

In our project „Media Chains" we investigate the complexity of audiovisually mediated Internet formats using multimedia and multimodal interaction situations on YouTube. We consider both the production and reception conditions as well as the media product. We select the media products on the basis of different YouTube genres. We started by working with Let's Plays.

The three-stage access to the data material also requires a methodical triangulation. It consists of:

- the recording and preparation of the media product, which is made possible by online observation (see Androutsopoulos 2013) and includes a multimodal transcription (see Mondada 2014),
- the recording and description of the production process, which is a classical ethnographic approach such as videography, and
- the recording and analysis of receptional evidences (like comments), which integrates corpus generation methods (see Beißwenger/Storrer 2008) that are also used in other social media corpora.

Each of these methods must be adapted to the conditions of the specific genre. In our contribution we would like to outline and discuss the challenges that arise in this context.

Androutsopoulos, Jannis, 2013. Online data collection. In: Mallinson, Christine/Childs, Becky/Herk, Gerard Van (eds.),
      2013. Data Collection in Sociolinguistics: Methods and Applications. London/New York: Routledge, 236–250.
Beißwenger, Michael/Storrer, Angelika (2008): Corpora of Computer-Mediated Communication. In: Lüdeling, Anke/
      Kytö, Merja (eds.): Corpus Linguistics. An International Handbook. Berlin/New York: de Gruyter, 292–308.
Mondada, Lorenza (2014): Conventions for multimodal transcription. Online-Dokument https://franz.unibas.ch/
      fileadmin/franz/user_upload/redaktion/Mondada_conv_multimodality.pdf

MARKUS OPPOLZER

Reader-Response Criticism & Cognitive Linguistics:
An Interdisciplinary Look at Reading Comics

Wolfgang Iser's contribution to reader-response criticism (cf. 1980) has been largely discredited for its "indulgence in circular logic, speculative hypothesis, capricious use of terminology, and monolithic views of reading experience" (Bortolussi & Dixon 2003: 6). At the same time, the fragmentation of the comics page forces scholars to acknowledge the cognitive involvement of readers. No matter how many textual structures may foreground the creators' intentions, someone has to make sense of this "mosaic art" (Nodelman 2012: 438) through gestalt-forming, based on "a holistic experience" (Cohn 2019: 306).

It should not come as a surprise, then, that the most popular theories of how readers make sense of comics all have a cognitive foundation. Scott McCloud's Understanding Comics is rooted in gestalt psychology, especially his notion of 'closure' (cf. 1994: 63). In The System of Comics Groensteen directly credits Iser (cf. 2007: 114), which is only fair, considering that 'iconic solidarity' and 'braiding' are an application of Iser's reading model to comics. Charles Hatfield's 'art of tensions' (cf. 2005: 32-67) is equally inspired by Iser, whose The Act of Reading is presented as the conceptual basis of Alternative Comics (cf. 2005: xiii-xiv). Yet, even in linguistics, such as John Bateman and Janina Wildfeuer's articles on their discourse approach to comics (2014a; 2014b), do we find explicit references to Iser (cf. 2014a: 183, 185), gaps (cf. 2014a: 196, 200) and gestalt perception (cf. 2014b: 375, 378).

Using Iser's ubiquity in comics research as a starting point, I want to demonstrate how reader-response criticism intersects with cognitive approaches to comics. First of all, Iser's gestalt-forming, based on the interaction of theme and horizon, is a forerunner of conceptual integration theory (cf. Fauconnier and Turner 2003). Through Barbara Dancygier's The Language of Stories, which applies blending theory to literary texts, it is possible to illuminate these conceptual similarities. Iser's "polysynthetic" (1980: 148) gaps do not only correspond to Groensteen's "polysyntactic" (Groensteen 2007: 114) gutter, but equally to potential mappings across input spaces in blending theory. This can be related to discourse analysis and theories of cohesion/coherence (cf. Emmott 2004; Tseng, Laubrock & Pflaeging 2019).

Secondly, through the close ties that exist between reader reception theory, conceptual integration and the leading comics theories, it is possible to explain the potential relations between panels through key concepts in blending theory: compression, decompression and vital relations. Building on Charles Forceville's implication that there is more potential in blending theory than is usually acknowledged (cf. 2016: 100, 109), I apply the theory in a much more broader fashion than the usual restriction to double-scope blending in political cartoons. I intend to demonstrate that, on a conceptual level, the compression of vital relations into identity in the blended space is the same cognitive principle as Iser's gestalt-forming or McCloud's closure.

As a third step it is then possible to compare this reader-response approach to Neil Cohn's Visual Language Theory as well as to Bateman and Wildfeuer's discourse theory to understand how the interplay between cognitive processes and textual features is conceptualized in each case and whether the key concepts of blending theory can be fruitfully applied to these approaches to elicit their similarities and differences.

Bateman, John A., and Janina Wildfeuer. 2014a. „A multimodal discourse theory of visual narrative". Journal of Pragmatics 74. 180-208.

Bateman, John A., and Janina Wildfeuer. 2014b. „Defining units of analysis for the systematic analysis of comics: A discourse-based approach". Studies in Comics 5:2. 373-403.

Bortolussi, Marisa, and Peter Dixon. 2003. Psychonarratology: Foundations for the Empirical Study of Literary Response. Cambridge: CUP.

Cohn, Neil. 2019. „Visual Language Theory and the Scientific Study of Comics". Alexander Dunst, Jochen Laubrock and Janina Wildfeuer, ed. Empirical Comics Research: Digital, Multimodal, and Cognitive Methods. New York & London: Routledge. 305-28.

Cohn, Neil. 2018. „In defense of a 'grammar' in the visual language of comics". Journal of Pragmatics 127. 1-19.

Cohn, Neil. 2016. „Interdisciplinary Approaches to Visual Narrative". Neil Cohn, ed. The Visual Narrative Reader. London: Bloomsbury. 1-15.

Dancygier, Barbara. 2012. The Language of Stories: A Cognitive Approach. Cambridge: CUP.

Dunst, Alexander, Jochen Laubrock, and Janina Wildfeuer, ed. 2019. Empirical Comics Research: Digital, Multimodal, and Cognitive Methods. New York & London: Routledge.

Emmott, Catherine. 2004. Narrative Comprehension: A Discourse Perspective. Oxford: OUP.

Fauconnier, Gilles, and Mark Turner. 2003. The Way We Think: Conceptual Blending and the Mind's Hidden Complexities. New York: Basic Books/Perseus.

Forceville, Charles. 2016. „Conceptual Metaphor Theory, Blending Theory and Other Cognitivist Perspectives on Comics". Neil Cohn, ed. The Visual Narrative Reader. London: Bloomsbury. 89-114.

Groensteen, Thierry. 2013. Comics and Narration. Trans. Ann Miller. Jackson, MI: University Press of Mississippi.

Groensteen, Thierry. 2007. The System of Comics. Trans. Bart Beaty and Nick Nguyen. Jackson, MI: University Press of Mississippi.

Hatfield, Charles. 2005. Alternative Comics: An Emerging Literature. Jackson, MI: University Press of Mississippi.

Iser, Wolfgang. 1980. The Act of Reading: A Theory of Aesthetic Response. Baltimore, MD, and London: The Johns Hopkins University Press.

McCloud, Scott. 1994. Understanding Comics. New York: HarperPerennial.

Nodelman, Perry. 2012. „Picture Book Guy Looks at Comics: Structural Differences in Two Kinds of Visual Narrative". Children's Literature Association Quarterly 37. 436-44.

Tseng, Chiao-I, Jochen Laubrock and Jana Pflaeging. 2019. „Character Developments in Comics and Graphic Novels: A Systematic Analytical Scheme". Alexander Dunst, Jochen Laubrock, and Janina Wildfeuer, ed. Empirical Comics Research: Digital, Multimodal, and Cognitive Methods. New York & London: Routledge. 154-75.

JANA PFLAEGING

Beyond Genre Names:
A Diachronic Approach to the Multimodality of Genre Indexation in Print Magazines

Within the ethno-methodological tradition of genre studies, genre names, or 'folk labels' of genres, are generally regarded as "an important source of insight" (Swales 1990: 54; Miller 1984: 155). They attest to the fact that recurring communicative patterns may yield salient knowledge structures shared by members of a community (Swales 1990: 38), and are referred to with a shared name. In that sense, genre names are meta-communicative indexes to genre knowledge (or concrete texts instantiating it), and allow researchers access to a community's routines of communicative action. Thus, the names of genres have received much scholarly attention (in folklore studies, e.g., Ben-Amos 1976; in rhetoric, e.g., Miller 1984, Johns 1997; or in linguistics, e.g., Dimter 1981; Ehlich 1986; Swales 1990; Adamzik 1995; Deppermann 2002; Luginbühl & Perrin 2011).

While the term genre name suggests that it is to capture a verbal phenomenon of naming, the underlying indexical mechanism it denotes is essentially semiotic in nature. In other words, the communicative functions fulfilled by genre names can similarly be fulfilled by textual components of other modalities, captured under a more broadly conceived label, genre indexation. However, scholars are yet to explore its multimodal dimension. Also, previous scholarship has only marginally turned to the methodological challenges that arise when adopting a diachronic perspective.

To contribute to the venture of exploring 'new methods for multimodal research', I revisit the notion of genre names both from a multimodal and a diachronic viewpoint. I propose that, in tightly networked and frequently instantiated genre systems (Bazerman 1994) typical of periodical print media such as magazines, the use of genre names is only one among many strategies pursued to signal a text's participation in a certain genre. Such phenomena of genre indexation can be studied systematically, not least also by employing visualization methods to create complex indexation maps.

Empirical evidence for these arguments is provided on the basis of a diachronic study of genre indexation in the popular science monthly National Geographic, analysing a corpus of all issues published in 1915, 1940, 1965, 1990, and 2015 (a total of 59 issues). The results support my proposal to rethink the theoretical concept of genre names with respect to its multimodal and dynamic nature, and can ultimately inform case studies of genres and genre systems, as well as processes of corpus compilation.

Adamzik, Kirsten: Textsorten, Texttypologie: Eine kommentierte Bibliographie. Nodus: Münster 1995.

Bazerman, Charles: "Systems of Genres and the Enactment of Social Intentions." In: Freedman, A. & Medway, P. (eds.): Genre and the New Rhetoric. Taylor & Francis: London 1994, 79-101.

Ben-Amos, Dan: "Analytical Categories and Ethnic Genres." In: Ben-Amos, Dan (ed.): Folklore Genres. University of Texas Press: Austin 1976, 215-242.

Bucher, Hans-Jürgen: "Vom Textdesign zum Hypertext: Gedruckte und elektronische Zeitungen als nicht-lineare Medien." In: Holly, Werner & Biere, Bernd U. (eds.): Medien im Wandel. VS Verlag für Sozialwissenschaften: Wiesbaden 1998, 63-102.

Deppermann, Arnulf: "Textsortenklassifikation aus kognitiver Sicht." In: Drescher, Martina (ed.): Textsorten im romanischen Sprachvergleich. Stauffenburg: Tübingen 2002, 257-261.

Dimter, Matthias: Textklassenkonzepte heutiger Alltagssprache: Kommunikationssituation, Textfunktion, Textinhalt als Kategorien alltagssprachlicher Textklassifikation. Niemeyer: Tübingen 1981.

Ehlich, Konrad: "Die Entwicklung von Kommunikationstypologien und die Formbestimmtheit sprachlichen Handelns." In: Kallmeyer, Werner (ed.), Kommunikationstypologie: Handlungsmuster, Textsorten, Situationstypen. Schwann: Düsseldorf 1986, 47-72.

Johns, Ann M.: Text, Role, and Context: Developing Academic Literacies. Cambridge University Press: Cambridge: 1997.

Luginbühl, Martin, & Perrin, Daniel: "'das, was wir in der Tagesschau den Rausschmeißer nennen': Altro- und Ethno-Kategorisierung von Textsorten im Handlungsfeld journalistischer Fernsehnachrichten." In: Habscheid, Stephan (ed.): Textsorten, Handlungsmuster, Oberflächen: Linguistische Typologien der Kommunikation. De Gruyter: Berlin 2011,577-596.

Miller, Carolyn R.: "Genre as Social Action." Quarterly Journal of Speech, 70(May), 1984, 151-167.

Swales, John M.: Genre Analysis: English in Academic and Research Settings. CUP: Cambridge, New York 1990.

DUŠAN STAMENKOVIĆ

A Diachronic Approach to the Study of Video Game Screens' Multimodality

Drawing on the procedures of identifying video game canvases and subcanvases proposed by Bateman, Wildfeuer and Hiippala (2017), the ways of annotating screen elements based on the GeM model (Bateman 2008), as well as the recent diachronic approach to multimodality, i.e. to tracking changes in the genre profiles, image types, and text-image relations (Stöckl 2017), the present project aims to identify and analyse the main changes in the key screens in the Football Manager video game series. Belonging to the genre of sports management simulations, the series heavily relies on combining textual and pictorial elements in communicating with the user.

The game screenshots will first be extracted from a range of the game's instalments, their canvases and subcanvases will be identified, which will be followed by a mark-up and annotation of the elements existing in these canvases. Furthermore, the elements will be classified into several categories and presented across the timeline covering the chosen instalments (roughly encompassing the present decade) in order to reach informative graphic representations similar to those presented in Stöckl 2017. The comparison should reveal the patterns of change when it comes to communicating with the user by means of employing the available repertoire of elements: text, images, lines, and their various combinations. Finally, these changes are likely to reflect more general cultural, social and technological trends.

Bateman, John A. (2008), Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents, Palgrave Macmillan, Basingstoke and New York.

Bateman, John A., Wildfeuer, Janina and Hiippala, Tuomo (2017), Multimodality: Foundations, Research and Analysis A Problem-Oriented Introduction, Walter de Gruyter, Berlin and Boston.

Stöckl, Hartmut (2017). Multimodality in a diachronic light tracking changes in text-image relations within the genre profile of the "MIT Technology Review". Discourse, Context & Media 20: 262–275.

HARTMUT STÖCKL

**Rhetorical Approaches to Multimodal Data -
Explorations of a Corpus of Social Advertising**

Rhetoric has affected multimodality research in a number of ways, yet the total import of the rhetorical has perhaps not yet been fully acknowledged. First, concerns with textual structure and coherence generation have led to Rhetorical Structure Theory (Mann & Thompson 1988). This lends itself well also to modelling multimodal text structures (Bateman 2014: 213–220). Second, the idea of rhetorical figures as both semiotic configurations and mental operations has been transposed from the verbal to the visual (Durand 1987; Bateman 2014: 120–122), finally giving rise to the notion of verbo-visual or multimodal rhetorical figures (Bonsiepe 1968, Bateman 2014: 127–135). The mutual elaboration of modes can thus be shown to follow entrenched patterns of thought such as metaphor (Forceville 2012), analogy or antithesis. Third, departing from the persuasive nature of argumentation, studies have shown that mode combinations of text and image can construe effective multimodal arguments (Kjeldsen 2012, Tseronis & Forceville 2017). This assumption relies on the essentially propositional and sufficiently clear semantic qualities of images (Bateman 2018: 302–304).

The present talk develops a set of analytical categories suitable to tease out the rhetorical nature of genre-specific multimodal textures resulting from text-image relations. Using a corpus of 108 social advertisements drawn from Lürzer's Archive (2018/1–6), the study applies all three rhetorical trajectories mentioned above and aims to develop a multi-faceted multimodal genre description. Analytical work on the annotated corpus is primarily qualitative; quantification turns out profitable in its own right and in its function to guide more detailed enquiries into multimodal genre properties.

Annotation and analyses follow the general principle in multimodal analysis to first study some individual properties of the modes and then the patterns of their combination. Regarding the visual, attention will be directed towards image types as overall visual strategies and genre allusions made with the help of the images. As for the text, the semantic types of the verbs (Downing & Locke 2006: 122–150) in direct imperative function and the relational propositions (Mann & Thompson 1986: 60–67) in the rhetorical structure of the copy will be studied. Finally, the exploration of multimodality relies on verbo-visual rhetorical figures and the text-image relations in the multimodal argument. The combination of these analytical categories produces a rich multimodal genre characterization of social advertising whose elements can be correlated with the genre's function of "raising [...] awareness and thereby calling on the recipient to support social action or adopt an [...] opinion" (Stöckl & Molnar 2018: 267).

Bateman, J. A. (2014): Text and Image. A Critical Introduction to the Visual/Verbal Divide. Abingdon/New York: Routledge.

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ASSIMAKIS TSERONIS

From Visual Rhetoric to Multimodal Argumentation and Back: Implications for Multimodal Research

Of the various distinctions proposed within rhetoric, scholars in multimodality have mainly had recourse to schemes and tropes in order to propose taxonomies of image-text relations or to identify visual analogues of well-known rhetorical figures. Nevertheless, the use of a visual or multimodal configuration which can be described as a visual or multimodal metaphor, irony or allusion, for example, cannot be said to invariably constitute an attempt at arguing for a claim. For that to be the case, identification of the genre and of the communicative and interactional intentions of the maker of the multimodal text is also necessary. When studying multimodal texts produced with the aim of convincing an audience, recourse to argument schemes can help to account for the ways in which the meaning conveyed by the combination of modes is structured argumentatively in order to support the claim advanced. In this paper, I argue that argument schemes constitute one necessary step in the interpretation process of multimodal discourse as argumentative. I compare front covers from different types of magazines where such figures as metaphor, allusion, irony, and antithesis are employed in order to show that it is not the rhetorical figure as such but its embedding in an argument scheme that helps reconstruct the multimodal argument.

REBEKAH WEGENER & JÖRG CASSENS

The Semiotic Machine: Technology and Multimodal interaction in Context

Human interaction is inherently multimodal, and if we want to integrate technology into human sense-making processes in a meaningful way, what kinds of theories, models, and methods for multimodal interaction do we need?

Bateman (2012) points out that "most discussions of multimodal analyses and multimodal meaning-making still proceed without an explicit consideration of just what the 'mode' of multimodality is referring to", which may be because it seems obvious or because development is coming from different perspectives, with different ultimate goals. However, when we want to put multimodality to work in technological development, this becomes problematic. This is particularly true if any attempt is being made at multimodal alignment to form multimodal ensembles: two terms which are themselves understood in very different ways.

In this presentation, we take up Bateman's (2012 and 2016) call for clarity on theoretical and methodological issues in multimodality to first give an overview of our work towards an analytical model that separates different concerns, namely the technologically-mediated production and reception, the human sensory-motor dispositions and the semiotic representations. In our model, we make the distinction between modality, codality and mediality and situate this with context.

To demonstrate why we develop such a model for representing multimodality and why it is helpful for the machine learning and explicit knowledge representation tasks that we make use of, we draw on the example of CLAra, a multimodal smart listening system that we are building (Cassens and Wegener, 2018). CLAra is an active listening assistant that can automatically extract contextually important information from an interaction using multimodal ensembles (Hansen and Salamon, 1990) and a rich model of context. Because we want to preserve

privacy and reduce the need for costly data as much as possible, we utilize privileged learning techniques, which make use of multiple modality input during training, learn the alignments and rely on the learned association during run-time without access to the full feature set used during learning (Vapnik and Vashist, 2009).

Finally, we will show how the integration of rich theoretical models and access to costly, human annotated data in addition to data that can easily be perceived by machines makes this an example of development following true 'smart data' principles, which utilize the strength of good modeling and context to reduce the amount of data that is needed to achieve good results.

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JANINA WILDFEUER

Discourse Semantics! Semantics!
Reflections on a Traditional Linguistic Concept
and its Potential for Interdisciplinary Empirical Analysis

My presentation aims at delving deeper into the notion of discourse semantics as a methodological specification for multimodal analyses and in particular the combination of both qualitative and quantitative approaches to these analyses.

The current trend in multimodal research goes to ever more interdisciplinary collaborations with complex methodological extensions and remodelling, leading to a quite heterogeneous working landscape. The presentation will highlight that for a robust research environment a semiotic-linguistic foundation is still indispensable. In particular, it will underline that building on traditional concepts of formal dynamic semantics and discourse analysis (dating back to the 1970s and 1980s and developing further from then on) offers a crucial foundation for empirical work in multimodality research. The talk will thus introduce and critically discuss the method of discourse semantics as an interface between linguistic-semiotic text and discourse analysis and further approaches from cultural and media studies, sociology, psychology, etc.

So far, the realm of discourse semantics is most often applied to and used as a particular configuration of semiotic modes. Which further methodological clarifications discourse semantics may offer that go beyond the definition of semiotic modes and that provide further essential analytical frameworks will be in the foreground of the presentation. A particular view will be given to advantages for broader empirical work.

As a reflection on the theoretical and methodological strength of discourse semantics for any multimodal undertaking, the contribution will resonate with the thematic strand of contact, highlighting the potential of discourse semantics to bridge various disciplines and reconcile different research orientations with the joint aim of doing empirical multimodal analysis.

WARMING

Cult CaféBistro
Hellbrunner Str. 3
5020 Salzburg

450 m | 6 min from Altstadthotel Kasererbräu
350 m | 4 min from Unipark Nonntal

CONFERENCE

Unipark Nonntal
Erzabt-Klotz-Straße 1
5020 Salzburg

room 1.009 | 1st floor
coffee/lunch: foyer | basement -1

550 m | 6 min from Altstadthotel Kasererbräu

DINNER

K+K Restaurant
Waagplatz 2
5020 Salzburg

350 m | 4 min from Altstadthotel Kasererbräu
900 m | 10 min from Unipark Nonntal

AFTER-WORK BEER

Augustinerbräu Kloster Mülln
Lindhofstraße 7
5020 Salzburg

2.3 km | 30 min from Unipark Nonntal
(including a lovely stroll through Salzburg's Old Town)