6th International Conference on Multimodality

Centre for Multimodal Research
and
MODE: Multimodal Methodologies for Researching Digital Data

22nd-24th August 2012
Institute of Education, London

http://mode.ioe.ac.uk

Preface

Welcome to the sixth International Conference on Multimodality (6ICOM) at the Institute of Education, University of London. We are delighted to host the sixth edition of this biennial conference.

The aim of the conference is to contribute to moving forward the field of multimodal research and to help connect the diverse community of scholars working within it. 6ICOM is a place where we can explore the full range of different ways in which multimodality has been taken up and where we can recognize their points of connection.

The conference was organised with support from the UK's Economic and Social Research Council, who fund MODE. MODE is a node of the National Centre for Research Methods based in the Institute of Education and aims to develop and promote multimodal methods for researching digital data and environments.

6ICOM's programme includes an impressive set of paper presentations (125) and invited keynotes (5). The presenters engage with a wide range of disciplines, ideas and methods, reflecting the diverse character of multimodality and latest developments in the field. They speak to a range of contexts, theoretical and methodological approaches, technologies and types of data.

To help participants to navigate pathways through the conference papers we have grouped them around the following -loosely defined- themes:

- **Multimodality, media and arts**: newspapers, information websites, TV, logos, film, video games;
- **Multimodal texts and interaction in learning environments**: learning with Facebook, story-making with ipads, musical composing processes, mathematical learning, science learning, history;
- **Multimodality and workplace learning:** jewellery, tourism, museum, science centre;
- **Gesture and Talk:** embodiment, dialogue, face-to-face interaction, activity
- **Multimodal texts and interaction in second language acquisition and English as a foreign language:** reading activities, learning leaflets, vocabulary teaching
- **Digital technologies**: video-conferencing, digital literacies.
- **Analyzing multimodal texts**: in-flight magazines, tourist websites, textbooks, comics, political manifestos;
- **Multimodal Theory and method:** video transcription, interview elicitation.

We encourage participants to tweet during the conference using the hashtag: #6ICOM to generate a bank of questions for multimodal research, ideas on where multimodality is heading, responses to papers, and methodological problems and more.

Thank you for participating in 6ICOM. We very much hope that you will enjoy the conference and your visit to post-Olympic London.

Jeff Bezemer and Carey Jewitt

On behalf of the 6ICOM committee

General Information

Organising committee
Jeff Bezemer
Carey Jewitt
Gunther Kress
Anna Waring

Contact address
London Knowledge Lab
23-39 Emerald Street
London WC1N 3QS
Phone: 020 7763 2199
Email: a.waring@ioe.ac.uk

Conference venue
Institute of Education
20 Bedford Way
London W1CH 0AL

Presentations
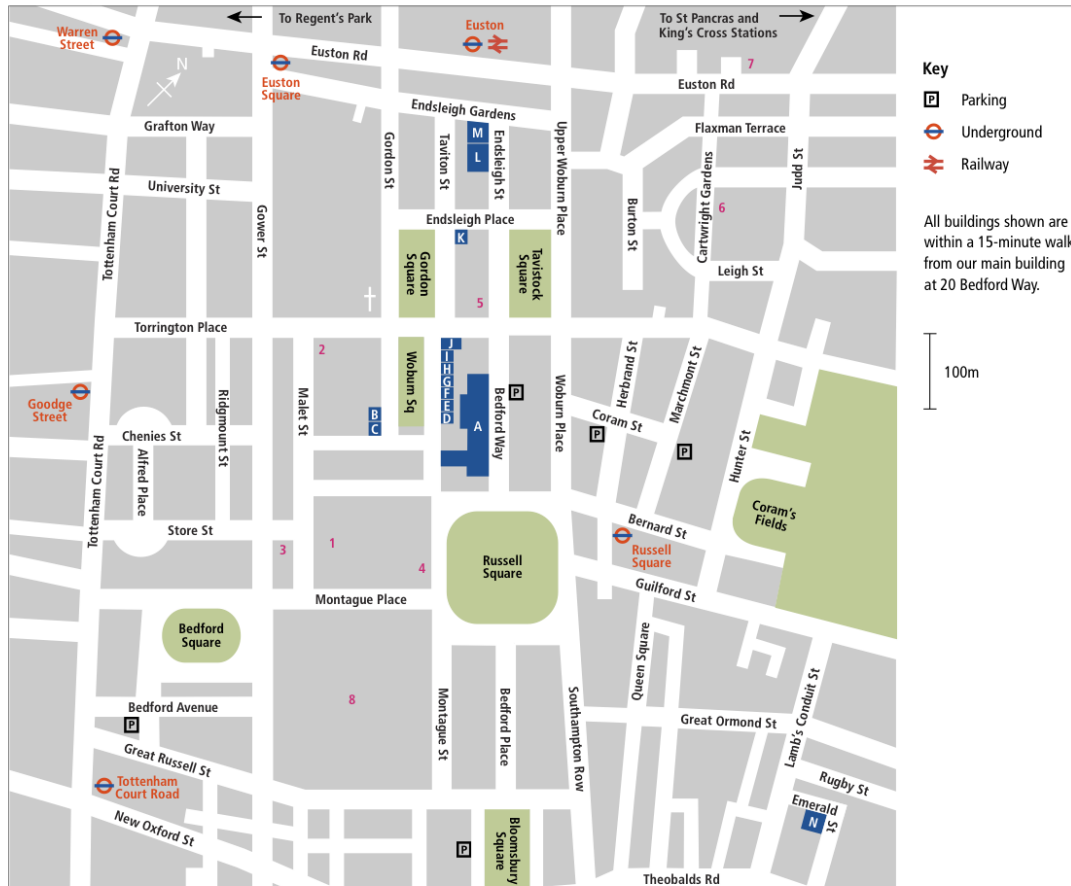There are 30 minute-time slots for every paper of which 8 minutes are reserved for discussion. Every room is equipped with a data projector and PC.

Luggage
Luggage can be stored in the cloakroom on level 1 in Bedford Way. Please ask the team at the conference reception if you need to drop your luggage.

Campus map

Key

- [P] Parking
- Underground
- Railway

All buildings shown are within a 15-minute walk from our main building at 20 Bedford Way.

100m

IOE main building

A 20 Bedford Way (including Library)

IOE other buildings

B 24–26 Woburn Square
Department of Psychology and Human Development

C 27–28 Woburn Square
Thomas Coram Research Unit (TCRU)

F 15 Woburn Square
Effective Pre-School Primary and Secondary Education (EPPSE)

H 11 Woburn Square
European Centre for Reading Recovery (ECRR)

I/D 10 and 18 Woburn Square
Social Science Research Unit (SSRU)

J 55–59 Gordon Square
Centre for Longitudinal Studies (CLS), National Research and Development Centre for Adult Literacy and Numeracy (NRDC), Department of Quantitative Social Science

K 36 Gordon Square
London International Development Centre (LIDC)

M 9–11 Endsleigh Gardens
Departments of Marketing, Finance, Research and Consultancy Services

N 23–29 Emerald Street
London Knowledge Lab (LKL)

IOE student residences

L 14, 15–23 Endsleigh Street
John Adams Hall

G/E 12, 13, 14, 16, 17 Woburn Square
Woburn Square Annex

M 9–11 Endsleigh Gardens
Endsleigh Gardens Annex

University of London

1 Senate House (including Library)

2 Students' Union

3 Health Centre

4 Careers Advice Service

5/6 Halls of Residence

Landmarks

7 British Library

8 British Museum

PR/MDCU/07/2011
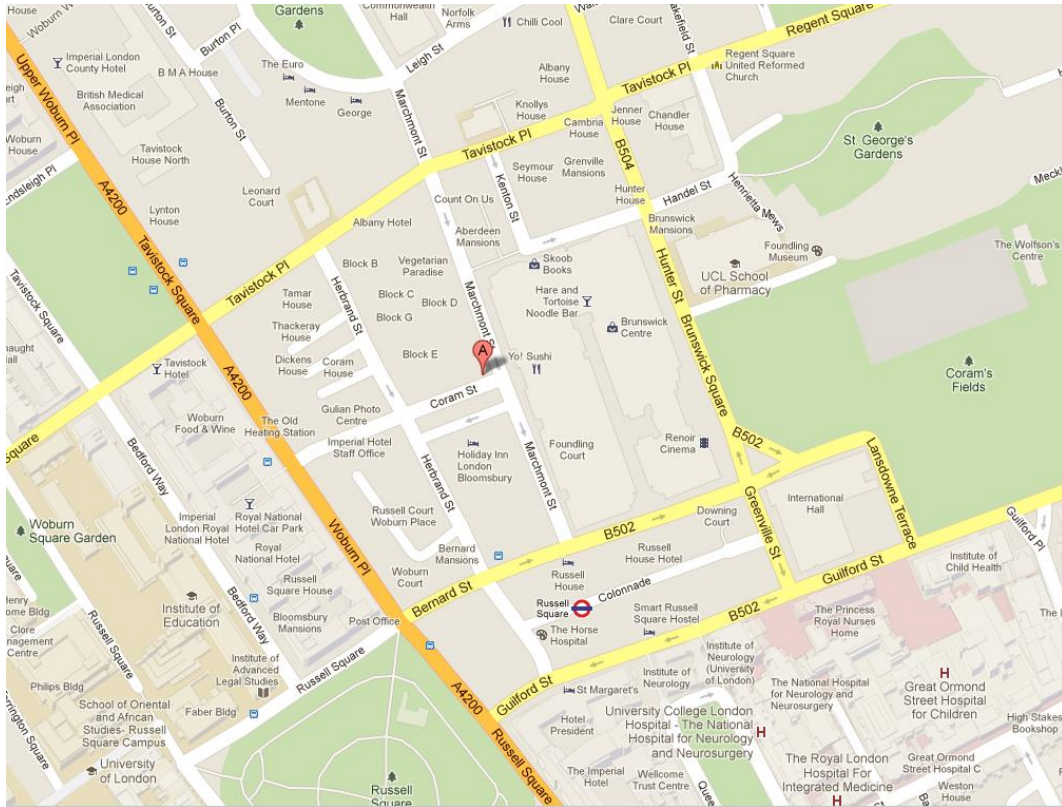
Drinks Reception venue (Thursday 23rd August, 17:00)

A. The Marquis Cornwallis
31 Marchmont Street
Bloomsbury
London WC1N 1AP
020 7278 8355

		PROGRAMME				
08:30 –09:30	**Registration**	**22nd August 2012**				
09:40 –10:00	**Welcome**	**Jeffrey Hall**				
10.00 –11.00	**Plenary**	**Sigrid Norris:** *"Multimodal (Inter)Action Analysis"* **(Chair: Jeff Bezemer) - Jeffrey Hall**				
11:00-11:30	**Coffee break**					
		801 Analysing Multimodal Texts Chair: Eija Ventola	**822 Digital Technologies** Chair: Jeff Bezemer	**826 Multimodality, Media & Arts** Chair: Gunther Kress	**828 Theory and methods** Chair: Carey Jewitt	**834 Multimodal texts & Interaction in Learning Environments** Chair: Anders Bjorkvall
11:30-12:00	**Parallel Papers**	Communicating corporate social responsibility in in-flight magazines – *Ivan Berazhny & Tuomo Hippala*	Multimodality in digital texts and the literacy of written genres: Changes, challenges and possibilities: 1. The remix aesthetics and the rhetoric of the implicit in digital sing-making: issues for writing – *Elisabetta Adami*	A pragmatic approach to TV news reports as multimodal ensembles – *Roberta Piazza & Louann Haarman*	Perspectices do matter: Using multiple cameras to expand the analysis of multimodal process – *Patrick Sunnen, Béatrice Arend, Pierre Fixmer & Monika Sujbert*	Underneath the skin of Facebook: using multimodal theory in designs for learning – *Tim Shortis & Julie Blake*
12:00-12:30		Creating interaction between readers, viewers and designers of hotel brochures – *A. Jose Moya Guijarro & Jose Maria Gonzalez Lanza*	2. Multimodal peer review in writing classes and scholarly journals – *Cheryl Ball*	"Reading the riots": A Multimodal analysis of heteroglossic news web events – *Mariavita Cambria*	Video as epistemology – *Penny Lawrence*	Orchestration of multimodal resources: Pupils' interaction and meaning making in a digital primary school context – *Anne Öman*
12:30-13:00		Aspects of multimodal communication in corporate videos:The strategic maintenance and renewal of corporate identity– *Carmen Daniela Maier*		Semiotic realisation of meaning in newspaper texts: A diachronic approach – *Aslaug Veum*	Representation of visual empirical material: critical issues–*Anna Åkerfeldt*	Multimodal analysis of pre-schoolers' interaction with a story-making iPad app – *Natalia Kucirkova*
13:00-14:00	**Lunch**					
14:00-14:30	**Parallel Papers**	Chair: Diane Mavers	Chair: Elisabetta Adami	Chair: Fredrik Lindstrand	Chair: Sophia Diamantopoulou	
		A multimodal analysis of political billboards within the interpersonal metafunction – *María Jesús Pinar Sanz*	A multimodal discourse analysis of the homepages of two parenting websites– *Joe Winter*	CEOs presentations – and choreographing talk and space – *Eija Ventola*	Writing, screenshot or drawing? Multimodal transcription of spontaneous web-based interactions – *Maria Grazia Sindoni*	Video-based research on digital multimodality and its impact in children's education – *Parven Akhter*
14:30-15:00		Designing for dynamic diversity: representing various senior citizens in information sources– *Eugene Loos*	How to stay in the shot? Accommodations of modalities in videoconferencing – *Thomas Bliesener*	Conveying the Tohoku earthquake: An illustration of Japanese codes and conventions of the visual mode in TV coverage of a natural disaster – *Dylan Yamada-Rice*	Music notation as a transcript tool – *Annika Falthin*	
15:00-15:30	**Afternoon tea**					
15:30-16:00	**Parallel Papers**	Chair: Arlene Archer	Chair: Jeff Bezemer	Chair: Gunther Kress	Chair: Carey Jewitt	Chair: Denise Newfield
		"Building a Europe for and with children": Raising awareness via child-friendly materials – *Sole Alba Zollo*	Smileys: Inappropriate or useful? Upper secondary school teachers' thoughts on their use of emoticons – *Anna Annerberg*	Searching for the effectiveness of sonic logos – *Anders Bonde*	Talking diagrams/drawings in interview elicitation: combining the graphical with the digital – *Tunde Varga-Atkins & Muriah Umoquit*	The role of semiotic assemblages or situated syntagms in multimodal composing processes – *Jason Ranker*
16:00-16:30		A multimodal analysis of Sun Minjing's Historical photos – *Jianqiu Sun*	Semiotic technology and practice – *Sumin Zhao*	Ideational meaning potentials of narrative media music – *Johnny Wingstedt*	Running, walking and dancing as multimodal communication of young children – *Abigail Hackett*	Embodied learning in early childhood: a reflection on sustained shared thinking – *Penny Lawrence*
16:30-17:00				The translation of the visual into the verbal for visually impaired users – the role of the metaphor and study of a audio descriptions of British & Spanish films – *M. Olalla Luque Colmenero*	The digital image bank as a mode – *Anders Bjőrkvall*	Unfolding meaning: macrogenres, genres, transitions and semiotic options for teaching – *Dominique Manghi*
17:30-18:30	**Plenary**	**John Knox: (Public Lecture)** *Digital News and Online texts*(Chair: Carey Jewitt)				

08:30 –09:00	Registration	23rd August 2012				
09:00 –10:00	Plenary	Arlene Archer: *Social Justice and multimodal pedagogy (Chair: Gunther Kress)*				
10:00-10:30	Coffee break					
		801 - Analysing Multimodal Texts Chair: Berit Henriksen	**822 – Digital Technologies Chair: Sophia Diamantopoulou**	**826 Multimodality, Media & Arts Chair: Denise Newfield**	**828 Multimodality & Workplace Learning Chair: Terhi Korkiakangas**	**834 Multimodal texts & Interaction in Learning Environments Chair: Kate Cowan**
10:30-11:00	Parallel Papers	Genre and officium in multimodality: a rhetorical perspective on annual reports – *Sabrina Mazzali-Lurati. Ioana Agatha Filimon & Chiara Pollaroli*	A multimodal journey into the cultural roots of an "Internet Civil Religion" – *Ilaria Moschini*	The logic of film discourse interpretation – *Janina Wildfeuer*	Understanding the nature of the tourism discourse for the tourist guides in Thailand: An investigation of the tourist guide students and professional tourist guides' performances–*Waewalee Waechimplee*	Teaching student's use of and reflections upon multimodality in teaching – *Ingrid Nilsson & Eva Hansson*
11:00-11:30		Multimodality and marketing tourism: a case study of "Porto e Norte" website – *Flaviane Faria Carvalho*	Religion online: The negotiation of faith on Norwegian Christian Websites – *Anne Foss*	Television and multimodality: Talk about the weather – *Paul Mercer*	Multimodality as an analytical approach within an (auto)ethnographic study– *Zachary Simpson*	What counts as signs of learning – Teachers' recognition and interpretation of multiple forms of representations in the maths classroom – *Anna Teledahl*
11:30-12:00			The multimodality in the CD-ROM of Interchange Intro book – *Maria Eldelita Franco Holanda*	A multimodal generative model for the analysis and synthesis of narrative film – *Howard Riley & Angela Hughes*	A multimodal semiotic approach to jewellery design pedagogy – *Safia Salaam*	"Both dancer and dance": A multimodal analysis of the genre of teaching university mathematics – *Janna Fox & Natasha Artemeva*
12:00-12:30			17th Century commonplace books – a model for digital remixes? – *Jon Hoem & Ture Schwebs*	Multimodality, translation and accessibility: A corpus study of museum verbal description – *Silvia Soler Gallego*	Representation of the 'other': a socio-historic approach to analysing multimodal data – *Medee Rall*	Multimodality and science education: What gestures reveal about children's science ideas – *Carol Callinan*
12:30-13:30	Lunch					
13:30-14:00	Parallel Papers	**Chair: Arlene Archer**	**Multimodality texts & interaction in second language acquisition & EFL Chair: Carey Jewitt**	**Chair: Victoria Hurr**	**Chair: Eija Ventola**	**Chair: Gunther Kress**
		Multimodal meanings in Portuguese language (L2) textbooks: Analysing functionally-motivated visual continua with new pedagogic inferences – *Antonio Avelar*	Multimodality and the EFL exam – *Sigrid Orevik*	Self and war: A Multimodal analysis of code Geass – *Carman Ng*	SYMPOSIUM: Multimodal analyses of mediated action in a public museum – 1. Cyberlab: Data collection for large-scale, long-term multimodal analyses – *Shawn Rowe*	REMAKE: Representations , resources and meaning-making. The Middle Ages as a knowledge domain in different learning environments – *Fredrik Lindstrand & Staffan Selander*
14:00-14:30		How textbooks construct the student: A multimodal analysis of Japanese science textbooks – *Rumiko Oyama*	Exploring modes in music videos and their impact on Modern Foreign Language (MFL) teaching and learning contexts – *George Cremona*	Educational television programmes: towards greater modal complexity – *Gaëlle Ferre*	2. Video recording and playback for stimulated recall in a science center exhibition – *Kathryn Stofer*	Campus space – a place for learning? – *Marie Leijon*
14:30-15:00		The roles of visual semiotics in learning secondary school science – *Jack Pun Kwok Hung*	Use of multimodal digital resources in foreign language learning – *Eli-Marie Drange & Elise Seip Toennessen*	The interactive dimension of "Absolutely Fabulous" – *José Maria González Lanza & Jesús Moya Guijarro*	3. Museum visitors and volunteers as co-researchers - *Laura Dover-Good*	Transformation, transduction and 'the transmodal moment': instances from South African classrooms – *Denise Newfield*
15:00-15:30				The space race between USA and Soviet Union: a discourse of war? – *Arianna Maiorani & Jan Krasni*		Communication in the operating theatre: A multimodal perspective - *Terhi Korkiakangas, Sharon-Marie Weldon, Jeff Bezemer, Gunther Kress*
15:30-16:00	Afternoon tea					
16:00-17:00	Plenary	Lorenza Mondada: *Interacting Bodies: Multimodal resources for the organization of social interaction (Chair: Jeff Bezemer)*				
17:00-19:00	Drinks reception	**The Marquis Cornwallis**				

		801-Analysing Multimodal Texts Chair: Anders Bjorkvall	822 Multimodal texts & interaction in second language acquisition & EFL Chair: Joe Winters	826 Multimodality, Media & Arts Chair: Victoria Hurr	828 Gesture and Talk Chair: Terhi Korkiakangas	834 Multimodal texts & Interaction in Learning Environments Chair: Fredrik Lindstrand
08:30 –09:00	**Registration**	**24th August 2012**				
09:00 –10:00	**Plenary**	**Diane Mavers:** *Analysing children's drawing and writing (Chair: Gunther Kress)*				
10:00-10:30	**Coffee break**					
10:30-11:00	**Parallel Papers**	The enemy/other in Marvel's comic book Civil War: a social semiotic approach to the study of comics – *Francisco Veloso*	Hypertext and multimodality: Empowering the images in reading activities in English as a Foreign Language (EFL) – *Vania Soares Barbosa*	The scramble for Africa: then and now – *Thaïs Flores Nogueira Diniz*	Analysis of multimodality in face-to-face interaction applied in a multicultural criminal context – *Ana Paula Lopes*	Playing drums or hitting pads: Use and expressions of musical skills and knowledge when "playing" the drum control in digital music games– *Jens Ideland*
11:00-11:30		"Be my guest": A lifestyle offer from a Swedish masterchef – *Karin Milles*	Seeing into Chinese parents' hearts: A multimodal analysis of children's English learning leaflets in China – *Yanli Meng*	Sound and music as conveyors of notion of space in video game production – *Peter Falthin*	Language, the body and features of the material world as resources for resuming prior activites in multi-activity settings – *Marika Sutinen*	"It's all in my head anyway": film-making as a remodalisation process with pupils at lower secondary level – *Marthe Burgess*
11:30-12:00		Vagueness and decontextualisation in the visual representation of urban regeneration in the UK – *Joe Bennett*	Multimodal storylines in language teaching – *Hege Emma Rimmereide & Jon Hoem*	A creative dossier and the aesthetics of mobility: "One Art" by Elizabeth Bishop - *S. Anastacio, R. Dias, S. Correa, S. Goes*	Embodied interactional competence: how do co-participants accomplish intersubjective understanding – *Misao Okada & Tomo Yanagimachi*	Screened representations: Young children's trajectories of picture-making within different technological frameworks – *Mona Sakr*
12:00-12:30				Multimodal orchestration in Japanese aesthetic ritual – *Lisa Nobeta*	Interpreter-mediated dialogues with young children – *Anne Nilsen*	Design for learning – Children's meaning-making in science – *Annika Elm Fristorp*
12:30-13:30	**Lunch**					
	Parallel Papers	Chair: Carey Jewitt	Chair: Gunther Kress	Chair: Jeff Bezemer	Chair: Sophia Diamantopoulou	Chair: Diane Mavers
13:30-14:00		Graphical literacy as the imperative in transition from textbook to digital tradition in education of the blind – *Terëza Landra*	Teacher, dictionary and laptop – learning new words in foreign language class – *Eva Ingerpuu-Rummel*	An approach to the functional analysis of movement – *Birgit Huemer*	Dance as embodied multimodal practice – *Annika Notér Hooshidar*	Can professional discourse be measured? Part 1: Developing an instrument for analysing Health Promotion artefacts – *Rachel Weiss*
14:00-14:30		Multimodal and technological imaginations in the design of Foundations of Sociology – *Stephen Relf & Jennifer Sappey*	Multimodality, meaning potential and cultural resources of design – *Sean McGovern*	Correspondences and juxtapositions: What Messiaen and Eisenstein have to teach us – *Rowan Mackay*	Multimodal analysis of compliments in everyday English interactions – *Tiina Keisanen & Elise Kärkkäinen*	Prefabricated images in children's text-making at school – *Charlotte Engblom*
14:30-15:00		Framing research as a social practice. Multimodal representations in the philosophy of science – *Corrado Matta*	Textbook tasks designed to elicit multimodal learner texts – *Professor Aud Solbjoerg Skulstad*	A Systemic Approach to the Teaching of Images – *Victor Lim Fei*	On the topic of instantation: systemic linguistics and gesture studies in dialogue – *Radan Martinec*	Running reindeer: A multimodal analysis of a collage created by Sámi children – *Eva Maagerø*
15:00-15:30				Towards using Multimodality to engage Undergraduate Students of a Private Brazilian FAculty in Scientific Research Activities – *Claudio Gottschalg Duque*	A multimodal analysis of situationally recoverable types of ellipsis: Which face-to-face modalities are implicated? – *Ben Clarke*	A 4-step approach to the semiotic analysis of young children's drawings – *Pauline Agnieszka Duncan*
15:30-15:45	**Coffee break**					
15:45-16:00	**Presentation**	**Francisco Veloso et al. Hong Kong Polytechnic University: 7ICOM**				
16:00-17:00	**Plenary**	**Gunther Kress et al.:** *Challenges, trends and new directions in multimodal work (Chair: Carey Jewitt)*				

Key Note Speakers

Arlene Archer is the co-ordinator of the Writing Centre at the University of Cape Town, South Africa. She teaches in Applied Language Studies, Higher Education Studies, Film and Media. Her research employs a social semiotic perspective to re-look at key concerns and concepts of an 'academic literacies' approach to teaching and research. It also draws on popular culture and multimodal pedagogies to enable student access to Higher Education. She has published in journals such as *Language and Education, Visual Communication, Teaching in Higher Education, English in Education, Social Dynamics, British Journal of Educational Technology*

John Knox is a lecturer in the Department of Linguistics, Macquarie University, Sydney, where he teaches in the department's postgraduate programs in Applied Linguistics. His research interests include media discourse, language in education, multimodality, and Systemic Functional Linguistics.

Gunther Kress is Professor of Semiotics and Education at the Institute of Education, University of London. He is interested in the ongoing development of Social Semiotic theory, with multimodal representation and communication constituting the domains of application. Some relevant publications are *Social Semiotics* (1988, with R Hodge); *Before Writing: rethinking the paths to literacy* (1996); *Reading Images: the grammar of graphic design* (1996/2006, with T van Leeuwen); *Literacy in the new media age* (2003); and *Multimodality. A social semiotic approach to contemporary communication* (2010). Recent research projects are 'Museums, exhibitions and the visitor' and "Gains and Losses: changes in teaching materials 1935 – 2005" ((funders: Swedish National Research Foundation, and Economic and Social Science Research Council, UK)

Diane Mavers is a Lecturer in Contemporary Literacy at the Institute of Education, London. She is interested in the variety of ways in which children interpret and produce meaning particularly in primary and early years education: how what they draw and write, and say and do, relate to pedagogic interactions around curricular entities and classroom materials. Her more recent research projects have investigated whole-class exchange that includes a visualiser (a digital display technology), such as one teacher introducing a scientific investigation and another reading a picture book, and what the children did in response. Diane's recent book *The Remarkable in the Unremarkable: Children's Drawing and Writing* was published by Routledge, New York, in 2011.

Lorenza Mondada is currently professor for linguistics at the University of Basel – after having worked for the University of Lyon/ICAR CNRS lab for about 10 years. Her research deals with social interaction in ordinary, professional and institutional settings, within an ethnomethodological and conversation analytic perspective. She is interested in how linguistic resources are not only used but also configured and transformed in interaction, as well as in how the situated and endogenous organization of social interaction draws on multimodal resources such as, beside language, gesture, gaze, body posture, body movements and objects manipulations. Her work has explored a diversity of settings (surgical theatres, architectural practices, meetings in multinational companies, family interactions, encounters in public spaces, call centres, etc.) and a range of sequential and praxeological phenomena, studied on the basis of video recordings of naturally occurring activities. She has published several papers in *Journal of Pragmatics, Discourse Studies, Language in Society, Research on Language and Social Interaction* and co-edited various collective books (among others *Knowledge in Interaction*, with T. Stivers and J. Steensig, CUP, 2011; *Mobility in Interaction*, with P. Haddington and M. Nevile, De Gruyter, 2012) and

special editions (among others *Assessments in Social Interactio*n, a special issue of *Research on Language and Social Interaction, 42 : 4, 2009,* with A. Lindström).

Sigrid Norris is Associate Professor of Communication Studies and Director of the Multimodal Research Centre at Auckland University of Technology in New Zealand. She is the author of Analyzing Multimodal Interaction: A Methodological Framework (Routledge, 2004) and Identity in (Inter)action: Introducing Multimodal (Inter)action Analysis (de Gruyter, 2011); she is the co-editor of Discourse in Action: Introducing Mediated Discourse Analysis (Routledge, 2005), editor of Multimodality in Practice: Investigating Theory-in-practice-through-methodology (Routledge, 2011), and founding and ongoing editor of the Journal Multimodal Communication (published by the Multimodal Research Centre since 2011). Sigrid's main research interests are multimodal theory, methodology, and multimodal identity production.

Abstracts of Key Note Speakers

Arlene Archer
University of Cape Town

Social justice and multimodal pedagogy

This paper identifies some of the challenges and opportunities of using multimodal approaches to pedagogy in diverse and developing contexts, where vast differentials exist in terms of access to resources. It explores the ways in which multimodal pedagogy could enable a range of student resources to emerge, whilst at the same time enabling access to dominant forms. This includes access to the discourses and knowledges of official curricula, as well as formal methods of assessment. It is also about the creation of dispositions towards meaning-making in individual and social worlds outside of the classroom. Formal education often closes down access to a range of semiotic resources and multimodal pedagogy could potentially recover 'recognition' of these.

Recognition is about noticing or 'making visible' resources in terms of some existing framework and involves integrating resources in terms of (e)valuation and application in a range of contexts. A transformative notion of recognition is needed; recognition with a particular direction, to achieve representational and communicative purpose. This paper explores ways in which recognition could permeate different pedagogical moments in a range of contexts. In South Africa, multimodal approaches have tended to have a sharp focus on power differentials and issues of social justice. (Archer 2006, 2008; Kell 2006; Stein 2008; Stein and Newfield 2006; Thesen 2001, 2008). Much of the research has been an attempt to make visible a range of students' resources which are often not noticed or valued in formal educational settings.

This paper highlights aspects of multimodal pedagogy and research in South Africa, in relation to academic literacies, new technologies, multimodal discourse analysis, and resemioticization. It also sounds a cautionary note, arguing that simply including a variety of text forms in the curriculum does not necessarily imply increased access to educational practices

John S. Knox
Macquarie University, Sydney

Digital News and Online texts

Newspapers emerged as an important genre in the 17th century in relation to the social and technological context of the time. Since then, other social and technological developments have seen newspapers adapt and evolve. This evolution has involved changes in the language of newspapers, in the visual means by which events and values are construed and communicated, and in the media by which they are distributed. This paper explores the development of online newspapers as one part of the ongoing evolution of the newspaper: an international, trans-cultural, and multimodal form of story-telling. In the relatively short time that online newspapers have existed (approximately 13 years at the time of 6ICOM), identifiable conventions for multimodal communication have evolved. This paper explores a number of the conventions of online news design, and argues that they need to be understood in relation to the history of print newspapers, and the current social contexts in which online newspapers mediate communication between news organisations and mass audiences, local and international.

On the basis of the historical trajectories charted, the paper considers the short term future of online newspapers, and the social implications of current and possible near-future news practices. The methodological approaches taken in the research underpinning this paper are outlined, and considered in relation to complementary approaches exploring the discourse of online newspapers

Gunther Kress (and colleges)
Centre for Multimodal Research, Institute of Education

Challenges, trends and new directions in multimodal work

The notion of multimodality has found a ready - one might say enthusiastic - reception. To use an 'English' phrase, "it has grown like Topsy". Academics, whether as teachers or as researchers, have taken up the idea, often recognizing it as a fitting label for work which they had already been doing, in all sorts of disciplines and in all sorts of areas of interest and work. Without intending to be to fastidiously careful, I would like to reflect on where the future might lie in relation to this work, what kinds of issues might emerge, what kinds of long-standing concerns - practical and theoretical - might be re-examined productively.

Inevitably mine is bound to be a personal view; I don't intend to aim for inclusiveness or generality. At the same time, it is essential to be aware of the enormous pace of the development of this area and aware also that it is happening at a quite peculiar time: a period of great social diversity, locally or more widely; a period of the increasing impact of ideas and ways of working from anywhere - that is, of "globalization". Disciplines in their older form no longer suffice to answer the questions posed by the social world; prefixes such as inter-, multi-, trans-linked with 'disciplinary' do not quite do what we need.

So despite the 'personal' perspective, the talk might be useful as a means for all of us working with the concept, of locating our position more clearly.

Diane Mavers
Centre for Multimodality, Institute of Education

'Errors' in children's drawing and writing

'Errors' are common in children's drawing and writing. Discourses of inadequacy and shortcoming focus on what youngsters cannot do and where they 'get it wrong'. This deficit view distracts attention from the sophistication of what they do inscribe. Viewed through the theoretical lens of 'semiotic work', the 'errors' children make becomes surprising. If text making entails principled engagement in the shaping of meaning, there is also 'work' in 'errors'. Through examining the layout and spelling of an email exchange, the colouring of a drawing 'copied' from a picture dictionary extract and the arrows in a science worksheet, the analysis asks three questions: What count as errors? How are errors handled? How are errors evaluated? A focus on levels of attainment, competence and ability can lead to features of children's texts being deemed 'plain wrong'. Even if 'incorrect' in conventional terms, their sign making is effortful and saturated with meaning. I do not want to suggest that educators – and parents and researchers – do not recognize and value what youngsters inscribe. Nor do I want to advocate that 'errors' do not matter; it is the teacher's responsibility to identify misunderstandings and provide guidance. Even so, when children make 'errors', it does not necessarily follow that their text making is unprincipled. Dismissing out of hand that which falls outside what is 'correct' may be a disservice. Showing respect for what children draw and write shifts the lens from failure and imperfection to endeavouring to understand what they did and why. Viewed not as deficiency but as resourcefulness, 'errors' demonstrate initiative and ingenuity as children make the most of what is to hand in selecting forms in order to make certain meanings. In school, how 'errors' are viewed has implications for assessment, for the design of learning opportunities and for pedagogy. How 'errors' are received and handled has far-reaching implications for what it means to be an assured text maker; it shapes how children are positioned and how they see themselves as writers and drawers. Recognizing the 'work' children invest in 'errors' has implications for responding in ways that nurture positive semiotic dispositions.

Lorenza Mondada
University of Basel

Interacting Bodies: Multimodal resources for the organization of social interaction

This talk deals with "multimodality" as comprising a rich array of verbal and embodied resources that are situatedly mobilized by the participants for the organization of meaningful and publicly recognizable actions within social interaction.

Focusing on face-to-face co-present interactions, documented by video recordings of naturally occurring activities in their ordinary settings, the basic starting point of the talk is the observation that participants do not only speak together, but also gesticulate and move their bodies in meaningful and coordinated ways. Gesture studies have shown that gesture in conversation originate by the same process that produces words (Kendon, 1980; McNeill, 1985). Made predominantly by speakers, but strongly oriented to their partners (Schegloff, 1984), gesture are finely synchronized with the emerging structure of talk (Kendon, 2004) and finely coordinated with the conduct of others (Goodwin, 1981). If gesture, gaze, and facial expressions have been studied within a rich interdisciplinary tradition, contemporary studies in social interaction have shown the relevance of other embodied resources (see Streeck, Goodwin, LeBaron, 2011), such as body postures (Schegloff, 1998), embodied manipulations of objects (Goodwin, 2007), bodily arrangements within space (Mondada, 2009) and body movements (Haddington, Mondada, Nevile, in press).

The talk develops this enlarged vision of multimodality, and focuses on how a range of resources (gesture, gaze, body posture, body movements, walking, and embodied manipulations of artefacts) are mobilized in a concerted way within the finely tuned and methodic coordination of action between the participants. More particularly, the talk focuses on the temporal organization of these resources – their synchronicity, simultaneity, mutual adjustments, and sequence – showing how they are collectively mobilized, building complex emergent multimodal Gestalts. The talk also focuses on the situated way in which these multimodal resources are selected and adjusted to the specificities of the ecology of action. In this sense, the talk discusses the very notion of 'resource' for the organization of social interaction and the way in which multimodal resources are made locally relevant and are inter-subjectively oriented to by the participants building in real time the accountability of their actions.

Sigrid Norris
Auckland University of Technology

Multimodal (Inter)Action Analysis

Multimodal (inter)action analysis, which grew out of mediated discourse analysis (Scollon, 1998, 2001), Sociolinguistics (Goffman, 1959, 1963,1974; Gumperz, 1982; Tannen, 1984), and Kress and van Leeuwen's early thoughts on multimodality (1998, 2001) has evolved into a firm methodology with a multitude of heuristic tools and strong theoretical underpinnings.

In this presentation, I first discuss three main foci which build an important aspect of the theoretical underpinnings of the method. One, I discuss the focus on various levels of action from lower-level to higher-level as well as actions that remain embedded in the world in frozen form. Lower-level actions are the smallest meaning units in a particular mode such as a gesture or an utterance; higher-level actions are made up of (or make up) a multitude of lower-level actions such as a conversation or a class; and frozen actions are those actions that are often embedded in objects found in the environment, such as the action of painting may be embedded in a painting on an easel or the action of playing chess can be embedded in the particularly arranged chess pieces on a board. Two, I discuss the focus on social actors. In multimodal (inter)action analysis, social actors with their histories, their levels of attention and their thoughts and feelings are always at the centre of analysis. Third, I discuss the focus on mediation. All actions are mediated and mediation can be viewed as the glue that that binds social actors with the actions that they perform.

Further, I explicate some methodological tools that build the modal density foreground-background continuum of attention/awareness of a social actor using diverse examples. Here, I illustrate how we can analyse those aspects that have usually been termed 'context' in discourse analysis. Social actors usually pay attention to (and are aware of) several higher-level actions at a time. For example when you are conversing with anther social actor and you are having dinner, you are not only aware of the action of conversing, but also of the action of eating; and if you are at a restaurant, you are also aware of the action(s) that the waiter(s) perform and are aware of the actions of people around you. While you pay more attention to some actions, you do pay some attention to many others. As social actors, we are also quite good at knowing what others pay focused attention to and what others pay little attention to. In multimodal (inter)action analysis, the heuristic tool of modal density foreground-background continuum of attention/awareness helps us understand what social actors in (inter)action pay how much attention to.

In short, this presentation will cover the notions of (inter)action, foreground-background continuum of attention/awareness, modal density, modal configurations as well as historical body, and thoughts and feelings.

Abstracts

Elisabetta Adami
University G. D'Annunzio of Chieti-Pescara

Symposium: Multimodality in digital texts and the literacy of written genres: Changes, challenges and possibilities

From everyday and professional contexts up to the academia and the classroom, communication is increasingly involving digitally-produced texts. Digital forms of text production have not only made more manifest the intrinsic multimodal nature of human communication, but have also contributed to a redefinition of the functions and uses of writing in all text types, while opening new possibilities for representation, text composition, and teaching and learning. Never before sign-makers have been able to produce "written" texts which make meaning through a combination of modes, including still or dynamic images, links to other texts, and/or sounds, speech and music. This change in the production and composition of what were formerly considered as written texts is inevitably influencing our representational practices and our use of writing.

Stemming from these assumptions, each paper in the symposium will focus on a different context of text production (i.e., informal contexts, academic publishing, and the classroom), all considering how the multimodality of digital texts is redefining writing and the literacy of written genres. The papers will discuss how multimodal text production (a) is changing writing practices and written genre conventions, (b) is opening new possibilities for content representation and distribution, and (c) can contribute to the learning of writing.

With a distinctive take on the issue and by examining data coming from different cultural contexts (Brazil, Europe and USA,), each paper in the symposium will provide insights onto the potentials for change residing in multimodal digital text production in relation to writing.

Paper 1: Elisabetta Adami

The remix aesthetics and the rhetoric of the implicit in digital sing-making: issues for Writing

Digital technologies enable sign-makers to communicate by reusing (snippets of) previously existing texts. Thanks to the copy-and-paste affordance shared by all digital media, sign-making through selection, possible assemblage and recontextualization is affecting all contexts, genres and modally-constituted texts, to an extent that various scholars see contemporary cultures as characterized by remix (Jenkins 2006; Lessig 2008; Manovich 2005).

The paper will examine the rhetorical effects and compositional patterns of a sample of variously multimodally-constituted texts produced through the recontextualization of (snippets of) previous texts. It will then consider these effects and patterns vis-à-vis undergraduate students' written productions in both formal and informal contexts, as to see to what extent digital native's writing practices are being influenced by digital affordances of text production.

The analysis suggests that in sign-making through reuse and assemblage, cohesion is no longer a necessary device for coherence, while texts are characterized by fragmentation and modular combination of topics, voices and genres, together with increased implicitness, intertextuality, and multi-layered meanings. In turn, long, linear, cohesive and explicit texts seem essentially confined to a few formal, educational and academic genres which rely

mainly on writing – and even these, although linear and cohesive in their final form, are undeniably produced modularly (i.e, by linking previously jotted down notes, moving paragraphs, copying-and-pasting various information etc.), and are also increasingly read this way.

Digital natives' written productions seem to share most of the characteristics of remixed texts. While these can be generally successful in a variety of both formal and informal contexts, they may not be as successful in others. This needs to be taken into consideration in the curriculum for the teaching and learning of linearly-structured written genres. Indeed, when students attempt at producing more linearly-structured written texts, they tend to transfer the compositional patterns they have experienced in their multimodal digital sign-making practices. By showing the preliminary results of a project on the use of copy-and-paste for the learning of academic writing, the paper will then provide some suggestions on how teaching can fruitfully include copy-and-paste in the curriculum so as to raise students' awareness of the rhetorical effects it may produce and the contexts where this could be praised or penalized.

Paper 2: Cheryll Ball, Illinois State University

Multimodal Peer Review in Writing Classes and Scholarly Journals

Scholars in Rhetoric/Composition have been publishing digital, multimodal scholarship since 1996, when *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* was first published (http://kairos.technorhetoric.net). *Kairos*'s mission is to bridge linear, printbased, academic writing with multimedia-, Web-based compositions – authors compose the equivalent of a peer-reviewed article for *Kairos*, but instead of relying only on words (and maybe a few figures), they use whatever media and modes of production they need so that the media and modes complement, if not create, the argument an author wants to make. As editor of *Kairos*, I see daily how form and content are inseparable in authors' scholarly multimedia, and I teach students at Illinois State University to read, analyze, and assess authors' scholarly multimedia projects as well as to propose, compose, revise, and peer review their own webtexts, which they can submit to peer-reviewed venues like *Kairos* (and other similar journals).

Undergraduate and graduate student writers who undertake a multimodal scholarly project for class share one quality with a majority of *Kairos* authors--they are composing scholarly multimedia for the first time. These three groups (undergraduates, graduate students, and first-time *Kairos* authors) are all developmental writers in that they are not yet "expert" at combining technological, multimodal, and rhetorical abilities in academic writing. My role as teacher *and* editor focuses on providing formative assessments of authors' multimodal work. In addition, I teach student-authors how to productively and helpfully evaluate each others' work in peer-writing workshops just as the *Kairos* editorial board provides productive and mentoring feedback to authors during the peer-review process.

This presentation starts by exploring the collaborative, discussion-based, peer-review process of *Kairos*'s editorial board, to answer questions such as how this board assesses scholarly multimedia in absence of any strict review criteria (and why that is a good thing for both peer review [see DePardo & Freedman, 1988] and this journal). I then show how I ask students to create their own evaluation criteria for scholarly multimedia, which we use throughout the semester to offer formative feedback on their in-progress texts. This criteria is based on three sets of available criteria (Dewitt & Ball, 2008; Kuhn et al, 2010; Warner, 2007) and students' own *interest* and *value* in digital media texts (see Broad, 2006; Kress, 2010). The presentation includes examples of formative review provided for *Kairos*-author- and student-produced webtexts.

Parven Akhter
University of Sheffield

Video based Research on Digital Multimodality and its Impact in Children's Education

This paper examines the way in which young children use digital technologies and how they are influenced by multimodal forms of learning. The purpose of the study is to contribute to the identification of areas of opportunity for multimodal teaching and learning in formal education system. In this paper, I describe how multimodal texts are created by the children through their use of digital games and the ways in which children interpret, integrate and iterate to create their own meaning. This study has reflected on multimodal theories followed by (Kress, 2003; Kress and Van Leeuwen, 2006; Macken-Horarik, 2004; Martinec and Salway, 2005). I presented three examples of multimodal forms which demonstrate children learning through the use of digital games. A video camera was used to capture digital practices which show children playing with mobile phones, Nintendo Wii Fit and Nintendo DS. In this paper, I describe my ethnographic observations (Pahl, 2002, 2005; Pink, 2001, 2004) of the children's engagement in using these digital games. The participants in this case study are British-born children of South Asian origin. The data analysis uses the three steps method followed by Wolcott (1994) comprising description, interpretation and the analysis of video based data, following the concept of multimodal interactions (Norris, 2004; Jewitt, 2011). Finally, this study argued the screen-based resources of different modes and media creating multimodal texts include learning activities that need to be addressed in education.

Sole Alba Zollo
University Federico II, Naples

"Building a Europe for and with children": raising awareness via child-friendly materials

This study is part of an ongoing investigation on the verbal and visual strategies present in the Council of Europe's campaigns for the promotion and protection of children's rights. Drawing on Fairclough's model of CDA and Kress and Van Leeuwen's theory of multimodality, the focus will be on the interplay between words and images in the different child-friendly materials created by the campaigners in order to facilitate young readers' education on their rights.

The analysis will be conducted on a corpus collected from the Council of Europe's website. It includes different text types – posters, leaflets, picturebooks, comics and more – which belong to the three-year programme titled "Building a Europe for and with children" launched by the institution in 2008.

A page cannot create meaning through the use of language alone but relies on a combination of linguistic, graphic and spatial meaning-making resources. After a period of the dominance of writing as the vehicle of communication, under the influence of technology, there is now what Kress (1998) defines a "tectonic shift" taking place in the semiotic landscape of representation, changing our conception of the page significantly. So, the analysis aims at verifying to what extent the "interanimation" (Lewis, 2001: 36) between verbal and visual strategies in the material addressed to children contributes to creating an educational persuasive message and in what ways the two codes are adapted to the interactive options offered by the new media.

In addition, by bringing to light the intertextual and interdiscursive elements which come out of the comparative linguistic and semiotic investigation, this study explores how children's rights are recontextualised in different media and across genres through the interaction and combination of different modes in order to verify whether this phenomenon involves any contamination in discursive practices, thus leading to the birth of new text-types.

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A Creative dossier and the aesthetics of mobility: "One Art" by Elizabeth Bishop

Reflecting on the concept of space means transit through net languages that have emerged with the contemporary media culture. From a perspective where mobility, interactivity, liberty and dynamism of spaces are key words, this article intends to discuss the use of mediating technologies and media resources to facilitate the filing, observation, analysis and presentation of literary manuscripts. The emphasis is on media convergence and this proposal focuses on the multilinear aspect of the text in which the metaphor of network has proved useful to cope with a paradigm that privileges an interdisciplinary aesthetics, where signs cross each other in a complex, multiple and navigable spatiality. To reflect on this aesthetics of mobility, a sample of the American writer Elizabeth Bishop´s creative dossier will be presented, especially focusing on manuscripts of her poem One Art. A dialogue shall be established between such manuscripts and a multiplicity of paratexts generated by the construction of the poetic text under consideration, where cartoon and different media play a significant role.

The proposal of this paper is intermedial by its nature since it deals with a convergence of different media about the same theme, One Art, by the American poet Elizabeth Bishop. It is a team work and each member of the group will discuss the issue by focusing on a different media. The starting point is a brief analysis of the printed set of manuscripts of One Art, whose indices reveal important aspects of that creative process and of Bishop´s life fictionalized in such text, since the poem is influenced by her biographical data. Then this paper moves on to approaching different representations of that set of manuscripts by resorting to a dramatic reading of the poem, to a film, to a bunch of interconnected photos and even to comics related to One Art, the latter produced by one of the members of this team work who is a cartoonist and plastic artist. This analysis will consider the semiotic characteristics of such representations, each appealing to perception in a different way and, at the same time, crossing cultural boundaries. In order to deal with such network of relations and to make each text dialogue with each other, this work resorts to software that allows non linear presentations on a virtual canvas that is practically unlimited and where it turns out to be possible to navigate through the liquid environment of internet with liberty and flexibility. The aesthetics of liquid culture is permeated with the idea that signs are always moving in fluctuating territories where the fugacity of lines and spaces give the tone, where perspectives are all the time readjusting themselves. So, this liquid architecture allows its user more interaction with the presented texts and will lead to reflections on: intermedial transpositions in the transit between different languages and inter arts translation (CLÜVER, 2009); multimodality and intermediality (ELLESTRÖM, 2010; RAJEWSKY, 2005); the aesthetics of liquid culture (SANTAELLA, 2007); communication network (LÉVY, 2001; PARENTE, 2004); and also on studies related to the creative process (GRÉSILLON, 2007; SALLES, 2009, 2010; 2012).

Anna Annerberg
Örebro University/Dalarna University

Smileys: inappropriate or useful? – Upper secondary school teachers´ thoughts on their use of emoticons

A rapid development of ICT in schools and new opportunities for communication and education through the development of LMS and other digital technologies are likely to affect the way teachers work. The question is how. The focus of my research is on the digital writing of upper secondary school teachers that has students as its intended recipient. Writing is considered in a multimodal perspective (Kress, 2003; Jewitt, 2009, 2011). A first study in autumn 2011 deals with what teachers writes digitally, for whom, for what purpose, in what way and how they think about their writing, both in terms of specific texts and more generally. The aim of this study is to investigate teachers' writing, from a multimodal perspective, and as part of teachers' professionalism. The studied object presented in this paper, is teachers´ thoughts on their use of smileys, or emoticons, in communication with students. The study is ethnographic in nature and conducted in an upper secondary school with a one-computer-per-student environment.

An important point of departure for this study is the relationship between teacher and student, as it emerges through teachers´ writing. New technology has changed the way we connect to others and the possibilities we have to form our identity (Jewitt, 2011). Bezemer and Kress (2008) put forward the relational aspect of producing multimodal learning resources, and suggest the producer ask: "How can I best realize my preferred social relation with the imagined audience?". The digitalization of schools is likely to change the prerequisites for the textual interaction as an act of communication (Norris, 2011) between producer and "the imagined audience", teacher and student, but in what way?

This study focuses on relationship as intersubjectivity manifested through emoticons and the teachers´ meaning-making of their own use of emoticons. The results indicate a great complexity, both in writing in a changing communicative discourse (Swales, 1990) and in teachers´ professional roles. Teachers seem to be torn between personal and public, between primarily creating and maintaining relationships with students on the one hand, and obtaining accountability toward The Swedish Schools Inspectorate on the other. Teachers represent themselves in their writing. My intention is to contribute to an increased understanding of writing as a dimension of, and an expression of, teachers' professionalism with focus on the relation between teacher and student.

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University of Lisbon

Multimodal meanings in Portuguese Language (L2) Textbooks: Analysing functionally-motivated visual continua with new pedagogic inferences

Searching for an answer to the increasing number of immigrant descendants in Portuguese schools (primary and secondary), Portuguese authorities provide for fundamental normatives to the teaching of Portuguese language in such context. For this purpose, since the years 2006/2008 the discipline (PLNM) was implemented in the curriculum of many schools, teachers were prepared, teaching documents were developed.

In the context of an ongoing research on multimodality, in this paper I`ll give an overview of general features of documents being used, mainly on one widely spread textbook "Na Onda do Português, Lidel – edições técnicas, 2nd Edition, 2011". This study explores the main strategies used to create meaning, identifies page elements critical for the analysis and establishes typical page layout in the texbook and its functionally-motivated layout clusters.

Drawing on Halliday`s (1994) systemic-functional approach to meaning and multimodal studies (Kress and van Leeuwen, 2006; Martin, 2002; Bateman, 2008; Coffin & Derewianka, 2009), this study takes texbook as a pedagogic genre and discusses data implications on teaching and learning at schools.

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Joe Bennett
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Vagueness and decontextualisation in the visual representation of urban regeneration in the UK

The practice of urban regeneration in the United Kingdom over the past twenty years might be seen as a particular consequence of a more general idea, sometimes seen as an element of the 'Third Way' discourse that has dominated British politics over this period; the idea that what is in the interests of private investors is also in the public interest. This paper discusses how this idea is constructed semiotically through an analysis of the visual design of texts promoting the regeneration of British cities to a joint audience of potential investors and urban citizens. It is argued that such texts are characterised by vagueness and decontextualisation, such that it is at the second order of connotation, or Barthes' 'myth', that ideas about urban life are communicated. This second order signification, I suggest, works to promote a generalised positive 'vision' of the city - in line with a corporate emphasis on 'visions' more generally - that obscures, and perhaps discourages, potential conflict over the future shape of British cities. A particular focus will be images evoking connotations relating to generalised discourses of 'multiculturalism' and 'sustainability', which will be seen as presenting urban life in ways that work at a level of abstraction divorced from the specifics, contradictions and conflicts of contemporary British cities.

Ivan Berazhny
HAAGA-Helia University of Applied Sciences

Tuomo Hiippala
University of Helsinki

Communicating corporate social responsibility in in-flight magazines

This paper applies multimodal analysis to capture how Finnair's in-flight magazine "Blue Wings" contributes to the management of Finnair's reputation as a socially responsible company. For this purpose, the paper reviews the airline's strategy for corporate social responsibility (CSR) and measures to what extent and how the January 2012 issue of Finnair's Blue Wings communicates the airline's CSR strategy.

From a multimodal perspective, we consider CSR to be a broad rhetorical strategy (Bateman forthcoming) whose purpose is to manage Finnair's reputation. This rhetorical strategy is communicated using multiple semiotic modes (Bateman 2011), which are available for the in-flight magazine as a form of print media. The paper attempts to capture those choices in the semiotic modes that realise the airline's CSR as a rhetorical strategy.

For this task, the paper uses multimodal analysis and systemic functional theory. The Genre and Multimodality (GeM) model (Bateman 2008) is used to analyse how the CSR is embedded into the structure of the in-flight magazine as a multimodal artefact. Systemic functional linguistics, in turn, is used to track how the English language construes Finnair's identity as a socially responsible company and communicates this identity to the readers.

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Anders Björkvall
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The digital image bank as mode

Defining semiotic mode has proven a complex task involving formal as well as social and material aspects. Whereas e.g. writing, speech and image usually qualify as modes from all three of these perspectives (cf. Kress 2010), digital communication involves artefacts and text-like products still in the process of developing mode-like properties due to e.g. extensive commercial and global uses. The global image bank of Getty images is one such example, described by Machin (2004: 328) as developing into both a "visual language" and "a systematic organization of a semantic field".

This paper addresses the status of digital image banks as more or less mode-like. More specifically, it focuses on a smaller and much more local type of image bank: collections of digital images on young children's laptops in a Swedish school. From the perspective of social semiotic theory, the image collections will be discussed with regard to their formal (grammar-like) properties and their social status and uses, but their materiality will also be touched upon. From the perspective of learning and situated interests of sign-makers, the image collections will be analysed with regard to their potential to create multimodal texts, both in official and unofficial contexts in the classroom (Maybin 2007).

The methodology employed in the analysis has been described as social semiotic ethnography (Björkvall & Engblom 2010), combining semiotic, multimodal analysis of artefacts with ethnographic observations of their situated uses.

The paper thus contributes to the on-going theoretical discussion of the properties of modes in multimodal communication as well as to the empirical, often ethnographic research field of young children's uses of computers for meaning making and learning. In a wider perspective the paper (humbly, but still) aims to contribute to the discussions of the role of formal education in the development of literacies corresponding to the communicative practices of the 21st century.

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Thomas Bliesener
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How to stay in the shot? Accommodations of modalities in videoconferencing

Videoconferencing is often promoted with slogans like "as if you were there". Advertisements are garnished with cooking activities, playing children and purring cats in an immaculate visual quality pretending immediacy. This naive realism lulls the fears oof users and the awareness of research. When you start to practice or to analyse videoconferencing, quite a different world of communication reveals itself. The reason is that each and every perception and action is performed under the auspices of the interposed media, consequently adapted to their constraints and affordances, transformed buy their peculiar mechanisms of capturing, transmitting and displaying what originally was human expression. Certainly, within the cultural change of mediatisation, people learnt to behave in videoconferences. But what do they learn?

In a paediatric ward for bone marrow transplantations, the children stay 3 months isolated in sterile rooms with very few visitors who, to top it all, must be whole-body cloaked in germ-free gear. Their bridges to the world are Skype conferences with video, audio, chat and games. 200 hours were recorded by screen capture, including local and remote video. Part of the evaluation is to scrutinize:
1. what actions on the media devices are developed by patients and families in order to compensate artificial media effects (like delay, jitter, echo) and to maximize their benefit;
2. what accommodations of speech and nonverbal modalities to the technology are practised, for instance how patients make themselves visible to remote partners, such as by keeping in the camera angle, the right distance, exposure of light, orientation of the head, direction of face and gaze, temperance of movements.

In their isolation room, patients have little space and resources, and mostly theya re bound to bed. At times they are very weak, suffer from nausea, are handicapped by sore mucosa and burning skin due to treatment. So their ways to act are compromises. For instance, to show up in the camera, patients choose positions with which they feel the least uncomfortable, and addparticular postures for self-support. Examples:
   a) on back, tilting head towards camera, supporting neck by one hand;
   b) on side, elevating head to 30°, supporting chin by one arm;
   c) on side, sitting up nearly vertically, supporting chin by one arm.

To assess such accomplishments, it is not sufficient to classify the patients' spatial relations to the camera. But a set of analytical descriptions of bodily self-support is needed and being developed,

Anders Bonde
Aalborg University

Searching for the Effectiveness of Sonic Logos

The paper concentrates on the development of a theoretical concept for the analysis and construction of sonic logos by combining together three highly different academic disciplines; that is (1) social semiotics, (2) marketing, and (3) musicology. I will partly draw on previous work by Theo van Leeuwen (1999), in which the concept of 'modality' (Kress & van Leeuwen 1996, 2006) is extended to auditory expressions such as spoken language, music and sound effects; and partly on research on sonic branding (cf. Palghat 2009) as well as general theories of brand recognisability and brand identity (cf. Aaker 2002) by focusing on distinctness, flexibility, memorability, consistency and continuity as typical criteria and values. Admittedly, the idea of integrating sonic semiotics with sonic branding is well tried, although it appears novel to embed this cross-disciplinary field in musicological terms. As a matter of fact, I will argue that pitch interval and rhythm make up together two essential elements or parameters of sonic logos (providing distinctness) which constitute necessary and sufficient conditions for the recognition and recalling of brands (memorability), while at the same time being flexible enough to adapt to a variety of touch points and contexts (consistency) as well as times (continuity). Thus, developing the concept of RAF, meaning Reduced Articulation Form (Bang & Bonde, in press), might be useful, defining the essence or 'DNA' of any sonic logo; that is a sequence of tones of varying durations regardless of timbral or voice-quality features. Considering that a sonic logo can be recognised and recalled in this utmost reduced form of articulation, it will most likely also be the case in various articulation forms being tailored specifically for certain markets, cultures, consumer segments, campaigns, etc. Consequently, this might contribute to an explanation of why certain sonic logos are or aren't successfully integrated as part of a brand.

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Marthe Burgess
University of Oslo

"It's all in my head anyway"

The current curriculum of Norwegian schools is the first of its kind to demand that multimodal texts be produced – not just read and interpreted – by the pupils themselves. This paper presents a case study which is concerned with pupil production of multimodal texts within the subject Norwegian at lower secondary level. My data – multimodal texts handed in at school by 14-15 year-olds – is qualitative and collected through a period of field work in year 9 at a secondary school in Oslo, Norway. In this period – entitled "From short-story to short-film" – the pupils worked with film production. In groups they were asked to make short-films based on short-stories that they had previously read in class. During this process the pupils handed in scripts, storyboards and finally short films, and these texts make up my data material. In the study I wish to present I explore how empirical pupils work with multiple semiotic resources and to what extent they are able to communicate through multimodal texts. I rely mainly on tools from social semiotic multimodality and multimodal discourse analysis (Baldry & Thibault 2006; Bateman & Schmidt 2012; Jewitt 2009; Kress & Van Leeuwen 2001; Rustad 2010).

"It's all in my head anyway," replied one pupil when I asked him why he had not brought the script and storyboard with him to the location of filming. This made me curious to understand how the pupils do remodalisation – the transformation of a narrative from written language on paper to film on screen. In this study I have focused on the production process of one particular group of pupils to show how remodalisation occurs in an empirical situation of group work in and outside of the classroom. Analysis reveals how the complex remodalisation process is documented in drawing and writing, but takes place mentally and orally. I also place the film production into its contextual backdrop of the teaching and learning practices of the classroom and intertextual relations to popular culture (Rabiger 2003; Larsen 2005; Sjøhelle 2009).

My findings include explorations of various aspects of the pupils remodalisation strategy, their exploitation of modal affordance and constraints and the literacies to which they belong. I believe these findings to be relevant not just for those who work with multimodality in the school, but also for those interested in multimodal literacy in general.

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Multimodality and Science Education: What gestures reveal about children's science ideas

The constructivist perspective maintains the view that children will have formed early representations of scientific phenomena in order to understand the world around them (Driver et al, 1994). The resulting 'alternative frameworks' are subject to change when children begin to learn science formally in school (Driver & Bell, 1986). An immense body of research has aimed to identify and understand the underlying mechanisms that support such conceptual change dynamics (Vosniadou, 2008); however, the precise nature of these changes is still uncertain. Typically this literature accesses conceptual knowledge largely through verbal reports gained during individual interviews or task-based activities (for example, Primary SPACE Projects, 1990-1994). Whilst these approaches have been successful in revealing what children know this bias towards language and linguistic capabilities at the expense of other forms of communication may prevent a comprehensive understanding of knowledge growth particularly if children are not able to clearly or fully articulate their ideas (Goldin-Meadows, 2000). This paper discusses the development of a multimodal, task-based approach for investigating children's ideas in science. The approach utilises principles of dialogic teaching and collaborative group work, is based on highly contextualised practical science activities in order to elicit and challenge children's existing ideas and incorporates a video analysis of drawings, verbal and written responses and gestures. As the study produced a large corpus of detailed video media a storyboarding method was employed to frame the analysis, this method permitted the identification of critical moments within the activities which were subsequently subjected to a more detailed analysis. All response types were analysed for their content and the clues that they held to the children's ideas. The results to this study have begun to reveal that children frequently use gestures alongside their articulation of science ideas; these gestures can be categorised according to their content (Callinan & Sharp, 2011) and can be task specific or situated in the context of the science topic. Importantly, the content of children's gestures can reveal elements of the children's knowledge that is not verbalised in their speech and the gestures used can change once children's ideas are challenged even if their verbal responses do not. It is proposed that gestures may provide a window of opportunity to observe the conceptual change process before it has begun to appear in the children's linguistic responses. These results demonstrate the importance of incorporating analyses of gesture into children's ideas research as the content of gestures are equally as important as the content of language for revealing children's knowledge.

Mariavita Cambria
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"Reading the riots": A multimodal analysis of heteroglossic news web events.

"Reading the riots" is a data-driven project studying the causes and consequences of the London August 2011 riots, run jointly by The Guardian and the London School of Economics (LSE). Quantitative research techniques are used in the project which involves interviews with rioters, the police, court officials, judges, and a series of community-based debates about the riots. The project's website thus exhibits a range of polysemic, heteroglossic voices and sources construing narratives about the riots. Several news-making and news-recollection resources (interviews, videos, audios etc.) are linked to different multimodal clusters/genres and mini-clusters/genres (Baldry & Thibault 2006) and are used to exemplify the mixed perspectives involved. This project is a good example of how meaning-making processes and their representation are changing rapidly in the world of news-making (Cambria 2011).

Using online concordancing and annotational tools being experimented within the Act Project (http://mcaweb.unipv.it/ACT/) and the Living Knowledge Project (http://livingknowledge-project.eu/) (Cambria et al. in press) and a multimodal corpus-assisted approach, this paper will first consider how different news web genres can be accessed by readers, and will then illustrate how "linear" accounts of news can be questioned and challenged through multimodal analysis. Various theoretical and methodological tools are needed to decipher the evolution of online interaction and representation of news-making as "web events". Through the analysis of a corpus created with the semiotic resources of the "Reading the riots" project website (http://www.guardian.co.uk/uk/series/reading-the-riots), the paper presents findings as regards the evolution of multimodal genres and mini-genres (Baldry & O'Halloran, Baldry 2011) and online verbal news genres such as the "newsbites" (Knox 2009).

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Multimodality and marketing tourism: a case study of "Porto e Norte" website

Tourism is one of the Portugal's economy key sectors due to its capacity to create wealth and jobs. According to the Portuguese National Strategic Plan for Tourism, the relative weight of tourism for the economy has grown over recent years, rising to 11% of the GDP. In this context, place marketing has been established as an important tool to help in the development and promotion of cities while territory, is seeking to increase its attractiveness and competitiveness within the global tourism market. Consequently, the brand and its visual strategies used for places to locate and communicate its attributes are central elements in this process. Considering the current importance of the Internet as a source of information to assist trip planning this paper presents a case study to investigate how "Porto e Norte" website identifies and promotes the North of Portugal, verifying the implications of the multimodal aspects in the process of place brands construction. After all, Porto city was elected as 2012's best European destination by European Consumers Choice. The theoretical principles are based on the studies about social semiotics and multimodality (Kress and van Leeuwen, 2001; van Leeuwen, 2005) in interface with the place marketing approach (Gaio, 2007; Lencastre, 2007). The analysis methodology is the visual grammar, also including the parametric approach to colour and typography (Kress and van Leeuwen, 1996; Machin, 2007; van Leeuwen, 2006, 2011). The results of the analysis make explicit the kinds of representations, identities, values and interactions realized by visual composition and branding strategies of the "Porto e Norte" homepage.

Ben Clarke
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'A multi-modal analysis of situationally recoverable types of ellipsis: Which face-to-face modalities are implicated?'

As a particular type of linguistic omission, 'ellipsis' is usually defined by having its omitted structure recoverable (Quirk et al., 1985; Leech, 1992). The source of that recoverability is one broad means of classifying ellipsis types. The primary distinction in such a classification is between 'textual ellipsis', where the omitted structure is recovered from the co-text, and 'situational ellipsis', where what is omitted is recovered from the non-linguistic situation (Halliday & Hasan, 1976; Quirk et al., 1985).

With comprehensive descriptions of the modality of language (e.g. Halliday & Greaves, 2009; Matthiessen, 1995; Hasan, 1983), systemic functional linguistics can account for the phenomenon of textual ellipsis. Situationally recoverable ellipsis, however, requires recourse to other modalities in addition to language for its explanation. With descriptions of these other modalities at a nascent stage in systemic functional research, no such account of situational ellipsis exists or is even currently feasible.

In this talk, I identify and discuss just some of the questions that require answering so as to make possible the analysis of situational cases of ellipsis; an analysis that is necessarily multimodal. Specifically, the questions I discuss are: how do we divide non-verbal communication phenomena into discrete modalities distinguished from each other?; which of these modalities are relevant to situationally recoverable ellipsis?; and can such modalities be described in truly systemic functional terms, as Martinec (2004) has suggested with respect gesture? I provide some extremely tentative answers to these questions, as well as suggesting what work will be required to determine fuller and more definitive answers. Examples drawn from a corpus of convenience-collected instances of situational ellipsis are used throughout to elucidate the discussion.

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Exploring modes in music videos and their impact on Modern Foreign Language (MFL) teaching and learning contexts.

The currently preferred foreign language learning methodologies including the communicative and task based learning approaches (Pachler, Barnes and Field, 2009; Pachler, Evans and Lawes, 2007; Pachler and Redondo, 2006) in their way, all emphasize that foreign language students learn better in cases where familiar resources they encounter after school hours are used by the MFL teacher as a source to teach the target foreign language (Larsen-Freeman, 2003; Navarro Coy, 2009; Parker, 2008). Music is one of these resources. Young people and adolescents, i.e. our contemporary secondary school MFL learners, continuously and naturally search venues, tools, technologies and ways through which they immerse themselves willingly in musical environments (Lindstromberg, 2004).

Aware of this, this workshop presents the finding of an empirical investigation conducted in a number of MFL classes in Malta and in Germany. These findings suggest that while Modern Foreign Language teachers at times do use music videos as a resource while teaching MFLs, they still use these resources in a very limited way, simply noticing or referring to the superordinate mode of written or spoken language (Kress, 2001) and forgetting/ignoring that other modes included in/building up the music video can help create a more student friendly and motivating MFL learning environment.

As a counter response to this, the second part of the workshop intends to involve actively those attending in a multimodal analysis of a particular music video. This analysis will delve at a deeper multimodal level than the 'shallow' analysis reached by the teachers observed. This deeper analysis will among other steps include looking for subordinate modes (Jewitt, Kress and Mavers, 2009) as well as distinguishing between embodied and disembodied modes (Norris, 2002; Norris, 2004) included in the music video. Once these different types of modes have been identified, a discussion will then follow about the benefits and challenges these 'less obvious' modes might offer when used in actual MFL learning/teaching contexts. All this should indicate how limiting the approach adopted by the observed MFL teachers was, as well as the impact a deeper multimodal analysis could have on MFL students and their FL acquisition.

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The Scramble for Africa: then and now

The paper aims at analysing the installation titled "Scramble for Africa", a pivotal and intermedial work by the Nigerian artist Yinka Shonibare which explores Victorian England and its expansionist ideals on Africa in the 1800s. It depicts the Berlin Conference, a historical event whose aim was the negotiation, among European nations, of the African territory. The work concerns people discussing about a continent that was not their own and deciding on the best way to divide it for their own benefit, without even listening to the ones who would be affected by the deed: the Africans. According to its author, the installation is the historical equivalent for that fact and for what happens even today. So the analysis will take into consideration all modes of meaning-making under this unique work of art, that is, the material, sensorial, spatiotemporal and semiotic modalities present in it. But the analysis will also consider the intermedial relations involving other works which refer to the same historical event such as an illustration in the book The Horizon: a history of Africa; a drawing in a XIXth Century magazine; and six charges found in several documents which refer to the colonization of Africa.

Eli-Marie Drange & Elise Seip Toennessen
University of Agder

Use of multimodal digital resources in foreign language learning Use of multimodal digital resources in foreign language learning

The aim of this paper is to explore the potentials of video dialogues in the teaching of literature in university level foreign language learning.

In educational practice oral dialogue about literature is established as an important didactic approach to texts that are based in the written mode. The research questions we aim at answering in this paper are:

• What is the potential for developing literary competence in a foreign language context through semiotic transductions between written literature and oral dialogue?

• What are the main factors enhancing or restraining the realization of this potential in the use of digital resources in higher education?

Data in this project are videotaped conversations about novels and short stories and screencast of the short stories with audio explanations of vocabulary, used in the literature module in a one year

program in Spanish. The study program is offered in collaboration between University of Agder and Telemark University College, and represents a combination of face-to-face and distant learning. The main aim of the videotaped conversations is to model analytical discourses on literary texts, while the aim of the screencast is to explain linguistic and cultural aspects of the same texts. The videotaped conversations are structured more or less like interviews where parallel questions are discussed in relation to all the texts. The questions treat aspects that are important to understand or analyse a literary text, and the interesting point is whether the discourse and vocabulary used in the videos is adopted by the students and used in their own texts.

The analysis will be based on a reflection upon the aims of teaching literature, and how "literary competence" may be understood and developed. In a foreign language context this will involve not only understanding the words of the text, but also the cultural context and the relevance of literary texts to readers. The analysis will include students' written exam work, and two focus group interviews, one with students who have been frequent users of the digital resources and one with non-frequent users. Analysing the written student work we will look for traces from the digital resources, and to what extent these have been used for independent reflection. In the focus groups we will explore further the students' interaction with oral dialogues and digital support material and their responses to the texts as well as the learning processes they enter into.

Pauline Agnieszka Duncan
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A 4-Step Approach to the Semiotic Analysis of Young Children's Drawings

A review of literature reveals that researchers routinely use drawings as a way of obtaining data from children but few adopt methodological and analytical techniques that take account of the multimodality of young children's drawings. The objectives of this ESRC-funded research are to identify methodological issues to be considered when employing drawing as a research tool for accessing young children's perspectives and to develop a systematic approach to the analysis of children's drawings.

The study involved two visits to the homes of eight pre-school children aged four. Visits were flexible and unstructured, allowing the child autonomy regarding our level of interaction and the types of activities (such as free play and conversation) with which they wished to engage. The second visit included a prompted drawing activity in which I invited children to express their perspectives on play through drawing. A total of ninety-eight drawings were gathered across the two visits and drawing activities and corresponding discussions were video recorded. Drawings were then analyzed in conjunction with video transcripts of conversation and other modes of meaning-making such as gaze, gesture, and sound (in the form of song or sound effects) generated by the drawing process.

My theoretical approach is not to consider drawings as reproductions of reality, but to value and attempt to understand children's drawings as a semiotic vehicle for messages created through representation and signification. Informed by social semiotics (Kress and van Leeuwen, 1996), the paper presents an innovative four-step approach for analyzing children's drawings. Using illustrative examples from the data, I discuss the following four key stages of semiotic analysis: (I) isolating signs within drawings through manual annotation (II) documenting children's understanding of signs and the significance attributed to them (III) identifying children's motivation and interest for the production of specific signs and their use of particular modes, and (IV) examining choices underlying the criterial aspects of representations (what to include or exclude to illustrate play) suggesting what and why particular aspects of play were considered more significant than others. Together, these four steps provide a systematic and detailed description of children's representations enabling the researcher to interpret children's concepts, experiences, and understandings of play.

The outcomes of semiotic analysis are discussed along with implications for its cross-disciplinary use with drawings and the ways in which we construct children's perspectives from visual representations.

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Design for Learning – Children's Meaning-making in Science

This paper discusses the methodological implications of using a multimodal and design-oriented perspective on learning, in a research study of children´s meaning-making in science (Rostvall & Selander, 2008; Selander, 2009; Selander & Kress, 2010). Learning is viewed as a sequence of sign making activities, in which children transform semiotic resources and form a new representation of their understanding of a science subject matter.

The main objective of the study was to describe and analyse the design of learning environments and how children in preschool, preschool classes and the first year of primary school create meaning and learn from the teaching aids offered to them in scientific activities planned by preschool teachers and teachers. The study was based on video-observations and constituted an in-depth study of a limited number of occasions spent in preschool, preschool classes and the first year of primary school when science lessons were in progress. Four children's groups, thirty-six children and five teachers took part in the study, from different schools and municipalities. The children are aged between three and seven. The video-observations have been transcribed as text and analysed with analytical concepts found within social semiotic, multimodal and design-oriented theory.

The framework puts forward a few central concepts. The concept of design is used to direct attention to the organizing principles of the learning environments and also children´s organizing principles when they transform semiotic resources and form new representations. Setting is used as a notion to interpret how the design of the learning environments is organized physically and as an expression of the institutional framing. Signs of learning is used to discuss how children, through their representations, have changed their capacity to make signs as an indication of their learning. The study makes visible that the institutional framework constitutes conditions relating to which children are able to take part in the activities that are planned by the teachers. The transformation processes that take place in children's meaning-making have creative aspects to them – something that was evident in the children's advanced reflections on the scientific phenomena being studied. The children's verbal expressions that corresponded with the responses expected by the teachers had a high value, were paid attention to and were recognized as know-how. This meant that many of the potential meanings that exist in children's meaning-making in science become invisible.

Charlotte Engblom
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Prefabricated images in children's text-making at school

In this paper an analysis of 7–8-year-olds' school-related multimodal text-making combining writing and 'prefabricated' images is presented. The definition of 'prefabricated' in this context is that the images are not created for the particular text that they are a part of. The children in the study use Clipart and Google images as image banks, and both personal and non-personal writing are combined with prefabricated images. In personal texts, the children's specific identities, experiences and interests need to be matched with the available prefabricated images. In non-personal texts the relation between 'genericity' in language and 'genericity' in image needs consideration. 'Genericity' is to be understood as representation of an individual, artefact or event as non-specific and a typical example. The concept of 'aptness', i.e. "that the form has the requisite features to be the carrier of meaning" (Kress 2010: 156) is used in the analysis of the texts and the text-making processes.
The methodology employed in the analysis considers both ethnographic and social semiotic perspectives on meaning-making, combining semiotic, multimodal analysis of texts with ethnographic observations of situated processes ('social semiotic ethnography', Björkvall & Engblom 2010).

Theoretically, this perspective highlights images as semiotic resources for literacy learning, and the specific versus the generic could, both linguistically and visually, be further considered in literacy research and education. The children's texts could also be studied as a parallel to contemporary photojournalism and documentary photography using images from image banks (cf. Machin 2004). From that point the recontextualisation of Clipart and Google images in text-making could expand reflection on the function and creation of images in (mass media) texts (books, newspapers, magazines, TV). Multimodal awareness about the visually/photographically specific in comparison to the visually generic, concerning properties, function and relations to other modes, such as writing, could be one result of problematising prefabricated images in children's text-making.

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Music notation as a transcription tool

To understand learning as taking place through a series of communicative events, we have to create transcriptions that can represent the course of events and emphasize aspects that can help us to carry out analysis and interpretations. When music is a part of the events, we need tools that can grasp the sounding music in the representations. This paper presents how traditional music notation mixed with other graphical signs can be fruitful when it comes to transcribing and analysing young people's music making in an educational context.

In addition to the possibilities of notating melody, harmony and rhythm, music notation offers a rich palette of signs to denote how music sounds such as: pitch, register, tempo, dynamics, phrasing and timbre. These signs can also function when transcribing speech and other sounds. However, playing an instrument, singing and playing music together with others never occur without other modes involved. A music score setup offers ways to capture "non-musical" actions. In an on-going study, concerning musical activities and learning in school, pupils' playing, other sounds and bodily movements, are transcribed into specially designed scores. The transcriptions make it possible to visualise bodily reactions to particular movements in the music and also the other way around. The works facilitate analysing different aspects of communication in the pupils' learning process.

Peter Falthin
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Sound and music as conveyors notion of space in video game production

In this qualitative research project I will apply multimodal methodology to study how sound artists and music composers work to enhance the sense of spatiality and motoric movement to the graphics of a computer-game. The structure of interactive narrative environments challenges the linearity of traditional musical thinking and expectation and demands that music operate on several independent levels. This is challenging because musical intelligibility largely depends on synchronization of events in time and to some extent of their harmonic accordance. Some of these different layers to be musically portrayed in computer-games and sound are the spatiality of the scenes, the perspective of the protagonists, any kind of movement, material objects, threats – overt or concealed, opportunities, dramaturgic development and different kinds of factual information. Yet another complicating circumstance is that music has to coexist with other forms of sound-narrative; dialogue, atmosphere-sounds and sound-effects, to name the most prominent. In order for sound-narratives and music to be effective in coexistence they need to be clearly separable in terms of parameters such as articulation, register and dynamics. This is more urgent in the case of sound-effects and dialogue than with atmospheric sounds that can often work in parallel or be integrated with, the music. But just as well as the different forms of expression need to be clearly parsed and profiled in order to contribute to the whole rather than compete, they also need to adhere to an overarching design. There is a delicate balance between contrast and unity of expression that makes it a refined multimodal project to make music and sound narratives for computer-games. Accordingly the research questions need to concern both the mode-specific esthetical aspects and the combinatorial aspects of the creative processes.

This research project sets out to investigate the strategies of sound artists and composers working with computer-games. How do they read the narrative of the gameplay and graphics and make their choices of what to acknowledge and portray in sound and music? What strategies do they apply when shaping and combining these sounding objects and when combining them to gameplay and graphics? The project is meant to shed new light on how sound narrative and music can be engaged to portray the embodiment of spatiality and motoric movement in virtual physical environments, but also represent more abstract and covert phenomena and both complement and problematize what is being conveyed through other expressive modes.

Gaëlle Ferre
Université de Nantes

Educational television programmes: towards greater modal complexity

The paper aims at examining the mode complexity of a French educational television programme, targeting children aged 8 to 14. Previous work has shown the importance of gesture and object handling in learning (Wagner Cook & Goldin-Meadow, 2006) and in interaction more generally speaking (Norris, 2011; Goodwin, 2007). Since television does not allow direct interaction between the audience and the hosts, the links between object handling in "real life" setting and model handling in the recording studio are made explicit in the programme. This has an impact on other co-verbal gesturing with a predominance of pointing, but also of metaphoric gestures of discourse organisation and emblematic gestures calling for attention, instead of the iconic gestures that would be expected in a learning environment. The interconnection between two different recording settings is also mirrored in prosody with a combination of different voices: whereas the speech of the hosts shows some features of motherese (Snow & Ferguson, 1977; Gogate, 2000), the speech of the guests interviewed in the "real life" setting does not have any characteristic of speech addressed to children at least from a prosodic point of view.

The complexity of the programme also appears in its modal organisation since it mixes sequences of archive films and series of pictures and paintings which gives it a particular rhythm from rapid sequences to slower ones, and also participates in the blending of time from black and white films to present day action.

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Religion online: The negotiation of faith on Norwegian Christian websites

The Internet is an ever-increasing arena for religious discourse. This tendency entails opportunities, but also challenges for religious organizations. Unlike the traditional pulpit, the web invites us to choose, to select and to reject. How can religious groups convince us, and gain, or even keep, our support through online representations, given the vast number of alternatives available? Do they set out to exclude the alternatives, by claiming to pass on the final and unalterable truth, or do they try to create a dialog, opening up for different voices and positions? How are these choices reflected in the verbal and visual representations?

Looking at the online self-presentation of a number of Norwegian Christian organizations, I will discuss how they represent their faith, with a focus on constructions of reliability, validity and truth. The organizations may colour and temper their statements, perhaps aligning their beliefs and values with the beliefs and values of different readers, using resources traditionally labelled as modality. The texts may also open up or shut down the dialog by realizing the various options described in the engagement system, as mapped in appraisal (Martin & White 2005).

Both the SFL system of modality (Halliday & Matthiessen 2004) and the system of appraisal have served as points of departure for academics approaching multimodal discourse, as Kress & van Leeuwen's description of visual modality (Kress & van Leeuwen 2006) or Economou's study of visual appraisal in news photo (Economou 2009). This paper will discuss some of the insights these approaches offer in relation to an analysis of the religious websites' use of verbal and visual resources for representing reliability and truth, to positioning the text in relations to other (possible) texts and voices, and to negotiate the status of their belief systems.

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"Both dancer and dance": A multimodal analysis of the genre of teaching university mathematics

In this presentation we report on one part of a large-scale international study of genres of teaching university disciplines. Informed by recent advances in multimodality research (e.g. Norris, 2004, 2005, 2011 a, b), rhetorical genre studies (e.g. Freedman & Medway, 1994 a, b), activity theory (e.g. Bazerman & Russell, 1997), theories of situated learning and communities of practice (e.g. Artemeva, 2008; Dias, Freedman, Medway & Paré, 1999; Lave & Wenger, 1991; Wenger, 1998), this part of the project explores a pedagogical genre (chalk talk) at play in university mathematics classrooms. In this presentation we investigate the nature of chalk talk as embodied disciplinary practice (Fox & Artemeva, 2011; Haas & Witte, 2001). Drawing on our previous analyses of the teacher's body positioning and focus (Fox & Artemeva 2011), in this presentation we report on other elements of chalk talk, in particular, on the element of gesture as used by university mathematics teachers as they perform chalk talk.

The data consist of audio/video-recorded lectures, observational notes, semi-structured interviews and written artifacts collected from 50 participants who differed in linguistic, cultural, and educational backgrounds; teaching experience; and languages of instruction. Our findings indicate that pervasive pedagogical genres, like chalk talk, which develop within global disciplinary communities of practice, appear to override local differences across contexts of instruction. The study suggests that the multimodal treatment of genres of teaching viewed as embodied disciplinary pedagogical practices allows researchers to further uncover the complexity of pedagogical genres and leads to new insights regarding academic literacies and disciplinary-specific pedagogies

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The Multimodality in the CD-ROM of Interchange Intro book.

Advances in technology and n the forms of communication have provided different modes of representing knowledge and experiences. One of those forms is the multimodal text which appears both in printed and digital genres. The current learning needs are not restricted to only verbal texts, but to visual text as well, which demands new forms of literacy by contemporary society which includes other semiotic representation such as image, sound, colour, typography, gestures, body language among other modes. Based on this assumption the objective of this work is to analyze how a moving image and its multimodal representation in the CD-ROM of the book Interchange Intro Third edition, materializes in the production of meaning through the conjunction of several semiotic resources, particularly, visual and verbal texts, typography, and the layout. We also notice as the visual element, the moving images represent the world through language and how they built meaning relationships of meaning in the organization and constitution of the text. . The moving image will be studied grounded on the theoretical notion of Grammar of Visual Design proposed by Kress and van Leewen (2006), based on Systemic-Functional Linguistics of Halliday(1994), and the model of tele-filming analysis by Iedema (2001), and Baldry & Thibault (2006), and also in the study of Jewitt about the uses of CD-ROM as a multimodal resource. The focus of this analysis will be the representational, interactive and compositional metafunctions. Preliminary results point to a multimodal view of didactic CD-ROM, in which the moving image used as a multimodal resource promotes visual literacy of the learner and also the relationship of these images with the oral text that stimulates reading, bringing new resources and practices in building understanding of moving image.

José María González Lanza & A. Jesús Moya Guijarro
University of Castilla-La Mancha

The interactive dimension of "Absolutely Fabulous."

The study that is proposed here aims at analysing the interpersonal aspects of an audiovisual text. Within the frameworks of Hallyday's SF-theory, Kress and van Leeuwen's Visual Social Semiotics (1996, 2006) and Baldry and Thibault's approach to audiovisual multimodal texts (2006), we will try to identify the strategies used by the author(s) of the sitcom to establish interaction between the represented participants and the audience.

We will analyse the different aspects comprised in the interpersonal metafunction, together with the basic visual components proposed by Block (2008) and Thompson (2009). Our study will focus on features such as camera position, perspective, gaze, distance and, finally, modality. The results of this analysis will show how the author can make use of these elements not only to express different meanings, but also to engage with the viewers.

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Towards using multimodality to engage undergraduate students of a private brazilian faculty in scientific research activities

This paper presents the results of the initial part of a Master thesis in Information Science, more precisely in Information Architecture. In this first part we tried to identify what kind of contributions Multimodality gave to the students' engagement in scientific projects, more specifically what kind of relationships involving text and image associated to Project Support Program for Scientific Initiation (PAPIC) were identified as relevant. Initially we made a bibliographic review of two topics: Multimodality and Scientific Initiation. Afterwards we developed a questionnaire (in Portuguese) specifically designed to undergraduate students of a private Faculty in Brasília, Brazil. The questions were about Knowledge, Multimodality, Scientific Sources, Scientific Research, Scientific Initiation, Scientific Production and Scientific Publications. The questionnaire was answered by 600 last year's course students. These students never participated in the PAPIC project. Another 400 students, from the first and second year's course, involved in the PAPIC project answered the questionnaire too. The results suggest that student's participation in scientific works had increased because of the creation and implementation of PAPIC and the multimodal interface used in PAPIC's weblog seems to be a very positive factor in the influence of the student's engagement. Future studies will be developed based in these results, the adequacy of the pedagogic materials using multimodal resources focused in the Brazilian culture, especially those directed related with websites/web-design issues, as showed in our primary results, is our priority .

Maria Grazia Sindoni
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Writing, screenshot or drawing? Multimodal transcription of spontaneous web-based interactions

This paper presents problems in, and possible solutions for, web-based video analyses, drawing on a video corpus of over 300 spontaneous web-based video interactions. Issues in video analysis and interpretation have been amply documented (Thibault 2000; van Leeuwen, Jewitt, 2001; Norris 2004; Pink 2007; Flewitt et al. 2009). In spontaneous web-based video interactions, participants are typically placed in different locations, whereas the screen provides the illusory perception of a shared context for participants. It follows that screen recordings are embedded in a double intersemiotic remediation: a higher level, including the analyst's screen which captures the interaction, and a lower level, including the sum of participants' screens, fragmented and re-coupled in the higher level screen. Furthermore, video data analyses suggest that a model entirely based on writing fails to reproduce seminal aspects, such as kinaesthetic and proxemic patterns or gaze vectors (Sindoni 2010). A more accurate model thus requires visual resources, such as screenshots and/or drawing.

Research questions include:
• How can this multiplicity of levels be tackled and what level needs to be fore-grounded?
• What is the role of writing, screenshot and drawing in multimodal transcriptions?

Building on a three-year study, this paper contends that different contexts of video interactions require transcriptions based on an ad hoc combination of writing, screenshots and drawing (Sindoni in press). A two participant Skype conversation, for example, is very different from a multi-party video chat room (Sindoni 2011). However, both of them may be transcribed, accounting for resources used by participants (e.g. speech, chat, gaze, etc.) and for the multiplicity of screen levels. Hence transcription needs to use written and/or visual descriptions accordingly. If compared with the alleged "objectivity" of screenshots, drawing preserves informants' identities, who may feel exposed by displaying their "real selves" despite informed consent. Conversely, drawings lack important information inscribed in screenshots and may also reflect the analyst's bias. Factors affecting transcription may also include informants' feelings on the matter, technical issues or the analyst's research agenda. The study thus argues the case for a flexible model that combines available resources according to pre-conditions and research goals.

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Running, walking and dancing as multimodal communication of young children

This paper is based on multimodal ethnographic research with a small number of children aged 18-36 months and their parents. The focus of the research was a series of monthly visits to a local museum, and the data collected included fieldnotes and video footage. I was interested in the ways in which the young children and their parents had a social and a learning experience in the museum, and the ways in which they appropriated the museum space for their own purposes.

Following the approaches of the new sociology of children (James and Prout, 2000), I have attempted to understand the meaning making of young children and their use of multimodal communicative practices from their own viewpoint. This stance has led to my focus on walking, running and dancing of young children in the museum. I argue that moving through the space in these ways is a social and a communicative practice.

At the start of the research, the children walked in order to know, to find out and to understand about the museum. As the museum became a familiar place over repeated visits, the children continued to walk and run, in order to communicate interest and ideas, involve peers and adults in their activities, and to demonstrate their familiarity and sense of ownership over the space. As an unfamiliar place became a familiar place for the young children, moving through that place was key to their coming to know and their communication of that knowledge. My focus on the movement of the children through the museum emphasises the museum as a lived, embodied space.

By running, walking and dancing, young children shared ideas with each other, indicated their interest, experimented with sensory experience and appropriated the space of the museum by creating ritualised behaviours based on how and where they went during their visits. In this paper, I analyse the meaning making of very young children in the museum from a multimodal perspective, with an emphasis on running and walking alongside gesture, gaze and vocalisations as a key component of communicative practice.

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17th century commonplace books – a model for digital remixes?

Do pre industrial revolution communication practices have something to offer today's scholars coping with the vast flow of digitalized information?

Printed books have been the standard scientific and general knowledge distribution and storage media from the time of Gutenberg. Still, for centuries, printed material was rare and expensive. Since the Renaissance individuals would buy books with empty pages to collect and store information found in various sources, often along a common theme. Their authors copied passages from their own reading and other experiences into notebooks called commonplace books or commonplaces. Such personal anthologies were used by scholars and scientists as an aid for remembering useful concepts or facts. Each book was unique and reflected its creator's particular interests.

Digital texts, distributed on the Internet, make it possible to apply new, commons-based approaches to managing knowledge resources. Yochai Benkler uses the term 'commons-based peer production' to describe collaborative efforts of sharing information (Benkler, 2006). Due to the influence of computation such action plays a much greater role in the networked information economy than it did in the industrial information economy, according to Benkler.

The nature of commonplace books resembles many of the qualities found in online journals, wikis, photo sharing websites etc. Citations, copied and embedded media material are compiled into new creative works, known as remixes, or more argumentative works where links to various sources let individual contributions become part of a large number of potential texts.

In this paper we will examine how various genres like blogs, online scrap books and social media walls have become digital commonplaces and point out some traits that seem to characterize specific sub-genres. One of the conclusions is that "remixing is the new common-placing", where collecting, compiling and sharing digital texts resemble qualities known from the 17th and 18th centuries communication practices. With this historical backdrop the paper will discuss how commonplacing today introduces emergent ways of knowledge building, including its implications for education.

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An approach to the functional analysis of movement

Movement is an important category within multimodal design and analysis. In particular in the context of new technology or new media, in which moving images (as in movies or short film sequences for e-learning environments, commercials or art) have become easier to produce and access and therefore also increasingly popular. Very few functional approaches so far have addressed movement as a discrete category for multimodal analysis. Most of them draw on traditional film analysis for narrative genres or Kress and van Leeuwen's approach to the grammar of visual design, which was developed for the analysis of still images. Such approaches concentrate on functional categories like setting, participants (or characters in film), processes or activities, framing, perspective, etc.

While it is obvious that movement has to be analysed together with other modes of representation within a multimodally generated 'text', it is promising to regard movement as a discrete category as well as to reveal the functions it serves in the process of meaning making. This paper outlines an approach to the 'the nature of movement' by analysing the semiotic resources of visual movement and their functions in abstract genres or settings.

Jens Ideland
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Playing drums or hitting pads

Some researchers, e.g. Linderoth, argue that it is likely that people taking on a digital game learn how to read and handle the internal game logic and the visual game screen rather than learning about the depictured "reality". On the other hand, researchers examining the digital music game Guitar Hero, e.g. Miller, have pointed out that the hybrid character of this game makes it possible for many players to use and express some of their knowledge of, and love for, music and musicianship. Earlier studies within this on-going project have, however, shown that also young musicians experienced in playing electric guitar and rock music are offered quite different affordances when "playing" the plastic GH-guitar. Depending on previous experiences and knowledge of digital music games, the quite special tools and resources used set bounds for what, and how, they can use and express their extensive musical knowledge and understanding. The Rock Band game launched in 2007 introduced two new interfaces. While "playing" the guitar part is similar to the original Guitar Hero concept, the drum and song parts using the new "drum kit" and microphone are more different. The aim of this study is to examine affordances offered when taking on the drum part through analysing what, and how, knowledge of music, musicianship and digital games are used and expressed by young musicians "playing" the drum control.

The main material analysed consists of a gaming session documented with video camera. In this session, young musicians attending a specialised music programme in a Swedish upper secondary school are taking on the Rock Band game in an out-of-school context. Based on social semiotic theories and a multimodal discourse analysis, actions and utterances made by these informants are analysed as representations of the individual's discursive knowledge and ability to handle and/or use available communicative tools and resources in the current context. Preliminary results show that musically skilled youths articulate discursive understandings of what Rock Band is, and how the drum control should be handled, in sometimes quite diverging ways. Despite these individual variations, results presented also indicate that the "drums" offer other affordances than the guitar control. Compared to the guitar control the "drum kit" stands out as an interface making it easier for some informants to use and express musical knowledge and understanding in a musician-like way.

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Teacher, dictionary and laptop – learning new words in foreign language class

The discourse of foreign language learning has multiple participants, usually one teacher and several learners. The goal of this classroom discourse is to acquire new knowledge and skills in the target language. One of the main activities is to learn new words. Some words that the learners meet while doing written exercises or practicing speaking are incomprehensible to them. The teacher constructs the meaning for the new words in a multimodal manner by using words, grammar, prosody, bodily movements and several aids (e.g. blackboard, dictionary). The present research studies what the learners' actions are and how they give feedback to the teacher during the meaning construction process.

In order to research the learners' actions, lectures were videotaped in a university where Estonian and French are taught as foreign languages and the videos were analyzed by combining discourse analysis with the micro-ethnographic approach. The basis of analyzing methods of foreign language learning in classroom discourse encompasses the works of Goodwin (2000), Lazaraton (2004), Linell (1998), Mondada (2004).

Communication during the videotaped lectures took place in the target languages. On some occasions, unknown words were translated with the help of other languages (e.g. English, Russian). The analysis of the data shows that some learners only follow the teacher whereas others divide their attention between the teacher and the helping tools – they use their own vocabulary and laptop to find the dictionary meaning of the word. The learners' nonverbal feedback (nodding, smiling, gaze direction, mouth opening) reveals the understanding or confusion while they are following the teacher or consulting the laptop or the dictionary. Their nonverbal behavior also shows that the (online) dictionary and the teacher's multimodal actions can complement one another – the learners may combine the teacher's constructed meaning with the dictionary meaning. The presentation introduces some relevant examples of how learners learn words in foreign language class.

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Multi Interaction Analysis of Sun Mingjing's Multi-modal Expressions

Sun Mingjing (1911-1992) was fond of recording interactions of the subjects on one single picture when he could, or he would resort to multi-modal means to let pencil-drawing, diary entry and photograph working together to achieve a multi-modal visual story. The paper uses Kress and van Leeuwen's theory to analyze 6 groups of Sun Mingjing's multi-modal works. 3 in visual modes, 3 in visual plus verbal modes. To make the point clear, the author includes two visual samples in the abstract: One with one single photo, one with multiple visual means.

Without Kress & van Leeuwen's multimodal theory, photographs like Fig 1 might be overlooked. A young monk is seen holding a plate of beans, preparing a meal, too shy to face the lens. His master, a famous Buddhist, refuses to be photographed. Instead, he takes over one of the photographer's camera, retreats inside the hall, and shoots the cameraman to reverse the role. The cameraman, promising not to take his photos, records the tension and intensity of the dramatic moment. In spite of their belief that photography is soul-snatching. masters are curious about new gadgets. When a secular scientist meets religious masters, values clash. Outside the wooden hall, verbal expressions of huge white Chinese characters advocating Buddhist values enhances the venue. The water container, a night stool etc tells their frugal life. The young monk, in the 90s became chairman of Sichuan's Buddhist Association. A VIP in the religious world, and this photo, having recorded his humble beginning, has another dimension.

Fig 2 consists of three pieces: two photos, and a pencil drawing. My father was fascinated by the beauty, the greenery, the smell of flowers and trees, the quietude, the cool temperature of the Dragon Pond on Mt Emei, he takes a picture of the panoramic scene.(Fig 2 a). Then he does a pencil drawing, focusing on the little rock sticking out of the pond regarded as the dragon (Fig 2b). Not satisfied with the sensory feelings alone, he climbs onto the rock. There, lion, tiger, dragon are symbols of strong desire for worshippers to conquer. To comply with the situation, he poses more like a frog than a warrior in his good mood. .

Being the daughter of Mr. Sun, the author seeks guidance and cooperation from the conference participants to analyze more of Sun's visual and verbal data heritage from his photos, films and working journals.

Tiina Keisanen & Elise Kärkkäinen
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Multimodal analysis of compliments in everyday English interactions

The current paper is part of a larger multimodal project on recurrent conversational patterns or turn–constructional formats in casual face-to-face interactions in English and Finnish. Our research has proceeded from types of action (e.g. 'noticing', 'offer', 'request', 'resumption') to explore the different lexico-syntactic, prosodic, embodied and other turn–constructional means for their accomplishment, and the possible division of labor in interactional work between them (e.g. Keisanen in press, Kärkkäinen & Keisanen in press, see also Couper-Kuhlen & Thompson 2005, Fox 2007). In this presentation we discuss compliments. We define them as social actions that positively assess one or more of the co-present discourse participants or their actions (cf. Manes & Wolfson 1981, Golato 2002, who define them more narrowly). The data come from a database of ca. 8 hours of video–recorded everyday interactions in English. The study employs the methodology of conversation analysis. Previous research appears to have focused on first–position compliments (Manes & Wolfson 1981, Golato 2002), whereas we also provide an analysis of compliments in responsive positions, and discuss not only their verbal construction but also their multimodal accomplishment and their reception.

The data show that compliments in responsive position provide an interpretation of the co-participant's actions as portrayed in their prior turns. These descriptions or tellings do not include an evaluative dimension as such, but they are conducive to being assessed positively. The embodied actions and prosody of those proffering compliments range from rather subdued to extreme and highly animated displays of affect. The preliminary results indicate that recipients may only briefly acknowledge compliments, for example, by producing yeah or by smiling.

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Representation of visual empirical material - critical issues

Interaction in educational settings can be described as a complex semiotic landscape. The information overflow forces us to focus our attention in some direction or another. Our tacit knowledge about the setting effects how we direct our attention. Utilizing video recordings in field studies of education supply researchers with new opportunities and challenges during data collection and analysis. Footage enables us to stop time and transcribe utterances, gestures or gaze. Regardless of all these options, we still have to decide to what extent we can employ these rich features in our analysis and how it relates to the overall understanding of the phenomena we are investigating. How does for instance complex patterns of interaction relate to learning? When do we employ theory in the process of constructing and representing data? To what extent does the researcher affect the interaction? Researcher's epistemological and ontological assumptions about the field in terms of how we understand phenomena like 'interaction', 'power relations' and 'learning' will be revealed already in how the fieldwork is carried out in terms of how camera and microphone angels are chosen, and in the way we transcribe our multimodal data. The object of this presentation is to discuss how researchers construct data and how we can do theoretically informed selections in relation to our overall understanding of the phenomenon in focus. We will analyse examples of data construction in the field of education from a designs for learning perspective (Selander & Kress, 2010). This perspective builds on the social semiotic as well as on a dialogic perspective on communication and on sociology of knowledge and expands the multimodal analysis acknowledging the social practices that shape communication. The examples will display how researchers construct not only data and the object of analysis but also to some extent the field in terms of how we interact with pupils and teachers in the classroom. How face-to-face interaction as well as digital activities are represented in the video footage as well as in the transcription and in the final writings that report the findings and claim.

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David Messer
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The Open University

Multimodal analysis of pre-schoolers' interaction with a story-making iPad app

Tablet-based applications appear to offer engaging interactive and multisensory routes for the development of early literacy skills. Although these applications are increasing in popularity, surprisingly little research documents how the multimodal communicative affordances of these applications affect young children's interaction patterns (Author, 2011).

This study adopted a multimodal framework (cf Rowe, 2012) for examining the interaction practices of forty-two Spanish pre-schoolers over the course of two terms, as they created their own stories with a story-making iPad application. Video data were analysed focusing upon a number of children's communication cues, including language, gestures and body postures. This analysis suggested that children's literacy practices were guided by the unique, multimodal affordances of the 'iPad-app-medium' and the communicative cues these offer individual children. The touch-sensitive keyboard and an inbuilt audio-recording feature, were particularly powerful in shaping children's strategies for selectively using specific literacy skills. In particular, less linguistically advanced children found delight in randomly typing letters and recording animal sounds, while other children used the application to practice specific skills such as sounding out letters, and musing over suggestions provided by the inbuilt spellchecker. Children's unconventional approach to self-authored stories in a digital medium was typified by their frequently-changing picture choices, the addition of strings of letters to their 'stories' and recording apparently unconnected comments to accompany their selected pictures. Children's body postures were identified in the research as clear indicators of the social roles children took up in co-editing the texts and sounds they produced. The research also revealed a wide variation in the gestures children used to interact with the application, from almost obsessive single-finger tapping in one spot to careful picture swiping across the whole screen.

From these observations it is concluded that children use multiple communication modes in interacting with the application and with their peers when creating personalised stories. These interactions are embedded in, and facilitated by the specific context generated by the iPad application. Multimodal analysis allowed the research to make visible which modal features of the application children attended to in different time and space points of the digital story-creation activity, and how this shaped their interactions with the technology, their peers and the stories they constructed.

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Graphical Literacy as the Imperative in Transition from Textbook to Digital Tradition in Education of the Blind

Graphical literacy of the blind students, which can be regarded as the equivalent of the visually based graphic competence for those without VI, is one of the main elements in complex and meaningful transition from the paper text-book to digital (multimodal) tradition in education of the blind. Graphical literacy serves as one of the crucial elements for such a principal change of the educational agenda, as well as leads to more sustain and completed understanding of the concept of multimodal judgment (also known as complex process of sense making) in education of VI.

Moreover, it can be seen as the improvised bridge element linking two educational traditions; it also can present itself as the imperative in successful and meaningful transition from one tradition to the other. However, it is important to keep in mind that such a transition can be performed in several following stages only, and that the actual principal changes can manifest themselves only in some period of time after transition actually took place. These stages are: technical and technological, methodological and theoretical as well as educational ones.

It would not be correct to ask which one of these stages is the most important for the successful completion of the process, but it is rather clear that the educational aspect must be brought forward as the core of all efforts. Therefore, the educational background of the blind student – his/her readiness to transition from one tradition to the other, is very important here. And graphical literacy as the imperative of such a transition is an aspect that deserves to be reconsidered with the great attention – especially on the educational level.

Multimodal learning environment for VI therefore should include a principle of multimodal informative flow with narrowing of the informative field non characteristic to regular (visually based) multimodal environment. The cross –modal transfer (translation) of information via inter-semiotic translation requires unification and standardization where "the human factor" still plays a significant role. The integration of the results of such a translation into multimodal platforms is frequently problematic. For blind students, non-visual (auditory, haptically and kinesthetically based) interactivity is the core of the multimodal learning – it makes gradual transition from the textbook to digital tradition practically possible.

Current research tries to explore the logical and methodological subordination links between three special elements in creation of the non-visually based multimodal learning environment for the blind, which are: the graphical literacy, multimodal judgment and changes of the educational traditions (sometimes also referred as agenda or paradigms).

The aim of the research is to outline the particular importance of the graphical literacy as the part of the multimodal judgment within this transition, with special attention to its imperative function in theoretical and methodological design of the multimodal learning environment for the blind.

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Video as an Epistemology

This video presentation explores the use of video as an epistemology and uses video as the medium to present the message. It is a response to the provocation of Haw and Hadfield's (2011) view of video in a participatory process, rather than extractive product-making modality. In an overview of knowledge construction using video we see the way video can be used to construct multi-modal knowledge encompassing vision, space, time, movement and sound. The presentation considers the impossibility of separating collection from analysis using video (Banks, 2007), and how the way video is used represents an ontological stance. The grammar of video meaning-making is traced from the first experiments with camera position (Vertov, 1929), to early participatory video knowledge construction (Worth and Adair, 1972), from anthropologist Bateson (1942) following the action to the observer participant "guerrilla techniques" of Schrum (2005) and current observational video documentation with young children and their parents. There has been a dramatic departure from pursuit of pure knowledge or objective truth obtained by a "direct camera" or cinéma vérité and a move towards relation and involvement with the participant and viewer's construction of meaning. Subject gaze can command the viewer's attention to make a connection, make knowledge with them (Kress and Van Leeuwen, 2001). We've moved beyond video as an expressive language to more comprehensive phenomenological approaches exploring, feeling, emotion, memory and embodied learning including insights into non-language-based knowledge (Flewitt, 2006) and thick descriptions that other methodologies do not yield.

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"Embodied Learning in Early Childhood: a reflection on Sustained Shared Thinking"

Early Years educators may need to broaden the modes of communication which they use for engaging in sustained shared thinking with children, since much of young children's communication is embodied and enactive in nature, rather than verbal. Yet the emphasis on dialogic practice that use of the sustained shared thinking terminology has brought about has led to research foci heavily dominated by consideration of discourses between adults and children mediated by oral language, and emphasising the questioning skills and styles of adults. Gesture, body language (Tobin, 2004) and modes of expression other than the verbal also require recognition, attention and support.

Since the publication of the early outcomes of the Effective Provision of Pre-School Education (EPPE) and Researching Effective Pedagogy in the Early Years (REPEY) studies (Sylva et al,1999 and Siraj-Blatchford et al, 2002), the term 'sustained shared thinking' has become part of the professional vocabulary of early years practitioners in the UK. In this paper we present a reflective dialogue between two practitioners and a researcher. The context is reflection on an event in which one practitioner participated, and was video recorded by the other, responding to a child's spontaneous use of dance as a mode of expression and communication. The dialogue forms a pilot study to provoke a collection of other examples of how child and adult interact, and construct knowledge together. Still frames have been identified from the video to explore the range of interaction in gesture and movement, and the consistency of connection through eye contact.The development of socio-cultural analyses of interactions between children and the 'more experienced/expert others' (Vygotsky, 1978) who reflect, 'scaffold', validate and guide children's learning is of course not new, and has been the subject of much research and discussion. We develop that discussion in the reflections of the practitioner we found a profound acknowledgement of the value of embodied experiential learning and consideration of the barriers to this type of learning experience taking place. If children are to develop expression through the possible range of modes implied by Malaguzzi's '100 Languages of Children' (Edwards, Gandini & Forman 1998), then practitioners may need to broaden the modes of communication which they use for engaging in sustained shared thinking with children. Research using further video case studies would be an appropriate multi-modal methodology and epistemology to both broaden and deepen the understanding of Sustained Shared Thinking.

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Campus space - a place for learning?

This paper presents an ongoing postdoctoral research project with the ambition to contribute with knowledge on the interplay between space, interaction and learning in higher education. What kind of rooms do students meet in formal campus activities and how are they designed? How are students and teacher interacting using resources afforded by the room? These are some of the questions that the project aims to examine.

Space, place and room are familiar words, denoting common experiences. Space is sometimes used to discuss room and interplay between interaction and learning. In Swedish the words "rum" and "plats" could refer to a physical organization of the environment and the social aspects of the same, that is, we are located in spaces but acting in places. But this paper connects to the idea that both place and space are social products with different systems of practices.

Traditionally on-campus education is associated with lecture theatres and tutorial rooms and the physical room as such is often taken-as-given. Thus the room in higher education as a place for learning is open to question. Space, interaction and learning in higher education are under-researched topics compared to similar research with focus on schools. There is, however, a field in social semiotic studies focusing on the interplay between human interaction, space and learning in schools. This approach also highlights how physical environment, as part of the setting, constitute an essential element in communication. Social semiotics also affords a way to understand and explore space as three-dimensional texts.

For theoretical anchoring, the research draws upon a design theoretical perspective called "Designs for Learning" (Selander & Kress, 2010) to understand the activities in the room and space as a part of a setting, all in relation to the concept of design. But this paper also discusses how space in higher education can be organized as semiotic resources. It connects to Halliday´s metafunctional theory (1978) investigating space as three-dimensional texts using Halliday´s notion of three communicative functions. The research is illustrated with examples from on campus teacher education using video observations to analyse two kinds of classrooms and interaction of a group of teacher students and their teacher in the same formal spaces.

Victor Lim Fei
Ministry of Education, Singapore.

A Systemic Approach to the Teaching of Images

My presentation will report on an exploratory study carried out in 2 Singapore schools. The study investigates how a systemic learning approach to study the systemic choices in print advertisements can be supported by a multimodal analysis software. It also considers the creative tensions between the designed affordances and perceived affordances of the multimodal analysis software in the teaching of multimodal literacy through perspectives presented by students of different abilities and at different levels. The study reports that there is value in the systemic approach in the teaching of multimodal literacy and that it can be usefully supported by the multimodal analysis software as an annotation and analytical tool, subject to customisation of the learning packages, more in-depth professional development for teachers and improvements to software technical functionalities.

Fredrik Lindstrand
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Eva Insulander
Staffan Selander
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REMAKE. Representations, resources and meaning-making: The Middle Ages as a knowledge domain in different learning environments

This paper discusses the outline and implications of a recently initiated research project, "REMAKE: Representations, resources and meaning-making. The Middle Ages as a knowledge domain in different learning environments", funded by the Swedish research council. The aim of the project is to study how – and with what social and epistemological consequences – a knowledge domain is realized in different learning environments. Here, we look at how the subject of history, and more specifically "the Middle Ages", is realized in pre-school, compulsory school and upper secondary school contexts.

Based on a design-theoretic, multimodal perspective on learning and communication (Rostvall & Selander, 2008; Selander & Kress, 2010), the project takes a starting point in the assumption that a given knowledge domain is realized in different ways in different learning environments, as a result of a complex interaction of selections, representations and actions by the participants involved. There is not a given core or consensus of what this domain is or what parts or aspects the subject area should encompass.

The project will put an emphasis on the resources used by teachers and learners in their work to design and re-design the subject content, and on how specific designs for learning shape the possibilities for how one can learn and engage with a certain knowledge domain. The resources brought into play will be analysed in terms of how they are used, what they add to the representation of the historical epoch in focus, and how they affect the learners' possibilities to make meaning.

By means of classroom observations, where all work around the Middle Ages will be documented in a selection of groups and classes, the project will investigate a) teachers didactic design; b) different representations of the Middle Ages and c) how children/pupils interpret, transform and design their conception of the knowledge domain. Doing this, we deal with questions of agency, cultures of recognition (what is acknowledged as history, as knowledge/knowing in relation to history and as resources for learning about history) and the uses of history in different contexts.

On a more comprehensive level, the project aims at comparing the differences within the educational system. We ask ourselves: How do the representations of the middle ages differ in pre-school, compulsory school and upper secondary school? What may the long term consequences of these differences be in terms of learners' abilities to engage with and deepen their understanding of the specific domain?

Eugene Loos
University of Amsterdam

Designing for dynamic diversity: representing various senior citizens information sources: The impact of two discourse coalitions: the eternally youthful seniors versus the frail needy seniors

If we wish to ensure that the diverse group of senior citizens can continue to participate in our information society, then accessible information is important. Therefore, this paper focuses on the following questions: I. How are various senior citizens represented by *visual* and *textual* signs in information sources? II. Which are the consequences of this for their identification with the invoked image? III. To what extent does this benefit the accessibility of (digital) information? To answer these questions I will use a social semiotic approach (Kress & Van Leeuwen, 2006; Kress, 2010) and Hajer's concept of discourse coalition: 'the ensemble of (1) a set story-lines; (2) the actors who utter expressing these story-lines; and (3) the practices in which this discursive activity is based' (1997, p. 65). In the case of accessible information, actors such as insurance companies, public authorities, businesses, as well as organisations for senior citizens are concerned with constructing the story of a pleasant long and healthy life full of attractive activities. The dominant discourse coalition is that of the *eternally youthful seniors*. There are also organisations that present the less agreeable side of ageing: the publications of a Dutch health care institute carry cover images of senior citizens using wheeled walking frames. However, the actors in the discourse coalition of the *frail needy seniors* are no match for the dominant discourse coalition, as evidenced by a readers' survey carried out by the magazine of ANBO, the largest Dutch association for Dutch seniors, which revealed that many readers were annoyed by advertisements for Up Easy chairs and wheeled walkers. After having conducted a multimodal analysis (based on policy documents, advertisements and websites) to understand how senior citizens are represented in these two discourse coalitions by *visual and textual* signs, I will finally show by the bar at the ANBO homepage (accessed in 2011) functioning as a photo gallery that it is possible to make creative use of the various images of senior citizens in our society. In this way, identification and information accessibility can be enhanced by adopting the principle of designing by dynamic diversity (Gregor et al., 2002).

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Analysis of Multimodality in Face-to-Face Interaction applied in a Multicultural Criminal Context

Human communication is a very complex semiotic system. When a person produces an utterance, despite their particular intention behind those words, there is a myriad of possibilities of interpretation of those same words by the recipient(s) of that message. This happens because each person has an idiosyncratic and very personal way of perceiving and understanding the world, and the people with whom they interact. Kress (2010) states that there are some semiotic principles common to all human communication. Humans create signs and "these signs are made with very many different means… They are the expression of the interest of socially formed individuals who, with these signs, realize… their meanings" (Kress, 2010: 10). But what if the context of interaction is multicultural? Misunderstandings in communication can happen between people sharing the same cultural background; however this problem reaches higher proportions when people from different cultures interact. Humans communicate verbally and also non-verbally. Gestures are a very important mode in human communication. "Gesture may be used to deal with meanings around 'attitude' in two cultures; yet, what is 'addressed', made into an area of common interest within the area of 'attitude', maybe be quite different. " (Idem: 11) Multicultural spaces are places where misunderstandings can often happen, because "culture is a fuzzy set of attitudes, beliefs, behavioural conventions and basic assumptions and values that are shared by a group of people, and that influence each member's behaviour and each member's interpretation of the 'meaning' of other people's behaviour." (Spencer-Oatey, 2000: 4) If we add to this complexity the context of a multicultural criminal scenario, problems of misunderstanding of verbal and non-verbal communication can have serious consequences in a defendant's life. What if a police officer misunderstands a gesture that a suspect makes? What consequences can a wrong interpretation of body language have for a foreign defendant? What effect can words and body language together have in a suspect's life? Based on a pragmatic approach and on a theoretical framework embracing the areas of Language and the Law, Discourse and Conversational Analysis, Pragmatics, and Multimodality (speech and body language), and through the analysis of empirical data, collected by the author of this research and focused on the correlation between speech and body language, this paper explores some aspects of the interpretation of multimodality in a multicultural criminal context, namely comparing the Portuguese and the British cultures.

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Running reindeer. A multimodal analysis of a collage created by Sámi children

In my presentation I will do a multimodal analysis of a collage created by children in the Sámi kindergarten in Oslo. The collage has several layers of meaning making. It consists of individual works that show a running reindeer. Materiality, colours and visual forms are important meaning making resources in each individual work. The works are placed together so that the collage can be interpreted as a herd of running reindeer, and the shape of the whole collage has the form of one big running reindeer. I will analyse the individual work, but also the collage by using the three metafunctions representation, interaction and composition (Kress and van Leeuwen 2006, van Leeuwen and Jewitt 2001). I will also discuss the context of situation and the context of culture in which the collage was created (Halliday and Hasan 1989), and the prominence of such texts in this kindergarten's culture.

The collage was placed on one of the walls in the Sámi kindergarten in Oslo, and it is a part of the surroundings the children meet every day. I will comment on the place the collage has on the wall, and discuss whom the collage is meant for, the children or the adults. The place on the wall can be seen in connection with the purpose of the text.

The analysis is a part of a research project about multimodal pedagogical texts in the kindergarten room. Our data are collected in three kindergartens and consist of films, photographs, interviews and field notes. The Sámi kindergarten in Oslo is one of the three kindergartens. The multimodal text project is a part of a larger research project supported by the Norwegian Research Council, The Kindergarten Room – Materiality, Learning and Meaning Making. The Role Rooms Play in the Pedagogical Work in Kindergartens. The leader of the project is Professor Thomas Moser.

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Correspondences and juxtapositions: what Messiaen and Eisenstein have to teach us.

Olivier Messiaen is well known as a composer and a synaesthete. His elucidations upon his particular condition are revealing, not only for the insight they give us into a brain which works differently to most, but also for the insights the frame of synaesthesia gives us when we observe our own communication within and across modes. As Messiaen says, 'there does exist a white magic, and that's a symbolic quest for the power of language, sounds or colours, for the influence of certain things we own or which surround us.' (Samuel, 1976, p. 20). Messiaen deals in correspondences. Importantly, however, when asked whether these correspondences are 'the result of a totally subjective estimation', he answers that this correspondence 'rests on scientific fact modified by the personality of whoever is subject to the phenomenon, to which may be added something of imagination and of literary influence difficult to express' (ibid., p. 19).

Sergei Eisenstein is also counted among the list of famous synaesthetes, and, although this was not so explicit in his work, through his 'montage of attractions', he uses the juxtaposition of fragments as a means to communicative – and ultimately ideological – ends. For Eisenstein, a cinematographer, the moving image was the most crucial and fundamental of modes for the creation of an 'attraction'. Initially extremely ambivalent about the affordances afforded by colour and sound, he went on to embrace their potential.

In this paper I want to plot a line between Messiaen, Eisenstein, and the present in which we find increasingly sophisticated multimodal texts, of increased number, in a greater array of situations (van Leeuwen, 2010). What can be learnt from Messiaen's theory of correspondences and Eisenstein's juxtaposing? It is clear that we are not all about to experience the visceral response to 'the juxtaposition of the colour violet and chords of G major' which, for Messiaen, 'clashed in a terrible manner and gave [him] stomach ache' (ibid.), but we all feel that certain things 'go' or 'clash'. Certain juxtapositions become trite, and others have the power to take our breath away. Eisenstein identifies a conflict between the 'language of logic' and the 'language of images' (Taylor, 1998), which only 'intellectual' cinema will resolve. Not happy with this, Eisenstein, a prime candidate for being multimodality's poster-boy, asserts that through his art, 'we have a hint of the possibility of […] developing and directing the entire *thought process*' (Eisenstein, 1947). An ambitious aim, indeed.

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Aspects of multimodal communication in corporate videos: The strategic maintenance and renewal of corporate identity

Managing corporate identity is a top priority in the contemporary business world. Corporations are daily facing the challenge of convincing present and prospective customers, consumers and stakeholders about their responsible corporate identity by persuasively projecting a distinctive and coherent image across various marketing materials.

Although corporate identification strategies have been the focus of relatively many corporate communication studies, none of them has elaborated on the multimodal issues related to this topic. In this paper, I therefore explore a series of corporate videos belonging to Grundfos global company in order to show how several identification strategies are articulated in multimodal ensembles. The videos can be accessed at: http://www.grundfos.com/about-us/news-and-press.html

The social semiotic perspective provides the main framework for exploring these videos in the present multimodal analysis. However, this exploration has an interdisciplinary character because it also draws on approaches from organizational identity theory and corporate communication studies. The paper intends to establish which semiotic modes are given prominence in the corporate discourse by examining the complex interconnectivity and functional differentiation of the semiotic modes. The specific aim of my analytical endeavor is to explain how language, sound and image are integrated, and how this multimodal integration contributes to the persuasive employment of several corporate identification strategies.

The paper concludes that this multimodal model of analysis can help marketing communicators understand and better exploit the meaning-making potential of the semiotic modes when several types of identification strategies are to be employed in a persuasive way in order to maintain or renew a corporate identity.

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The Space Race between USA and Soviet Union: a discourse of war?

The space race that started just after the end of World War II between the Unites States and the Soviet Union was one of the phenomena that marked a period of scientific and technological advance as well as of cultural clash.

By progressively relating the events that led to the launch of numerous expeditions to conquer first the immediate outer space and then the first human outpost beyond terrestrial atmosphere - the Moon - the discourse elaborated to explain the various stages and outcomes of such a prolonged human, scientific and financial effort from the two parties actually construed a cultural phenomenon that is nowadays conveyed as a fundamental stage of human history in many educational texts worldwide.

Some of these texts, maybe the most impressive ones, are displayed by National Space Centres and similar institutions around the world in the form of multimodal interactive exhibitions. In this paper we compare the discourses enacted by two exemplary European institutions, The National Space Centre in Leicester, UK, and the German Museum of Technology in Munich, Germany

Since its opening in June 2001, the UK National Space Centre has been awarded for its development of and commitment to educational programmes at all levels, that involve schools as well as groups of professionals who want to learn team work strategies in the Challenger Learning Centre. The centre is visible from afar thanks to its impressive Rocket Tower architecture, which contains an actual rocket and displays the Space Race exhibition on three decks. The Rocket Tower seems to construe a very neatly structured multimodal discourse on the USA-USSR Space Race, starting from a Victorian cinema that shows the first science fiction film and then covering all missions launched both by the USA and the Soviet Union in the attempt at putting the first human foot on the Moon. The exhibition, however, also highlights very clearly the unfriendly relationship existing between the two countries in that period, so much that the space race is almost proposed as a metaphor for a quite earthly conflict.

The German Museum of Technology in Munich, on the other hand, represents a rather conservative institution which treats the space research as just one among many of its fields of interests. However it does create multimodal narratives in order to fulfil its pedagogical purpose by creating new interactive contents within its facilities. Although the Space Race is treated as just one phase of the history of human interest for space research and travel, its contextualization is significantly different and focused on the contribution of German scientists to the development of rocket engines between and during World War II as well as on the German and European role in the today's space science.

Our paper will analyse these two different but comparable displays as multimodal discourses made of objects, video and audio materials, visual and verbal communication, specifically functional environments. We have three major aims:

1) To understand what type of pedagogical message is being conveyed by the two multimodal exhibitions (social semiotics) that goes beyond the obvious informative content;

2) to find out whether the discourses enacted by the two exhibitions encode specific political ideologies (social semiotics) that inform the presentation of the scientific topic and contribute to the creation of specific historical and cultural identities;

3) to create a methodology that we might be able to apply to the analysis of other space centres or other similar educational sites in order to understand how the Space Race between USA and the Soviet Union is construed nowadays as a cultural phenomenon through complex multimodal discourses.

In the analysis I will use a combined methodology that is based on the hallidayan functional framework of semiotic analysis, Kress & van Leeuwen's visual grammar, E. Ventola's and van Leeuwen's work on social semiotics, G. Kress's work on multimodality, and – in the case of film-like and MMORPG texts the methods of analysis I developed and published in particular in the following works:

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Unfolding meaning: macrogenres, genres, transitions and semiotic options for teaching

School lessons unfold as teachers orchestrate semiotic resources for teaching, in the social and material conditions that each context offers (Kress & van Leeuwen, 2001). Educational contexts demand specific interpretations of the unfolding meaning for representing and communicating for teaching purposes, for this reason the notion of curricular genre (Christie, 2002) is used to explore the lessons recorded. This study focuses on the methodological potential upon audiovisual material, starting from the assumption that teachers' strategies to promote students' advanced literacy can be identified from a multimodal discourse point of view. A multimodal discourse analysis on teachers' discourse was developed upon video records from 2 case studies corresponding to history lessons in Chilean secondary schools. The findings arise from three different levels of analysis: macrogenre, curricular genre or lesson and genre. First, from a multimodal perspective the whole macro curricular genre shows that teachers use a variety of semiotic resources differently across the lessons, depending on the teaching design in the curricular unit or macrogenre considered as the largest configuration of meaning. The second finding indicates that to start the analysis at the lesson level the video may be sectioned upon main genres unfolded by teachers, where not only these genres but also the transitions between them construe relevant meaning for teaching. Third, the genre level shows that the semiotic options that teachers deploy vary in the different stages of the main genres answering to specific functions. The findings highlight, for the one hand, that teacher´s discourse is used to approach students towards advanced literacy practices. For the other hand, both multimodal approach and curricular genre are useful notions for discourse analysis based on audiovisual records, because they can reveal different semiotic strategies that teachers use for teaching purposes.

Radan Martinec
IKONA Research and Consulting

On the topic of instantiation: systemic linguistics and gesture studies in dialogue

The relationship of instantiation derives from Saussure's fundamental distinction between langue and parole and has been used in both linguistics and sociology, although not always referred to as such. It is one of the fundamental relationships in both systemic linguistics and gesture studies, and it is highly relevant to multimodal semiotics in general. The term has however been used in different contexts and its meaning has not always been very clear. The time is perhaps right for revisiting it more analytically and from a perspective afforded by comparing language and other semiotic systems. Building on my recent work on gestures and their comparison with language (e.g. Martinec 2011), I will attempt to show that instantiation is an umbrella term for several different relationships. I will identify these and illustrate them with examples from both language and gestures. I will consider the relationship of instantiation to the other important relationships in systemic linguistics and multimodal semiotics – realization and delicacy. I will propose another scale running alongside the scale of delicacy that may help to clarify the concept of instantiation.

Corrado Matta
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Framing research as a social practice. Multimodal representations in the philosophy of science

Not long ago scientific multimodal representations of social or natural phenomenon were regarded as objective pictures of reality framed and explicated by experts in written words, pictures, and mathematical or graphical models. Very few people were involved in actual research and the general public seldom challenged claims made by researchers. After World War II many conventionally held ideas about the one-and-only 'truth' or 'meaning' and thus even the role of science in the production of knowledge were challenged in society as well as social norms, power relations and authorities. The so-called linguistic turn changed many of our previous beliefs about the possibility to represent (the social) 'reality' objectively in systems of signs like language or mathematics and consequently written language particularly lost some of its superior function when it came to representing the world in a 'truthful' way. Simultaneously the idea that an observation is unbiased or free from theoretical assumptions was challenged by philosophers of science as well as by social scientists.

Today the social practice we define 'research' or 'science' has changed profoundly. About 30-50% of the population in many countries attends college or universities and follows courses in the philosophy of science and writes a thesis. The ratio of researchers has risen in the past decades, which together with the philosophical and methodological development described above has led to differentiated practices of doing research especially in the humanities and in social sciences. Today there are many competing ways of representing and explaining social phenomena stemming from different theoretical and methodological underpinnings. These representations provide us with various ways of understanding the phenomenon being investigated. All kinds of classifications and representations of social research for instance, mould our understanding of the phenomenon being represented as well as the communicative design of the learning setting in terms of patterns of interaction and assessment practices. University students of today have to position themselves in relation to a smorgasbord of social and philosophical practices labelled and represented as 'social research'.

The object of this presentation is to analyse power point slides and book spreads from courses in the philosophy of science from a philosophical as well as social semiotic perspective: How is the social practice 'research' represented for students graphically? How are different theories and methodologies underpinning social science ordered hierarchically? What work is done by these ways of framing the differentiated practices in terms of knowledge production and power relations?

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Genre and officium in multimodality: a rhetorical perspective on annual reports

This paper compares paper and web-format Annual Reports. These two kinds of multimodal texts are usually presented as equivalent alternatives in companies' websites. However, empirical observation suggests a number of differences at content level and communicative function.
Considering genre characteristics (e.g. Hynes 2004), we aim at identifying these differences and their consequences at the levels of officium and pragmatic effects of the texts. According to current research on digital genres, for web-format Annual Reports it should be considered that "the internet as a medium have [sic] a number of characteristics which significantly influence and contribute to the way the web-mediated genres look and are used" (Askehave & Nielsen 2005: 121). Digital genres emphasize the promotional function of texts, which "have become instruments for external organizational communication, since they can reach a potentially planetary audience of experts" (Garzone 2007: 20).

We will analyze a sample of paper and web-format Annual Reports by means of a rhetorical approach to multimodal discourse based on Bakhtinian analysis of genres (Bakhtin 1986), current frameworks for multimodal texts analysis (Bateman 2008, Birdsell & Groarke 2007), congruity theory and rhetorical-argumentative analysis (Rigotti 2005). In particular, we will focus on top management's messages to shareholders investigating: (1) informational content (inventio), (2) arrangement of contents (dispositio), and (3) multimodal resources employed (actio). We will describe the contribution of the intersemiotic resources to the performance of the officium "in and across the different modes" (Kress & van Leuwen 2001: 2) being employed, clarifying how genre determines the interpretation of multimodal relations and how multimediality changes "traditional" textual genres.

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Facebook Flows: Alcohol and Friendship

Public health alcohol science has long used conventional social science methods to understand drinking cultures in order to minimize the widespread, diverse and preventable harms that arise from alcohol use. One of the key vectors in normalizing drinking practices has historically been the aggressive promotion and marketing of alcoholic beverages in a wide range of media. The emergence of the internet and social networking systems (SNS) in particular, mark a new horizon in this field, vastly expanding the penetration, range and scope of commercial activities. SNS in particular encourage and support a critical convergence of corporate and user-generated activity and environments that blur distinctions between online and offline contexts, public and private space and personal and commercial relationships, in ways that call for the development of fresh approaches to our knowledge of drinking cultures.

This paper offers some tentative efforts to make use of the theory and tools of MDA, to data from a 3 year investigation of these dynamics at the nexus of SNS, friendship and alcohol use among young people of three ethnic groups in Aotearoa New Zealand. Focusing on data from a single, 'guided tour' of one participant's Facebook page that encompasses interview, video affective record and digital navigation trace, I will explore representations of friendship and alcohol to highlight the complexities, challenges and insights available through data of this kind. One aim is to develop capability and experience within our research team around the value and necessity of using multimodal approaches to understanding drinking cultures and the threats and opportunities that the widespread use of SNS present to public health efforts to reduce alcohol-related harm.

Sean McGovern
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Multimodality, Meaning Potential and Cultural Resources of Design

From a social semiotic perspective, meaning at its most fundamental level is constituted in the form of signifiers, not signs. Signifiers are resources equipped with the potential to convey meaning; they become signs when acted upon and shaped in ways that fulfill social intentions and reflect cultural values. In this paper I provide examples of ways in which circular forms are employed as signifiers in the Japanese cultural context. In one instance they are visual forms being used for their metaphoric possibilities, and in another they used to convey the Japanese notion of mitate (mee-tah-tay). Both metaphor and mitate rely on iconic principles, but differ in how iconicity is put to use. Metaphor draws on the principle of analogy so as to suggest comparisons that serve to generate entailments. Mitate places emphasis on semblance without analogy and to provide a 'prompt' to increase audience interest and engagement with the larger text message.

The data examined are multimodal texts created by Japanese students in the course of learning English as a foreign language. They are text designs that show learners evaluating information at hand, synthesizing ideas, and making rhetorical decisions that involve the exploratory and creative dimensions of representation and communication. Their texts show how relational similarity of metaphor and mitate is constituted in line with the semiotic of Japanese culture and shed light on the foundational principles by which signifiers are made productive.

Yanli Meng
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Seeing into Chinese Parents' Hearts

Engaging in the private, after-school tutoring in some companies that provide English learning programs has been an important part of many children's life in China, especially in big cities. The purpose of this paper is to reveal the identities of the Chinese parents underlying these practices, through the analysis of the interaction between visual and verbal semiotic resources in English learning leaflets targeting children learners in China.

The sample includes 16 such leaflets collected from 9 companies in Beijing in 2009. For the analysis of the linguistic texts, Gao's (2004) framework of L2 learning motivation is used, and the aim is to find what claims and promises appeal most to the Chinese parents' expectations in English learning. For the visual analysis, Kress and van Leeuwen's (1996) framework of visual analysis is drawn upon.

The linguistic analysis finds that the two strongest motivation categories these leaflets appeal to are "learning environment" and "grade efficiency in exams". The results indicate that the Chinese parents regard the following two aspects as the most important factors in English teaching and learning: 1) an advantageous learning environment for their children, such as teacher, teaching material and equipment, 2) the effectiveness of the learning program in promoting their children's grades in school exams. The visual analysis reveals a salient preference to a western, middle-class lifestyle, and enjoyableness and happiness in the learning process or in other lifeworlds. The comparison of the linguistic analysis and the visual analysis reveals a complex identity and mentality of the Chinese parents: driven by the aspiration to cultivate their children into successful, modern, positive and confident participators in international contexts, they play two different parenting roles: traditional, strict, utilitarian and anxious "tiger mothers" as reflected in the verbal texts, and liberal, content, and democratic parents as manifested in the visual images. More specifically, on the one hand, they bear the mark of a traditional Chinese "Wang Zi Cheng Long" (expecting their children to become successful elites) parenting philosophy and accordingly, show a rational anxiety about the success of their children in exams and in future social competitions. On the other hand, they reserve a distant, somewhat repressed dream for their children to enjoy a care-free, happy childhood which bears influence of the western modern ideology of education. The profound contradiction in the Chinese parents' identities should be explored in the socio-economic realities of the transformational China.

Paul Mercer
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Television and multimodality: Talk about the weather

This presentation discusses the use of television's visual resources from a multimodal perspective. How do the resources available to a medium combine together in a text and come to be meaningful?   Drawing on social semiotics, Kress (2010), Kress and van Leeuwen (1995), the presentation uses the example of television weather forecasts to suggest how the medium of television represents the world in a manner that positions the viewer in an environment of social relations. In this case, the resource under investigation is that of perspective in television weather forecasts. BBC weather forecasts have in the past year begun to use a computer graphically simulated 3 dimensional view of the earth and rather than use abstract icons to represent different weather types, uses "real" looking moving images of weather. This is contrasted with television weather reports from years ago and with forecasts from other countries such as Japan that use icons and 2 dimensional maps.   The paper considers how a multimodal analysis can investigate questions of representation and realism in the medium of television across cultures and over time.

Karin Milles
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"Be my guest." A lifestyle offer from a Swedish masterchef

Popular culture is obsessed with food and cooking today. The academic study of culinary culture has also developed greatly during the last decades (e.g. Ashley et.al. 2004). The aim of my study is to uncover and discuss different discourses of food and the gendered lifestyles connected with them in Swedish contemporary culinary culture, and also to describe how these discourses and lifestyles are mediated by the textual, visual and graphic resources in the lifestyle cookery book genre.

This paper deals with a front cover of a popular Swedish cookery book, Morberg: Scenen, livet och konsten att laga mat (Morberg: The scene, life and the art of cooking), and aims to describe how the cover establishes a relationship between the author/chef and the potential reader.

The cookery book is written by one of the most prominent culinary profiles of Sweden today, Per Morberg. He exhibits an identity much alike the popular British cook Jamie Oliver´s "domestic culinary heterosexual masculinity" (Hollows 2003: 235), but with slightly different characteristics: he is a trained actor, he hunts and prefers traditional Swedish cooking instead of the Italian and British cuisine, for example.

The study draws on different frameworks such as sociological understandings of gender/sex and class as well as linguistic theories of discourse and multimodal meaning making. My analysis thus combines concepts borrowed from feminist film theory with tools from social semiotics, pragmatics and conversation analysis, to give a rich and multilayered reading of the potential social meaning of the front cover.

Drawing on Bourdieu´s concept of cultural intermediaries (Bordieu 1984), I read the cover as an offering of a successful lifestyle and culinary cultural capital, which the reader can gain by following the lead of the author/chef on how to choose, shop and prepare food. Further analysis of the book reveals the advantages and built-in disadvantages of that particular gendered middle-class lifestyle.

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A Multimodal Journey into the Cultural Roots of an 'Internet Civil Religion'

In January 2010, the US Secretary of State gave a speech on "Internet Freedom" where she affirmed that the new technologies are the "tools that enable citizens to exercise their rights of free expression by circumventing politically motivated censorship" and that the United States, "the birthplace for so many of these technologies, has a responsibility to see them used for good". According to Senator Clinton, a "new information curtain is descending across much of the world [and] beyond this partition, viral videos and blog posts are becoming the samizdat of our day". The reference to Soviet clandestine literature outlines the relevance of the creation and diffusion of messages through the global network as an action of social participation and, at the same time, a testimony of adherence to American liberal values.

In this regard, Clinton's speech marks an important step in claiming the Americanness of the Internet because of its constituent promise of freedom: a strange destiny for a technology invented during the Cold War by the scientific laboratories of the military-industrial complex, that in the 1960s, were the emblems of a dehumanized, controlled society. Only few decades later, personal computers and the Internet have turned into the tools for the realization of a peer-to-peer decentralized democracy.

If, according to Fred Turner (2006), the representation of the digital world in revolutionary terms has originated from a peculiar blending of Bay Area bohemians, post WWII military researchers and Silicon Valley entrepreneurs assembled around such leading publications as The Whole Earth Catalog, the Whole Earth 'Lectronic Link and Wired Magazine, my research will show how this mainframe discourse about the Internet (and personal computers) is ethically connoted and deeply rooted in the US founding rhetoric of liberty.

My analysis will diachronically explore the origin of what I would define an 'Internet Civil Religion' through the multimodal analysis of a corpus of fundamental documents belonging to different discourse areas: from Norbert Wiener's Cybernetics to Stewart Brand's The Whole Earth Catalog; from the famous 1984 Apple Ad to John Perry Barlow's Declaration of Independence of Cyberspace; from the 2006 Person of the Year Time Cover to the above mentioned Internet Freedom Speech.

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Creating Interaction between Readers, Viewers and Designers of Hotel Brochures

Within the frameworks of Halliday's Systemic Functional Linguitics (1978, 2004) and Kress and van Leeuwen's Visual Social Semiotics (1996, 2006), the main aim of this paper is to analyze how the verbal and visual modes of ten tourist brochures, taken from The Leading Hotels of the World guide (2009), are co-deployed to construct interpersonal meaning. The paper also investigates the extent to which the ideologies of luxury and exclusivity (Thurslow and Jaworski 2006) underlying the marketing philosophy of the company may influence the semiotic choices actually made by advertisers to promote the hotel destinations.

The use of declarative mood structures, the scarce presence of imperative clauses and the lack of interrogative clauses and modal adjuncts demonstrate that the verbal component accompanying the photographs does not encourage much interaction. The declarative mood structures utilized state the information as fact and inform the reader about the efficient services and luxurious facilities offered in the hotels included in the guide from an objective perspective. This lack of engagement in the verbal component is also reflected, to a certain extent, in the visual mode through the use of offers, long-shots and oblique angles, which present the interior rooms and facades of the hotels to the viewer without establishing any kind of involvement with him. However, the middle-shots and essentially the medium angles utilized are evidence of the engagement created between the visual reader and what is displayed in the photographs. This analysis shows that words and images reinforce each other to highlight the elitist characteristics of the facilities and services offered to the potential clients.

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Transformation, transduction and 'the transmodal moment': instances from South African classrooms

This paper puts forward the concept of 'the transmodal moment' as a way of investigating and explaining the impact of transmodal pedagogy – a pedagogy in which modes are deliberately shifted during the process of teaching and learning. It discusses the questions, 'What is the transmodal moment?' and 'What happens in the transmodal moment?' The discussion is set within a framework of multimodal social semiotics, and explores the links between 'the transmodal moment' and the Kressian concepts of 'transformation' and 'transduction' (Kress 2003; 2010).
Using a range of examples from classrooms at different levels and in a range of sites – from foundation to tertiary levels, and privileged to under-resourced sites – the paper outlines features of 'the transmodal moment', showing how and why it can be a moment of deep and rich learning. The examples - which are taken from South African classrooms - demonstrate the ways in which the semiotic practices of the students were culturally, socially and historically agentive and transformative in relation to changing cultural, social and political conditions across the period of political transition from the final years of Apartheid repression to the early and later years of the post-liberation period.

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Identity is war. In our increasingly mediated world, viewers engage texts with multiple, ambiguous, and potentially transgressive representations that shape their realities and selves. Self-development is inseparable from identifying with the narrative and characters of any media texts; the multimodal configuration of texts (Bignell 2002) impact on such assumption of ideological identity (Chandler 2007). Anime, as an example of popular media, embodies fictional narratives and rich representations that reflect the psychological and sociocultural complexities of contemporary society (Bryce and Davis 2006; Napier 2005; Suzuki 2008; Poitras 2009). Despite useful descriptions have been produced through expanding research efforts, critical literature and further inquiries in anime studies are limited by the lack of inquiry into the meaning-making processes of the medium (Yoshida 2008). This presentation applies the social-semiotic theory of multimodality (Kress 2001, 2006, 2010) to analyze a terrorism-themed, apocolyptical, anime series Code Geass: Lelouch of the Rebellion (Taniguchi 2006-2008): the quest of the exiled protagonist Lelouch vi Britannia in liberating Japan from the Holy Britannian Empire with the terrorist group he leads, Black Knights, and the mythical power Geass. The inquiry begins with examining the narrative development of the pilot episode as a sign-complex to entice viewership, then two Geass-activated scenes centered on the accompliceship between Lelouch and C.C., his Geass contractor. Bridging multimodality, psychology, and popular culture, this presentation brings an interdisciplinary connection. This presentation aims to demonstrate (a) how semiotic innovations and narrative development are tied to embed meanings, invite viewers' empathy, and thus position them ideologically; (b) anime can critically engage socio-ethical issues, such as the changing social conception of heroes/villains and justice, in developing media literacy; and (c) anime is a permeable medium through which sign-makers and viewers co-construct meanings that are significant on various dimensions: symbolic, psychological, social, and political.

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Interpreter-mediated dialogues with young children

In public-sector services, such as the police, healthcare or social welfare, an interpreter may be required for dialogues involving young children from linguistic minorities. Interpreter-mediated dialogues with young children are, however, almost unexplored as a field of research. Against this background, an ongoing research project at Oslo University College is exploring various topics relevant to interpreting for young children.

The research presented in this paper is based on an experimental pilot study of interpreter-mediated dialogues with young children. The discussion focuses on the challenges an interpreter may encounter when working with young children, as well as on the different interpreting strategies she may employ in response.
The presentation is based on two types of data: 1) transcriptions of video-recorded experiments involving a professional interpreter, Norwegian children aged three to six, and an adult who spoke to the children in a foreign language (English); and 2) interviews with the interpreter who participated in these experiments.

As noted by Cecilia Wadensjö (1998), the functions of an interpreter include not only the role of translator, but also that of dialogue coordinator, including assisting in the flow of speech. Accordingly an interactional perspective has been applied when analyzing the dialogues in this experimental study. A key challenge for the interpreter as dialogue coordinator involves managing "turn taking" during the dialogue. How do interpreters employ different modalities and semiotic resources (Kress, 2010), such as voice, volume, speed and gesture, to address this challenge when interpreting for young children? This paper attempts to provide some answers by examining examples taken from video recordings of our experiments.

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Teacher students' use of and reflections upon multimodality in teaching

This paper is about a project with the purpose to investigate how theory and practice are interplaying, in observations about how modes are used in teacher students' lessons and how modes are reflected upon during the supervision with the pre- service teacher. Mode is defined as systematically grounded in culture and society with semiotic resources as media for representation in meaning making communication, according to Kress, Jewitt, Ogborn and Tsatsarilis (2001). The multimodal perspective for teacher students means that there are different areas of knowledge as modes and ways of expressions, mentioned in Jewitt, (2009:14) regarding written language, talking, gestures, sound, music, images and how the different modes are combined for meaning making. Besides, research in educational sciences shows that teacher students and pre- service teachers are not using knowledge taught in teacher education (Britzman 2003, Ewald, 2006). Because of the multimodal perspective as relatively new knowledge in teacher education courses it is relevant to study teacher students' teaching and reflections. The methods used are video recorded observations of teacher students' lessons and documentation of teacher students' reflections together with the pre- service teacher. The analysis of the video recorded lessons regarding modes and reflections showed that different modes were used and in two cases in a multimodal perspective. The modes used were spoken language, images and written language. The results of the analysis of how modes were reflected upon varied and in one observation in a class two the pupils' behavior were lifted forward more than reflections about mathematics. In another video documented lesson regarding physics in year five the focus in the reflections was mostly physics and less behavior. The teacher student used different modes and semiotic resources for representation and reflected upon how to connect the resources in a better way. However, multimodality as concept was treated like tacit knowledge (Polanyi, 1998/1962).

Lisa Nobeta
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Multimodal Orchestration in Japanese Aesthetic Ritual

The majority of multimodal research has been focused on contemporary and everyday representation and interaction. This presentation directs attention to multimodality in the realm of aesthetics and formalized ritual in the tradition of the Japanese tea ceremony. Originating in the 15th century and developed into the form that is taught and practiced today, the tea ceremony has long been recognized as a quintessential expression of Japanese aesthetic culture. What is unique about tea ceremony as an art form is that it constitutes an orchestration of expansive modes expressed through multisensory creations of meaning. The tea ceremony is a secular ritual that is co-constructed by host and guest in precisely structured and formalized interactions. Multimodally constructed, the tea ceremony comprises speech, gesture, auditory sounds, textures, and other modes in combination. Most importantly, it is jointly created through the spatial positioning and enacted movements of the participants. My focus in this presentation will be on how meaning is expressed in spatial relationships and the significance in exchanging the bowl of tea between participants.

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Dance as embodied multimodal practice

Dance is a performed embodied multimodal practice of meaning making. Dance learning is an activity that engages body and mind simultaneously. The teaching and learning situation can be described as a complex multimodal configuration of signs in different time and space based modes. In a dance class, teachers and students engage in the dance practice by using different semiotic modes of communication; body, touch speech, gaze, sound and music.

The object of this paper is to analyze a video documented sequence of dance learning from a design perspective (Selander & Kress 2010) Dance learning can be seen as a historically shaped social practice with particular norms and power relations which confine the patterns of interaction and affects the students' agency within it.

Learning dance is an activity where students repeat material demonstrated by the teacher and yet, through this mimicking act, transforms them into new representations in the meaning making process. From a design perspective (Selander & Kress 2010, Kempe & West 2010) learning in dance can be described as mutual process of design. In this design questions on how participant position themselves, what actions are taken and what resources are offered and used can be put forward.

By using a multimodal analysis, different modes of communication and their interplay can be brought into focus. Using the model learning design sequence (Selander & Kress 2010) makes it possible to analyze how the learning situation is designed and how students and teachers position themselves and interact.

Today little is known about the semiotic design of dance learning settings and how students transform the displayed actions of the teacher into new representations. By employing concepts from social semiotics together with a design perspective on learning I hope to expand our knowledge about teaching and learning in dance.

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Hokusei Gakuen University

Embodied interactional competence: How do co-participants accomplish intersubjective understanding?

The notion of 'communicative competence,' i.e. the ability to speak appropriately (Hymes 1971), has been explored in terms of the ability to interact with others or 'interactional competence' embedded within a specific activity in several research areas. For instance, reflecting its roots in ethnomethodology, a subfield of sociology, the object of Conversation Analysis (CA) (Heritage 1984) is to describe participants' 'competence,' defined as social members' 'procedures and expectations' which make their engagements in ordinary social activities possible.

Using video data of the naturally-occurring interaction during professional boxing practices and an experiment in a university science lab, this paper analyzes how participants use their communicative competence, or what kinds of 'procedures' they deploy in order to achieve mutual understanding of what is occurring at each moment, thereby collaboratively accomplishing a teaching and learning activity.

In the lab data, after a professor and a graduate student have a misunderstanding with regard to how many hours an electric voltage should be applied to a protein sample, they count numbers collaboratively, and finally accomplish mutual understanding. This do this through the use of various semiotic resources juxtaposed and embodied along with language, including their posture, counting on their fingers, and referring to a clock on the wall and to an experimental protocol at hand.

In the boxing data, a coach modifies a boxer's vocal and non-vocal behaviours when his participation toward instruction is improper, i.e. 1) while the coach explains how to punch and her talk requires him to look at her, the boxer looks away, and 2) although she starts structuring the instruction concerning how to punch by talk and showing him a focus pad, the boxer tries to continue their previous activity of regularly hitting the focus pad. In order to correct the boxer's improper participation, she uses different semiotic resources which she orients to be relevant at each moment, e.g. with a pause or with gestures by organizing parts of her body in a complex way.

Thus, the current paper examines how communicative competence (or interactional competence) in a scientific or sport domain is manifested by exploring how co-participants coordinate their vocal and non-vocal behaviours vis-à-vis changing semiotic resources, i.e. 'a contextual configuration' (Goodwin 2000), in unfolding discourses so that they accomplish mutual understanding or 'intersubjective understanding' (Heritage 1984) of the activity at each moment.

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The translation of the visual into the verbal for visually impaired users, the role of metaphor and the study of a corpus of audio descriptions of British and Spanish films

Audio description (AD henceforth) is a kind of intersemiotic translation from images into words (Jakobson, 1971). It is used to describe the images of different audiovisual products (cinema, theatre, dance, art) in order to make them accessible for visually impaired people. In the case of cinema, this verbalisation of the images is inserted in the gaps existing in between the films, providing enough information about what is depicted on-screen (Salway, 2007).

Through the analysis of a corpus of British and Spanish films with audio description for visually impaired people, together with the original scenes they stand for, we show the different strategies the audio describer chooses to translate the visual into the verbal (ITC, 2000), making the film accessible for people who cannot see.

Particularly, in this paper, we examine the use of linguistic metaphors and their correlation with the images they accompany. These linguistic metaphors are extremely important to make descriptions more vivid and expressive (Luque, 2009; Snyder, 2005), and they leave room for creative newness (Haussman, 1989). Looking at the theories of metaphor and cinema (Whittock, 1990), we then try to establish if there is a connection between the visual metaphor and the verbal metaphor.

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Orchestration of Multimodal Resources

Today the number of computers has generally increased in Swedish schools and digital technologies are more and more implemented in daily teaching even in primary schools, which impact on education in the contemporary classroom. Digital technologies open up for a multiplicity of modes and affordances but also a broader view of literacy as multimodal design, taking into account that language in a globalised society is more than reading and writing skills. Multimodal perspectives on literacy have the basic assumption that meanings are made through many representational and communicational resources, which language is one (Kress & van Leeuwen, 2001). From a multimodal perspective, different modes such as; image, sound, text, speech and gestures are organized sets of semiotic resources for meaning making (Jewitt, 2008; Kress 2006).

This paper will aim to contribute and enrich the understanding of teaching and learning in a multimodal environment by presenting research findings from an advanced digital classroom environment where computers and multimodal software are integrated tools for learning in the classroom activities.

The instance analyzed here is from a socio- cultural approach of learning where the focus is on the interactive, institutional and the context features of the practice. The analysis of the empirical data take a stand from a multimodal approach with focus on the process and how pupils orchestrate meaning through their selection and configuration of different resources in a primary school context.

The findings show significant features of pupils' interaction and how they explore the affordances of a multimodal landscape. The results points out examples of how pupils' are creating products by using multimedia software in order to fulfil a digital learning task. Different modes such as; images, speech, texts, sounds, and special effects are used in various ways in elaboration. In what way pupils make meaning of these multimodal affordances, which comes along with emerging technologies in education, are further on discussed in relation to learning and curriculum knowledge.

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Multimodality and the EFL exam

The increasing digitization of EFL classrooms during the last decade has, undoubtedly, influenced the repertoire of genres available for teaching and testing. Computer-generated, multimodal genres such as blogs and homepages have made their way into school settings as genres for production as well as reception. The Norwegian national curriculum has incorporated digital competence as one of five basic skills, with 'the creation of multimodal texts' as an objective in the EFL subject curriculum. Furthermore, Norwegian EFL students in upper secondary schools now write and submit their exams electronically.

Considering the computer-related changes in EFL genres a pilot study has been carried out investigating the use of genres for reception and production in 14 national EFL exams from Norwegian upper secondary school 1992-2010. The reception category comprises text attachments distributed with the exam assignments, whereas the genres for production are extracted from the options given in the main written assignment of the exam. This paper will present the results of the study from a multimodal perspective, and subsequently discuss to what extent new multimodal genres already present in EFL teaching should also be incorporated into texts for reception and production in EFL examination assignments.

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How Textbooks Construct the Student: A multimodal analysis of Japanese science textbooks

School textbooks are one of the resources that indicate what is expected of students for learning. In other words, textbooks are useful resources which represent, as well as construct, who the students are and what they should learn. In 2002, the Japanese government, through the Ministry of Education, introduced a new program (in response to criticism of 'cramming education' and 'exam hell', synonymous with an oppressive education system) called yutori education: 'relaxed education' or 'pressure-free education'. It is often pointed out by teachers and students as well as experts that the standard of teaching was compromised and it has now been replaced by yet another system called non-yutori education.

The current paper will explore how school textbooks show the drastic shifts in education philosophy and in what way the impact of the changes are reflected in actual 'texts'. I will draw attention to the differences between science textbooks during pre-yutori period and the ones during yutori period with specific reference to the ways in which different modes (such as language and visual images) are utilized.

When the 'textuality' of textbooks is examined, it is relevant to consider the role of language, which has changed as a larger proportion of information is now carried through visual channels as opposed to when language served as the dominant mode of communication. Science textbooks are no exception. I will investigate what used to be 'provided' through language in the past is now being replaced by visual images. Information provided through different semiotic modes can no longer remain as the same piece of information and this kind of shift is bound to affect the self-construction on students' literacy. Through the actual analysis of science textbooks, the paper therefore addresses the questions: how does multimodality contribute to constructing the profile of expected studentship.

Roberta Piazza
University of Sussex

Louann Haarman
University of Bologna

A pragmatic approach to TV news reports as multimodal ensembles

This study explores TV news reports as communicative ensembles combining speech and writing, moving and still images, ambient sound and tables/graphs. It shows how on a verbal level such reports may be construed as a carefully assembled succession of information clusters including an initial statement followed by expansion, in the form of the Hallidayean elaboration, extension or enhancement (Halliday and Matthiessen 2004). It also investigates how the message is co-constructed both by words and the 'structures of representations' expressed through the images - both narrative, presenting 'unfolding actions and events', and conceptual, portraying 'participants in terms of their more generalized […] essence' (Kress & van Leeuwen, 2007: 78). Verbal-visual synchrony in news reports has been explored, amongst others, by Montgomery (2007), who indicates some general principles for understanding the relationship between the two tracks, and by Meinhof (1994) who identifies 3 ways in which images relate to speech (overlap, displacement and dichotomy).

This study continues to explore the co-construction of discourse through the combination of the verbal and visual tracks. Analysis of a corpus of BBC and ITV evening news (2009) suggests that the cognitive processes involved in decoding the messages are of various kinds and display high or low relevance (Sperber & Wilson, 1995) in the sense of requiring a high or reduced inferencing effort in relation to the degree of information retrievable from the context. While in some cases the presence of deictics and demonstratives ease visual comprehension, elsewhere visuals display low relevance and require the viewers to draw complex implications and implicatures.

For instance, in the 18/02/09 ITV news regarding the need of further troops in Afghanistan, the following verbal text The Americans, the British and their allies were sent there to take the fight to the Taliban, but now it's the other way round is accompanied by an image of US troops seen from behind, climbing a mountain moving away from viewers, their lack of frontality suggesting a lack of involvement (Kress & van Leeuwen 1996). The implicature is possibly that the allied forces are turning their back on, rather than confronting and engaging with the enemy.

In line with multimodal studies that adapt linguistic categories to a range of semiotic texts, this study adopts a pragmatic approach to TV news to explore the important meaning-making function of the visual text in the construction of TV news discourse.

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María Jesús Pinar Sanz
University of Castilla La Mancha, Spain

A Multimodal Analysis of Political Billboards within the Interpersonal Metafunction

This study attempts to carry out an analysis of the interpersonal meanings conveyed by the verbal and the visual modes in a corpus of political billboards published during different election campaigns in Britain, while exploring the choices afforded to the designers of the campaigns in order to create engagement between the viewer/reader and the (represented) participants of the billboards. The multimodal analysis is based on Halliday's Systemic Functional Grammar and Kress and van Leeuwen's Visual Social Semiotics. The interaction in political billboars is realized by the presence of three participants: the represented characters depicted in the billboard and/or referred to verbally, the creators of the campaign, and the viewers /readers. In regards the analysis of the interpersonal relationships in the verbal part of the political billboards, the following points will be addressed: (i) Mood structures, (ii) interpersonal metaphors and (iii) how engagement and detachment is created. As for the interactive choices in the visuals, the interactive features proposed by Kress and van Leeuwen will be taken into account: (i) Image act and gaze, (ii) social distance and intimacy, (iii) horizontal angle and involvement and (iv) vertical angle and power. The paper concludes by showing the interaction between images, words and the dialogic nature of billboards.

Jack Pun Kwok Hung
Hong Kong Polytechnic University

The roles of visual semiotics in learning secondary school science

This presentation explores the different modes of visual semiotics and their ways to construct knowledge in secondary science. I will employ three frameworks: firstly, I use Bateman's GeM model (2008) to outline the layout and basic components of visual displays in science and see how they are organized at the structural, perceptual, functional level in a multimodal page of science textbook. The result shows there is a significant role of visual in constructing science, which is as important as language and operate differently within the scientific texts. Secondly, I use Matthiessen et al.'s (2010) context-based typology to deploy the functions of visual semiotics and categorize their roles under different socio-semiotic processes. This typology is based on two contextual variables: field and mode. Each visual displays can be classified into different types of processes: 'enabling, reporting, expounding, sharing, doing, recommending, exploring' according to their structural functions, previously identified in Bateman's model. These socio-semiotic processes in which the visual displays operated are important to inform about the logical relationship between language and visual semiotics as well as to understand their complementary. Thirdly, I employ the rhetorical structure theory (Bateman, 2008) to characterize the functions and purposes between visual and language in developing a multimodal science text. The rhetorical organization can provide a broad range of analyses with semantic relations between text and images. The results make explicit the relation between verbal text and visual displays in the construal of scientific knowledge and help us to understand how the logical sequence is developed, for examples, in a science explanation or a procedure. The findings from three frameworks certainly help students developing strategies to master multimodality in science along their learning journey from junior to senior level.

Previous studies suggest the way to model the complementarity of language and image in texts is through the nature of semantic linkage between the two modes, either their cohesive relation or their dependency. However, the complementarity is more complicated than any common forms of semantic relations. They do not come along with single semantic linkage. Instead, they could present a set of different relations at a time to construct science meanings. For example in a procedure text, images at each step visualize the language elements. They visualize the 'unverbalized' parts that compose the experiment (e.g. lab tools: *glass rod, beaker,* their placements and arrangements) but rarely visualize the specified conditions at a particular step. The conditions include manner (*slowly*), frequency (*time to time)*, degree of doing (*if…cloudy*), additional procedures (*dip a glass rod*) and explanation.

Language always 'steps in' to verbalize these extra details through the caption of images. Lemke (2002) notes this is due to the distribution of labor between image and text in meaning construction. They may represent different areas of meaning but the interaction between these two certainly creates a synergistic construction in such meaning-making processes. A major difference between visual displays and language in a procedure is that images usually carry given information along the entire lab procedures while language tends to 'mark' or provide new information about specific condition or manner in a single step.

To conclude, this presentation will provide more descriptions about the uses of different visual display in educational context and raise the importance of learning science through multimodality. This will enhance textbook publishers, education professionals and teachers to develop strategy for addressing teaching and learning challenges of using visual displays in science.

Medee Rall
Centre for Open Learning, University of Cape Town

Representation of the 'other': a socio-historical approach to analysing multimodal data

This paper discusses a specific socio-historical approach to analysing multimodal data, giving credence to the notion that museum displays cannot be neutral but are always contested. Through doing a multimodal analysis of the representation of the San people in a South African museum over a century, this research demonstrates how the depiction of the 'other' remains contested over six iterations of display.

The paper discusses the way in which the human-like casts of the San made between 1907 and 1924 have been displayed over time, reflecting the discourses dominant in museum display over a hundred years. In the first two iterations evolutionary and ecological discourses are dominant. The display boards mounted alongside the diorama in the third iteration attempt to recontextualize the display according to the political context of the time reflecting the need for transformation in the heritage sector in the late 1990s. Later, the symbolic restoration of dignity and humanity to the San was achieved through the closure of the diorama. In the current display the cast are not displayed; and in the final iteration, the recontextualisation of the spectral diorama will be informed by new museum policy that declares the casts to be classified as 'human remains'.

By using a social semiotic multimodal framework to do an analysis of the recontextualisation of the museum displays overt time, this interdisciplinary approach enables an understanding of how the San figures were displayed. Selection attests to the partiality of representation; social relations are manifest in power; recontextualisation is demonstrated in representation; and foregrounding and backgrounding is evidenced in the emerging of salience for a particular purpose.

Jason Ranker
Portland State University

The role of semiotic assemblages or situated syntagms in multimodal composing processes

Drawing upon a social semiotic framework (Kress, 2010; van Leeuwen, 2005), the aim of this study was to examine and elaborate upon the character and potential of semiotic 'orchestration' or 'arrangement' (Kress, 2010) processes in multimodal composing or design. In this presentation, I will discuss examples from an extended qualitative case study and multimodal analysis of the composing processes of focal students (age 5) in a public, urban, primary-level classroom. I will use this case as a heuristic for developing terms that capture the unfolding nature of multimodal orchestration processes in early literacy classrooms and other contexts.

This study revealed a continuum of several types of what I refer to as *semiotic assemblages*, or coordinated groups of semiotic resources that occurred as part of the students' multimodal composing processes. I characterize these semiotic assemblages as discursively realized 'syntagms' (reconceptualized with and emphasis closer to 'speech' rather than 'structure') that have different scopes, forms, formational processes, and degrees of 'fixedness'. I will define several types of these semiotic assemblages of semiotic resources, or 'situated syntagms': *semiotic linkages, syntagmatic composing junctures, semiotic configurations, arrangements,* and *the semiotic resource set.* I approached the students' arrangements as one type of syntagm that occurred at moments of 'punctuation' (Kress, 2010), and sought to develop concepts for other types of situated syntagms or semiotic assemblages that I identified as occurring during the students' *processes* of arriving at these arrangements. These different types of units emerged during the process of composing, and were constituted by combinations of semiotic resources that centered on a particular node of meaning. The most discrete units were linkages between resources, which occurred and dissipated relatively quickly. At other points in their composing processes, the students linked more semiotic resources and paused on particular nodes of meaning more intently, creating what I refer to as syntagmatic composing junctures, which were more concentrated than the smaller linkages and often served different purposes in the students' composing. When a syntagm took on a more fundamental role and served as a conglomerate representation that framed future semiosis, I identified it as a semiotic configuration. The micro-semiotic resource set as a whole represented the most extensive type of semiotic assemblage that I identified, since it emerged gradually across an entire composing event.

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Stephen Relf & Jennifer Sappey
Charles Sturt University, Australia

Multimodal and technological imaginations in the design of Foundations of Sociology

This paper explores the changes in university teaching due to the distinctly different logics of representation of the curriculum, as they evolve from the traditional page and book to the contemporary image and screen (Kress, 2003, p. 10; Kress & van Leeuwen, 2001, p. 122). It is a study of the multimodal domains of practice of discourse and design in relation to the impact of multimodality on teaching and curriculum knowledge as it moves beyond text. It is also a study of the multimodal domain of practice of production. In production we are moving from, while at the same time including, Kress and Van Leeuwen's social semiotic approach, to Jewitt's questions about the technologies used in production (2006). This moves beyond 'use' and 'selection' of semiotic resources, to their recreation online by an academic writer.

As the curriculum involved is sociology, C Wright Mill's Sociological Imagination can provide the semiotic framework for re-examining the discourse-design-production layers of meaning-making (Kress & van Leeuwen, 2001). Academics as experts in alphabetic writing, need a multimodal imagination to re-present curricula knowledge multimodally. As experts in print technologies, they also need online technological imagination and capabilities to recreate meaning with the new online technologies.

The multimodal and technological imagination in this case study: re-emphasise the symbiotic relationship of discourse-design-production; and re-frame the curriculum as multimodal (beyond alphabetic text). The outcome is a design within the multimodal and technological imaginations, and capabilities, of the author as a re-presentation of sociological curriculum knowledge. The platform for this study is the design of the subject: Foundations of Sociology.

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Solange Ribeiro de Oliveira
Federal University of Minas Gerais, Brasil

Intermediality and cultural change: representations of Venus in ancient, Renaissance and contemporary art

The paper aims at an analysis of the intermedial relations which arguably can be read as operating between three representations of the Aphrodite/ Venus myth: Praxiteles´ sculpture Aphrodite de Cnidos (400 B.C.), its Renaissance recreation in Sandro Boticelli´s 1458 painting Birth of Venus, and the Israeli artist Sigalid Landau´s video Barbed Ulla, shown in Elle, a special exhibition held in the Paris Pompidou Centre in 2010. The analysis will initially focus on the differences concerning the material, sensorial, spatiotemporal and semiotic modalities present in the three works. It will then move on to the contextual qualifying aspects involving the aesthetic and communicative characteristics which, as artworks, the three representations of the mythological figure depend on. In this connection, the paper will emphasize the intermedial transformations evinced in the recreation of Praxiteles´ sculpture by the Renaissance and by the contemporary artist.

The paper claims that the set of relations involved are not fragile references but strong transformations related to the respective cultural contexts and to the crossing of historical and social boundaries. The argument will likewise consider the strategies foregrounded in the Greek sculpture and in the Renaissance painting in order to represent the ambiguity of the Venus myth: on one hand, its association with carnal love, and, on the other, with marriage, fertility and even (neo)platonic notions of spiritual beauty. The analysis of the video Barbed Ulla will consider similar associations, but focus mainly on the incorporation of suggestions conspicuously absent from the earlier artworks. This contrast between the video, the sculpture and the painting will be taken as an illustration of what is here considered an all-important function of intermedial transpositions: the foregrounding of crucial changes in the social consciousness, especially those taking place after the cultural revolutions of the 1960´s.

Howard Riley & Angela Hughes
Swansea Metropolitan University

A Multimodal Generative Model for the Analysis and Synthesis of Narrative Film

The paper presents a theoretical model, based on systemic-functional semiotics, of the systems of choices available in each of the five modes at work in narrative film: camera, sound, narrative, lighting and editing, and the ways that these modes realise the three functions of narrative film: the representational, which deals with what is represented in the narrative, the compositional, which deals with the devices available to the filmmaker in order to realise the narrative, and the interpersonal, which deals with how the composition of the narrative affects the viewer in terms of mood and attitude towards the story and characters of the film. The structure of the model is explained, and its efficacy as a generative tool of analysis/synthesis is illustrated with reference to film clips.

Hege Emma Rimmereide & Jon Hoem
Bergen University College

Multimodal Storylines in Language Teaching

This paper examines how students use wikis and tools for rich multimodal expressions in second language learning where the students are given tasks framed by a Storyline. The project discussed in this paper is gathered from three in-service courses of English for teachers. Bringing together the Storyline method and a variety of technological solutions, the project had as its aim to develop participants' digital competence as second-language (SL) users and second-language teachers.

The data is collected in two phases over a period of three years. The first phase is based on two in-service courses looking at the virtual world created in the wiki (Google Sites) using Etherpad and a blog which were the key digital media tools used. Etherpad served as a tool for real time collaborative text editing and the blog was an arena for reflection for the participants outside the virtual world. In the second phase Glogster and Voki were introduced in the wiki Storyline to emphasise the oral aspect.

In the first two years the project proved that wikis are effective tools combined with the Storyline method in language learning, making students able to work in close collaboration with shared texts. In second language learning several skills are equally important. Tools with wiki functionality do however, seem to favour written expressions. When it comes to oral expressions, the wiki, in this case Google Sites, have some fundamental shortcomings. Thus, we wanted to explore digital tools for oral communication, and introduced Glogster and Voki in the second phase.

Glogster makes the users able to create virtual pin boards, where video and audio can be recorded directly within the application. Voki allows the user to create an avatar, which can be utilised presenting audio recordings, also recorded within the application. The Glogster and Voki were subsequently embedded into the wiki project Storyline and became part of the Storyline. The purpose of introducing more complex visual expressions combined with oral expressions was to explore complex learning activities, accentuating oral expressions, and their potential. Whereas the first phase emphasised whether the wiki Storyline project had an impact on the course participants' own language development and/or on their teaching practice, the second phase emphasised more complex features, and the potential of oral functions more specifically. The analysis of the result of the introduction of Glogster and Voki is ongoing and will be reported on at the conference.

Shawn Rowe et. al
Oregon State University

Symposium: Multimodal Analyses of Mediated Action in a Public Museum

Paper 1: Shaun Rowe

Cyberlab: Data Collection for Large-Scale, Long-Term Multimodal Analyses

For the last several years, we have used video of learners in museum environments to observe and document visitor learning especially for doing multi-modal discourse analysis and for evaluation purposes. Video has also been used for stimulated recall in ISE research with Latino families in aquariums and for developing research skills among staff in science museums as part of reflective practice exercises. In other efforts, video has been explored as a tool of promoting and exploring reflection as part of scientific sense making /making explanations in ISEIs. This dual use (supporting visitor sense making while collecting data about learning) is especially promising in that it helps avoid methods that violate learner expectations in informal settings.

In 2011, our lab began an ambitious project to deploy a suite of tools for tracking communication in multiple modalities across learning experiences in an interactive science center and aquarium on the west coast of the United States. We are pairing face recognition and whole body tracking systems, RFID systems, and audio-recognition systems with more traditional survey tools built into exhibits and handheld devices to track gesture (including touch), facial gesture and expression, body position and proximity, spoken language, written/typed text, and various assemblages of text and images created by visitors in interaction with exhibits. Our goal is to be able to track in near real time every visitor's movements, talk and interactions using multi-modal analyses at varying levels to customize the visitor experience and answer basic research questions about learning in museums and related venues.

This paper presentation will outline the tools we have deployed to date, the database tools we have developed for categorizing the data we have collected, and the tools and techniques we have adopted from multi-modal discourse analysis and cultural-historical activity theory for making sense of that data. Examples of data collected at particular exhibits focused on waves and wave energy extraction will be used to illustrate the affordances and constraints of our approach and tools.

Paper 2: Kathryn Stofer

Video Recording and Playback for Stimulated Recall in a Science Center Exhibit

Constructivists posit that learning occurs when learners connect new information to their prior knowledge or experience, essentially "constructing" meaning when new information relates their own personal context. However, capturing that connection to a person's experience, or engineering learning situations that exploit those connections remains difficult. Here we present research in a science museum that explores the opportunities video recording and video stimulated recall offer for capturing and analyzing multimodal discourse centering on complex visualizations as a way to specifically probe for and deeply analyze prior knowledge and experience.

At a small university-run marine science center on the Oregon, USA, coast, global visualizations of ocean data collected by satellite are displayed on a 3-ft. diameter spherical display system. A touch-screen kiosk offers printed and narrated interpretive information and control of the five topics and ten images on display. Twenty recruited visitor groups were

asked to use the exhibit as they normally would while their interactions were video recorded. After their interactions, for video-stimulated recall, the groups were shown the video of their interactions and they were asked about the images they saw, such as what the colors stood for and what meaning they made from the images.

Consistent with our findings on visitor meaning-making from visualizations using other data collection methods outside of the exhibit context, visitors showed difficulty making scientific meaning from the colors depicted in the visualizations. However, transcripts of conversation and action from exhibit use, as well as transcripts of the stimulated recall interviews revealed several interesting patterns of communication, choice, and interaction in the user groups that were generally lost with other methods for collecting data, especially in the naturalistic exhibit context. Overall, visitors revealed relatively little prior knowledge of the topics while viewing the exhibit, but sometimes elaborated on knowledge and experiences during stimulated recall. Often, visitors who revealed little prior knowledge also had difficulty recalling the topics of visualizations when the visualizations were re-presented to them in the video. Individual topics also elicited varying amounts of prior knowledge and experience as well as amounts of discourse. Finally, recording in this manner more fully captured confusion regarding color.

This presentation will offer the audience a chance to discuss the advantages and disadvantages of video recording and stimulated recall methods, especially those related to shaping visitor discussions within groups and with the researcher, capturing prior knowledge and experience, and capturing non-verbal forms of discourse.

Paper 3: Laura Dover-Good

Museum Visitors and Volunteers as Co-researchers in Interactional Multimodality

Volunteers in informal science education settings such as aquariums, museums and science centers play an integral role in communicating science to the public by interacting and conversing with visitors. Prior research suggests that informal educators, including volunteers, utilize their knowledge and experience of interactions with public audiences to decide upon and implement a variety of interpretive strategies, dependant on differing interactional situations and learners they encounter. However, to date little is understood about how this decision process takes place and how informal educators learn their practice, information necessary for designing more effective professional development activities for informal educators in the future. Deciphering volunteer-visitor interactions through video observation can therefore help us better understand these interpretive strategies and the D/discursive tools informal educators employ to engage a variety of public audiences.

New educational research at Hatfield Marine Science Center in Newport, Oregon, USA explores these strategies and tools by collecting video observation data via wearable, Bluetooth camcorders worn by public participants during their visit to the center. Here, the video capture process looks to a) observe learning opportunities taking place from the visitor perspective, b) minimize the influence of the presence of cameras on naturalistic interactions and c) get as close to the action as possible, enabling a better breakdown or unpacking of the multimodal discourse taking place. The video observations are used in conjunction with interviews and focus groups to not only record mediated interpretive action taking place between volunteers and visitors, but also to gain an understanding of volunteer perception of that action. Such a process is an important research design step because it can help determine the level to which volunteers either pre-plan or improvise interpretive techniques, as well as explore how volunteers think about their practice in terms of science or environmental interpretation. The research takes an ethnographic approach to understand how the volunteers both describe and reflect upon their practice, and incorporates the notion of participants as "co-researchers", whereby visitors take part in data collection, and

volunteers are given the opportunity to discuss their practice away from researcher analysis of that action. The analysis phase of this study therefore utilizes the volunteer community's explanations of their practice alongside multimodal discourse analysis to describe the action captured by the video observations.

Mona Sakr
Oxford Brookes University

Screened Representations: Young children's trajectories of picture-making within different technological frameworks

Picture-making is an emotionally significant activity for young children - one that enables them to make sense of their experiences and the world around them (Malchiodi, 1998). As part of this process, children may return to the same subject matter in their pictures multiple times and in various ways. Alternatively, they may take a more general approach and move between representations with more fluidity (Marme' Thompson, 1999). The medium in which a picture is made is one contextual factor that may influence a child's choice of subject matter and in turn influence the trajectory of their representations over time. As picture-making on the computer becomes increasingly feasible in the early years setting, will children choose to represent more varied subject matter, or will their representational tendencies be reinforced?

In this study, two groups of 18 4-5 year old children were observed as they made pictures across three sessions. While one group worked entirely with 'traditional' picture-making materials (paper, pencils etc.), the other group worked both with paper and with the picture-making software tuxpaint. The trajectories of representation were compared between groups through an analysis of the pictures made and the dialogue surrounding their creation (Scott Frisch, 2006; Cox, 2005). There were differences between groups in the subject matter that children chose to represent when using different technological frameworks. There were also between-groups differences in the approach taken to representation in the subsequent session, even though technological differences were no longer present. These findings have implications for our understanding of the role that screen technologies can play in creative picture-making in the early years.

Safia Salaam
University of Cape Town

A multimodal social semiotic approach to jewellery design pedagogy

This paper presents a multimodal social semiotic theoretical framework to explore jewellery design pedagogy. The role of the designer, meaning making and the semiotic functions of resources used within the practice of jewellery design are analysed. The research explores what resources are used, interrogates how they are used and what prompts change in the production of designs. The jewellery design process and the resources used and produced are explored in terms of their potential for making meaning. These resources include students' visual and written texts, conceptual drawings, technical drawings and three dimensional artefacts. The design process is interrogated within the context of jewellery design pedagogy with the aim of understanding and informing practice. This is based on data gathered in a higher education institute which, after the successful completion of a three year program, presents students with a Diploma in Jewellery Design.

The research focuses on the transformation of meaning in the artefacts produced within the jewellery design process, and aims to define and understand changes in materiality. A social semiotic approach emphasises that materials construct meaning. Furthermore, all meaning is understood and interacted with in a social environment. By exploring the ways meaning is constructed and defining the various resources used within the designing process, the research aims to recognise the students' design process. It argues that jewellery design pedagogy could be enriched by recognising the student's resources and the way their interests affect their uses of these resources.

The process of designing jewellery is analysed using a multiliteracies approach which looks at available designs, designing and the redesigned (NLG 2000). The approach has been developed further to include the notions of 'prompt' which is defined as the cause or reason for designing and 'site of display' which is where the jewellery will live. This methodological framework is used to analyse the various methods and resources which are employed when designing jewellery.

This research makes explicit the environment of learning and its relationship to meaning making, the signs of the students' interests observed within the design process and the challenges which have arisen regarding assessment.

Tim Shortis & Julie Blake
University of Bristol

Underneath the skin of Facebook: using multimodal theory in designs for learning

In recent years school-aged students in England have been given increased opportunities to study 'mundane' texts and discourse (Kress 1995) for the assessed literacy curriculum, including experiment in programmes of advanced level study of language in which texts have been presented in facsimile form (Shortis and Jewitt 2005). These developments can be seen as a pedagogical re-contextualization of the theorization of multimodal discourse (Kress and Van Leeuwen 2001) in conjunction with the impact of empirical study focussed on the digital and multimodal turns in 'school English' (Kress, Jewitt et al 2003). Such recontextualization (Bernstein 1996, Jones 2003) is a site for competing fields of influence, expertise and historicized convention in subject English.

From 2010 the study of spoken language and digitally mediated interaction became a compulsory requirement for the GCSE English curriculum followed by over 400,000 school students each year. This paper reports on the conception, theorization and development of a set of multimodal curriculum materials for teaching and learning about spoken language and digitally mediated interaction in response to that prescription.

We focus on a case study in which multimodal transcription, drama and role play were combined in a learning design in which students play out experiences of social networking, texting and online chat; we demonstrate how such methods can be articulated so as to enable students to develop performances which represent and critique tacit knowledge drawn largely from experiences encountered away from educational settings.

We examine some of the theoretical implications of this work in which attention is given to to extra-linguistic textual features driven by contextual pressures under the skin of screen surfaces.

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Zachary Simpson
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Multimodality as an analytic approach within an (auto)ethnographic study

This paper is concerned with the place (auto)ethnography can occupy in a social semiotic approach to meaning making. To this end, it offers a theoretical investigation into the possibilities and limitations that exist with regard to the application of a multimodal approach to the analysis of (auto)ethnographic data. The formulation '(auto)ethnography' is used here to refer to a combination of ethnographic and autoethnographic research. In simple terms, it refers to the researcher/outsider becoming an insider while simultaneously observing other outsiders becoming insiders. That is, the researcher becomes one of the research participants.

The site of this research is a Civil Engineering Technology diploma programme wherein various semiotic domains are employed in the meaning making process. These include: technical drawing, mathematical notation, the physical landscape, physical objects, abstract diagrams, information graphics, as well as writing and layout. Understanding the interrelation of these domains within the meaning making process is particularly important given that the 'products' of Civil Engineering Technology are largely taken for granted by the general public, at best, or are sources of public mystification, at worst.

Furthermore, studies of academic discourse have often reinforced the primacy of writing. However, such a focus ignores the complex web of meaning making practices in which engineers and engineering technologists are engaged. As such, it is essential to examine the ways in which the written mode interacts with other semiotic systems within the context of engineering study.

The paper argues that profitable use can be made of an (auto)ethnographic research design which focuses on understanding how Civil Engineering Technology students combine various semiotic resources into multimodal meaning making practice, and on the ways in which these semiotic resources are socially constructed and regulated. This has consequences for the analysis and assessment of student work as well as for teaching in the field of Civil Engineering Technology.

Aud Solbjoerg Skulstad
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Textbook tasks designed to elicit multimodal learner texts

In the past few decades, numerous researchers have been concerned with the use of genres in school settings (e.g. Reid 1987, Paltridge 2001, Johns 2002). Quite a few studies have also examined multimodal learner texts, particularly texts within science written by L1 learners (e.g. Kress et al. 2001, Kress and Van Leeuwen 2001, Kress 2003, Kress 2007). Research on tasks in textbooks designed to elicit the production of multimodal genres, on the other hand, has been scarce.

This paper presents the results of a study of four textbooks for the teaching of English as a foreign language in the final year of lower secondary school (10th grade) in Norway. This is a qualitative study examining tasks designed for the production of multimodal learner texts. The aim is to identify the range of genres in which students are asked to operate as to tasks that mention genres which conventionally include photographs or images (e.g. tourist brochure, advertisement), and tasks which explicitly ask learners to use other modes for meaning making than language only. The study also aims to find out whether any of the tasks invite the learners to discuss multimodal aspects of texts at a metalevel.

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Hypertext and Multimodality: Empowering the Images in Reading Activities in English as a Foreign Language

In spite of the great variety of the use of images to communicate in our daily life, the process of meaning making through visualization may not always be accomplished by readers of multimodal texts, which sometimes can be due to a lack of visual literacy. Taking these assumptions into account, this research aims to analyze and discuss text and image context presented in online English reading activities and its accordance to four of the twelve principles of multimodal instructions – coherence, signaling, modality and multimedia - proposed by Richard Mayer. After having checked/supposed whether these online activities were or not prepared according to the instructions mentioned, the proceeding analyze will be highlighted by Gunther Kress and Theo van Leeuwen's theories of multimodality, specifically the ideas of the Visual Design Grammar, developed by these authors, in order to diagnose a possible contribution of the multimodal resources used on these activities to the comprehension of the text, aiming to identify the reader's understanding and apprehension of the metafunctions and also considering semiotics aspects such as typography, colours, background and layout of the hypertext and a possible link between these theories (multimedia instructions and VGD). To achieve its goals, free access online reading activities were selected according to some features, such as texts, images and kinds of questions and task, and, then, analyzed according to those theories mentioned in order to identify which ones were in accordance to the principles of multimodality instructions and how would these principles help the reader to integrate text and image to construct meaning and, consequently, facilitate comprehension of hypertext.

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Multimodality, translation and accessibility: A corpus study of museum verbal description

Within the New Museology paradigm, museums cease to be elitist institutions dedicated to the collection of objects and become interactive models of knowledge dissemination at the service of society. Remarkable efforts are being made by numerous museums to implement universal accessibility programs. In order to reach this goal, access to knowledge obsolete structures are being substituted with new solutions. In this context, a number of translation and interpreting techniques grouped under the name of *accessible translation*, including verbal description, Sign Language interpreting, SDHH and intralingual translation have become useful tools used by museums around the globe to grant access to their collections to people with different needs.

The aim of this paper is to present a study of museum verbal description that approaches this communicative phenomenon as a type of multimodal intersemiotic translation. In order to do so, an interdisciplinary theoretical and methodological approach to the study of this translation modality is proposed combining elements from a series of disciplines including Multimodality (Ventola & Moya 2009; Royce 2007) and Discursive Pragmatics (Dijk 2008 y 2009) and following a corpus-based methodology (Salway 2002 & 2007) adapted to the analysis of multimodal translation.

The first part of the study consists of a semiotic and pragmatic analysis of the source text: the museum. It is defined as a multimodal communicative event comprising a variety of semiotic modes that work at different levels: museum, galleries, exhibition and object (Pang 2004; Stenglin 2009; O'Toole 2010). The next stage is to describe the sociocultural and situational context of museum verbal description in order to provide a framework for the interpretation of findings from the corpus study. This context is built from data collected in a previous research by means of personal interviews and questionnaires passed to professionals of a number of museums and companies specialized in verbal description in Europe and the United States. These museums are: Museo Nacional del Prado, Museo Nacional Centro de Arte Reina Sofía, Thyssen-Bornemisza, Tate Modern London, National Gallery London, Cité des Sciences et de l'Industrie, Jüdisches Museum Berlin, Landesmuseum Mainz y Museen der Stadt Nürnberg en Europa; y Museum of Modern Art New York, Smithsonian Institution, Jewish Museum New York, National Park Service, American Museum of Natural History, Metropolitan Museum of Art, International Spy Museum, Whitney Museum of American Art, Guggenheim Museum New York, Brooklyn Museum of Art, Boston Museum of Fine Arts, Boston Museum of Science, Philadelphia Museum of Art and Rubin Museum of Art: Art of the Himalayas. The participating companies include Acoustiguide New York, Audio Description Solutions, Audio Description Associates, Art Beyond Sight, Antenna International (Spain and Germany) and Ophrys Systèmes.

The corpus analysed consists of scripts of the audio descriptive guides for visually impaired visitors of the following museums and exhibitions:

Source	Genre	Word n.
Museum of Modern Art, Nueva York (EE.UU.)	Arte	15 736
Museum of Fine Arts, Boston (EE.UU.)	Arte	3 221
Tate Modern, Londres (RU)	Arte	8 558
Kingdom of Ife: sculptures from West Africa. British	Arqueologí	9 826

	a	
Museum, Londres (RU)	a	
Journey through the afterlife ancient Egyptian Book of the Dead, British Museum (RU)	Arqueología	15 143
Guardians to the King, Colchester & Ipswich Museums (RU)	Arqueología	4 566
Holocaust Galleries, Imperial War Museum, Londres (RU)	Historia	10 604
Florida Holocaust Museum, Florida (EE.UU.)	Historia	6 379
The Star-Spangled Banner: The Flag That Inspired The National Anthem, National Museum Of American History, Smithsonian Institution, Washington (EE.UU.)	Historia	38 212
Total		77 331

This corpus is made of complete audio descriptive guides and comprises three sub-corpus of comparable size for three different types of museum and exhibitions: History, Art and Archaeology.

Findings of this study will be shown that allow, first, to describe the museum verbal description at the micro, macro and superstructure levels of discourse, as well as the intersemiotic translation techniques used to convey the visual-non verbal message of the source text through the verbal expository-narrative audio descriptive text.

These discursive and translation features will be in turn related to the context, with the aim of explaining the factors that may have influenced the audio describer decisions. These factors include the semiotic nature of the translation process, the functions and communicative acts realized through the discourse, the intentions of the initiator (the museum), the needs and expectations of receivers (visitors with visual impairment), and the social and professional conditions of the translator. The ultimate goal of this analysis is to comment on the adequacy of current verbal description practices at museums and on possible ways of improving it.

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Perspectives do matter - Using Multiple Cameras to expand the analysis of multimodal process

This paper shall discuss methodological issues arising from the implementation of multiple cameras when studying interactions of young peers with each other and with artefacts in their environment (Sunnen et al. 2010). For that matter, we observed several dyads of cross-aged peers while they were coping with an open-ended task (cooking, baking). Thus, we rely on video technology to construct our data and we are analysing interactional processes at a micro level. Video recordings make it possible to document "multimodal resources (language, gaze, gesture, body displays, facial expressions, etc.) as they are locally mobilized and attended to by participants" (Mondada 2009, p. 55).

In order to broaden the perspectives on multimodal process, we used four cameras to construct our data. They recorded from different angles and shots. A first camera was mounted on a tripod in front of the children. Thus, this camera captured an "outside-in view of the whole scene and audio environment" (Hall 2007, p. 9) and provided us with aspects of context (including the researcher's cameras) available to the participants. A left and a right moving camera stayed with the "proxemic shape" (ibid.) of the interacting dyad or followed one child when they split up. By these means it became possible to document the facial expressions, the body display, the gazes and the gestures of each child. A ceiling-mounted camera recorded the scene from a bird's-eye perspective. It provided a detailed view on the used tools and the emergence of the children's artefacts (e.g. the pastry).

At first sight, this design may appear to complicate data construction and analysis. Yet, by considering the multiple camera perspectives we were able to analyse how the children "make use of both language and the semiotic materials provided by their setting" (Goodwin, 2003, p. 219) such as tools, objects and culturally defined spaces (ibid.). We could understand how they made sense of what they were doing.

In our paper we shall present sequences from our video data in order to highlight how multiple cameras expand the analysis of the emerging multimodal processes. Furthermore, we shall critically discuss the methodological issues that can arise when proceeding this way**.**

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Language, the body and features of the material world as resources for resuming prior activities in multi-activity settings

This paper examines linguistic and embodied practices of resumption in everyday interactional settings where participants manage their engagement in multiple ongoing activities. These activities involve both talk and embodied conduct and often the manipulation of concrete objects in the participants' material environment (e.g. using a laptop, handling documents, preparing and serving food). In these settings participants are often required to temporarily suspend one activity to bring another into focus. The paper examines transitions where participants resume, or attempt to resume, an activity that was temporarily suspended in service of another activity.

The data consist of 15 hours of video-recorded, naturally occurring everyday interactions in English and Finnish, which have been examined using multimodal conversation analysis. Analyses show that participants frequently orient to an activity that they are resuming by shifting their body and gaze toward some concrete object(s) that they understand and treat as relevant for the suspended activity (e.g. by turning their gaze and body back toward a laptop and starting to type when resuming work on it after an interruption). Resumptions may also involve the use of linguistic markers (e.g. um or so in the English data) or recycled materials from prior activity-related talk. Participants often explicitly attend to a multi-activity situation by orienting to the two activity sequences simultaneously, so that the activities overlap briefly before an actual shift from one to another is accomplished.

Prior research on multi-activity in interaction has mostly concentrated on institutional, workplace or service encounter settings (e.g. Mondada 2008, LeBaron & Jones 2002), while everyday interactions have received little attention in the literature (but see e.g. Goodwin & Goodwin 1992). The paper also offers insight into the multimodality of resumption practices, as prior studies have focused primarily on the linguistic patterns of resumption in interaction (e.g. Wong 2000).

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What counts as signs of learning – Teachers' recognition and interpretation of multiple forms of representations in the mathematics classroom

There are many ways to represent a mathematical idea. ICT offers new possibilities of representing, displaying, transforming and reviewing these mathematical ideas as well as new ways for teachers to collect and store digital records of students' mathematical work. What happens in the primary school classroom when new ways of presenting solutions to mathematical problems become available? What semiotic resources are used by students and how do teachers react to different multimodal presentations?

This paper presents the first part of a study aimed at investigating the effects of ICT on mathematical communication in the primary classroom. The first part of the study deals with the different semiotic resources that students use in mathematical situations and the ways teachers recognize these semiotic resources. The underlying question is 'what counts as signs of learning?'.

Since it is impossible to grasp and experience a mathematical object, humans need signs and representations; in fact they play such an essential role in mathematics that working with representations may be seen as the essence of mathematics (Hoffman, 2006). Kress (2010) argues that the act of representing is a consequence of an individual's wish to give a material realization to his or her meanings about something, meaning-making. In communication the individual is trying to make his or her representation available to others.

In forming an opinion on the mathematical competencies of students teachers rely on their personal resources and since these resources are bound to differ between teachers, every act of assessment is a matter of interpretation. Morgan and Watson (2002) argue that interpretation is an essential characteristic of any assessment activity. When teachers assess students they use information from a number of different situations with different designs. Since meaning-making in mathematics can occur with any semiotic resource all these different resources must be taken into account in the practices of assessment in mathematics. Teachers have to recognize the multiple mathematical practices, language resources, and non-language resources that students use.

The study is still in an initial state but preliminary results show that teachers' recognition of different ways of expressing mathematical ideas has a great impact on students' choice of mode of representation. The possibilities of ICT when it comes to representing mathematical ideas and concepts seem to play a modest role in the mathematics classroom in primary schools.

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Talking diagrams / drawings in interview elicitation: combining the graphical with the digital

The use of graphic representations of experience and the social environment in the data collection process is an emerging approach in qualitative research. A recent multidisciplinary systematic review (Umoquit et al 2011) found that the use of diagrammatic elicitation, the use of diagrams in data collection, has steadily risen since 2006. This unique visual method has been shown to focus the participant attention (Varga-Atkins and O'Brien 2009) elicit unique information that verbal data alone cannot collect. This visual data collection method has traditionally been carried out with the materials familiar to the research participant's environment; stones and string diagrams in small villages, sticky notes and pens in the school, pens and paper within an interview. A challenge has been in analysis; as less structured diagrams may not be understood without participant explanation. Traditionally, the data collected during the research process have been two separate artefacts: the drawing/diagram and the audio recording of the participant; with the written transcript being another artefact to be managed in addition.

Technology is often used in creating diagrams from research data but its use in data collection of visuals has yet to be explored. A pencast is a multimedia recording which, using a digital pen, captures the penstroke and the audio commentary of the participant (Loughlin in Blackmore et al n.d.; Palmer 2011), resulting in a playable file that synchronises the penstroke with the audio. The potential of pencasts therefore lies in this synchronous file that encapsulates the participant drawing or diagram together with the audio commentary in one single, digital artefact. The application of digital pens has been widespread for personal note-taking, with gaining use in health (e.g. sharing patient data, Dykes et al 2006) and education where lectures may be recorded using pencasts for students (e.g. Stasko and Caron 2010). However, the use of pencasts, or digital pens, has not been widely explored as a research technique.

This exciting study will examine the affordances and challenges of using pencasts for data collection in interview elicitation. It will examine the way 'traditional' diagrammatic elicitation (asking participants to draw drawings/ diagrams using pen-and-paper) and technology can be combined, and report on its challenges and benefits for data collection through exploring the learning experiences of higher education students. A particular focus will be paid to see whether benefits emerge for the research process through the multimodality of the resulting artefact.

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The enemy/other in Marvel's comic book Civil War: a Social Semiotic approach to the study of comics.

Harvey (1989, p. 287) postulates that images have become commodities "concerned with the production of signs, images and sign systems" which become valuable resources for the construction of identity, here understood as the presentation and representation of oneself in a given social context. Such a (re)presentation is based on differences and similarities and plays specific functions in society. It contributes, for instance, to the construction of the collective imaginary which will guide actions, creating and sustaining power (Baczko, 1985). After 9-11, the concept of terrorism and terrorist has become central to the action of certain institutions and governments. It has contributed to the ignition of wars and guided international affairs and, as discourse, replaced the void left by the end of Cold War and the (re)presentation of communism as constant threat. In this context, this paper aims to analyze the (re)construction of the terrorist other on the pages of the Marvel comic book saga Civil War (2006), a comic –book story arch published in seven months. The first five issues are on the top of the list of the 100 top selling comics in 2006, along with several of the crossover stories created with, whereas issues #6 and #7, are on top of the list in 2007, along with tie-in story Captain American #25 Civil War. The story is relevant not only because of the increase in revenues for the publishing house but also because it discusses the limits of freedom and government surveillance, as a reference to the Patriot Act (H.R.3162 bill, approved in the USA in October 2001). This study examines the data from an SFL perspective, focusing on the ideational metafunction (Halliday & Matthiessen, 2004; Kress & van Leeuwen, 2006; O'Halloran, 2008) in order to investigate the representation of reality and how it construes "mental models of the world" (Bateman and Schmidt, 2012).

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CEOs presentations – and choreographing talk and space

Giving a good presentation in front of the shareholders and other stakeholders is what is demanded of the top management of any company. Some companies provide extensive presentation training to their managers, others expect such skills to come naturally to the managers.

This presentation takes a closer look at how presenters, in this case the CEOs of some prominent companies, talk to their audiences, and how they manage talk and space and their multimodal presentations through 'coreographing' both their speech, non-verbal behaviour as well as the space they are in. The focus will be on four CEOs, Nokia's ex-CEO, Mr. Kallasvuo and his successor, Mr Elop, and Apple's deceased CEO Jobs and his successor, Mr. Cook.

The data used is taken from public domains and mainly designed as external corporate communication. The methods used are the systemic-functional linguistic and multimodal tools for analyzing the communicative practices of the CEOs – how they employ the ideational, interpersonal and textual functions of language, how they use metalanguage and how they construe multimodally their presentations. The findings show us differences in CEOs' use of language, metalanguage and modalities, and the paper discusses the implications of these realizations in global business contexts.

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Semiotic realization of meaning in newspaper texts - a diachronic approach

This paper explores how semiotic realization of meaning change through history, and suggests some possible approaches for diachronic analyses of multimodality. The paper is specifically concerned with changes in how interpersonal meaning is constructed in printed newspaper front pages, and how the authorial newspaper voice is expressed and positionized through various multimodal resources.
Newspaper texts have, as well as many other kinds of texts, changed remarkably under the last century, in design as well as in content. The textual changes must be understood and explained in relation to how the society has changed technologically, institutionally, politically and economically. Some relevant research questions are: how have the newspapers' way of realizing meaning changed through our recent history, and how can textual changes be understood in relation to the increased power achieved by the media institutions during this period?

The analyses which will be presented in this paper is based on data from my ph.d thesis on changing voicing practices (including multimodal expressions) in Norwegian newspapers over the 20th century (Veum 2008). The analyses refers to historical changes in one specific Norwegian newspaper; Dagbladet. The data consist of 15 Norwegian front pages from different periods in the 20th century. Examples on close multimodal analysis of front pages from three selected periods (1925, 1965 and 1995) will be presented. The analyses demonstrate historical changes in how the authorial newspaper voice is positionized over the century, both quantitatively, linguistically (through resources as modality and evaluation) and visually (through modes as typography, images and layout). From these analyses two main results will be emphasized: First how the analysed newspaper gradually became more evaluative in the representation of meaning. Second how evaluation strategies gradually were expressed through more various and integrated semiotic modalities, such as pictures, typography and the composition of the page.

Theoretically the research draws on social semiotics (Kress 2010, Kress & van Leeuwen 2006, van Leeuwen 2005), appraisal theory (Martin & White 2005) and aspects from critical discourse analysis (Fairclough 2001, 1995, 1992). While literature on orchestrating of voices and evaluation traditionally has been concerned with linguistic aspects of meaning making, this paper suggests that the concept of voice (Bakhtin 1986) as well as the concept of appraisal (Martin & White 2005) are particularly useful and applicable for diachronic analyses on multimodality and integration of multiple semiotic resources in historical texts.

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Understanding the nature of the tourism discourse for the tourist guides in Thailand: An investigation of the tourist guide students and professional tourist guides' performances

Tourism is one of the major industries in Thailand and it offers plenty of career opportunities. One major area of employment within the Thai tourism industry is that of tourist guides. The Tourism Authority of Thailand (TAT) qualification has been designed to enhance the skills and to obtain the tourist guide license of tourist guides, however this existing course is considered to be inadequate to prepare students for the realities of work as a professional tourist guide. In such a fast-growing area, the development of appropriate curriculum and assessment procedures is a priority. In the field of English for Occupational purposes (EOP), this involves ensuring that the training courses reflect authentically the context in which the trainees will be working.

The aim of this study is to identify closely the communication needs of tourist guides in Thailand with a view to enhancing the content of tourist guide preparation courses. This enables students to be better equipped in dealing with the realities of the profession. Using multi-modal discourse analysis tools, which are genre and appraisal theories derived from Systemic Functional Linguistics (SFL) to investigate the context of the tourist guide's workplace. The performance of professional tourist guide performance and tourist guide students is analysed.

This study is thus intended to identify and describe the nature of the omissions present in the communication skills of professional tourist guides and those tourist guide students who have completed the professional tourist guide preparation course. The use of genre based approach for EOP can be identified as the useful tools to develop the curriculum and empower tourist guide students. In addition, the use of multimodality can also be discussed in the natural performances of the professional tourist guide at the workplace. This study is not only contributing to the authenticity of the EOP programs in Thailand, but it also involves the development of an analytical framework to investigate the nature of spoken genres in the workplace. These include the oral mode and other related semiotic systems such as gesture and movement.

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Can professional discourse be measured? Part 1: Developing an instrument for analyzing Health Promotion artifacts

The overall aim of the project is to explore the role of Multiliteracies pedagogy in operationalizing and evaluating a Primary Health Care-led medical curriculum. In such a curriculum, a 'patient-centered attitude' is a key graduate outcome. Teaching and learning activities construct a bio-psychosocial approach to patient care, which foregrounds holistic and community-oriented views of heath care, as well as emphasis on patients' right to knowledge and shared decision-making. The ability to provide evidence of students' emerging professional discourses is extremely valuable in evaluating the impact of the curriculum, especially since it is difficult to assess outcomes such as students' 'attitudes' and 'beliefs' with traditional methods.

The research focuses on how students construct the professional discourses of the doctor-patient encounter in their textual productions. The study is located in the context of prevention and management of Rheumatic Heart Disease (RHD), a chronic condition that occurs mostly in sub-Saharan Africa and affects poor, overcrowded and disempowered communities. As part of regular learning activity, 4th year medical students participate in a Multiliteracies-based Design workshop. After interviewing RHD patients from diverse social, cultural, language and literacy backgrounds, they design and produce Health Promotion artifacts, as well as reflective critiques on their design choices. By analyzing both artifact and critique, inferences may be made about the ways in which students construct the patient-doctor relationship, what kind of strategies they use in their attempts to engage the patients' cooperation, and what resources they select in constructing representations of clinical knowledge that are both empowering and accessible to lay persons. Macroscoping of the 2011 student cohort's texts is done to identify trends, followed by microanalysis of suitable examples using social semiotics theory and critical discourse analysis.

Preliminary trends from a pilot study indicate that students use a wide variety of tactics and artifacts, including games, pamphlets and even a Speaking Book with visual and audio components. Analysis of the data requires an instrument that considers audio, written, and visual modes of meaning-making, as well as meaning-making where the physical handling or use of the object may contribute to or even determine meaning. This specific paper focuses on the development of such an analytical framework and explores its accordance and limitations. The study is a methodological contribution to the field of Multimodality and social semiotics and is an essential step in the larger research project.

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Expanded Narrative: building a community of practice in the arts

Expanded narrative practices extend conventional forms interaction with narrative, such as, reading, listening or watching. Digital literacy is understood as a key competency within the arts, as is cross-platform innovation within commercial and experimental narrative practices. This research investigates the development of a community of practice, as exemplified by JISC (2010) in expanded narrative.

Interviews with international developers and researchers from artificial intelligence, theatre, digital arts and game development have demonstrated that a range and combination of digital and non-digital strategies are utilised to create locative narratives, transmedia storytelling, pervasive games and interactive TV.

Consultation with teaching staff from twenty undergraduate arts courses at Plymouth University and partner colleges indicate that the study of narrative theory and practice is an established component of these courses. While there is an awareness of expanded narrative practices, content is often specialist and subject specific. Staff expressed a desire for a range of materials that could enhance and extend existing provision, facilitate cross-disciplinary networking and offer opportunities for students to showcase work. The development of the online resource www.expandednarrative.org will therefore aim to build on expertise, disseminate current research, present the work of international practitioners and students and offer a forum for networking and debate.

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The Logic of Film Discourse Interpretation

This talk wants to elucidate the analysis of multimodal filmic text by means of a formal framework of film discourse interpretation based on logical principles. The grounding elements for this framework are interpretive inferences drawn by the recipient in order to comprehend the film's narrative.

Meaning in film arises out of the multiple interaction of various modalities such as images, sounds, music, camera effects, etc., which are stringed together by film editing in a chronological order. The interplay of the modalities results in a narrative text whose comprehension and interpretation requires the spectator's active participation. Film interpretation is thus a dynamic process of relational meaning making and inferring its propositional content in terms of assumptions and hypotheses, which the recipient makes according to concrete cues within the text (Bordwell 1989).
In order to describe this process of meaning construction in a more comprehensive view, a new framework for film analysis has recently been developed: the Logic of Film Discourse Interpretation (Wildfeuer 2012). The talk wants to introduce this framework and give examples for its application to and suitability for multimodal film analysis.

Based on recent approaches to formal discourse semantics (Asher/Lascarides 2003), the framework enables the construction of so-called logical forms of the filmic discourse which give evidence for the intersemiotic interplay of the various modalities in film. These logical forms can be seen as Film Discourse Representation Structures which take the dynamicity of the moving image into closer consideration and formulate the propositional content of the film's narrative processes. The analysis of these structures makes it possible to illustrate different functions of the modalities and the emerging discourse referents according to their metafunctional diversification.

The talk will give an example of a short film extract which will be analysed with the help of this framework in order to construct its logical form and its narrative meaning potential. The result of this analysis will give evidence for the framework's ability to outline in more detail the cross-modal realisation of meaning in film and to take account of the recipient's interpretive work during film reception.

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Ideational meaning potentials of narrative media music

The question of musical meaning has been controversial and much debated over the years, especially music's ability to express any kind of 'content' or ideational meaning. Wingstedt (2005, 2008) and Wingstedt et al. (2010) have discussed how narrative media music (music in film, computer games etc) can be categorized into six basic narrative functions: the informative, descriptive, emotive, guiding, rhetorical and temporal functions. These can in turn be put in relation to Halliday's three metafunctions of communicational meaning (ideational, interpersonal, textual). This paper/presentation will discuss how narrative media music can express ideational meanings in defined narrative contexts, in interaction with other modes such as moving image, speech and sound design.

The ideational metafunction is the content dimension of communication, representing what goes on in the world, 'who does what, with or to whom and where' (Kress et al, 2001:9). In multimodal narrative settings, music will typically contribute ideational meaning by informative and descriptive functions.

In performing informative functions, music will often make use of culturally known and recognizable features expressed through different genres or specific musical compositions or performances. Typical examples are how music is used to establish cultural settings, as when playing 'French music' when a filmic narrative cuts to a location set in Paris – or using musical style to convey certain time periods or to indicate social events or status.

The descriptive functions of narrative media music are akin to programme music, a type of art music attempting to render an extra-musical setting or narrative. This includes setting out to metaphorically describe attributes of physical atmosphere or environment, such as 'the ocean', 'the pastoral' or 'the city' – or by mimetically expressing physical movement, a technique that, when emphasized, is known as Mickey Mousing. Also, expressing mental processes or 'observed emotions' (rather than 'experienced'), can be seen as descriptive functions of music.

Musical narrative tools such as the use of leitmotifs (a recurring motif associated with characters, places or ideas of the narrative) will function on both an informative and descriptive level, symbolically representing a specific phenomenon and at the same time describing its attributes. The dramaturgical position of the music as being either diegetic (part of the spatio-temporal world of the story) or non-diegetic will also affect how ideational meaning is manifested. The different functions will be illustrated by using examples from various film scenes.

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A Social Semiotic Multimodal Analysis of two parenting websites

The concept of 'parenting' has assumed increasing importance in public and popular discourse. The term parenting translates what was formerly a noun (parenthood) into an active verb. It also connotes an expert discourse whereby 'parenting' is performative with the potential to shape individual parent-child relationships according to professional or 'evidence-based' practices. Connected to this is the notion of a normative ideal of good parenting - that all parents across diverse backgrounds can and should learn a set of generic skills that lead to *optimal* child development. The analysis of parenting discourses lends itself to social semiotic theory with its focus on the active organization of multiple modes of communication into shared cultural resources through which particular social groups' identities and practices may be given meaning.

Parenting websites are an increasingly popular resource for both prospective and current parents to produce, consume and participate in sharing information and experiences of parenting, pregnancy and everyday family life. Taking a social semiotic approach to the professionalisation of parenting as its starting point, this paper will comparatively analyse the organisation of signs on the homepages and frameworks of two parenting websites. Following this, the potential meanings these may hold for users and how they may relate to the construction of parenting identities in online environments will be considered. As signs are displayed on the screen through the interaction of a variety of modes, including image, colour, writing, font and layout, a multimodal perspective is appropriate for this task.

The analysis forms the first phase of an ongoing doctoral study of online constructions of parenting identities and everyday practices

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Conveying the Tohoku Earthquake: an Illustration of Japanese Codes and Conventions of the Visual Mode in TV Coverage of a Natural Disaster

Preoccupied in this way I began recording the television coverage of the disaster and related social advertisements. When analysed, these present strong examples of the unique cultural affordances of the visual mode and its connection to the written mode, space and place in broadcasted multimodal texts.

The TV footage will be used to illustrate conventions of the Japanese visual mode that appear in televised multimodal texts. These are spatiality, layering, emotional representation and hierarchical relationships between producer and interpreter of texts that are also found in Japanese language patterns. In addition the session will consider how the unique properties of these conventions facilitate messages that need to be disseminated urgently in a disaster situation. Discussion of these cultural conventions of modal use will be linked by the common thread of texts that have derived from coverage of the triple disaster. However, they will also be related to wider cultural practices to illustrate the deep-rooted links between culture, language and modal affordances. In this way it is hoped that the examples given will highlight well how 'modes carry meanings of material affordance shaped by generations of the work of people in their social lives. Over time, this gives rise to a resource with regularities shaped by 'convention', understood by members of a culture, and useable therefore by them for representation and communication' (Kress & Jewitt 2003, p.13/4). In relation to this the session puts forward an argument for greater need to deepen understanding of culturally specific semiotic practices. As the TV texts are visual mode dominant, like Oyama (2000) I contest the notion that the visual mode is a transparent means of communication. The Japanese data presented will be used to illustrate how different cultures have culturally specific affordances of modal use, and that this relates to a culture's underlying value system.

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Semiotic technology and practice: A multimodal social semiotic approach to PowerPoint

The ubiquitous software PowerPoint has significant influence on evaluations of professional and academic success, and has attracted considerable attention from both social commentators and researchers in various fields. Yet existing research on PowerPoint considers the software, slideshows created with it, and PowerPoint-supported presentations in isolation from each other and is therefore unable to promote better understanding of the interaction between the software's design and its use.

This article proposes a model for exploring this interaction. Specifically, it introduces a multimodal social semiotic approach to studying PowerPoint as a semiotic practice comprising three dimensions – the software's design, the multimodal composition of slideshows and their presentation – and two semiotic artefacts, the software and the slideshow. It discussed the challenges each dimension presents for discourse analysis and social semiotic research, focusing especially on the need to step away from the notion of text and to develop a holistic, non-logocentric, and adaptive multimodal approach to researching PowerPoint. Using PowerPoint as a case study, this article takes a step towards developing a more general social semiotic multimodal theory of the relation between semiotic technologies, or technologies for making meaning, and semiotic practices.