



'Bridging the Gap between Here and There'
Bremen 10-13 September 2014

From Text-Linguistics to Multimodality
Mapping Concepts and Methods across Domains
PROF. DR. HARTMUT STÖCKL

0 Outline

- 1. Introduction**
 - 2. Multimodality – Some Basics**
 - 3. Mode – Contrasting Views**
 - 4. Genre – Register – Style: Multimodal Perspectives**
 - 5. Text-Analytical Model**
 - 6. Outlook**
-

1/1 Here? There? Everywhere! – Mapping Multimodality

Semiotics

Text-Linguistics

Discourse Analysis

Rhetoric

Cognitive Approaches

Ethnography – Text Production

Perception Studies

Cross-Cultural Studies

2/1 Multimodality – A Cultural Universal?

- “... the increasing *multiplicity and integration* of significant modes of meaning making” (COPE/KALANTZIS 2000: 5)
 - “... a paradigm shift away from mode blindness ...” (PAGE 2010: 3)
-

1. Historical Given in Communication and Media

e.g. writing systems (symbolic + iconic), theatre, pictorial bibles

2. Integral Part of Human Cognition/Perception

e.g. rebus riddle, metaphorical picture meaning, multimodal learning

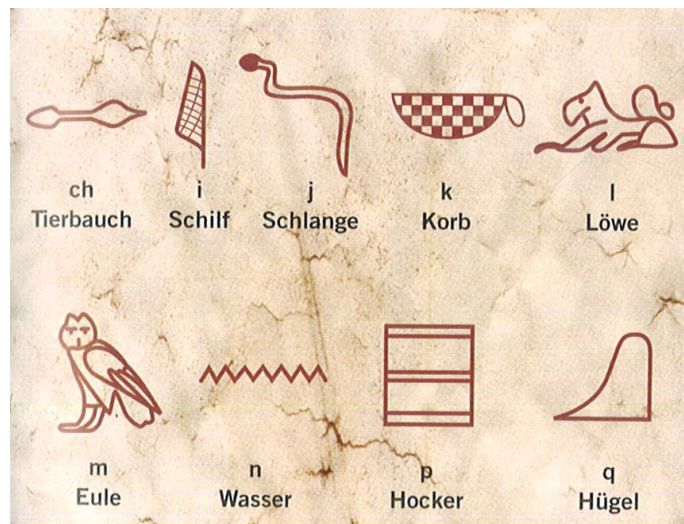
3. Basic Principle of ,Cultural Semantics (,Transkriptivität’, JÄGER 2002)

e.g. abstract painting, music

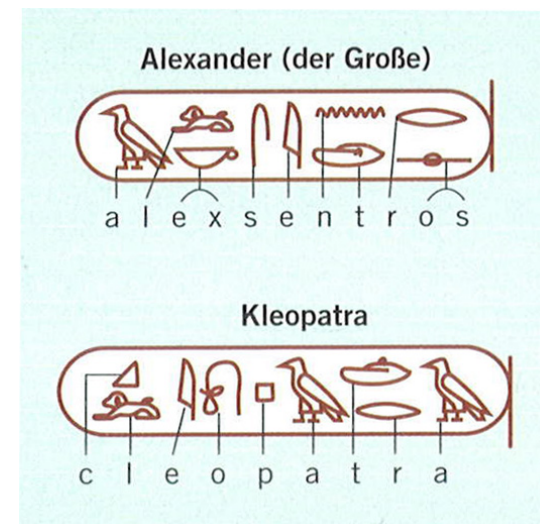
2/2 Multimodality as a Basis of Writing Systems



1



2



3

2/3 Language-Image-Games

Rebus:
Diese Abbildungen
ergeben zusammen
einen neuen Begriff.
Lösung aus *stern*
Nr. 13: Naturkosmetik



144 *stern* 27.3.2013

SEHEN UND GESEHEN WERDEN



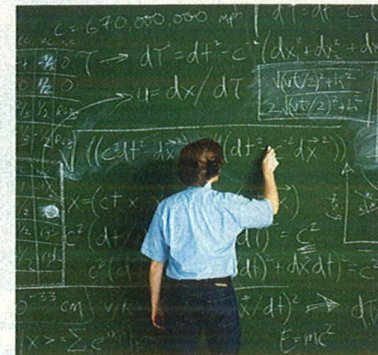
DAS PROGRAMM, DAS AM 1. APRIL 50 JAHRE ALT WIRD



Wie Jugendliche es sehen



Wie die Mainzelmännchen es sehen



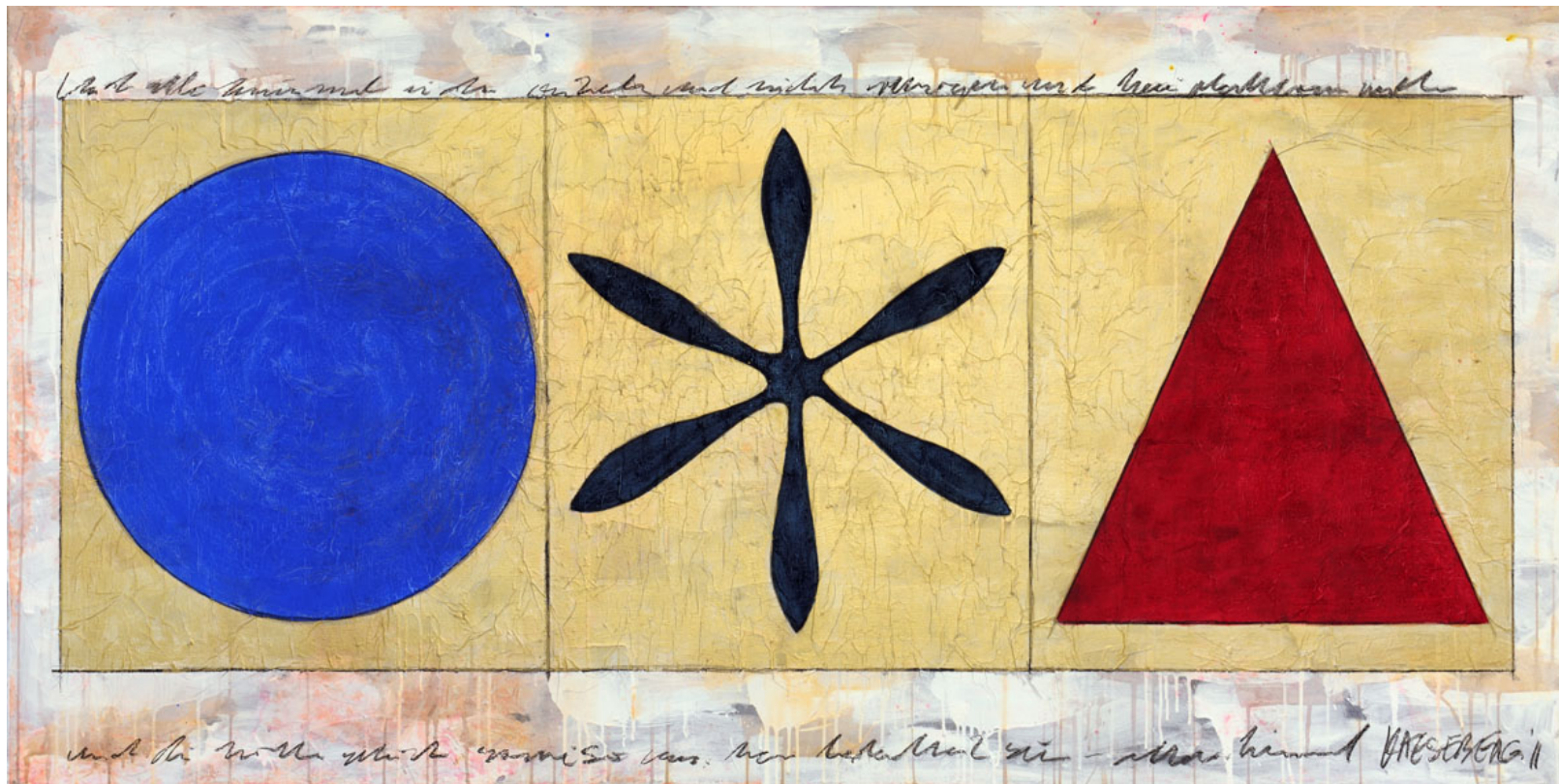
Wie RTL-II-Zuschauer es sehen



Wie es sich selbst sieht

30 *stern* 27.3.2013

2/4 Abstract Pictorial Art



KAESEBERG *altar.himmel* 2001, Casein paint on canvas/Silkpaper, 100x200cm (www.kaeseberg.de)

3/1 What is a Mode?

communicative resource

LEEUWEN 2011: 549

semiotic resource

O'HALLORAN 2004: 1f.

mode of communication

LEVINE/SCOLLON 2004: 1f.

representational mode

JEWITT/KRESS 2003: 1

- “... if there is no agreement on what constitutes a mode, *any* dimension of discursive meaning could qualify for mode status, and that would make the concept useless.” (FORCEVILLE 2014: 51)
- “... regularized organized set of resources for meaning-making ...” (JEWITT/KRESS 2003: 1)

FORCEVILLE, Charles (2014): Relevance theory as a model for analysing visual and multimodal communication. In: MACHIN (ed.), 51-70.

JEWITT, Carey/KRESS, Gunther (2003): Multimodal literacy. New York.

LEEUWEN, Theo van (2011): Multimodality and multimodal research. In: MARGOLIS/PAUWELS (eds.), 549-569.

LEVINE, Philip/SCOLLON, Ron (eds.) (2004): Discourse and technology. Multimodal discourse analysis. Washington.

O'HALLORAN, Kay (ed.) (2004): Multimodal discourse analysis. Systemic functional perspectives. London/New York.

3/2 The Empirical Non-Delineating Approach

- “... a mode is what a community takes to be a mode and demonstrates that in its practices ...” (KRESS 2009: 58f.)
- “... socially shared and culturally given resource for making meaning ...” (KRESS 2009: 54)
- “Modes are (...) the effect of the work of culture in shaping material into resources for representation.” (JEWITT/KRESS 2003: 1)

KRESS, Gunther (2009): What is mode? In: JEWITT (ed.), 54-67.

JEWITT, Carey/KRESS, Gunther (2003): Multimodal literacy. New York.

3/3 The Categorical Approach

- „...der Begriff des *mode* [ist] nur im Kraftfeld der Konzepte *Medium*, *Kode* und *Sinneswahrnehmung* zu klären...” (KLUG/STÖCKL 2014: in print)

1 Code

Sign systems with internal structure regarding syntax, semantics, function
e.g. language (music, picture)

2 Medium

physical-material (and technological) realisation of signs
e.g. *language* — speech/writing/signing, *music* — performance/notation

3 Sensory Channel

Type of perception/cognitive processing via a sensory channel
e.g. auditive, visual, tactile etc.

3/4 Mode Overlap and Integration



1

3/5 Multimodal Text Types

1 PRINTED-TEXT

- Language (Writing)
- Picture (still)
- Typography

2 AUDIO-TEXT

- Language (Speech)
- Music
- Noise

3 AUDIOVISUAL TEXT

- Language (Speech/Writing)
- Picture (static/moving)
- Music
- Noise
- Typography (static/dynamic)

4 ELECTRONIC TEXT

- Language, Typography
- Picture
- Music
- Noise
- *(Navigation, Interaction)*

- KOMMUNIKATIONSFORM: „medial bedingte kulturelle Praktiken“, „kommunikative Dispositive (HOLLY 2011: 155)

4/1 Multimodality as Text

„Texte müssen als Komplexe von Zeichen verschiedener Zeichenvorräte betrachtet werden“ (FIX 2001: 118)

1 TEXT-STATUS OF SOME MODES

Some non-verbal modes enjoy independent text status (music, language).

2 MODE CONNECTEDNESS

Cohesion/Coherence explain inter-modal text-connectedness.

3 INSTRUMENTALITY

Multimodal texts are instruments in social action.

4 CONTEXT-SENSITIVITY

Multimodal texts are sensitive to situation and context.

4/2 Basic Notions of Genre

“... socio-cognitive devices for sense making in everyday life“
(LOMBORG 2014: 45)

1 PRAGMATICS

sequences/configurations of communicative acts ('Handlungsstruktur')

2 COGNITION

patterned arrangements of knowledge frames ('Themenstruktur')

3 SOCIAL (VARIATION)

functional design of modes responsive to situation/context ('Register')

4/3 Genre – Register – Style

1 GENRE

„... the purpose of a genre triggers a particular text structure and (...) a host of conventionalised verbal and visual rhetorical strategies.” (ASKEHAVE/ELLERUP NIELSEN 2005: 122)

2 REGISTER

„The functional associations between linguistic patterns and situational factors are at the heart of studying register variation (...).” (BIBER/CONRAD 2009: 10)

3 STYLE

„... the linguistic patterns associated with styles are not functional. Rather, these are features associated with aesthetic preferences (...).” (BIBER/CONRAD 2009: 18)

ASKEHAVE, Inger/ELLERUP NIELSEN, Anne (2005): Digital genres: a challenge to traditional genre theory. In: ITP Vol. 18 No 2, 120-141.

BIBER, Douglas/CONRAD, Susan (2009): Register, genre, and style. Cambridge.

MARTIN, J.R./ROSE, D. (2008): Genre relations. Mapping culture. London.

4/4 Multimodal Genre

- “... the move to multimodal genre is a natural one.” (...) ... all elements that occur in such multimodal texts can be analysed, related to one another, and interpreted in terms of their selection/construction from a collection of multimodal semiotic resources and in terms of their contributions to the communicative and social function of the whole.” (BATEMAN ET AL. 2007: 4)
- “The generic structure of the text is thus multimodally realized ...”
 1. “A given stage can be realized by several alternative modes”
 2. “A given stage can, itself, be multimodal” (VAN LEEUWEN 2005: 76f.)

1 **STAGE 1** → **Language**

STAGE 2 → **Picture**

2 **STAGE 1** — **Language**
Picture

STAGE 2 — **Music**
Noise

4/5 Genre Recognition – Genre Description

„Textsorten ergeben sich also aus expliziten *Textsortenhinweisen* und der musterhaften Ausprägung anderer *Textualitätshinweise*.“ (KESSELHEIM 2011: 364)

1 USE OF MODES

2 SURFACE/SITUATION

3 GENRE KNOWLEDGE

MULTI-DIMENSIONAL MODEL OF GENRE DESCRIPTION

1. SITUATION/Context
2. CONTENT (thematic structure)
3. FUNCTION (comm. act structure)
4. FORM (phrasing, mode design)

5/1 Analytical Model for Multimodal Genres

1 SUBDIVISION/DELINEATION



Multimodal Configuration

2 COMM.-ACT-STRUCTURE



Multimodal Stages

3 THEMATIC STRUCTURE



Multimodal Themes

4 MODE CONNECTEDNESS



Multimodal Coherence

5 INTERTEXTUALITY



Multimodal Discourse

5/2 Multimodal Cohesion/Coherence

MODE CONNECTEDNESS

1 Grammatical Cohesion

2 Lexical Cohesion

3 Coherence – Relational Propositions

4 Coherence – Frames/Scripts

5 Coherence – Rhetorical Figures

LIU, Yu/O'HALLORAN, Kay L. (2009): Intersemiotic texture: analysing cohesive devices between language and images, *Social Semiotics* 19:4, 367-388.

STÖCKL, Hartmut (2015, in prep.): Multimodalität – Semiotische und textlinguistische Grundlagen. In: KLUG, N.-M./STÖCKL, H. (Hg.): *Sprache im multimodalen Kontext* (Handbücher Sprachwissen – HSW, Bd. 7). Berlin/Boston.

5/4 News Report

Hollande und Sarkozy in der Stichwahl

mic. PARIS, 22. April. François Hollande und Nicolas Sarkozy treten am 6. Mai zum Duell um das Amt des französischen Präsidenten an. Der Sozialist Hollande zieht als Favorit in die entscheidende Stichwahl in zwei Wochen. Im ersten Wahlgang der Präsidentenwahl am Sonntag erhielt er laut ersten Hochrechnungen etwa 28,5 Prozent der Stimmen. Amtsinhaber Nicolas Sarkozy (UMP) gelang mit einem Stimmenanteil von knapp 27 Prozent (2007: 31,18 Prozent) der Einzug in die entscheidende Wahlrunde. Die Wahlbeteiligung lag mit etwa 80 Prozent deutlich höher als erwartet. Größte Überraschung des Wahlabends war das gute Abschneiden von Marine Le Pen. Mit etwa 20 Prozent landete die 43 Jahre alte Vorsitzende des rechtsextremen Front National auf Platz drei. Dieses Ergebnis ist besser als das ihres Vaters Jean-Marie Le Pen im Jahr 2002, als dieser mit 16,86 Prozent der Stimmen in die Stichwahl gelangt war. Marine Le Pen sagte, sie repräsentiere eine „neue Rechte“. Der Linkspopulist Jean-Luc Mélenchon, der zeitweilig Marine Le Pen den dritten Rang streitig zu machen glaubte, kam auf nur etwa elf Prozent der Stimmen. Der Zentrums Politiker François Bayrou sackte von 18,6 Prozent 2007 auf 8,5 Prozent ab. Insgesamt hatten sich zehn Kandidaten beworben. (Fortsetzung Seite 2.)



Alle Blicke sind auf ihn gerichtet: François Hollande am Sonntag nach der Stimmabgabe in Tulle in Zentralfrankreich.

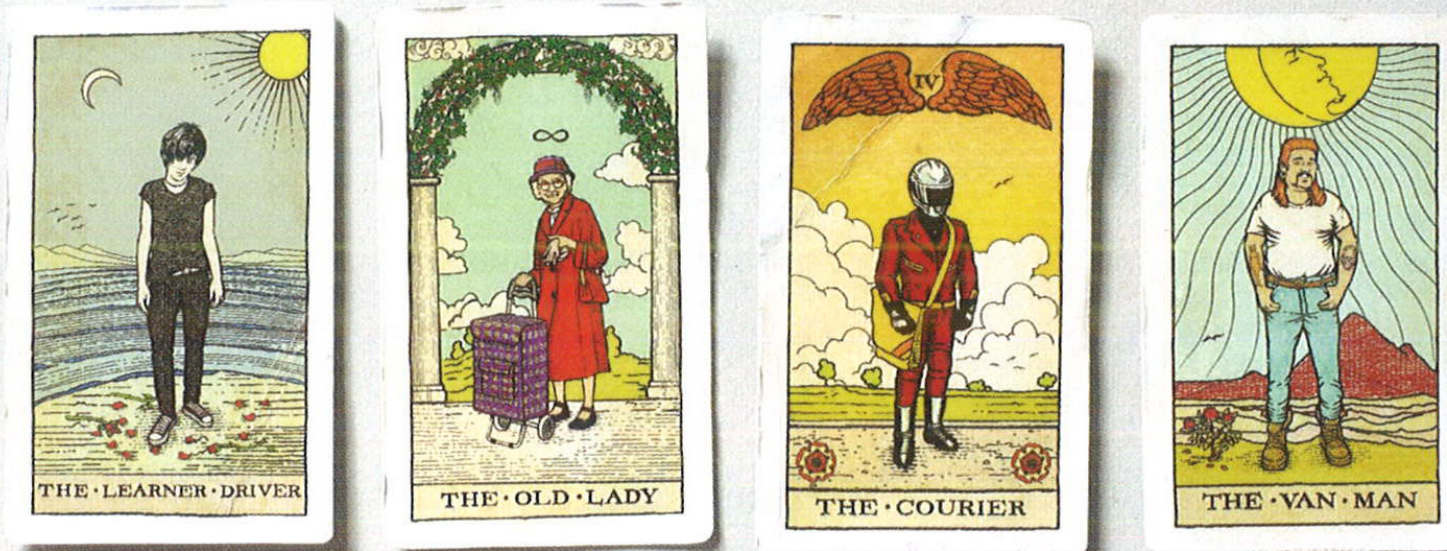
Foto AFP

Vorteil H

Von Günther Noi

Die schweigende Nicolas Sarkozy nen Wochen appelliert erst stumm gebliebenen Runde der Präsidenten Konkurrent, der sozialist François Hollande vorgegangen. Das ist schung: Hollande war Umfragen, und nach wird es für Sarkozy in den seit Monaten s umzukehren. Der Pr eine Überraschung gang gesetzt. Wäre e hätte das seiner K nächsten vierzehn nung und neuen Sc bei den Sozialisten v die Zweifel gewachs charismatische Holli schaffen kann, e ker der Linken in de Fünften Republik da amt zu erobern. Doc Strategie auf, ganz i Bilanz des amtieren und die Abneigung i Sarkozy zu setzen. I Trumpf das „Fernseh

5/5 Advertisement



Volkswagen Front Assist. It knows what's ahead.



Das Auto.

5/6 Infographics

MURDER INTERNATIONAL!

With Halloween around the corner, the idea of being stabbed by a deranged murderer is at the front of our minds. But where in the world are you most likely to be murdered? And which countries have the lowest homicide rates?

— MURDERS PER 100,000 PEOPLE —



A COLLABORATION BETWEEN GOOD AND CHRIS KORBAY

SOURCES: Pan American Health Organization; Tenth United Nations Survey of Crime Trends and Operations of Criminal Justice Systems; World Health Organization

5/7 Genre Comparison I



1



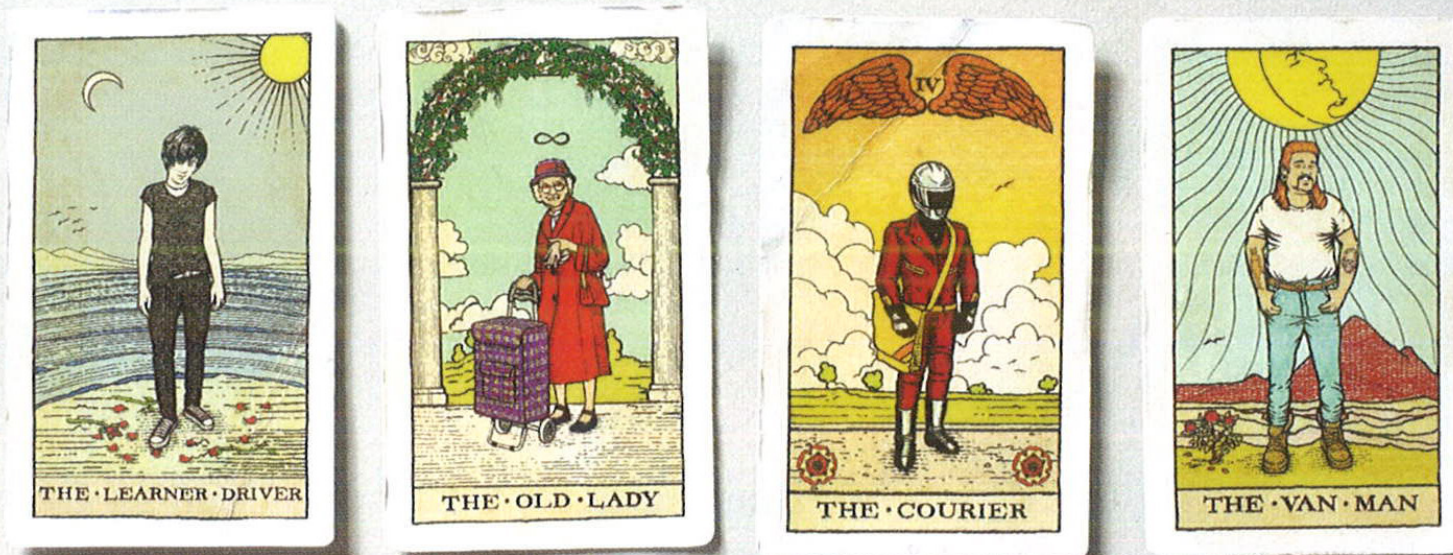
2



3

A	(1) headline (2) text Body (3) photography (4) caption	(1) pictures (2) writing (claim) (3) logo/slogan	(1) text body (intro) (2) picture (3) name/figure-labels (4) strip of writing
	- open graphic frame	- white space/texture	- closed frame
B	(1) <i>announce</i> news (2) <i>report</i> details (3) <i>show</i> actor (4) <i>evaluate/add</i> details	(1) <i>present</i> cards (2) <i>explain</i> feature (3) <i>sum-up/generalize</i> quality	(1) <i>ask</i> question (2) <i>show</i> instance (3) <i>answer</i> question (4) <i>state</i> author/sources
C	- narrative matrix: event + details - whole-part logic	- argumentative matrix - comparative logic: tarot/safety	- explicative matrix - question - answer
D	- explicit ref. to related genre in network (e.g. commentary)	- implicit intertextual ref. (marketing/technical writing)	- explicit intertextual ref. to sources (data)

5/8 Advertisement



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Das Auto.



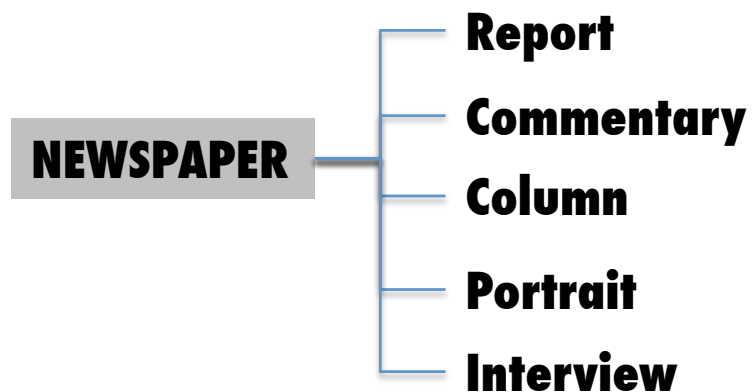
A GRAMMATICAL COHESION B LEXICAL COHESION C RELATIONAL PROPOSITIONS D FRAMES/SCRIPTS E RHETORICAL FIGURES

6/1 Mapping Multimodal Genres

- **GENRE SPACE:** “a detailed overview of the space of genre possibilities” (BATEMAN 2008: 226)
- **TEXTSORTENNETZE:** all kinds of “funktionale(n), thematische(n), situative(n) oder formale(n) Beziehungen“ between genres (ADAMZIK 2011: 368)
- **REPERTOIRES, SETS, CHAINS, NETWORKS** (PALTRIDGE 2006: 89-94)

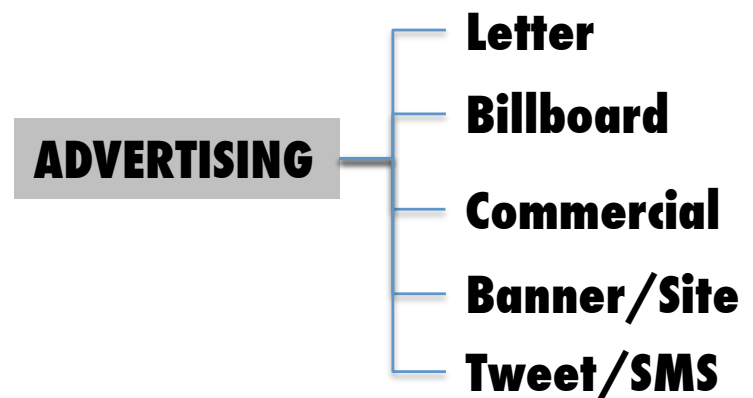
1

GENRE GROUP



2

GENRE FAMILY



ADAMZIK, Kirsten (2011): Textsortennetze. In: HABSCHEID (Hg.), 367-385.

BATEMAN, John et al. (2008): Multimodality and genre. A foundation for the systematic analysis of multimodal documents. Basingstoke.

HOLLY, Werner (2011): Medien, Kommunikationsformen, Textsortenfamilien. In: HABSCHEID (Hg.), 144-163.

PALTRIDGE, Brian (2006): Discourse analysis. An introduction. London.

6/2 Hybridization of Genres

- “If the (genre – H.S.) mix gets instantiated often enough, because the social purpose of such texts recurs often enough, then we stop seeing it as a mix of genres and accept it as a new genre (...).” (MARTIN/ROSE 2008: 242)

GENRE HYBRID

**TEASER –
Persuasion**

**COMMENTARY –
Evaluation**

**MAG. EDITORIAL –
Previewing/Referring**

Pjöngjang, wir haben ein Problem



Himmelwärts – Nicht nur symbolisch nach oben blickt die nordkoreanische Führung in diesen Tagen. Bei der Einweihung zweier weiterer Statuen zu Ehren der verstorbenen Staatsführer Kim Il-sung und Kim Jong-il offenbart die gegenwärtige Führung unter Kim Jong-un (Zweiter von links)

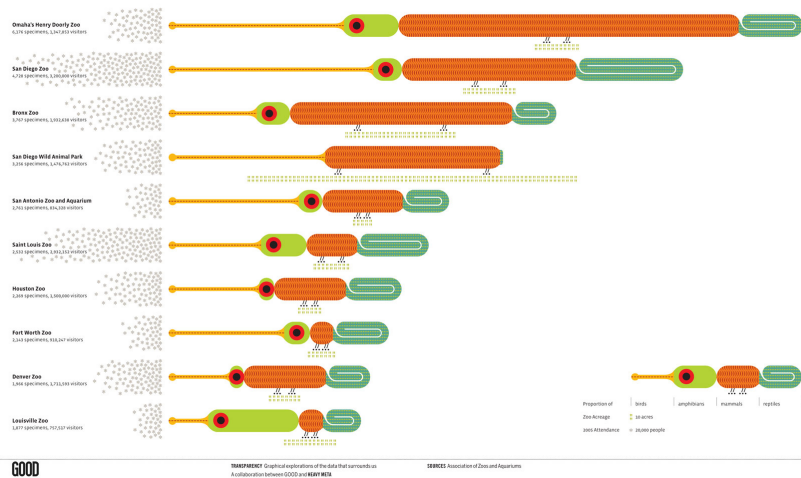
ihre bescheidene Größe. Die Bildnisse der Altvorderen sind so wie ihre Darstellung in der Propaganda – überlebensgroß. Während in Nordkorea am Himmel und auf Erden eine Menge schiefläuft (Seite 2), richtet Seite 11 den Blick ganz tief nach unten – auf das Wrack der „Titanic“. Foto ddp

MARTIN, J.R./ROSE, David (2008): Genre relations. Mapping culture. London: Equinox.

STÖCKL, Hartmut (2014, in print): Bewegung auf der Titelseite. Ausdifferenzierung und Hybridisierung durch Sprache-Bild-Texte. In: HAUSER, S./LUGINBÜHL, M.

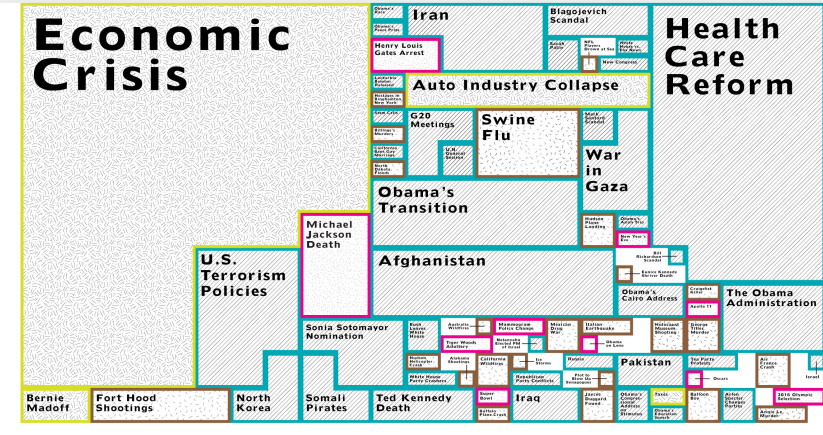
6/3 Proliferation of Multimodal Styles

Animals in the House



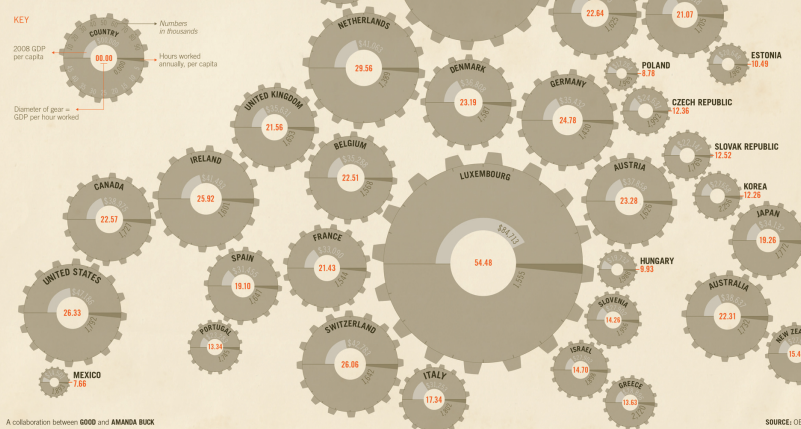
All The News

News stories by percent of total annual news:



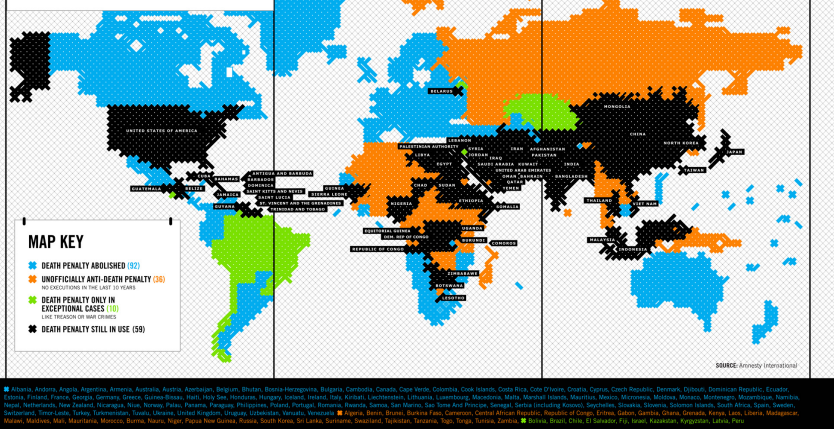
THE VALUE OF AN HOUR OF WORK

Everybody might be working for the weekend, but we're also working toward growing our countries' economies. Each hour we work contributes to the gross domestic product. But how much? This is a look at the GDP per capita of the countries in the Organisation for Economic Co-operation and Development, compared to the average number of hours worked in each country. While we may be working hard in America, in Luxembourg, an hour of work really means something.



Death Row

Last week, Michael Rossles, who murdered 62-year-old Mary Felder in 1997, became the thirteenth person executed this year—in Texas. Whether or not you believe in the death penalty, it's important to know that the United States is one of 59 countries that still executes its citizens on a regular basis (see currently have more than 3,000 inmates on death row). This is a look at where, around the world, the death penalty is still used and where it has been abolished.



6/4 Summary

- 1. Clarity of the Concept 'Mode'**
 - 2. Practicing a Plurality of Methods**
 - 3. Drawing on the Text-linguistic Foundations**
 - 4. Analysing & Mapping Multimodal Genre Spaces**
 - 5. Sensitivity to Multimodal Genre Change (Hybridization)**
-

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