

“Structure and Rhetoric of Multimodal Discourse: An Introduction”

(UvA, 5/10/’10)

ASCA programme MAgic”

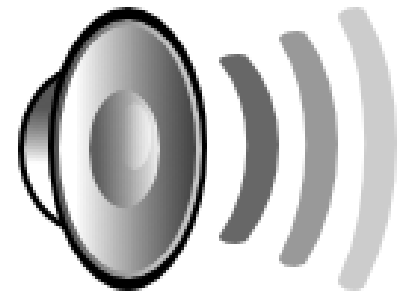
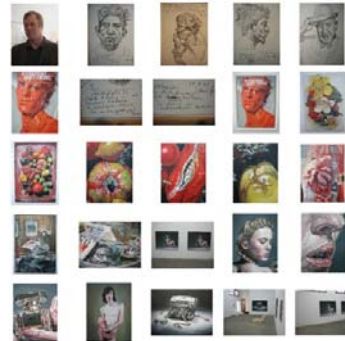
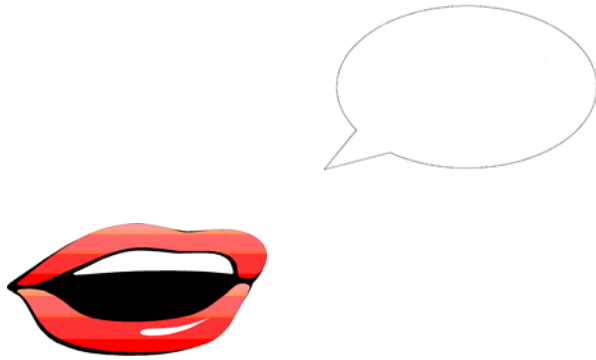
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Multimodal Discourse

Communication increasingly often combines more than one mode/modality. Modes include:



to deliver content. Products like these are fundamental to the requirement for audio and colour when printing through the network. The Epson AcuLiner C1100 is the most powerful printer in the Epson AcuLiner series. It is a professional printer that is designed for high-volume printing. It has a high-speed print engine that can print up to 100 pages per minute. It also has a high-resolution print head that can produce sharp, clear images. The Epson AcuLiner C1100 is a great choice for businesses that need a reliable, high-quality printer. It is also a great choice for home users who want a printer that can handle a variety of tasks. The Epson AcuLiner C1100 is a versatile printer that can handle everything from text documents to high-quality images. It is a great choice for anyone who needs a printer that can do it all.



Multimodality is hot, but ...

- Despite a fast growing number of publications (e.g., Kress & Van Leeuwen 1996/2006, 2001; Baldry and Thibault 2007, Royce and Bowcher 2008, Jewitt 2009), theorizing multimodal discourse is still weak:
 - Much research takes verbal language as the model and overextends the analogy with other modes;
 - The concept of “mode” is insufficiently clearly defined or circumscribed;
 - Very little research discusses the *interaction* between modes;
 - Knowledge from studying artistic discourse (including narratology) is often neglected.

Characteristics & restrictions of our research projects (i)

- The visual mode (static and moving images) is the central mode, and is studied in its interaction with other modes (language, music, sound);
- Objects of research are primarily those drawn from forms of communication (information graphics, maps, logos, websites, cartoons ...) and “low” art (feature film, photography, comics, games, jokes ...).

Characteristics, aims & restrictions of our research projects (ii)

- At the centre of each project is a problem that needs to be solved (rather than a paradigm/method);
- The solution(s) to the problem can be shown to be truly relevant to one or more expert community/ies and, preferably, also to one or more lay community/ies;
- Each project has a clearly explained and justified corpus and methodology; both need to arise naturally from the problems identified;
- “What, how, when, where?” precede “why?”

Characteristics, aims & restrictions of our research projects (iii)

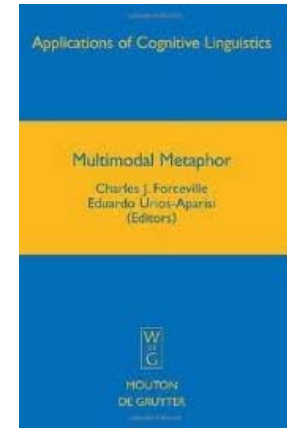
- Detailed textual analysis is a central element of each project;
- “Genre” is an indispensable “interface” between text and context.
- Pattern-finding, however defined, is a central goal;
- Results are formulated in such a way that they can be (dis)confirmed, refined, improved on, and (where appropriate) experimentally tested;
- Co-authoring of papers/chapters is welcomed.

Current members

- Liselotte Doeswijk
- Valentina di Fabio (guest)
- Charles Forceville
- Laurike in 't Veld

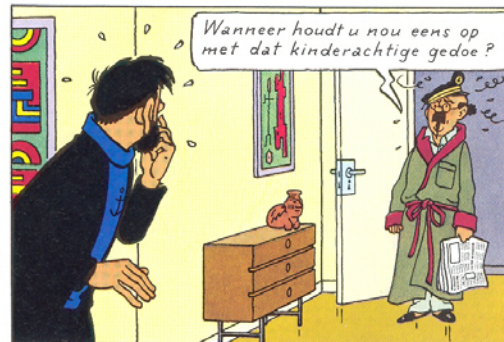
Current projects and recent publications: Forceville (i)

- F. & Urios-Aparisi, eds (2009), *Multimodal Metaphor* (Mouton).



In advertising, cartoons, comics, films, music, gestures;

- F. (2005a, forthcoming.a), Abbott & F. (subm.) on non-literal representation of motions & emotions in comics (Asterix, Tintin, manga);



Current projects and recent publications: Forceville (ii)

- F., Veale, & Feyaerts (2010) on the ways in which comics' text balloons can convey narrative meaning;



- F. (2009a), on multimodal metonymy in film and advertising;



Current projects and recent publications: Forceville (iii)

- F. (2005b, 2009b), applying S&W's *Relevance Theory* to non-verbal communication.
- Van Mulken, Le Pair, & F (2010). Experiment on interpretation pictorial/visual metaphor in advertising.
- F. (2006, forthcoming b), F. & Jeulink (submitted). On how non-verbal modalities (visuals, music, sound) create meaning in “road-movie” documentaries and animations based on the “life is a journey” metaphor.

Current projects and recent publications: Forceville (iv)

- Bounegru & F. (forthc.), on the structural metaphors underlying political cartoons (Oct. '08) about the financial crisis.

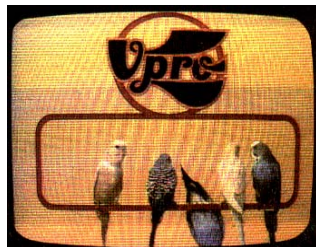


- F. (forthc. c), Veale, Feyaerts & F., eds, (in prep.). *The Agile Mind*: on trying to find regularities in creativity.

Doeswijk, PhD project “TV Design & the Dutch Public TV System”

Goal: “Study the history of the audiovisual design elements that represent the identity of broadcasting organisations and channels on public television.” These elements include:

- (i) Station calls, idents for PB organisations;
- (ii) *House style* of stations & channels;
- (iii) Programme design;
- (iv) Non-televised aspects of *house style*.



In 't Veld, PhD project “Genocide in Comics”



She'll tell you more about it in a minute!

International cooperation

- Grant application 1 in Germany. With Klaus Sachs-Hombach (U. of Chemnitz), Frauke Berndt (U. of Tübingen). Theme: “Ambiguity.”
- Grant application 2 in Germany. With Alan Cienki (Vrije U. Amsterdam), Cornelia Mueller (U. of Viadrina), and partners at U. of Potsdam. Theme: “Multimodal discourse.”
- Experimental testing of “pictorial runes” in comics. With Bipin Indurkha and Amitash Ojha, Int. Institute of Information Technology, Gachibowli, Hyderabad (India). Theme: “Expression of emotion in Tintin.”

Now ...



Bibliographical references

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- Baldry, Anthony, & Paul J. Thibault (2006), *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook*. London: Equinox.
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- --- (forthc. a). "Pictorial runes in *Tintin and the Picaros*." *Journal of Pragmatics*.
- --- (forthc. b). "The Source-Path-Goal schema in Agnès Varda's *Les Glaneurs et la Glaneuse* and *Deux Ans Après*." Monika Fludernik (ed.), *Beyond Cognitive Metaphor Theory: Perspectives on Literary Metaphor*. London: Routledge.
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- ---, & Marloes Jeulink (submitted). "The source-path-goal schema in animation film." Conditionally accepted for *Pragmatics & Cognition*.
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- Van Mulken, Margot, Rob le Pair, and Charles Forceville (2010). "The impact of complexity on the appreciation of visual metaphor in advertising across three European countries." *Journal of Pragmatics* 42: 3418-3430.
- Veale, Tony, Kurt Feyaerts, Charles Forceville (eds) (in prep.). *Creativity and the Agile Mind: A Multi-Disciplinary Exploration of a Multi-Faceted Phenomenon*.