

PROGRAMME: DAY 1 15 JANUARY 2015				
9.00 – 9.45	Registration and morning coffee			
9.45 – 10.00	Opening Welcome			
10.00 – 11.00	Plenary: Jeff Bezemer: Workplace learning and multimodality			
11.00 – 11.30	Coffee and Tea			
11.30 – 13.00	Parallel Papers	Exploring Space and Time	Books, Reading and Interpretation	Interpretation and Languages
		Chair: Carey Jewitt Room: George Fox Room	Chair: Andrew Burn Room: William Penn 1	Chair: Jenifer Ho Room: William Penn 2
11.30 – 12.00		Paper 1: Urban Flanerie as Multimodal Autoethnography Michael Sean Gallagher Jeremy Knox James Lamb	Paper 1: Potential meanings Of Brazilian Portuguese Language (L1) Textbooks: A Multimodal Analysis of Front Covers Clarice Lage Gualberto	Paper 1: Integrating multimodality in the study of dialogue interpreting Dr Elena Davitti
12.00 – 12.30		Paper 2: Multimodal Futures and the Roles of Space and Time in Making Meaning Adam Wood	Paper 2: A Critical Interpretation of the Perspective of Early Years Pupils' Response to Picturebooks Miriam Deguara	Paper 2: Using Multimodal Analysis to Investigate the Interpreter's Active Role Jie Bao
12.30 – 13.00		Paper 3: Semogenetic perspectives on conventionalization dynamics Morten Boeriis	Paper 3: Hide and Flesh and Feeling': A Multimodal Approach to Embodiment in the Medieval Manuscript Kate Maxwell	Paper 3: Presenting the MIRROR framework - a text analysis framework adopting a multimodal socio-semiotic lens George Cremona

13.00 – 14.00	Lunch			
	Parallel Papers	Multimodality, Time, Space, and Place in Virtual language learning sites	A Multimodal take on Presentations	Corporate and Brand identities
14.00 – 15.30		Chair: Berit Henriksen Room: George Fox Room	Chair: Myrrh Domingo Room: William Penn 1	Chair: Gunther Kress Room: William Penn 2
14.00 – 14.30		Paper 1: Gaze and gaze cascades providing collaborative action in a chatroom Elina Tapio	Paper 1: Studying conference presentations from a multimodal approach Julia Valeiras Jurado	Paper 1: Online - Visual - Multimodal: A Novel Approach to Annotating Orchestrated Web Modes Dr. Ognyan Seizov,
14.30 – 15.00		Paper 2: Language learning in online platforms: A multimodal study of English speakers learning Chinese Wing Yee (Jenifer) Ho	Paper 2: Developing professional literacy in Saudi Arabia: Exploring literacy practices among multilingual female undergraduates in pharmaceutical seminars within a multimodal context Noura Alghamdi	Paper 2: Multimodality and green web identity: a case study of organic businesses Dr Carole Elliott Dr Sarah Robinson Dr Ron Kerr
15.00 – 15.30		Paper 3: Languaging and multimodality in the virtual classroom: mapping participation across sites Giulia Messina Dahlberg	Paper 3: Transformation of subject content as improvisational semiotic practice? – a multiple case study of teacher students' use of semiotic technology Oystein Kvinge	Paper 3: The recontextualisation of subjective images in three social (media) platforms: A methodological exploration Sumin Zhao Michele Zappavigna
15.30 – 16.00	Coffee and Tea			
16.00 – 17.00	Plenary Carey Jewitt and Sara Price: Multimodality, embodiment and digital environments			

PROGRAMME: DAY 2 16 JANUARY 2015				
9.30 – 10.00	Morning coffee			
		George Fox Room	William Penn 1	William Penn 2
10.00 – 11.00	Plenary	Rosie Flewitt		
11.00 – 11.30	Coffee and Tea			
11.30 – 13.00	Parallel Papers	Expanding the scope for multimodal Research	Multimodal learning and assessment	Theoretical explorations
		Chair: Jeff Bezemer Room: George Fox Room	Chair: Kate Cowan Room: William Penn 1	Chair: Diane Mavers Room: William Penn 2
11.30 – 12.00		Paper 1: Multimodal Professional Communication in a Hong Kong Place Martin Warren Chie Urawa	Paper 1: A Study of Semiotic Mediated Instruments in a Pre-Calculus Lesson: Methodological Challenges Nathalie Vazquez Monter	Paper 1: Interactions between semiotic modes in multimodal texts Martin Siefkes
12.00 – 12.30		Paper 2: Multimodality in the field of Augmentative & Alternative Communication (AAC): Fertile but Unchartered Territory? Lauran Doak	Paper 2: Visual representations of museum visitors: Theorising a cross-disciplinary approach to multimodality and learning Sophia Diamantopoulou	Paper 2: Let's make it more formal! Dr Janina Wildfeuer
12.30 – 13.00		Paper 3: Video-based multimodal research in the operating theatre Terhi Korkiakangas	Paper 3: Assessment for learning: Exploring meaning-making in jewellery design pedagogy Safia Salaam	Paper 3: Revisiting the concept of multimodality Soren Vigild Poulsen
13.00 – 14.00	Lunch			
	Parallel Papers	Multimodality and the Digital	Multimodal Theories, Learning and Teaching	Multimodal Transcription and Analysis
14.00 – 15.30		Chair: Sara Price Room: George Fox Room	Chair: Rosie Flewitt Room: William Penn 1	Chair: Terhi Korkiakangas Room: William Penn 2

14.00 – 14.30		Paper 1: Multimodal Transcription: construal of multimodal irony in film text Paulina Burczynska	Paper 1: Microanalysis of Multimodal data Diane Mavers	Paper 1: Critical Literacy Engagements with 'Literary' Text: Multimodal, Social Semiotic Analysis Anthony Malone
14.30 – 15.00		Paper 2: Users' Technology Interpretation – From Design Strategies to User Tactics Jan Derboven David Geerts Dirk De Groot	Paper 2: Pedagogic discourse and recontextualisation: a multimodal perspective on classroom writing Charalampia Sidiropoulou	Paper 2: Multimodal transcription of video: representing child-initiated play Kate Cowan
15.00 – 15.30		Paper 3: Analysing students' reading of online, multimodal texts Dr Eveline Chan	Paper 3: Analyzing modes and media in the literacy practices of Teacher Education Gunhild Kvale Elise Seip Tonnessen	Paper 3: The process of moving beyond description Berit Henriksen
15.30 – 16.00	Coffee and Tea			
16.00 – 16.45	Plenary	Andrew Burn: Multimodality and Media		
16.45 – 17.30	Closing Plenary	Gunther Kress: What next for multimodality?		

Abstracts Key Note Speakers

Jeff Bezemer

UCL Institute of Education

'So what?' Engaging practitioners and public in multimodal research

Increasingly researchers are expected to achieve 'impact' by involving non-academic audiences in their studies. In this talk I will explore ways in which this might be done in multimodal research. Drawing on my experiences of working with surgeons and nurses I discuss challenges and potentials of engaging practitioners and general public in multimodal research. Some of the questions I will ask include, How can detailed multimodal analysis of video recorded interactions be made relevant to health care professionals and the public? Why would it matter to them? How might the findings from multimodal analysis be reframed for non-academic audiences? What and how can different 'stakeholders' contribute to the analysis? What difficulties might need to be overcome to benefit from engagement activity? Is it worth the effort?

Carey Jewitt & Sara Price
UCL Institute of Education

Researching the Body in Digital Learning Environments

Digital technologies have changed the nature of how we interact with one another, the environment and technologies themselves, bringing new and interesting ways of thinking about the body. In particular they enable more 'embodied' forms of interaction where physical context, bodily action, and sensory experience are brought to the fore.

Interaction is mediated in various ways through digital resources, including geo-location, image, sound or tactile elements, dynamically in real time. The complexity of these digital environments together with a growing interest in innovative embodied interactions raise challenges for research concerned with examining and understanding the role of new forms of embodied interaction for meaning-making: theoretically in terms of how the body is conceptualised; practically in terms of designing environment that shape bodily interaction; and methodologically in terms of data collection and analysis. Collectively this suggests the need to expand and extend the non-language based methodological approaches to research in this digital landscape. Multimodality attends to a wide range of forms of communication and social interaction, including language, body posture, gaze, and takes an approach that foregrounds bodily action in the meaning making process.

One of the challenges of applying multimodal research approaches in this context is the paucity of emergent technologies being embedded in everyday experience or practice. This talk draws on research that explores the role of multimodal methods in providing insight into bodily interaction, in conjunction with quasi-experimental approaches to research. We introduce some contemporary perspectives of 'embodiment', in the context of bodily digital interaction, looking at ways in which digital technologies might change the nature of interaction. We then illustrate the application of a multimodal approach in specific contexts, that exploit mobile devices, tangible technologies, sensor-based interactive interfaces. We discuss the place of data resources, such as, automatic video and image capture from participants viewpoint and post interaction interview techniques, in conjunction with researcher collected video data, and the analytical process of using a multimodal lens.

Dr Rosie Flewitt

Early Years and Primary Education, UCL Institute of Education

The passion of young children's early storytelling as multimodal sign making

In his seminal work *Before Writing: Rethinking the Paths to Literacy*, Kress points to the need for “a much more generous understanding of ‘cognition’ than the sparse understanding we have now” and makes a plea “not to sever pleasure from thought, and thought from emotion, feeling, affect” (1997: xviii). This paper presents a partial response to Kress’ challenge and considers how the combination of multimodality with “ethnographic tools” (Green and Bloome, 1997: 183–184) can afford rich insights into the passion and commitment of young children’s multimodal ventures into literacy (Lancaster and Flewitt, 2015). In a climate of education policy that promotes an impoverished understanding of early literacy development as primarily dependent on phonics knowledge, and in the wider context of international education league tables which prioritise ‘measurable’ aspects of learning, the paper presents examples of the social, emotional, cognitive and embodied nature of young children’s storytelling, story writing and story acting, as observed in a recent study of 3-6 year old children’s storying in six nursery and reception classes in urban and inner city locations in England.

Andrew Burn

UCL Institute of Education

Scopes, Tropes and Life Practices: Multimodality and the Moving Image

Multimodal approaches offer useful complements to the long history of moving image semiotics. This talk will propose how they can recognise the relatively settled nature of the moving image as a cultural form, while unpicking its promiscuous absorption of earlier cultural forms: theatre, stage magic, literature, toys, carnivals, and especially photography. Multimodality theory offers ways to identify the constituents of the moving image, such as embodied action, spoken language, visual design, lighting, music, and to analyse how they are orchestrated by the processes of filming and editing. It provides ways of conceiving how such processes frame and laminate meanings, in the layering procedures of animation or digital compositing. In the digital era, it provides ways to think about new forms of design, such as the construction of digital bodies and spaces in games; new genres such as machinima; new purposes and contexts of exhibition and spectatorship, such as Youtube, Vines and vlogs. Above all, it offers ways to consider how the semiotics of the moving image enact the social interests and meanings of its makers and audiences, and how these once-distinct groups are closely intertwined in the digital age. The moving image as a digital phenomenon has become something of a Cinderella medium, left behind in the research world's rush to the overwhelming phenomenon of the internet. Yet much of the internet consists of the moving image in one form or another; while various manifestations of the moving image (television, animation, film, games) remain among the favourite media of young people. A multimodal approach can analyse the screen environments on which the moving image is made and viewed, from zoetropes to mobile phones and tablets; the semiotic landscapes in which it is embedded; and the forms of pleasure and cultural value ascribed to it.

This talk will build on research conducted over the life of MODE, drawing on analyses of a range of texts and contexts, from classic cinema to short films made by young people in educational settings.

Gunther Kress
UCL Institute of Education

What next for Multimodality?

This conference marks the end of a significant project on the development of multimodal methods here in London. At the same time it offers an opportunity for researchers in an ever-expanding range of areas of work in multimodality to inform an expert audience about their work and its directions. In relation to both these, the end of the conference seems to call for a moment for reflection: on the present - where we, collectively, are, with work in Multimodality; where we are in terms of the range of work and of theoretical and methodological developments. Inevitably the moment invites thoughts, and maybe some speculation, about likely and maybe necessary short and medium-term developments. In the talk I will try to stand back somewhat, to get a sense of where 'tide and time' seem to be pointing, as far as the evidence of the two days suggests, and in as far as a finger held into the breeze of social development might indicate. Not being a neutral observer, I will add my sense of where this fledgling field might be heading; and where maybe the larger world around us is heading; and how the two do, or might, or might not relate. I will make a suggestion or two about the essential strengths and potential contributions which Multimodality offers in this seeming discernable remaking of large areas of academic / intellectual / theoretical work: and suggest where some potential problems might lie. Above all it might be useful for all of us, as participants, to reflect at the end of the two days where, maybe, some of the broader trends seem to be pointing in a reshaping of the world of the Humanities, the Social Sciences, and the Arts. It might be worth asking whether – and if so how - Multimodality is positioned to make a maybe central contribution in that.

Presenters Abstracts

Day 1: George Fox Room (morning)

Exploring Space and Time | Chair: Carey Jewitt

Michael Sean Gallagher

Hankuk University of Foreign Studies (Republic of Korea);

Jeremy Knox

University of Edinburgh

James Lamb

University of Edinburgh

Urban Flanerie as Multimodal Autoethnography

In this paper, urban flanerie, adapted from Benjamin (2009), Shields (2006, 1994), and Hollevoet (1992), is defined as a means of urban exploration towards understanding the modern individual's experience of urban space (Harvey, 2007). The flaneur is a participant observer, moving through urban space and exploring the semiotic exchanges, the socio-cultural structures, the processes, and materials that comprise urban life. According to Shields, he/she "closes the gap between citizen and state, by re-imagining and mapping his newly expanded world" (1994); further, "the flâneur becomes a rhetorical strategy for rethinking the digital network activities and digital cartographies enabled by mobile technologies" (Kalin, 2009). It is this re-imagining, mapping, participant observer positioning, generative rhetorical strategy, and the subsequent multimodal artifacts generated as a result that we would like to propose as a method of great interest to research in multimodality.

In this methodological approach, individuals move through urban spaces with or without predefined learning objectives, collecting troves of multimodal data (audio, video, imagery, GPS data, text, etc.) based on emerging interests or curiosities. This data is then collected and pooled amongst the participating individuals for individual multimodal compositions documenting or representing learning in urban space. This method draws on ethnographic work done in relation to flanerie (Guevara, 1997; Pin, 2008; Soukup, 2013) and advances urban flanerie as an auto-ethnographic method for research (adapted from O'Kane et al, 2014). The multimodal data and subsequent multimodal compositions generated from this urban flanerie can be transcribed using existing multimodal approaches (Kress & van Leeuwen, 2006) and analyzed as hybrid constructions of both urban and cognitive space.

Related projects involving urban flanerie as multimodal method were conducted by the researchers in Edinburgh (Lamb, 2014; Gallagher, 2014) in April, 2014, as well as in Helsinki, Finland (Gallagher, 2013) in May, 2013. To coincide with our attendance at the conference, the researchers will be undertaking an iteration of this method in London,

and would intend to showcase the method, the work, and the multimodal artifacts produced in conjunction with the paper presentation. These activities, both past and future, are discussed in this paper, along with their implications for education, recommendations for further methodological development, and further research. Urban flanerie presents considerable multidisciplinary value for research in multimodality, urban design, the humanities overall, and informal learning. It emphasizes space itself as an organizing material, a semiotic material in its own right. It embeds multimodal communication *in situ* and does so through commonly available mobile technologies. Ultimately, it reveals to both the learner and the researcher the semiotic dialogues taking place with individuals and their urban environments. As such, it has great value to both individuals' lifelong learners, and educators looking to activate self-regulated learning outside the classroom.

Adam Wood

Education & Social Research Institute
Manchester Metropolitan University

Multimodal Futures and the Roles of Space and Time in Making Meaning

This theoretical paper explores the significance of multimodal methodologies for knowledge and methods, and vice-versa. In particular, it suggests that the roles of space and time as resources for making meaning need further theoretical and operational development and proposes one possible approach, combining social theory and recent work on media. The paper also emphasises how an important consequence of multimodal research – living with choice – impacts on our epistemological, ethical and political worlds.

If, as Walter Ong suggests, “writing is consciousness-raising” (1982:179), what forms of knowing and so practice might multimodal expression enable in the future? Answers depend also on available inscription and communication technologies – what as well as where they can inscribe affects the production of theory (Kress, 2011:253), knowledges themselves (Jewitt, 2002:190) and the social domains of investigation (how the portable tape recorder opened up new sociolinguistic sites and interactions offers a classic example, digital media many more). In acknowledging this, multimodality confirms that our tools and perspectives are always partial and highly space-time dependent. Methodologically, the questions: which partiality do we want and which is most appropriate here? become key.

Choice (of mode, resource, medium) is therefore foregrounded in the rhetorics of communication (Andrews, 2013) and in producing meaning itself (Halliday, 2003:8). Emphasising choice questions the validity of a normative accuracy as learning goal and suggests familiarity with and appropriateness of resource, mode and medium instead. And Amartya Sen’s work (eg 1995) in economics illustrates the dangers of conflating the capability of choosing with choice itself and so imposes important ethical and political considerations on any multimodal methodology.

However, the significant semiotic potential of spatial and temporal choices in communication have been neglected (de Saint-Georges, 2004) in favour of attention towards more readily inscribable phenomena. There has also been a lack of work on how and where space is not just the locator or producer of social action but a result of it (eg Lefebvre, 1991). Finally, the rapid production of new communicative space-times has produced new socially embedded, spatio-temporal logics which deserve and perhaps demand to be understood better. This paper suggests combining insights from social theory (eg Goffman, 1971 and Massey, 1992) with work on media (Gitelman, 2008) to argue for an investment in methodologies that can “capture” the meaning-making possibilities of space and so provide important new analytic avenues for multimodality.

Morten Boeriis

Associate Professor, Centre for Multimodal Communication
University of Southern Denmark

Christian Mosbaek Johannessen

Assistant Professor, Centre for Multimodal Communication
University of Southern Denmark

Semogenetic perspectives on conventionalization dynamics

In this theoretical paper we will present an updated perspective on conventionalization dynamics as seen in the light of Halliday & Matthiesen's (1999) concept of "semohistories" (logogenesis, ontogenesis and phylogenesis) as "temporal scales" (Lemke 2000).

A pivotal assumption in our argument is that, as a result of new technologies, logogenetic action-perception cycles in multimodal articulation happen at an ever increasing rate, which causes both ontogenetic growth and phylogenetic conventionalization dynamics to speed up as well.

Theoretically, this perspective causes us to question the continued viability of the concept of "mode" as it has frequently been used in multimodal studies to date (e.g. Baldry & Thibault 2006, Kress 2010, Kress & Van Leeuwen 2006, 2001, Van Leeuwen 2005). Mode is typically seen as a stable backdrop for multimodal communication, but our talk aims to show that what we have come to see as mode is in fact quite a transient phenomenon.

In order to frame our discussion, we will continuously refer to the development of photography and explore how technological developments, especially the more recent success of digital photography, give rise to new affordances for articulation, which in turn prompt new conventions.

George Fox Room (afternoon)

Multimodality, time, space, and place in virtual language learning sites |
Chair: Berit Henriksen

Dr Elina Tapiro

Sign Language Centre, Department of Languages, University of Jyväskylä, Finland.

Gaze and gaze cascades providing collaborative action in a chatroom

Language or languaging is now seen as situatedly varying activity with semiotic resources (visual, auditory, kinaesthetic), and language learning as participation in an environment that itself is a dynamic and temporally unfolding process. Multimodal languaging (Dufva 2013) and actions of remodalsation (Tapiro 2013) are seen as rich points for learning.

My ongoing research project examines social actions among Finnish Sign Language (FinSL) signing students in the context of the FinSL study programme at the Sign Language Centre of the University of Jyväskylä in order to see how institutional academic spaces enable and/or disable the multilingual and multimodal meaning-making (Blommaert et al. 2005). Space is seen both as a concrete location and as a social construct. In particular, space is seen as agentive, normative actor with historical trajectories (Blommaert & Huang 2009). However, spaces are also (re)configured, appropriated and modified by human agents (Creswell 2004).

The material for this presentation comes from an English course offered for students of FinSL study programme by the University of Jyväskylä Language Centre. A synchronous chat was used instead of spoken interaction during the course. Both the space and the mediational means used (e.g. tablets provided by the Language Centre) provided an environment different from conventional language classroom. Most of the classes were in ‘Language Lounge’, a classroom which with its movable tables and beanbags provided an environment that was both comfortable and allowed mutual engagement to both embodied interaction and typed texts on the screens. The primary data used for this presentation consists of videorecordings of classroom interaction, screen videos, fieldnotes and chatlogs.

‘My interest is on examining the use of gaze and gaze cascades (McIlvenny 1995) and other visual-embodied communication-practices that were used for creating participation frameworks for mutual access (Goodwin 2007) and providing collaborative action taking place in a chatroom/chatrooms.

This project resides in the multimodal approach stemming from MDA (Norris 2004, Scollon & Scollon 2004) and in research into interaction arising from conversation analysis and social semiotics (e.g. Van Leeuwen 2005, Goodwin 2000).

Wing Yee (Jenifer) Ho
UCL Institute of Education

Language learning in online platforms: A multimodal study of English speakers learning Chinese

There has been a growing trend over the past decade for language learners to sign up for online language learning platforms (OLLPs). The multimodal design and interactive features of these platforms has opened up new possibilities for the future of foreign language learning (Blommaert and Backus, 2011). This presentation explores these new conditions of language learning through a case study of one English speaker learning Mandarin Chinese on Livemocha. One of the methods used is indirect observation.

Indirect observation is done by using Camtasia screen recording. The screen of the learner was recorded and was analyzed multimodally, such as analyzing the movement of the cursor, the verbalization made during the learning session, and the pages being looked at, etc. These data sources can help make sense of how the learner navigates through the designed learning environment, assuming agency by creating her own (usually non-linear) pathways for learning and selecting and ordering 'curriculum objects' that were previously controlled by teachers. Alongside indirect observation, interviews and introspective methods are also used to gain a multimodal perspective of what occurred in the learning process.

The focus of the analysis is informed by social semiotic theories of learning (Kress, 2009; Bezemer et al., 2012) which focuses on learners' interpretation of the message. It suggests that learners' interest frames their attention to what there is to be learnt. Even when faced with the same prompt, different learners will pay attention to different parts of the 'curriculum' and interpret it differently because they have different interest from one another. This creates variation in pathways for learning.

Social change and technological advancement have changed the way people learn languages. While the 'traditional' language learning occurs in a classroom with textbooks, contemporary foreign language learning in OLLPs typically occurs in an informal context outside the classroom, without overt supervision and assessment. In the presentation I will reflect on potentials and limitations of using screen recording to account for these features of language learning in OLLPs.

Giulia Messina Dahlberg
Dalarna University, Sweden

Languaging and multimodality in the virtual classroom: mapping participation across sites

As Technology Mediated Communication increasingly becomes a dimension of everyday life in different parts of the globe, human-beings have access to substantially different ways of engaging in learning and instructional practices “on the go”. Logistical issues take on newer dimensions here. Learning gets more clearly framed in terms of ‘semiotic work’ (Kress, 2010; Kress & Selander, 2012) in distributed networks of relationships across both geopolitical and virtual spaces. From a researcher position, this allows for an analytical focus upon externalizing human experiences through a range of practices, inscriptions and technologies.

The study presented in this paper has a dual aim: (i) present salient features of virtual institutional spaces where language learning is focused within higher education; (ii) discuss issues of multimodal data and transcription to theorise methodologies that follow participants both across time and space and across language varieties and modalities that are afforded when human-beings communicate in synchronous online-offline spaces (Bagga-Gupta, et al., 2014).

The empirical data focused here is drawn from a large project at the Communication, Culture and Diversity, CCD research group in Sweden (www.oru.se/humus/ccd/) which includes 80 hours of naturally occurring interactional materials, generated through screen recordings of online sessions of an Italian for Beginners course offered by a Swedish university (www.oru.se/english/research/CINLE, Messina Dahlberg & Bagga-Gupta, 2013; 2014). Sociocultural framings are deployed with the aim of throwing light upon online language learning and social positionings therein.

Preliminary findings suggest that interactional spaces of virtual courses are co-created by members in the situated-distributed practices across space and time. The epistemologies of ‘Timespace’ in such open-spaces are contingent upon members’ (im)mobility in that they are participants in different constellations distributed in online-offline spaces simultaneously. Here the notion of mobility is twofold: on the one hand, participants negotiate their rights as members of online global spaces of the virtual classroom across the boundaries of different geopolitical locations; on the other hand mobility is framed in terms of the manipulation of offline-online modal resources in the virtual collaborative setting. Attending to the fallacy of thinking in terms of fieldwork in static geopolitical spaces and communities, our take on mobility is also related to dismantling the dichotomies real/virtual, face-to-face/technology-mediated, etc in favour of a nexus-like perspective (Leander et al., 2010). Here the focus lies on the distributed-discursive constitution of the participants’ worlds in concert with artifacts where the boundaries of what is real and tangible and what is curtailed and obscure become both fluid-diffuse and concrete-tangible.

William Penn 1 (morning)

Books, reading and interpretation | Chair: Andrew Burn

Clarice Lage Gualberto

Linguistics Graduate Program

Universidade Federal de Minas Gerais (UFMG), Brazil

Potential meanings Of Brazilian Portuguese Language (L1) Textbooks: A Multimodal Analysis of Front Covers

This article is a part of a doctoral research on the multimodal analysis of Brazilian Portuguese Language textbooks designed for the seventh grade. This research started due to the fact that multimodality studies in Brazil represent a small amount of studies with focus on text analysis (MARSARO, 2013). The current paper focuses on the analysis of front covers of two textbooks under a social semiotic approach to multimodality (VAN LEEUWEN, 2005; KRESS; VAN LEEUWEN, 1996; 2006; KRESS, 2010). For the purpose of this analysis, the following questions are developed: What are the potential meanings of Brazilian Portuguese Language textbooks front covers? How is the Portuguese language represented by visual and textual signs in these front covers? Which are the visual strategies used by editors and designers? To answer these questions this study is based on the Grammar of Visual Design (GVD) perspective. The methodology employed in this analysis was also influenced by the concept of semiotic resources. Regarding analysis of typography, this paper considered the method proposed by van Leeuwen (2006). The specific aim of this analytical endeavor is to explain how layout, colors, images, typography and verbal language are integrated, and how this multimodal integration contributes to the persuasive employment of several identification strategies and meaning making. The results of this study revealed that each cover produced opposite meanings produced by each cover. This paper also concludes that this multimodal analysis can help teachers understand and better exploit the meaning-making potential of the semiotic modes employed in the variety of texts they have to work with during their classes.

Miriam Deguara

A Critical Interpretation of the Perspective of Early Years Pupils' Response to Picturebooks'

During this presentation I aim to propose the findings derived from a qualitative research concerning how the messages acquired from still images by different interpreters differ. This presentation as was the research is based on the ontological position that children are "experts in their own lives" (Gallagher, 2009). In my work 'A Critical Interpretation of the Perspective of Early Years Pupils' Response to Picturebooks' six seven year old participants interpreted illustrations of their choice from the book 'K is for Kissing a Cool Kangaroo' (Andreae & Parker-Rees, 2002). The young participants' interpretations were critically compared to my own previously compiled interpretations of the same illustrations.

Multimodality concerns communication and interpretation through different channels usually referred to as modes (Kress, 2010). A multimodal framework W.I.N.D.O.W. was one of the research instruments used to gather and validate data. I specifically designed this framework to provide me with the structure to identify and interpret particular modes in the images. Informal interviews and observations helped me to comprehend the pupils' interpretations of these images more.

During this presentation I shall be comparing my interpretation as an adult educator with that of the pupils. Through this comparison I shall demonstrate:

- ¥ How and why the messages acquired by the participants differ.
- ¥ How the results helped me reflect on my practice as an Early Years educator.
- ¥ How the results achieved could be applied in the Early Years classroom to help enhance the learning process and the relationship among the pupils and the educator.

Kate Maxwell

University of Agder, Norway

'Hide and Flesh and Feeling': A Multimodal Approach to Embodiment in the Medieval Manuscript

A medieval manuscript is not just a multimodal artefact, it is also an embodied object, consumed and made by and with bodies. In this paper, the physicality of the various presentations of the medieval manuscript (parchment, paper, facsimile, edition, digital reproduction) will be explored as sites of multimodal embodiment. In multimodal terms, 'embodiment' signifies the relationship between the body (the physical experience) and multimodal resources, and includes the gaze, gesture, touch, and movement involved in creating or interpreting a multimodal 'text'. Therefore, in the context of a medieval manuscript, the concept of 'embodiment' encompasses both creation and reception. In terms of manuscript creation, the inscription of symbols uses materials made from the bodies of animals: the feather writing on the body which is the parchment. Reading, of course, is a bodily activity, which involves the eyes (gaze), the hands (movement, touch), the voice (in a medieval context), and indeed the whole body in a posture, or, in a collective reading environment, the interaction of bodies acting according to their cultural practices. The different requirements of the body in the different reading environments of a medieval manuscript will be considered: the feel, smell, and sound of turning parchment or paper, the click of the mouse (or trackpad), the act of dragging a page on a touch-screen device, and so on. The final part of the paper will focus on the consumption of the text, which in medieval cultural practice is physical: the eating of the book, the communion of the word made (from/on) flesh. If today's leisure readers consume texts, they principally do so in bite-size chunks in a fleeting and ephemeral engagement. From short sentences in news discourse to soundbites, tweets, and blogs, when it comes to digesting the majority of texts we do so little and often. By contrast, the medieval cultural practice of reading (and listening, since medieval reading was not silent) involved lengthy receptions of many kinds of texts (romances, epic poetry, sermons, philosophical treatises, and so on), and this paper will argue that this can be understood as a product of the text's embodiment in manuscript form. The advantage of the multimodal methodology employed here is that it allows meaningful links to be made between past and present practices; links which, with old texts being newly consumed, are important for an understanding of both historical texts and their reception.

William Penn 1 (afternoon)

A multimodal take on Presentations | Chair: Myrrh Domingo

Julia Valeiras Jurado

Ghent University

Studying conference presentations from a multimodal approach

Conference presentations are one of the most important genres in academia due to their crucial role in the dissemination of scientific knowledge (Rowley-Jolivet, 1999). However, studies in academic discourse have mainly focused on written genres such as research articles, and therefore oral academic genres remain a challenge from a methodological point of view.

The multimodal nature of this oral genre has received the attention of scholars from the early 1980s. Dubois (1982), Rowley-Jolivet (2002), Hood and Forey (2005), R̄Sisanen and Fortanet (2006) or Querol-Juliñ (2011) all provide valuable and enlightening explorations of multimodality in conference presentations. However, the tendency has been to focus on the role of visuals, while other modes that undeniably play a role have largely been neglected.

The complex multimodal ensemble that constitutes the product presentation makes the gathering, synchronisation and interpretation of data a daunting task. Specialised software can facilitate the process to a great extent (e.g. ELAN The Language Archive: <http://tla.mpi.nl/tools/tla-tools/elan>), but many questions and methodological decisions still remain underexplored.

In the present study, I zoom into the study of kinesics and paralinguistic features in conference presentations. Specifically, I look at gestures, intonation and head movements in order to elucidate their contribution to the construction of a persuasive message. In addition, I reflect on methodological challenges that arise when approaching this genre from a multimodal perspective. These range from the gathering of analysable data and the construction of a sound theoretical construct (i.e. identifying modes or determining what is persuasive) to practical issues that arise during the analysis itself, such as the use of specialised software or the triangulation of results.

Noura Alghamdi
Lancaster University

Developing professional literacy in Saudi Arabia: Exploring literacy practices among multilingual female undergraduates in pharmaceutical seminars within a multimodal context

Researchers in language education have pointed out the increasing demands to extend our perceptions of what language learners' needs refer to (Hyland, 2006). Going beyond solely focusing on linguistic needs to consider other meaning making aspects, this paper relates to an ongoing PhD study which aims to explore the literacy practices and communicative systems among multilingual undergraduates in pharmacology in a Saudi Arabian university as they engage with academic presentations in pharmaceutical seminars. The study builds on a social practice account of literacy (Barton & Hamilton, 2000; Street, 1984) and a multimodal social semiotic consideration of communicative systems (Kress, 2010; Pahl & Rowsell, 2012) among these undergraduates while they prepare for their future responsibilities as professional pharmacologists. Aiming to highlight how the interface between literacy events and practices and the various meaning making resources that learners employ, the study sheds light on important issues in this context, such as identity negotiation, power relations and the interface between social, cultural and individual aspects of meaning making in the production and dissemination of meaning while designing and producing texts in this context. Additionally, this paper discusses some of the challenges associated with conducting research on meaning making in similar settings starting from the use of culturally appropriate data collection techniques to the conflict that may be caused by adopting a social understanding of literacy in relation to the common consideration of literacy as a set of skills in this context.

Oystein Kvinge

Stord / Haugesund University College, Norway

Transformation of subject content as improvisational semiotic practice?

⇒ a multiple case study of teacher students' use of semiotic technology

The widespread use of digital presentation software by teacher educators and teacher students has given these semiotic artefacts a central place in the didactic toolbox. Power Point, Prezi and Notebook afford the user to structure, transform and present subject content by utilizing the available semiotic resources of the software and the modes of the media.

The process of preparing to teach with presentation tools may resemble that of transformation of subject content (Shulman, 1987); it draws on teacher's representational repertoire, instructional repertoire and the adaptation of representation to the needs of the learners. The best teaching may be likened to disciplined improvisation as it resides in the tension between structure and flexibility (Sawyer, 2011). Informed by a pilot study, this PhD project seeks to explore whether a digital slideshow may provide a structural framework within which teaching can be executed improvisationally. The project asks if the act of presenting is improvisational transformation as it may require the teacher to spontaneously combine the multimodal objects of the slideshow, such as text, images and graphics, with speech and gestures, in order to make meaning.

A multimodal social semiotic approach (Kress, 2010; Zhao, Djonov, & Van Leeuwen, 2014) is applied to better understand the overall meaning making activity of slideshow presentations. This theoretical perspective may capture and unveil if and how improvisation manifests itself in the multimodal interplay between presenter and slideshow.

The project is designed as a multiple case study and will throughout the autumn of 2014 sample data from 25 separate teacher student presentations across a variety of subjects, varying from 5 -15 minutes each. Data sources subject to transcription and analysis will be video recordings of presentations, focus group interviews and the student-made presentation files.

This PhD project is part of a larger research project called "Improvisation in teacher education" (IMTE) which is being conducted at the Stord/Haugesund university college in Norway.

William Penn 2 (morning)

Interpretation and languages | Chair: Jenifer Ho

Dr Elena Davitti

University of Surrey

Integrating multimodality in the study of dialogue interpreting

Dialogue interpreting (DI) is a key practice in the present era of globalization, migration and mobility, which challenges traditional interactional and communication practices in numerous real-life, high-stake scenarios, including healthcare and legal settings. Since the academic study of DI began (Wadensjö 1998), empirical research has highlighted the complex interactional dynamics of interpreter-mediated “triadic exchanges” (Mason 2001) and the interpreters’ double role as intercultural mediators and coordinators. In doing so, DI research has mostly drawn on linguistics to identify relevant verbal behaviours. However, given the embodied nature of DI, where parties share a physical interactional space (Mondada 2009), and the different resources employed to co-construct meaning in this space (i.e. verbal resources combined with gestures, gaze, facial expressions, head and body movements), DI will only reveal itself in full through novel, rigorous and interdisciplinary research methods designed to investigate the interplay between multiple levels of interaction. Multimodal approaches to communication have provided methods and frameworks for identifying meaning-making resources which encompass visual, aural, embodied and spatial aspects of interaction (e.g. Goodwin 2000; Stivers & Sidnell 2005; Streeck et al. 2011). The availability of video equipment has facilitated the collection of enriched datasets, accounting for the wide range of semiotic resources displayed by parties-at-talk. However, very little research has systematically integrated this dimension in the analysis of DI. Exceptions include work that accounted for gaze and proxemics alongside talk (Davitti 2013; Pasquandrea 2011); however, these studies focus on a limited set of features mobilised by participants, without exploring interaction in a more holistic way. The present paper argues the need to consolidate a new disciplinary branch, i.e. Multimodal Dialogue Interpreting Studies (MDIS) by looking at the dialectic between multimodal interactionist approaches and empirical DI studies. The call for reflection on such issues is further supported by the emergence of new interpreting modalities, such as video-mediated interpreting, where interacting via screens without sharing the same physical space adds a further layer of complexity to interactional dynamics. Drawing on authentic extracts from interpreter-mediated interaction, both face-to-face and video-mediated, the adoption of a multimodal approach will be exemplified and problematized. In particular, the formation and management of dyadic sequences, which entail radical shifts in the participatory framework, will be used as a case study to pinpoint systematic challenges and pitfalls which may arise in this type of analysis. Conclusions will highlight how systematising a multimodal approach to interpreter-mediated interaction can ultimately promote intercultural understanding, increased efficiency of communication in professional contexts and have interesting implications for interpreter education.

Jie Bao

Using Multimodal Analysis to Investigate the Interpreter's Active Role

Recent research in interpreting studies has favoured the argument that, in practice, the interpreter plays an active role, rather than the prescribed role stipulated in professional codes of conduct. Cutting edge studies utilising multimodal research methods have taken a more comprehensive approach to investigating this argument, searching for evidence of the interpreter's active involvement not only through textual analysis, but also by examining a range of non-verbal communicative means (such as gaze, gestures and body orientations, etc.). Studies using multimodal analysis, such as those by Pasquandrea (2011) and Davitti (2012), have succeeded in offering new insights into the interpreter's role in interaction. This research presents further investigation into the interpreter's role through multimodal analysis by focusing on differing power relations between interlocutors (such as asymmetry in specialist knowledge) and how this influences the interpreter's active role. This paper presents findings from two simulated face-to-face dialogue interpreting cases: one featuring 'knowledge-asymmetrical' power relations between primary participants (i.e. parent and teacher) and the other 'knowledge-symmetrical' power relations (i.e. two businessmen). By adapting a multimodal approach, a new analytical framework is presented in order to compare and contrast findings from settings with symmetrical and asymmetrical power relations. The findings of this study (a) contribute to our understanding of the active role of the interpreter in interpreting studies by exploring new insights from a multimodal approach, and (b) offers new empirical findings regarding the impact of power relations on interpreter-mediated interactions.

George Cremona
UCL Institute of Education

Presenting the MIRROR framework - a text analysis framework adopting a multimodal socio-semiotic lens.

Throughout time many involved in the teaching of Foreign Languages (FL) have attempted to interpret the representations of the foreign culture (i.e. of the country, countries or contexts where the taught FL is spoken as an L1) presented by texts and curricular material used within the FL learning contexts.

While many have attempted to design text analysis frameworks through which they felt they could complete this task, my analysis of the latter (i.e. of a number of frameworks useddesigned by others) led me to suggest that until now the multimodal aspects frequently still tend to remain (or be kept) at the background. This is Ð in my view Ð a concerning and rather urgent issue since the term 'multimodality' emerged on the communicational landscape already about fifteen years ago.

In reaction to this I have designed my original text analysis framework. I call this framework the MIRROR framework. This includes six steps through which one can analyze FL texts through a multimodal socio-semiotic lens. My text analysis framework is based on a critical adaption of Norris (2004), Jewitt (2009; 2008), Kress (2010), Byram (2008; 1993) and O'Regan (2006).

In the first part of the paper I will present the rationale behind each step which I have included in the MIRROR framework. I will specifically focus on the way multimodality features (and is addressed) within the designed text analysis framework. In the second part of the presentation, through a set of examples, I intend to illustrate and critically discuss the application of the text analysis framework and how multimodality can help in obtaining more in-depth interpretations of cultural representations.

William Penn 2 (Afternoon)

Corporate and Brand identities | Chair: Gunther Kress

Dr. Ognyan Seizov

University of Bremen, Germany

Online - Visual - Multimodal: A Novel Approach to Annotating Orchestrated Web Modes

Approaching multimodal document analytics from a visual standpoint is a relatively new idea which has not seen much practical implementation yet. While images' importance receives growing acknowledgement from a number of disciplines, it is not habitual for visuality to be an analytical anchor, especially not in cross-modal media research. The complexity of the tasks at hand when it comes to analyzing image-text relationships in any multimodal document is daunting, especially so in online pages which offer design possibilities wider than ever before. The undertaking is additionally complicated by the practice of various communication-related disciplines to stay strictly within their own boundaries and to look at portions of content as if in a vacuum. For instance, visual communication scholars tend to look at images in isolation from their surroundings, i.e. from their publication context as defined by Mÿller (2007). Another problem, pointed out by Bateman (2008) among other scholars, is that linguistics and its offshoot strains within multimodality research tend to consider visuals as layout elements only. These approaches, mostly inspired by Hallidayan systemic-functional linguistics (e.g. Halliday, 1985; see also Bateman et al., 2002; Bateman, 2008), take visuals into account as another form of "text" or as artifacts of document design. Many analytical frameworks forgo the much needed closer look into the specifics of what is visualized and how Ð in terms of meaningful realization choices like subject, color, angle, distance, and other image characteristics with a semantic load.

This paper introduces ICON ("Imagery and Communication in Online Narratives", see Seizov, 2014), a five-layer multimodal annotation scheme, and provides a detailed account of the methodological and terminological challenges of approaching the analytical task at hand from the starting point of political iconology (e.g. Mÿller, 2011) and visual content analysis (e.g. Bell, 2001). This basic view is then augmented with principles of SFL (e.g. Bateman, 2008) and document design insights generated through eye-tracking and experimental psychology (e.g. Holsanova, 2012). The end result is a hierarchical multimodal annotation tool which describes semantic image-text-layout relationships. Examples from online political communication illustrate the multidisciplinary approach's application and worth.

Dr Carole Elliott

Durham University Business School

Dr Sarah Robinson

School of Management, University of Leicester

Dr Ron Kerr

University of Edinburgh Business School

Multimodality and green web identity: a case study of organic businesses

In this paper we build on existing work that draws on visual semiotics (Kress and van Leeuwen, 2006) to develop a methodology for the exploration of corporate web identities (CWI) (Elliott and Robinson, 2012; 2014) in examining the case of organic businesses. We explore how businesses that claim some form of 'green' credential work to create distinction (Bourdieu, 1984) through projections of green capital and green identity.

Within organisation studies relatively little attention has been paid to implications of changes in modes of organising brought by visual and digital projections of organisations. For example, the multimodality of websites renders changes in the author-reader power relationship due to an implicit 'organising principle', that of 'choice for the visitor who engages with the text' (Kress, 2014: 14-15). However, implications emerging from this shift in the level of control held by organisations in terms of producing/protecting their CWI, and therefore the shift in the social relationship between the website 'visitor' and the organisation, have yet to be discussed.

We begin the paper by explaining and demonstrating a step-by-step critical hermeneutic process (Ricoeur, 1971; Phillips and Brown, 1993; Alvesson and Sköldberg, 2000) which brings together visual semiotic analysis (Jewitt and Oyama, 2001; Kress and van Leeuwen, 2006) with our own subjective impressions as viewers and the 'back stories' behind the website development. In so doing we aim to make a methodological contribution to the organisation studies field. We also argue that viewing 'green' businesses through a multimodal lens presents a substantive contribution as we consider whether an emergent and distinct 'green' identity can be identified. Studying the tensions and contradictions within the organisations' CWI presentation, we conclude the paper by suggesting how parallels could be drawn with wider debates and issues concerning the concept of 'green capitalism'.

Sumin Zhao

University of Technology, Sydney

Michele Zappavigna

University of New South Wales, Australia

The recontextualisation of subjective images in three social (media) platforms: A methodological exploration

In this paper, we explore a particular type of visual structure, in which a specific object or a landscape is presented through the subjective gaze of a personal photographer, with the photographer themselves either implied or inferred through the presence of body parts (e.g. feet or hands) or through a particular angle, e.g. front & oblique (cf. Kress & van Leeuwen, 2006). We will first demonstrate the prevalence of this particular structure in three different social media domains and platforms: Instagram, Tumblr, and indie lifestyle magazines and their blogs. We will then discuss the different functions this structure plays in various genres that occur across these platforms. Our purpose is to explore a methodological approach to studying contemporary visual cultures and practices that takes inspirations from research in material cultures (e.g. Ellis, 2004), in which the detailed examination of a material object or artefact can provide an understanding of the broader social, cultural and economic landscape of a given historic period. By looking at one particular digital semiotic artefact (cf. Kress & Van Leeuwen 2001), we endeavour to capture changes in social and cultural practices as well as the discourses about self and community that underpin these changes. In doing so, we also hope to demonstrate that the on-going debate about the relation between text and context (e.g. Hasan, 2009, Martin & Rose, 2008, Van Leeuwen, 2008) in (multimodal) discourse analysis is not simply an issue of theoretical modelling but also that of methodological design. The implications and limitations of our approach will also be discussed.

Day 2: George Fox Room (morning)

Expanding the scope for multimodal Research | Chair: Jeff Bezemer

Martin Warren and Chie Urawa

The Research Centre for Professional Communication in English

Hong Kong Polytechnic University

Multimodal Professional Communication in a Hong Kong Workplace Methodological Process and Practice

The Research Centre for Professional Communication in English at the Hong Kong Polytechnic University is investigating the characteristic patterns of professional multimodal communication used by a variety of professionals in their respective workplaces to accomplish specific goals. For this paper a team of workers in a Hong Kong workplace was video-recorded performing a routine task. This particular site was chosen because the environment is relatively noisy and the task is routine and familiar to all members of the team. As a result, the workers perform this task by closely monitoring one another and using predominantly non-verbal communication. The data were analysed using multimodal social semiotic theory (Kress, 2010: 104-105) which is based on the notion that all the different modes of representation are, in principle, equally significant resources for creating social meanings in context. The aim is to study how each worker communicates multimodally with co-workers when working as a member of the team carrying out the routine cleaning operation to sanitise and prepare the production equipment at the end of a production cycle. The use of slow motion video and close multimodal transcription reveals distinct patterns of, for example, gestures and eye gaze among the workers which facilitate much of the communication interspersed with spoken language when non-routine events take place. The study concludes that there is much to be gained by studying real world professional communication to better understand specialised forms of multimodal communication.

Lauran Doak

Sheffield Hallam University

Multimodality in the field of Augmentative & Alternative Communication (AAC): Fertile but Unchartered Territory?

AAC is a clinical field of practice that aims to supplement or replace natural speech which is insufficient to meet the individual's communicative needs, often resulting from either the presence of a learning disability or a physical impairment preventing clear speech formation. It includes a wide range of possible interventions, from manual signing to eye gaze technology, iPad communication Apps, laminated choice boards and speech-generating devices.

AAC research demonstrates some ambivalence towards multimodality. On one hand, the field has a preponderance of controlled research studies with artificial dyads (one nonspeaking individual, one highly-trained interventionist) working on the acquisition of one AAC modality; thus foregrounding the acquisition of this modality as a quantitative variable and obscuring the inherently multimodal nature of naturally-occurring communication (Ganz et al, 2013). There is additionally evidence of an assumption that whilst verbally able communicators routinely distribute their meaning-making across multiple modalities (Kress, 2009), nonspeaking communicators should demonstrate monomodal reliance on their AAC device (Mellman et al, 2010).

On the other hand, there has been recent recognition of the need for more qualitative research to explore how AAC users integrate their device into their existing multimodal repertoire including eye gaze, proxemics, gesture, and vocalisation. Conceptualised variously as a diverse multimodal ecology (Clarke and Bloch, 2013); a multimodal communicative palette (Visvader, 2013) and a multimodal idiolect (Dreyfus, 2006), this approach seeks to reconceptualise the ‘failure’ to employ AAC at all times as a strategic deployment of multiple forms of communication (Baljko, 2000; Visvader, 2013).

However, such explorations are still in their infancy and Loncke et al (2006) note that many intriguing questions remain about how AAC users achieve multimodal orchestration.

This paper considers the potential of social semiotic-informed Multimodal Analysis as a theoretical framework for situating AAC within a complex multimodal repertoire. It argues that Halliday’s three metafunctions invite exploration of how the metafunctional load is distributed across multiple modalities including but not limited to formal augmented systems. Additionally, the concept of modal affordances and constraints has important explanatory potential in terms of why AAC is or is not used in a given interaction. Finally, Mavers (2009) notes that a core theoretical principle of social semiotics is that individuals have agency as they select the most apt resource for making meaning in response to the particular social context. This paves the way for a reconceptualization of AAC as one instrument to be deployed within a multimodal orchestration.

Terhi Korkiakangas
UCL Institute of Education

Video-based multimodal research in the operating theatre

Laparoscopic surgery has become one of the predominant ways to operate on patients. A high-definition digital camera records an image inside of the body cavity, and the images are displayed on a screen. Rather than looking at the patient, surgeons operate while looking at these screens. I examine how laparoscopy reconfigures the participation in and coordination of a specific part of surgical work: the transfer of instruments between a scrub nurse ("instrument nurse") and a surgeon.

In this paper, I propose a specific way of exploring this through video, using *multimodal interaction analysis*, which draws on *ethnomethodologically inspired conversation analysis (CA)*. Within CA, there has been a growing interest in considering how bodies and material objects are used in interactions. Since the wider availability of video recording technology, the works of Charles Goodwin (e.g., 1981) and Christian Heath (e.g., 1986) among others pioneered in the examination of gaze, gesture, and movement within the CA framework. More recently, some researchers in CA (e.g., Mondada, 2008; Stivers and Sidnell, 2005) have adopted the term "multimodal" to describe this methodological shift from the study of *talk*-based social interactions.

Importantly, a multimodal approach to CA provides us with a framework to expand the analysis of social interactions in which practical action, rather talk, organises collaborative work. I will examine *bodily action*: gaze, gesture, and posture in the realms of interaction and visual technology, and consider how clinicians in the operating theatre accomplish critical tasks in the absence of speech. I will discuss how video-based multimodal interaction analysis can be applied to training and development of professional practice. The data are drawn from a large corpus (68h) of video recorded surgical operations in a major teaching hospital in London, generated between 2012-2013.

George Fox Room (afternoon)

Multimodality and the digital | Chair: Sara Price

Paulina Burczynska

The University of Manchester

Multimodal Transcription: construal of multimodal irony in film text

The study of verbal irony has been widely explored in the fields of literary studies (e.g. Muecke 1969, Booth 1974), linguistic philosophy (Searle 1976) and cognitive linguistics, in particular, pragmatics (e.g. Grice 1967/89, Clark and Gerrig 1984, Sperber and Wilson, 1981, 1992, 1995). More recently, research on verbal irony has been attracting growing attention from scholars adapting the multimodal approach to the study of irony (e.g. Gonzalez-Fuente 2011, Scharrer 2011, Attardo et al. 2003). Although some attempts have been made to examine the influence of paralinguistic cues in the generation and interpretation of verbal irony, little has been done to analyse irony on screen. Against this backdrop, it is important to investigate what and how non-verbal resources contribute to the construal of multimodal irony in filmic dialogue.

The aim of the presentation is twofold. First, I will analyse the construal of multimodal irony using a conceptual framework based on multimodal theory (Baldry and Thibault 2006) and film studies (Dyer 2007), as well as the narrative role of irony in film dialogue and the intertextuality of irony. Second, I will examine the role that verbal and non-verbal modes play in the construction of irony on screen.

My thesis comprises of two phases: observational and experimental. The observational phase involves multimodal transcriptions of selected fragments in which irony plays a pivotal narrative role and the analysis of the two Polish translations, subtitles and voice-over. The experimental phase combines eye tracking technology, questionnaires and interviews to determine how Polish viewers are able to retrieve ironic meaning of the original films in subtitled and voiced-over versions. At this stage of the project, I am to present the first part of the observational phase, i.e. multimodal transcription drawing on a simplified version of Baldry and Thibault's (2006) model.

The central aim behind the multimodal analysis is to determine what and how non-verbal semiotic resources are intertwined to convey ironic meaning. Only those non-verbal modes which play a pivotal role in the multimodal construal of irony will be transcribed. The data set for the analysis of verbal irony consists of two recent adaptations of Sir Arthur Conan Doyle's Sherlock Holmes stories, i.e. 'Sherlock Holmes' (2009) and 'Sherlock Holmes: A Game of Shadows' (2011).

Jan Derboven, David Geerts, Dirk De Groot
CUO|Social Spaces, iMinds-KU Leuven - Leuven, Belgium

Users' Technology Interpretation - From Design Strategies to User Tactics

Although interactive technologies are always designed to serve specific purposes, it is well-known in HCI (Human-Computer Interaction) that these technologies are not always used as their designers intended. Technology use is not a matter of passive reception: through their use, users actively construct and impose new meanings on the technologies they use. Depending on the approach, this phenomenon is referred to as domestication, appropriation, or interpretation of technology (Salovaara 2012).

Existing literature in HCI has focused primarily on aspects such as the social processes (e.g. Dourish 1999) or individual cognitive aspects (Salovaara 2012) underlying appropriation. However, apart from high-level design guidelines (e.g. Dix 2007), the specific role of design and user interfaces in technology appropriation has not been researched. We will present a method to research users' interpretations of technology based on an analysis of the user interface on the one hand, and user interpretation on the other. With this approach, we can determine to what extent interfaces influence appropriation by determining the users' interpretation.

We frame the relationship between the user interface and the users' interpretation as a relation between design strategies and user tactics (De Certeau, 1984). On the one hand, designers have specific intentions when designing technology: these intentions are embedded in the design as structural design strategies, such as features and affordances. These strategies aim to suggest or even impose specific interactions on the user: together, they constitute a potential for interactivity embedded in the user interface. On the other hand, the users' interaction is an actualization of the potential embedded in the system. The user can choose to abide by the strategies embedded in the interface, or develop tactics to circumvent these strategies, and use the technology in unanticipated ways.

This analysis of design strategies and user tactics is situated at the intersection of ethnography and multimodality (Kress, 2011). We will illustrate the analytic framework using a serious gaming case study. A multimodal approach is used to analyze the design strategies embedded in the game: we describe how the game shapes and controls the users' gaming experience. Ethnographic field study techniques are used to investigate how users actually play the game, and how they interpret it from their specific point of view. The combination of ethnography and multimodality results in a detailed understanding of the way the game's design strategies guide its users, and how players develop specific tactics to resist these design strategies.

Dr Eveline Chan
University of New England, Australia

Analysing students' reading of online, multimodal texts

This paper explores some of the methodological issues involved in an ongoing study of students' reading of online, multimodal texts. The purpose of the study is to investigate how students utilise information from different modes of meaning (visual, audio, written and spoken language) while working through a series of online reading tasks from selected educational websites, and how they integrate these meanings effectively to make sense of the material.

The reading tasks addressed a range of skills such as: locating, identifying and interpreting information from language and images, making inferences from the information, connecting, linking or sequencing information, describing processes, and combinations of these skills. The tasks extended across different modes of meaning (e.g. spoken and written language, moving and still images), and across different types of screen displays (e.g. interactive webpages and pop-ups).

A semi-structured instrument was used to elicit students' verbalisations of their responses to the online tasks - what the websites were about, their reactions or feelings while engaged in each activity, their retelling of what they needed to do to complete each task; their comprehension of the topical content of the activities as indicated by their answers to a set of questions, their strategies for answering the questions, and their awareness of the relationships among different modes of meaning.

Some of the methodological issues for consideration in this paper include:

- ¥ Techniques for recording online reading activity
- ¥ Transcription of interactive multimodal data
- ¥ Semiotic analysis of multimodal data

William Penn 1 (morning)

Multimodal learning and assessment | Chair: Kate Cowan

Nathalie Vazquez Monter

University of Bristol

**A Study of Semiotic Mediated Instruments in a Pre-Calculus Lesson:
Methodological Challenges**

In a high school in Mexico, a Pre-Calculus teacher decided to explore and incorporate two different kinds of mobile devices into her Mathematics classroom: Texas Instruments graphic calculators and a Navigator System along the first year of the study, and personal mobile devices a year later when calculators were not available any more. The case study was carried out addressing two broad questions of research: What are the instrumental processes taking place in those educational contexts where different kinds of mobile devices are developed as instruments for learning Mathematics? and what are the mathematical meanings brought up and developed in relation to the use of particular instruments?

In order to give answers to these questions, the study considers two different theoretical approaches, each of them framing a different stage of the analytical procedure. The first stage of the analysis, under an instrumental genesis perspective, was aimed at defining instrumental practices (Drijvers, Godino et al., 2013; Guin and Trouche, 2002) in terms of the constraints and potentialities of the artefacts being used to attain particular mathematical and didactical tasks. The second stage of the analysis, carried out under a social semiotic perspective, investigates the process by which several mathematical concepts are brought up and developed in terms of semiotic chains and multivoicedness of meaning (Wertsch 1991) as part of the mathematical discourse embedded in the classroom.

The data collected incorporates a set episodes, selected from video recorded lessons where teacher, students and mobile devices interact in order to accomplish mathematical and didactical tasks. In those episodes, students used the graphic representations resulting from the use of mobile devices as instruments that mediate the comprehension of mathematical concepts. In order to capture the richness of the interaction in the classroom, the methodological framework had to include data represented in a wide range of semiotic modes (Kress and Van Leeuwen 2001; Jewitt, 2013) which can include oral, written and graphic representations of linguistic and mathematical meanings. Therefore, a multimodal methodological approach which is at the same time compatible with the theoretical approaches that frame the study is required (Arzarello, 2008; Radford 2014).

This paper addresses some methodological issues related to data collection techniques, multimodal transcription of lessons, and analytical procedures, which are illustrated with several examples. Finally, the paper provides a reflection on the validity and appropriateness of the methodological framework in relation to the aims of the study.

Sophia Diamantopoulou
UCL Institute of Education

Visual representations of museum visitors: Theorising a cross-disciplinary approach to multimodality and learning

As a means of reconceptualising learning in museums and archaeological sites from a multimodal perspective, this paper presents the visual representations of visitors' experiences further to their visit to the archaeological site of the Agora in Athens and two archaeological exhibitions at the museum of London. These visual representations consist mainly of graphic ensembles of text and drawings or plain drawings.

The paper presents a multimodal approach to the analysis and interpretation of data, which anchors multimodality to Kress's theories of communication, social semiotics and discourse analysis, as well as Selander's designs for learning (Böck, M. and Pachler, N. 2013, Kress, 2010; Selander:2008 a & b). Kress's schema of principles of communication has been used as the basis for the multimodal analysis of these graphic representations, alongside Selander's concept of design, in order to account for what the visitors do. This application of multimodality is informing the existing multimodal analysis toolkit, transforming it, so as to accommodate the concept of designs of learning, agency and signs for learning.

The analytical and interpretative multimodal framework proposed here is used to answer the question whether these visual representations can be used as documentary evidence of signs of learning. Through an interpretation of the data, using a multimodal social semiotic and discourse analysis lens, the paper claims that the visitors' drawings are signs of learning which take place in a principled way, similar to the one observed in oral or written communication; Signs of learning are multi-modally, multi-medially and discursively realised through the agency of visitors, as they design their own learning responding to the prompts of the learning site and its interpretation by the educator.

The above framework is also the basis for a discussion of the disciplinary and methodological contribution of multimodality to research in the field of museum education. Visitors' drawings and writings have been extensively used in research and more particularly in museum visitor studies as a means for evaluating the impact of exhibitions and visitors' learning (Diamantopoulou, 2008; Insulander, 2008). The diversity of the approaches to the analysis of drawings is underpinned by varying epistemological and ontological positions, in relation to what constitutes learning, knowledge, reality and representation. The dominant ones come from cognitive psychology and constructivist approaches to learning. The introduction of multimodality to the field of museum studies

is more recent and along with this come a new set of epistemological assumptions that would need to converse with existing ones.

Safia Salaam
University of Cape Town

Assessment for learning: Exploring meaning-making in jewellery design pedagogy

The research aims at exploring existing assessment practices within a jewellery design diploma offered at a private higher institution in South Africa. The research aims to explore how these assessment practices influence teaching and learning in a discipline that foregrounds practical over theoretical practices. This includes a series of third year group critique sessions and two third year exam presentations. The implications are relevant not only to jewellery design contexts, but other contexts that require a strong practical or production component.

Alternative assessment practices are explored. These are defined by students engagement in ‘active learning’ through interaction between the assessor and assessee with a foregrounding of innovative assessment methods (Nevo 2006: 447). The prospect that pedagogical practices demonstrate in confining or expanding students’ learning through assessment that recognises student agency and interest is explored. These methods of assessment have the potential to acknowledge the individual student and to explore a myriad of ways that knowledge may be presented.

Practical work produced by students challenges the empirical notions of what is understood as valued knowledge, as both process and product form part of jewellery pedagogy. The research aims to identify the texts produced by students which are assessed as ‘signs of learning’ (Bezemer et al 2012, Kress 2010, Van Leeuwen 2004). Learning is influenced by context and is understood as ‘change’ communicated through texts produced as a result of pedagogical engagement (Kress 2010: 179). The research seeks to explore signs of learning which are not confined to expected learning outcomes which are assessed against set curriculum criterions.

This research has developed a framework which enables the recognition of learning in jewelry design processes and products and aims to account for knowledge and signs of learning evident within students’ practical and theoretical work presented as jewelry artefacts and written texts. It is intended that the implications of the framework will facilitate an understanding of student agency and interest, and encourage reflection on assessment practices within this and other applied design pedagogies.

William Penn 1 (afternoon)

Multimodal Theories, Learning and Teaching | Chair: Rosie Flewitt

Diane Mavers

Institute of Education, University of London

Microanalysis of multimodal data

How can confidence be invested in microanalysis of multimodal texts? How can researchers counter the charge that interpretation is merely impressionistic, idiosyncratic, even unsystematic? Is it possible to theorise and discuss wider issues on the basis of microanalysis? Research inquiry is epistemologically, theoretically and methodologically framed. A multimodal approach is not restricted to a single epistemological perspective; it can accommodate the ‘objective-analytical intent’ (Iedema, 2003: 48) of a positivist approach, and also the more circumspect constructivist or relativist viewpoint. From a social semiotic perspective, knowledge of signifying regularities is historically, socially and culturally shared, but meanings are made, so that interpretation depends on who is doing the interpreting (Kress, 1997). An initial step, for me, is studying what goes on as a matter of course in the ordinary, everyday setting. Microscopic multimodal investigation involves fine-grained, methodical identification of form and hypotheses regarding meaning. Isolating the signifiers that make up a graphic text or embodied expression is challenging enough, but there are all sorts of nuances and sensitivities around interpreting meaning. Taking a relational approach, the micro-extract is examined in relation to social and semiotic factors, such as what prompted it, how others responded and how it is connected with what went on before and after, including the patterning of similar occurrences. It turns out that the macro is not a strand that is separate from microanalysis, but rather that it is intricately enmeshed in the micro. Beyond observation, interviewing can supply information that is otherwise unavailable, such as previous experiences, reflection on processes of making meaning and views, and it can exemplify the slipperiness of meaning. Dismissing or denigrating the micro-text just because it is small might be paralleled with disregarding microscopic examination of natural things. The micro can provide insights that contribute to research knowledge and that have practical implications.

Charalampia Sidiropoulou
UCL Institute of Education

Pedagogic discourse and recontextualisation: a multimodal perspective on classroom writing.

In this paper I draw on the findings of my doctoral research which looks at the teaching and learning of writing, from the perspective of multimodal social semiotics (Kress, 2010). The research seeks to investigate how forms of pedagogy enacted in primary school settings in Greece relate to the kinds of written texts that students produce. Specifically, it seeks to pull out some of the threads connecting ‘writing as a process’, which occurs during the teaching of writing in the context of the school subject Greek, and ‘writing as a product’, which is realised by the material, written representations students create as active participants engaged in classroom pedagogic communication.

For the application of semiotics in educational sites, I combine multimodal social semiotics with a sociological theory of pedagogy. Specifically, I draw on Bernstein’s notion of ‘pedagogic discourse’ as a heuristic tool with which to conceptualise the ‘internal social grammar of pedagogic communication’ (Bernstein, 2000). The question I ask is how and where most evidently - through which signifiers - pedagogic meanings, as signifieds, become recontextualised in students’ texts. The semiotic design of student texts is explored by looking at a range of generic, verbal, visual and physical characteristics materializing student meanings. In this vein, I suggest social and semiotic relations between classroom pedagogic discourse and student’s multimodal representations. I illustrate these relations by showing examples of pedagogic practices employed by different teachers in their lessons along with the texts students created in response.

Gunhild Kvåle and Elise Seip Tønnesen
University of Agder, Norway

Analyzing modes and media in the literacy practices of Teacher Education

In our paper we will discuss methodological and analytical questions connected to a research project called Digital Literacy and the use of digital resources in Norwegian Teacher Education (DigiGLU). The project is based on the assumption that knowledge and texts are deeply connected (cf. Kress 2010:23), and that learning can be seen as a form of semiotic work. The project pays particular attention to how digital learning resources are used and integrated with analogue texts and forms of communication. The concept of “digital learning resources” entails a connection between the semiotic resources applied in the multimodal texts and the digital media that facilitate communication. Together the modes and media involved in learning make up a literacy practice (Cope & Kalantzis 2000; Mackey 2007) that frames the specific literacy events taking place through the Teacher students’ semiotic work.

To represent the literacy practices institutionalized in the Teacher Education (TE) programme, we have chosen the teacher students’ mandatory assignments in various subjects (e.g. Norwegian, Pedagogy, Natural Science). The data collected include student assignments in a variety of media (e.g. oral presentations, PowerPoint presentations, written assignments, digital stories etc.), involving a variety of semiotic resources (e.g. writing, speech, moving images, photographs, diagrams). In order to properly understand the practices that these texts are part of, we conduct focus group interviews with TE students on their text reception (reading), text production (writing) and text reflection (Smidt 2006).

The paper will present and discuss aspects of the methodological approach of the research project, in particular with regard to how the analytical framework can relate the students’ semiotic work to literacy practices and contextual factors that may influence communication and learning. Based on data from the project, we will also discuss the relationship between multimodal representation and digital media, in particular the role of software for multimodality.

William Penn 2 (morning)

Theoretical explorations | Chair: Diane Mavers

Martin Siefkes

University of Bremen

Interactions between semiotic modes in multimodal texts

For multimodality research, it is of central importance to understand how semiotic modes work together in multimodal texts. But whereas a broad range of approaches for describing and annotating relations between modes exist (cf. for an overview Bateman 2014), the formal, semantic, and stylistic influences between modalities are still largely uncharted. To understand the precise working of multimodal meaning production, it is important to understand which interaction types we have to assume, and to integrate them into existing theoretical approaches (cf. O'Halloran/Smith 2011).

The presentation will focus on results of an ongoing research project on intersemiotic relations at the University Bremen, which develops a model of intermodal interactions in multimodal texts. The focus in this project lies on non-coded inference processes in text interpretation, aiming at a formal description of inference processes and context-dependent textual meaning production. The project builds on extensive previous research on SDRT in multimodal discourse analysis (e.g. Bateman 2011; Wildfeuer 2012).

For this project, a model is in development that considers three textual layers: (1) formal aspects; (2) semantics & discourse relations; (3) stylistic aspects. Level (2) corresponds to the current structures in SDRT, which are called “Segmented Discourse Representation Structures (SDRS)”, which include discourse referents as well as discourse relations (relations that are defeasibly inferred to hold between discourse segments). The developed theory proposes the introduction of additional logical structures into SDRSs, namely formal and stylistic discourse structures. The steps that are necessary for this expansion, and possible problems arising from it, will be discussed.

On this basis, interactions between modalities can be represented. Thus, it becomes possible to define how formal properties (e.g. adjacency of two pictures; similar or different size of fonts; etc.) interact with content properties, and stylistic properties. The approach distinguishes and defines a number of interaction types between semiotic modes, such as “Disambiguation”, “Typification”, and “Intermodal predication”. Formal examples in SDRT will be given that demonstrate how, and when, these relations can be assumed.

Dr. Janina Wildfeuer

**Let's make it more formal!
How logical forms can help us to make multimodal meaning explicit**

This talk wants to argue for a new and still evolving perspective within the context of multimodality: the application of formal discourse semantics to the analysis of multimodal documents. It will highlight the adequacy and applicability of logical frameworks for the interpretation of meaning-making patterns in (audio-)visual artefacts.

Since its origins, multimodal discourse analysis has always been functional. Constantly building on the grounds of social semiotics and the SFL-framework, any analysis of multimodal artefacts features the notions of strata, the system networks for the choice of meaning-making patterns and the meta functional organisation of resources.

Interestingly and at the same time, these approaches repeatedly stress out their own constraints in the description, namely the complexity and range of systems from which options are chosen and the problems of specifying all items operating within the cross-modal meaning making processes. In particular, the actual interpretation processes can often not be described in all details due to the lack of ability to make explicit the recipient's inferences and abductive practices involved.

These inferences have been and still are, on the other hand, an integral part of formal approaches within discourse semantics, which mainly focus on the application of logics to semantic analysis in order to formally describe meanings in texts and discourses. These meanings are thus depicted by means of formulae which are generated by a set of symbols and through different rules that make the interpretation less subjective, but more stable and plausible. Surprisingly, only few accounts have so far applied these tools to the analysis of multimodal discourses, as for example in the examination of filmic discourse or, very recently, comics. Nevertheless, this application has been fruitful and promising, mostly with regard to dynamically unfolding processes of discourse interpretation, which are also a matter of particular interest in the realm of multimodality.

The talk will provide an insight into the application of some of these tools (mainly focusing on discourse relations and the unfolding narrative structure) by showing little examples of filmic and comics discourse and their analysis on a formal basis. It will thereby outline the advantages of the use of these tools both in contrast to and in combination with the functional perspective and will argue for a more formal analysis of multimodal documents in terms of the so-called 'logic of multimodal discourse interpretation'.

Søren Vigild Poulsen
University of Southern Denmark

Revisiting the concept of multimodality

In this paper, I will examine the concept of multimodality as it has been understood in social semiotics in the last 20 years. I argue that the concept has changed from naming an interaction between semiotic modes to an integration of semiotic resources. This change implies a new and different view on multimodal meaning and thus bears important theoretical and analytical implications for research in multimodal communication. One of these implications has to do with a need for greater interdisciplinary dialog between social semiotics and cognitive semantics in order to understand multimodality as an integration of semiotic resources.

In the paper, I will outline different aspects of the concept of multimodality: First, I review and discuss definitions of multimodality by key thinkers (e.g. Kress & van Leeuwen 1996, 2001; O'Halloran 2004; Baldry & Thibault 2006). Second, I identify different metaphors of multimodality and multimodal meaning-making (Lim Fei 2004, Jewitt 2009). Third, I map out the concepts (e.g. text, metafunction, semiosis) in relation to which multimodality has been described in social semiotics (van Leeuwen 2011). The paper sums up the investigation by presenting two overall perspectives on multimodality (one perspective of interaction and one perspective of integration) and outlines the implications that these two perspectives have for a theory and analytical method of multimodality. I suggest that one needs to combine insights from social semiotics and cognitive semantics (e.g. Blending theory (Fauconnier & Turner 2002, Steen & Turner 2012)) because this combination makes it possible to further develop the integration perspective on multimodality.

William Penn 2 (afternoon)

Multimodal Transcription and Analysis | Chair: Terhi Korkiakangas

Anthony Malone

Maynooth University, Maynooth, Co. Kildare, Ireland

Critical Literacy Engagements with ‘Literary’ Text: Multimodal, Social Semiotic Analyses

There has been and continues to be significant emphasis towards connecting critical literacy with an active, responsible citizenship and the concept has for decades permeated strategic thinking in national and international educational policy statements. This paper draws from a broad study which sought to understand how the teaching of ‘literary’ text (poetry, drama and fiction) is experienced and critically realised inside Irish senior cycle classrooms of English. These classrooms have been subject to significant curricular, policy, cultural and social change up to and since 1999 when the revised Senior Cycle English syllabus (the ‘Leaving Certificate’) was initiated in second level Irish schools. It espoused a more defined emphasis on critical literacy with stated aims to develop in students: ‘a mature and critical literacy’ and ‘higher-order thinking skills of analysis, inference, synthesis and evaluation’ (NCCA 1999, 2). In recent years various national and international reports (ESRI, DES Inspectorate, NCCA, TALIS, PISA) have questioned the extent to which these curricular aims have been achieved and whether or not teachers and senior cycle students work collaboratively and democratically in critically raising questions about the world of the text. Viewed through the lens of multimodality, social semiotics and Engeström’s second generation Activity Theory framework (1999) the aim here is to look at six senior cycle English classrooms across three second level Irish schools to reflect on the lesson space; how it is rhetorically realized and whether the pedagogic approach is characterized more by ‘reproduction’ (Bourdieu and Passeron 1990) than by co-constructionist, democratic ‘liberation’ (Freire 1970, 60). It questions whose world is afforded primacy and the extent to which individuals, particularly students, critically engage as a result of trying to operate within different discourse spaces which engagement with varying literary texts demands?

Multimodal analysis provides an important analytic lens through which to view and interpret critical literacy engagement with literary text. Its significance reaches beyond a mere raising of awareness of what happens when literary text is taught and points to important ways in which to interpret the complexity of social-critical interaction inside Irish senior cycle English classrooms. It provides teachers of English with a clear means by which to reflect anew on the kinds of interpersonal relationships that are required to fully realize critical engagement with literary text. A multimodal, social semiotic lens adds real and significant value to this task.

Kate Cowan
UCL Institute of Education

Multimodal Transcription of Video: Representing Child-Initiated Play

Video offers particular insights into the multimodality of young children's play, creating a rich and fine-grained audiovisual record that permits later analysis of the simultaneous and sequential nature of communication in multiple modes. Yet multimodal transcription of video presents methodological challenges in terms of what and how to transcribe. Whilst conventions evolving primarily from linguistics exist in sophisticated forms for the transcription of speech, no such conventions exist for multimodal transcription, entailing a number of choices about the selection and representation of modes beyond the verbal.

Adopting a multimodal social semiotic lens on communication, this paper considers transcription as transduction, exploring the effects of representation on remaking meaning in relation to transcribing child-initiated play. Using video recordings of three- and four-year-olds' play in an Early Years setting in England, this research examines ways multimodal transcription might represent features of play such as gaze, gesture, movement, use of objects and space as well as language. Positioning multimodal transcription as part of analysis, the paper considers the processes of interpretation involved in closely attending to and representing the multimodality of child-initiated play in transcription, suggesting that the researcher's multimodal transcript design can support particular analytical and rhetorical insights into classroom interaction.

Rather than seeking standardization in multimodal transcription, the paper suggests there is scope for researcher innovation, variation and flexibility, but calls for principled, reflexive discussion around issues of selection and representation in transcript design, and examination of the choices multimodal transcription of video entails

Berit Engøy Henriksen
UCL Institute of Education

Style online: moving past description

People increasingly make use of images and other **semiotic resources like moving image, colour and layout to communicate online**. This presentation explores the methodological challenges of analysing social media texts multimodally, notably the tension between observable textual choices and their interpretation. I draw on my research of social media text-making practices, and the materialisation of style in user-generated texts. Drawing on social semiotics, notably the work of Kress (2010), style is understood as “the effect of a series of choices made in the design of a message” (p.28). Shaped by the affordances and limitations of the platform technology, the social environment of use, and the users’ interests, particular multimodal styles materialises in social media texts. I will provide an analysis of a sample of texts and their modal components, collected from three social media platforms: Pinterest, Twitter and Tumblr. The aim is to explore some of the methodological challenges faced when carrying out this research. Particularly, I will focus on the struggle of moving on from a social semiotic multimodal *micro-description* of user-generated texts, to an interpretation of these **complex, dynamic and multi-authored compositions, in analysing** the effect of stylistic choices on communication in social media environments.

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