

Chapter 1 : Social semiotics - Wikipedia

Multimodal Discourse outlines a new theory of communication for the age of interactive blog.quintoapp.comr Kress and Theo Van Leeuwen provide students with a wide-ranging analysis of the various communication styles and the ways by which text is now understood as the interaction of sound, music, vision, colour and language.

Definition[edit] Although discussions of multimodality involve medium and mode, these two terms are not synonymous. Image, writing, layout, speech, moving images are examples of different modes. Graphic resources can be broken down into font size, type, etc. These resources are not deterministic, however. Mode names the material resources shaped in often long histories of social endeavor. Modes may aggregate into multimodal ensembles, shaped over time into familiar cultural forms, a good example being film, which combines visual modes, modes of dramatic action and speech, music and other sounds. Mediums include video, image, text, audio, etc. Socially, medium includes semiotic , sociocultural, and technological practices such as film, newspaper, a billboard, radio, television, theater, a classroom, etc. Multimodality makes use of the electronic medium by creating digital modes with the interlacing of image, writing, layout, speech, and video. Mediums have become modes of delivery that take the current and future contexts into consideration. Because multimodality is continually evolving from a solely print-based to a screen-based presentation, the speaker and audience relationship evolves as well. Due to the growing presence of digital media over the last decade, the central mode of representation is no longer just text; recently, the use of imagery has become more prominent. An important related term to multimodality is multiliteracy, which is the comprehension of different modes in communication – not only to read text, but also to read other modes such as sound and image. Whether and how a message is understood is accredited to multiliteracy. History[edit] Multimodality has developed as a theory throughout the history of writing. The idea of multimodality has been studied since the 4th century BC, when classical rhetoricians alluded to it with their emphasis on voice, gesture, and expressions in public speaking. During this time, an exponential rise in technology created many new modes of presentation. Since then, multimodality has become standard in the 21st century, applying to various network-based forms such as art, literature, social media and advertising. The monomodality, or singular mode, which used to define the presentation of text on a page has been replaced with more complex and integrated layouts. Expressionist ways of thinking encouraged writers to find their voice outside of language by placing it in a visual, oral, spatial, or temporal medium. A writer is always making use of experience. Also, by making writing the result of a sensory experience, expressionists defined writing as a multisensory experience, and asked for it to have the freedom to be composed across all modes, tailored for all five senses. Cognitive developments[edit] During the s and s, multimodality was further developed through cognitive research about learning. Jason Palmeri cites researchers such as James Berlin and Joseph Harris as being important to this development; Berlin and Harris studied alphabetic writing and how its composition compared to art, music, and other forms of creativity. James Berlin declared that the process of composing writing could be directly compared to that of designing images and sound. Writers often conceptualize their work by non-alphabetic means, through visual imagery, music, and kinesthetic feelings. Fleming , more commonly known as the neuro-linguistic learning styles. Other researchers such as Linda Flower and John R. Hayes theorized that alphabetic writing, though it is a principal modality, sometimes could not convey the non-alphabetic ideas a writer wished to express. The literacy of the emerging generation changed, becoming accustomed to text circulated in pieces, informally, and across multiple mediums of image, color, and sound. The change represented a fundamental shift in how writing was presented: Educators had to change their teaching practices to include multimodal lessons in order to help students achieve success in writing for the new millennium. Relying upon the canons of rhetoric in a different way than before, multimodal texts have the ability to address a larger, yet more focused, intended audience. Psychological effects[edit] The appearance of multimodality, at its most basic level, can change the way an audience perceives information. The most

basic understanding of language comes via semiotics – the association between words and symbols. A multimodal text changes its semiotic effect by placing words with preconceived meanings in a new context, whether that context is audio, visual, or digital. This in turn creates a new, foundationally different meaning for an audience. Bezemer and Kress, two scholars on multimodality and semiotics, argue that students understand information differently when text is delivered in conjunction with a secondary medium, such as image or sound, than when it is presented in alphanumeric format only. Recontextualizing an original text within other mediums creates a different sense of understanding for the audience, and this new type of learning can be controlled by the types of media used. Multimodality also can be used to associate a text with a specific argumentative purpose, e. Jeanne Fahnestock and Marie Secor, professors at the University of Maryland and the Pennsylvania State University, labeled the fulfillment of these purposes stases. For example, an argument that mainly defines a concept is understood as arguing in the stasis of definition; however, it can also be assigned a stasis of value if the way the definition is delivered equips writers to evaluate a concept, or judge whether something is good or bad. If the text is interactive, the audience is facilitated to create their own meaning from the perspective the multimodal text provides. By emphasizing different stases through the use of different modes, writers are able to further engage their audience in creating comprehension. Miller defines blogs on the basis of their reverse chronology, frequent updating, and combination of links with personal commentary. Some features are absent, such the ability for posts to be independent of each other, while others are present. This creates a situation where the genre of multimodal texts is impossible to define; rather, the genre is dynamic, evolutionary and ever-changing. The delivery of new texts has radically changed along with technological influence. Composition now consists of the anticipation of future remediation. Writers think about the type of audience a text will be written for, and anticipate how that text might be reformed in the future. Jim Ridolfo coined the term rhetorical velocity to explain a conscious concern for the distance, speed, time, and travel it will take for a third party to rewrite an original composition. This new method of editing and remediation is attributed to the evolution of digital text and publication, giving technology an important role in writing and composition. Technological effects[edit] Multimodality has evolved along with technology. This evolution has created a new concept of writing, a collaborative context keeping the reader and writer in relationship. The concept of reading is different with the influence of technology due to the desire for a quick transmission of information. In reference to the influence of multimodality on genre and technology, Professor Anne Frances Wysocki expands on how reading as an action has changed in part because of technology reform: Education[edit] Multimodality in the 21st century has caused educational institutions to consider changing the forms of even its traditional aspects of classroom education. Other changes occur by integrating music and video with lesson plans during early childhood education; however, such measures are seen as augmenting and increasing literacy for educational communities by introducing new forms, rather than replacing literacy values. Students still need to know how to read and write, but new literacies are integrated. Some learning outcomes include – but are not limited to – reading, writing, and language skills. They can be used in brainstorming sessions, problem solving, planning, and much more. The choice to integrate multimodal forms in the classroom is not accepted unproblematically by everyone in educational communities. Text, whether it is academic, social, or for entertainment purposes, can be accessed in a variety of different ways and edited by several individuals on the Internet. The spoken and written word are not obsolete, but they are no longer the only way to communicate and interpret messages. Combining and repurposing one to another has contributed to the evolution of different literacies. Multiliteracy is the concept of understanding information through various methods of communication. With the growth of technology, there are more ways to communicate a message to the world or individuals. Literacies change to incorporate new ways of communication, stemming from new advances or approaches in communication tools, such as text messaging, social media, and blogs. Things like audio, video, pictures, and animation can now be simultaneously incorporated into communication. These modes all work to construct meaning through this concept of multimodality. With the introduction of these modes comes the notion of transforming the

message. This transformation is accomplished by taking the message of one mode and displaying it in or with another, such as taking a text and incorporating it into a video. The video could now act as a supplement to the text, much like special features on a DVD, or it could become a piece that reiterates or supports the text, just in a different format. This reshaping of information from one mode to another is known as transduction. A key purpose for multiliteracies is to engage the diverse perspectives of students, facilitating progressively broadened and multicultural groups. Such extrinsic thought permits an evolution of the content and context of lessons advancing the idea of teaching and learning relevant material. According to Gunther Kress, a popular theorist of multimodality, literacy, when defined, usually refers to the combination of letters and words to make messages and meaning and can often be attached to other words in order to express knowledge of the separate fields, such as visual- or computer-literacy. However, as multimodality becomes more common, not only in classrooms, but in work and social environments, the definition of literacy extends beyond the classroom and beyond traditional texts. Instead of referring only to reading and alphabetic writing, or being extended to other fields, literacy and its definition now encompass multiple modes. It has become more than just reading and writing, and now includes visual, technological, and social uses among others. Students in the 21st century have more options for communicating digitally, be it texting, blogging, or through social media. Students are learning through a combination of these modes, including sound, gestures, speech, images and text. For example, in digital components of lessons, there are often pictures, videos, and sound bites as well as the text to help students grasp a better understanding of the subject. Multimodality also requires that teachers move beyond teaching with just text, as the printed word is only one of many modes students must learn and use. The situation is similar in postsecondary writing instruction. This pedagogical practice of visual analysis did not focus on how visuals including images, layout, or graphics are combined or organized to make meanings. In line with the New London Group, George argues that both visual and verbal elements are crucial in multimodal designs. Meanwhile, students are provided with opportunities to deliver, receive, and circulate their digital products. In so doing, students can understand how systems of delivery, reception, and circulation interrelate with the production of their work. Because of multimodality, the private domain is evolving into a public domain in which certain communities function. Because social environments and multimodality mutually influence each other, each community is evolving in its own way. Cultural multimodality[edit] Based on these representations, communities decide through social interaction how modes are commonly understood. In the same way, these assumptions and determinations of the way multimodality functions can actually create new cultural and social identities. In her dissertation, Elizabeth J. Fleitz, a PhD in English with Concentration in Rhetoric and Writing from Bowling Green State University, argues that the cookbook, which she describes as inherently multimodal, is an important feminist rhetorical text. Women revised and adapted different modes of writing to fit their own needs. The recipes inside of the cookbooks also qualify as multimodal. Recipe exchanging is an opportunity for networking and social interaction. Multimodality does not just encompasses tangible components, such as text, images, sound etc.

Chapter 2 : The Routledge Handbook of Discourse Analysis: 1st Edition (Hardback) - Routledge

Multimodal Discourse outlines a new theory of communication for the age of interactive multimedia. Kress and Van Leeuwen show how two kinds of thought processes interact in the design and production of communicative messages: "design thinking" and "production thinking," the kind of thinking which occurs in direct interaction with the materials and media used.

This one seemed to have the benefit of being short – but it is so densely packed with ideas its shortness was only apparent – it still took me ages to get through it – although, other things have gotten in the way. The point of this book is to show that while language often functions to organise signs, that meaning is simply not dependent or exhausted by language. One of the nice ways they make this clear is by talking of drinking coffee. They compare both French and English magazines – essentially Home Beautiful type things – and also an Ikea catalogue. They make the very interesting point that there is a kind of grammar to colour and that a magazine must, to be consistent with itself, communicate within that colour grammar. The entire differing rules are immediately apparent: The precision and the clarity of the rule system of each becomes immediately apparent. They make a very strong case that what they are not doing is providing a kind of code book for understanding the meaning of colours. But they are also not saying that green can mean anything you want. In many ways this is harking back to Lakoff – that we are embodied and our bodies respond to the world in ways and it is based on its physical responses that we then use to give meaning to our metaphors. The one that I really found fascinating was their discussion of a Dutch confection I was going to call it a sweet and then a lolly – you will understand my hesitation in a second. This is a liquorice, and rather than being like English liquorice – which tend to be sweet – it is hard, black and tastes of salt. As they say – only the Dutch like it. But they also say that it is liked because it fits within the Calvinist preferences of the Dutch – you know, this is basically the hairshirt of confectionary. The other I particularly liked their explanation of home renovation of terrace houses in both England and Australia. Once upon a time – when these places were built – it was important to have a front room where one could entertain people off the street. Although this was part of the house, it essentially faced the street. It was halfway between the public space of the street and the private space of the kitchen at the back of the house. Then, in the 70s and 80s, people started to renovate these houses. Generally this involved pulling down walls and so the entire house suddenly turned away from the street. But what is really interesting is that these renovations all happened at more or less the same time and in the same way. The changes reflected changed notions of the family, of divisions of public and private – in Australia as in England. Those who had initially been wooed away from the excesses of Roman Catholicism by the austerity of the new Protestant faiths and of their places of worship, might now be won back or those who might have been wavering might be convinced to stay by the exuberant, multi-sensorial appeal of the new churches of that era. The churches of the high baroque in southern parts of Europe make an appeal to the senses, not to reason; to the body, not to the mind.

DOWNLOAD PDF MULTIMODAL DISCOURSE ANALYSIS GUNTHER KRESS

Chapter 3 : Multimodal Discourse - Gunther Kress, Theo van Leeuwen - Google Books

Some information on how to read Kress so that one may summarize the text. This video also briefly discusses the differences between Kress and Gee.

Subjects Description The Routledge Handbook of Discourse Analysis covers the major approaches to Discourse Analysis from Critical Discourse Analysis to Multimodal Discourse Analysis and their applications in key educational and institutional settings. The handbook is divided into six sections: The chapters are written by a wide range of contributors from around the world, each a leading researcher in their respective field. With a focus on the application of Discourse Analysis to real-life problems, the contributors introduce the reader to a topic, and analyse authentic data. The Routledge Handbook of Discourse Analysis is vital reading for linguistics students as well as students of communication and cultural studies, social psychology and anthropology. There are many introductions to or handbooks of Discourse Analysis available today. This is the most comprehensive, up-to-date, and internationally representative of them all. Approaches to Discourse Analysis. Critical Discourse Analysis Norman Fairclough 2. Systemic Functional Linguistics Mary J. Multimodal Discourse Analysis Gunther Kress 4. Narrative Analysis Joanna Thornborrow 5. Multimedia and Discourse Analysis Jay Lemke 7. Gender and Discourse Analysis Jennifer Coates 8. Discourse Oriented Ethnography Graham Smart Register and Genre Register and Discourse Analysis Douglas Biber Genre in the Sydney School David Rose Genre as Social Action Charles Bazerman Professional Written Genres Vijay Bhatia Developments in Spoken Discourse Emergent Grammar Paul Hopper Spoken Narratives Mary Juzwik Metaphor in Spoken Discourse Lynne Cameron Ethnography and Classroom Discourse Amy Tsui Discourses in the Language of the Law Edward Finegan Identity, Culture and Discourse Discourse Geography Gu Yueguo Discourse and Knowledge Teun A. Narrative, Cognition and Rationality David Olson Discourse and Power Adrian Blackledge Literary Discourse Peter K. About the Series Routledge Handbooks in Applied Linguistics Routledge Handbooks in Applied Linguistics provide comprehensive overviews of the key topics in applied linguistics. All entries for the handbooks are specially commissioned and written by leading scholars in the field. Clear, accessible and carefully edited Routledge Handbooks in Applied Linguistics are the ideal resource for both advanced undergraduates and postgraduate students.

Chapter 4 : Multimodal Discourse by Gunther Kress

"Drawing on a wide range of examples, Kress and Van Leeuwen outline an approach to social discourse in which colour plays a role equal to language, and show how two kinds of thought processes interact in the design and production of communicative messages: 'design thinking' and 'production thinking', the kind of thinking which occurs in direct interaction with the materials and media used.

For Halliday, languages evolve as systems of "meaning potential" Halliday, For example, for Halliday, the grammar of the English language is a system organised for the following three purposes areas or "metafunctions": Facilitating certain kinds of social and interpersonal interactions interpersonal , Representing ideas about the world ideational , and Connecting these ideas and interactions into meaningful texts and making them relevant to their context textual Any sentence in English is composed like a musical composition, with one strand of its meaning coming from each of the three semiotic areas or metafunctions. They explain that the social power of texts in society depends on interpretation: The work of interpretation can contest the power of hegemonic discourses. Hodge and Kress give the example of feminist activists defacing a sexist advertising billboard, and spray-painting it with a new, feminist message. Yet discourse disappears too rapidly, surrounding a flow of texts. Hodge and Kress build a notion of semiosis as a dynamic process, where meaning is not determined by rigid structures, or predefined cultural codes. Instead, Hodge and Kress propose to account for change in semiosis through the work of Charles Sanders Peirce. Meaning is a process, in their interpretation of Peirce. This notion rests on the argument that the signifier only has an arbitrary relationship to the signified "in other words, that there is nothing about the sound or appearance of verbal signifiers as, for example, the words "dog" or "chien" to suggest what they signify. Hodge and Kress point out that questions of the referent become more complicated when semiotics moves beyond verbal language. On the one hand, there is the need to account for the continuum of relationships between the referent and the representation. Social semiotics also addresses the question of how societies and cultures maintain or shift these conventional bonds between signifier and signified. De Saussure was unwilling to answer this question, Hodge and Kress claim. This leaves the socially determinist implication that meanings and interpretations are dictated from above, by "the whims of an inscrutably powerful collective being, Society. Social semiotics and multimodality[edit] Social semiotics is currently extending this general framework beyond its linguistic origins to account for the growing importance of sound and visual images, and how modes of communication are combined in both traditional and digital media semiotics of social networking see, for example, Kress and van Leeuwen, , thus approaching semiotics of culture Randviir Like language, these grammars are seen as socially formed and changeable sets of available "resources" for making meaning, which are also shaped by the semiotic metafunctions originally identified by Halliday. The visual and aural modes have received particular attention. Accounting for multimodality communication in and across a range of semiotic modes - verbal, visual, and aural is considered a particularly important ongoing project, given the importance of the visual mode in contemporary communication. Pratt Library, Victoria University, Canada. Sources[edit] Halliday, M. Language as social semiotic: The social interpretation of language and meaning. The Grammar of Visual Design. The Modes and Media of Contemporary Communication. Towards a Sociosemiotic Approach to Culture. Dissertationes Semioticae Universitatis Tartuensis 6. Social semiotics as praxis: University of Minnesota Press.

() *The Language of Displayed Art and Kress and Gunther Kress and Theo van Leeuwen* () *Reading Images: The Grammar of Visual Design, is a rapidly expanding area of research (e.g. this volume; Jewitt, forthcoming).*

They challenge their readers to consider the varied forms of meaning making that extend beyond language and enhance the semiotic process. For some time now, there has been, in Western culture, a distinct preference for monomodality. The most highly valued genres of writing literary novels, academic treatises, official documents and reports, etc. Paintings nearly all used the same support canvas and the same medium oils, whatever their style or subject. In concert performances all musicians dressed identically and only conductor and soloists were allowed a modicum of bodily expression. The specialised theoretical and critical disciplines which developed to speak of these arts became equally monomodal: More recently this dominance of monomodality has begun to reverse. Not only the mass media, the pages of magazines and comic strips for example, but also the documents produced by corporations, universities, government departments etc. The desire for crossing boundaries inspired twentieth-century semiotics. The main schools of semiotics all sought to develop a theoretical framework applicable to all semiotic modes, from folk costume to poetry, from traffic signs to classical music, from fashion to the theatre. Yet there was also a paradox. Instead we move towards a view of multimodality in which common semiotic principles operate in and across different modes, and in which it is therefore quite possible for music to encode action, or images to encode emotion. This move comes, on our part, not because we think we had it all wrong before and have now suddenly seen the light. It is because we want to create a theory of semiotics appropriate to contemporary semiotic practice. In the past, and in many contexts still today, multimodal texts such as films or newspapers were organised as hierarchies of specialist modes integrated by an editing process. Moreover, they were produced in this way, with different, hierarchically organised specialists in charge of the different modes, and an editing process bringing their work together. Today, however, in the age of digitisation, the different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one mode of physical manipulation, so that he or she can ask, at every point: Our approach takes its point of departure from this new development, and seeks to provide the element that has so far been missing from the equation: Let us give one specific example. The concept also included the ways in which elements of a composition may be connected to each other, through the absence of disconnection devices, through vectors, and through continuities and similarities of colour, visual shape and so on. The significance is that disconnected elements will be read as, in some sense, separate and independent, perhaps even as contrasting units of meaning, whereas connected elements will be read as belonging together in some sense, as continuous or complementary. Language was seen as the central and only full means for representation and communication, and the resources of language were available for such representation. And of course there were other modes of representation, though they were usually seen as ancillary to the central mode of communication and also dealt with in a monomodal fashion. Music was the domain of the composer; photography was the domain of the photographer, etc. Even though a multiplicity of modes of representation were recognised, in each instance representation was treated as monomodal: By contrast, in an age where the multiplicity of semiotic resources is in focus, where multimodality is moving into the centre of practical communicative action. Kress, Gunther and Theo van Leeuwen. *The Modes and Media of Contemporary Communication*. Oxford University Press, pp

Chapter 6 : Multimodal Discourse: The Modes and Media of Contemp () by Gunther Kress; Theo V

Primarily a text for students, this book does a good job of introducing some approaches to multimodal discourse analysis and considers applications, strengths, and weaknesses. Kress, Gunther, and Theo van Leeuwen.

London and New York: The recent appearance of the three books on review serves to further reify the bonds that exist between the fields of Discourse Analysis and Social Semiotics, the latter of which, having evolved from Hallidayan Systemic Functional Linguistics SFL and extended by the work of Kress and van Leeuwen, is arguably the parent discipline of multimodality as a contemporary analytic concern. In that same four-year span, very few books have, at least explicitly and centrally, focussed on multimodality as a key concern. Some have tackled related issues: There has, Published by Blackwell Publishing Ltd. But in the sense that prominent academic publications guide and orient the field from and for which they are produced far more influentially than doctoral theses do, the publication of the three books on review can be seen as heralding a new phase in multimodal research and ushering in a new generation of researchers. Represented in these papers are two approaches to multimodality that appear to be most prevalent currently. As such, it is closer in methodological orientation to both Discourse Analysis DA and, its younger, tougher sibling Critical Discourse Analysis. Multimodality provides a discourse analytic point of entry into the procedures by which televisual texts articulate language and visuality, orality, and writing; and the procedures by which meaning is inseparably inscribed onto these distinct media: These approaches are not in contest. Rather, they Blackwell Publishing Ltd. I therefore treat the books under review here as instances of the issues that I identify in the work on multimodality in general. Even though these same terms are often deployed in a range of work, the concepts they refer to are understood differently. Terms such as these are, of course, operationalised individually in the methodologies of the various works, rendering it a mistake to take the relevant authors to task for their particular, idiosyncratic treatment of key concepts as long as their particular uses of those concepts are made explicit and kept consistent. That said, I believe that it would be a serious error to simply brush aside the deeper implications of the various and competing deployments of some key concepts as I see them. Identifying and questioning the sometimes very subtle differences between the uses of these concepts that form the foundation upon which the research and findings interpretations proceed can help us to understand the research agendas of the individuals involved, and thus to situate historically and critically evaluate the multimodal research agenda as a whole. The aim here is to address these terminological issues directly. In what follows, I provide a brief outline of the content of the three books, then move onto the more detailed discussion. I conclude with some related issues concerning the field of MDA. The explicit aim of the volume and Blackwell Publishing Ltd. This relationship is twofold, and the book divides its interest between the role of technology in multimodal discourse analytic research and the impact of communication technologies on meaning making. The impact of online communication practices and technologies on DA research is a prevalent issue in this volume, more so than that of other technologies. Systemic-Functional Perspectives, as the subtitle suggests, is far more specific in its methodological orientation than Discourse and Technology. The chapters that constitute this collection have much the same motivation and aims in common: While these are not necessarily separate concerns, there does appear to be a definite tendency in the chapters in this volume to pursue either one or the other aim. The book is divided into three sections which represent three sites of study: A Methodological Framework differs from the other two books in terms of function. In its transmutation from thesis to textbook, a few thesis-like aspects have survived, though these might also be considered usual textbook content. For one, Norris lingers at length on a few issues of method: The second is a comprehensive survey and outline of transcription issues in multimodal interaction analysis. Yet it differs drastically from conventional non-verbal approaches to interaction because of its explicit social semiotic orientation especially Kress and Van Leeuwen As mentioned above, this discussion is not intended to serve as an impassioned call for terminological consistency. Rather, it is to identify the divergences among the

books and their chapters of their varied deployments of what I believe to be fundamental concepts. That criticism would be justified to small degree in a review of the three works, Blackwell Publishing Ltd. On a first reading, this statement seems true enough. Yet it also invites the question: Instead, it would be more appropriate to consider a multimodal perspective as an analytic construct built to enable those analysts that are so inclined to explore a wider range of phenomena than just the linguistic and verbal semiotic systems. And, so it follows, it would also be more appropriate to see the variety of identified semiotic modes as heuristically-defined analytic constructs. Among the authors who do not adopt the view that modes are easily distinguishable and discrete meaning-making units is Norris, who actually takes a firm stance against that view. One of the problems with using speech and writing as apparently transparent categories is that, historically, there have been many changes in how notions of speech and writing have been viewed, resulting in a complex picture. Speech is typically time-bound, spontaneous, face-to-face, socially interactive, loosely structured, immediately revisable, and prosodically rich. Writing is typically space-bound, contrived, visually decontextualised, factually communicative, elaborately structured, repeatedly revisable, and graphically rich. Although, as Goddard argues, language as both writing and speech is extremely difficult to define absolutely, this difficulty has not precluded the widespread deployment of the term as a concrete and easily defined concept, in both lay and professional contexts. But the application of linguistic concepts to non-linguistic and non-verbal semiotic modes, as Bateman et al. Theories tested against data in one field linguistics do not permit the wholesale transfer of the theory to other fields image, sound, etc. The analytic procedures for establishing to what extent [the analytic principle of Given and New] could be a reliable property of layout rather than an occasionally plausible account are unclear. While the direct adoption of a linguistic theory for other semiotic resources has been criticised for example, Saint-Martin, , Sonesson As such, a delicate balance between the adoption of and rejection of linguistics theories to visual analysis and intersemiotic processes must be maintained. Modes are unavoidably construed as distinct entities. A mode is a loose concept of a grouping of signs that have acquired meaning in our historical development. Jewitt makes her position clear up front: Yet, reading path is as determined equally by the mode of written language in this case, written English , not only by the medium of book. It might be unfair to take the writers to task for this, as the express purpose of those chapters is to further some other aspect of a systemic-functional theory of multimodal Blackwell Publishing Ltd. Media As outlined above, Norris in *Analyzing Multimodal Interaction* and Kress and van Leeuwen believe that a mode is an abstract resource for semiosis, not a physical or material one. As Jonathan Sterne argues in his book *The Audible Past*, most studies that engage in the process of mediation and its products are let down by a rather murky and tangled conception of medium, which for him is a recurring set of contingent social relations and social practices, and contingency is the key here. As the larger fields of economic and cultural relations around a technology or technique extend, repeat and mutate, they become recognisable to users as a med- ium. A medium is therefore the social basis that allows a set of technologies to stand out as a unified thing with clearly defined functions. Nicholas Cook , in *Analysing Musical Multimedia*, meditates in his last chapter on the question: What is a medium? He finds value in a definition Blackwell Publishing Ltd. For instance, Jewitt Jewitt is not wrong to use these examples, but she has missed an entire other dimension of media and mediation and let her definition perpetuate the notion that media are entirely physical means. There are other commonalities but, essentially, the function of each book is different: On this basis it would seem that the books are only comparable in a very general sense. Given the different function of each book, it is difficult to compare them in an evaluative sense, though the merits and shortfalls of each can be discussed. That said, I would have liked to have seen more of the chapters cover the first perspective on discourse and technology: If we are to understand and theorise the relationship of technology and semiosis, a broader conception of technology is desirable here, as is the scope for the inclusion of media production as well as reception technologies. Understandably, a small percentage of the work included in the book attends to the impact of technology on semiosis directly though, as mentioned above, many papers do focus on the place of technology in multimodal discourse analytic research. Furthermore, and more generally, the theme of the

relation- ship of semiosis and technology should also encompass the notion of constraint; that is, how semiosis and the semiotic resources within a particular context of practice are shaped by and shape the concerns, methods and resources of the producer s in a specific setting. While some papers included in *Discourse and Technology* and indeed in the other works under review do attend to this notion, most do not; and while the idea of constraint may not be at all relevant to many papers, to others it would contribute a welcome in my opinion necessary dimension of analysis. Meaning making, as Fairclough et al. Many of the analyses and frameworks are extremely technical, with little to help the SFL novice along the way. I admit that appeal to a wider readership than that already extant in the SFL field might not be the aim, but there are other clues that indicate that it is, at least, a partial aim: Kress and van Leeuwen would be a typical example in their work. The level of technicality referred to above, though difficult, is also an asset to *Multimodal Discourse Analysis*: Without its technicality, perhaps, there would be little to commend this strand of research into multimodality, as connections with theories outside the SFL sphere are few. The under-representation of some modes of semiosis in *Multimodal Discourse Analysis* is my final criticism: Although this lack is also true of the other books under review, it is *Multimodal Discourse Analysis* in particular that aims to represent new sites of semiotic analysis. Presently, in the area of the semiotics of sound design and music in multimodal contexts we have only van Leeuwen , Iedema , and my own work on sound in TV and film Constantinou , forthcoming. It would be unfair to evaluate this book solely on this basis, given its pedagogical and practical function, yet it remains a bugbear of mine that reflexivity in this Blackwell Publishing Ltd. In this sense, it could be argued that *Analyzing Multimodal Interaction* should also aim to be used to teach researchers, via demonstration, how to construct their own frameworks, not only how to use the present one. Rather, she aligns her own project with the strongly political aspects of multimodality cf. Lemke ; Kress and Van Leeuwen Essentially, this is a question of materiality: What is at issue in her consideration of consciousness absent from much of the previous work on multimodality is the intentionality behind the communica- tive events of humans. In the more durable materialities such as those involved in the production of prevalent media forms e. Only by appeal to the human mind can this be achieved. Finally, the book is extremely well-organised and the argument, for the most part, clear and concise. Its application in the classroom would be simple to implement, especially as a complement to other, more contemplative and reflexive works on multimodality, such as *Multimodal Discourse* Kress and Van Blackwell Publishing Ltd. It deploys clear illustrations and exercises that are well thought out and relevant. The title of that book, however, suggests far more than even a surplus of theoretical connections. Lemke and various others. But it narrows the scope of multimodality, and invites the question: Are the concerns of multimodality necessarily oriented towards discourse, or to the interests of discourse analysis? In fact, the original title of Kress and van Leeuwen was *Multimodality*. Consequently, the book found its home among other discourse-oriented works, and its title suggests it is aimed at the DA community. Yet this is only a mild criticism of the way the academic publishing industry works. Of course, where there are funds to recoup, it can be expected that there are professionals whose task it is to reify or perhaps create academic markets. My intention here is not to reprimand those who facilitate the non-electronic distribution of original and interesting theory.

Chapter 7 : Multimodality (Kress) - Learning Theories

Multimodal discourse analysis Gunther Kress What is multimodal discourse analysis? The history of discourse analysis is beset by a vagueness around the homonym.

Within these interactions it has become clear that the modes of spoken and written language are only some of a diverse range of modes involved in producing meaning and experience. As topics of study, the modes of spoken and written language have been joined by modes like gesture, gaze, composition, and layout. Multimodal discourse analysis names a range of approaches to studying social interaction and meaning as multimodal, that is, produced with and through multiple modes. However, multimodal discourse analysis is not about identifying and studying modes as isolated but rather about understanding the world as multimodal. This understanding is developed through theoretical and methodological developments. Three major theoretical bases are in use in multimodal discourse analysis: The simple idea of identifying modes beyond language belies the growing complexity of research in this area. The multimodal literature contains significantly different definitions of mode and different foci. For example, systemic functional approaches began by analyzing how meaning is embedded within images and artifacts, and these studies have been extended at times to include studies of interaction. Mediated discourse analysis focuses primarily on interaction and understands images and artifacts through how social actors interact with them, rather than seeking to decode possible meanings from the perspective of the analyst. Conversation analytic approaches also focus on interactions and only engage with images and artifacts as they appear in interaction. All three theoretical bases develop from studies of language. Researchers in CA still often argue that talk remains the most important mode, while social semiotics and mediated discourse analysis dispute this. Multimodal interaction analysis builds upon mediated discourse analysis but is the only approach designed specifically for the study of multimodal interaction and multimodal action. The ongoing development of frameworks within multimodal discourse analysis is indicative of intellectual diversity. For some scholars, this is a source of concern, and they attempt to unify multimodality, while for others it is desirable, especially for a research domain that offers applications to so many areas of social life. This bibliography explores central texts under the umbrella of multimodal discourse analysis in five domains: A sixth area focusing on introductory texts begins the bibliography. Introductory Texts Multimodal discourse analysis defines a diverse range of approaches for studying how social actors produce meaning and how social actors interact with other social actors and their environments. Due to the variety of approaches, there are no introductory texts that are able to explore all approaches. Jewitt provides a collection of perspectives on multimodality including work in thematic areas and case studies. That book is useful for students and graduate students and highlights approaches building on SFL and CA. Kress and van Leeuwen is a key work specifically on social semiotics, developing principles that can be applied across modes. For those interested in how texts, discourses, and objects mediate interactions, Scollon is an important starting point for introducing Mediated Discourse Analysis. Mediated discourse analysis takes action as primary and considers how texts and objects mediated actions. Norris builds upon mediated discourse analysis to develop Multimodal Inter Action Analysis as a suite of methodological tools for analyzing multimodal interaction. Last, Norris is a four-volume collection of work in multimodality, tracing historical developments starting in This collection is included here to highlight the long history of multimodal studies. Action and embodiment within situated human interaction. Journal of Pragmatics This paper has influenced many authors taking a multimodal perspective on interaction and is important for its early challenge of the separation of talk and context. The Routledge Handbook of Multimodal Analysis. The handbook includes theoretical and methodological tools and perspectives for multimodality, work in key thematic areas, and several case studies. As an early handbook in multimodality, this book surveys the work of people working specifically within multimodal frameworks and is a useful start point for students to either move backward, to earlier seminal works, or forward, to newly published work. An

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additional chapter briefly introduces some other approaches. Primarily a text for students, this book does a good job of introducing some approaches to multimodal discourse analysis and considers applications, strengths, and weaknesses. Kress, Gunther, and Theo van Leeuwen. London and New York: This book extends the social semiotic approach beyond writing and images. An important early work in social semiotics, the authors seek to develop common principles across different modes. Building on the primacy of action from Mediated Discourse Analysis, Norris specifically develops a multimodal framework with a range of novel methodological tools. This book is essential reading for those interested in the interactions between social actors and between social actors and their environments. This important collection includes work taking a range of theoretical bases and demonstrates the long history of multimodal studies. The introductory sections to the set and to each volume are highly accessible and are a particular highlight. Norris, Sigrid, and Carmen Daniela Maier. *Interactions, images and texts: A reader in multimodality*. It provides a highly accessible range of chapters covering multimodal interaction analysis, social semiotics, SF-MDA, and mediated discourse analysis. The book is in three sections, and the first section on how multimodal theory and methodology are developed is particularly engaging, providing personal insight into high level academic processes. The nexus of practice. In this follow-up he conducts an in-depth analysis of how the child develops the practice of handing. This text first codifies the central theoretical concepts in Mediated Discourse Analysis, highlighting the primacy of action. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

Chapter 8 : Approaches to Multimodal Discourse Analysis - Communication - Oxford Bibliographies

Gunther Kress and Theo van Leeuwen describe the concept of blog.quintoapp.com challenge their readers to consider the varied forms of meaning making that extend beyond language and enhance the semiotic process.

Chapter 9 : Multimodal Discourse: Gunther Kress: Bloomsbury Academic

Multimodality (Kress) Multimodality is a theory which looks at the many different modes that people use to communicate with each other and to express themselves. This theory is relevant as an increase in technology tools, and associated access to multimedia composing software, has led to people being able to easily use many modes in art.