DIGITAL GENRES & OPEN SCIENCE

BOOK OF ABSTRACTS

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PLENARY SESSIONS
(ordered alphabetically by speaker's surname)

Accounting for interdiscursive hybridity in the digital world of open science

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Digital media, in the last few years, has brought unprecedented opportunities and, at the same time, several challenges to academic publishing, especially in the context of what is popularly known as open science, which inspires large-scale dissemination of research-based scientific conclusions, sometimes even those that are pre-published scientific conclusions to wider audiences, specialists as well as lay masses. On the one hand, it seems to offer an opportunity to specialists to disseminate their findings timely; on the other hand, it offers a challenge for non-specialists to take such findings as factually established in the scientific community. Social media makes such challenges even more complex as it depends largely on text-internal as well as text-external appropriation and interpretation of scientific information for non-specialists, thus creating complex hybrid accounts of the original. To account for some of these challenges, one may need to take a theoretically informed approach. Interdiscursivity as appropriation of text-external generic resources in Critical Genre Theory (Bhatia, 2017) seems to offer an insightful understanding of scientific practice. In this presentation, I will give more substance to this view by outlining some of the key aspects of critical genre theory, taking examples from a range of disciplinary practices, focusing specifically on the dissemination of scientific information in recent years.

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What problem can open science solve?

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Open science is associated with the hope that digital technologies will render science more inclusive, transparent, and accessible. Yet it often remains unclear how these promises are to be realized. Depending on one's perspective, Open Science may appear as an end in itself, a political movement or even a neoliberal project. The starting point of this talk is hence that Open Science needs to be operationalized in order to enable an informed discussion about the right kind of openness. To this extent, Benedikt Fecher introduces the main features of a theory of Open Science. Its core assumption is that openness can be analyzed along three dimensions of meaning, i.e. a social dimension (*Who* is involved in an interaction?), an epistemic dimension (*What* is the subject of an interaction?), and an infrastructural dimension (*How* does the interaction take place?). The gradual shift of scientific communication to the digital implies that established configurations of openness on these dimensions are being challenged. This can have positive, but also negative effects on science and society. To ground the theoretical framework, Fecher uses examples from his own research (e.g. preprints, academic data sharing).

Understanding specialized genres in the digital age: What can we learn from digital literacies and CMC research?

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In recent years there has been considerable interest in LSP and professional communication communities in understanding how the affordances of digital tools can be leveraged in specialized communication. As a theoretical framework, genre analysis has proved to be very resilient and adaptable when confronted with new kinds of digital practices and digital forms of representation. Scholars interested in the use of digital tools for communication among members of specialized discourse communities have largely been able to apply existing tools in order to generate useful descriptions of what is going on online. This work has highlighted the development of more multimodal genres, frequent hybridity, innovation and creativity, semiotic remediation between different generic forms, collaborative practices between readers and writers, and a general blurring of many of the taken-for-granted categories of genre analysis. At the same time, scholarly work on digital literacies and computer-mediated communication has also concerned itself with increasing innovation in communication practices. These are similarly prompted by the affordances and constraints of technological tools, which allow people to maintain persistent communication channels, entering into 'ambient co-presence' with friends, family, co-workers, and other members of their communities, across wide spatio-temporal boundaries. By focusing on concepts of 1) digital mediation, 2) affordances and constraints of digital tools, 3) mobility, and 4) chronotopes and socio-technical structures made relevant by digital platforms and interactions, such work offers additional conceptual tools that could be brought to bear in the analysis of specialized online genres. In this presentation, I outline recent work on digital genres and interactions as well as some potentially useful conceptual tools that might play a role in current conceptualisations of genre.

Genre: A partly personal retrospective and prospective

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This narrative begins with early precursors to my original concept of genre—Mitchell (1957), Propp (1958), Barber (1962) and Halliday et al. (1964). Waystage influences were Geertz (1980), Tarone et al. (1981), Fowler (1982), Hoey (1983) and Bhatia (1983; 1987), this last leading to an important contemporary surprise. Genres I originally thought of as formal schemata, template-ish guidances for linguistic and rhetorical achievements. Then, by Swales (1999), they seemed more like opportunistic responses to prevailing conventions, more like modulations of and engagements with prior tests. More recently, following Frow (2014) and Tardy (2009), it seems most appropriate to view ourselves as performing genres when we engage in and with established forms of oral and written discourse. Putting it another way, this narrative has turned out to be a story of increasing oral and written agency. In response to this conference's theme, I close with some thoughts as to what it might mean to say that something is "a new genre or sub-genre", rather than a cosmeticization or multi-model prettification of an existing one.

PARALLEL SESSIONS
(ordered alphabetically by first author's surname)

The emerging genre of medical "Clinical Pictures": Disclosing its discourse nature and pedagogical potential for ESP/EMI contexts

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Professional and academic discourse is facing rapid and remarkable changes due to the increasingly popular digitalisation of communication (Luzón & Pérez-Llantada, 2019; Pérez-Llantada, 2021). This digital momentum results in the emergence of novel genres characterised by the combination of both semiotic resources and semiotic technologies. This study focuses on the genre of Clinical Pictures (CP), a brief to-the-point presentation of a medical case/condition with a clearly stated pedagogical purpose aimed to promote diagnostic expertise. The CP is a complex genre that arises from a high-quality image showing pathological or radiological signs. The genre is constructed on the basis of this image and combines written and audiovisual discourse in the form of 1) an accurate written description (300-500 words) of the case/condition, and 2) a short (2-3 minutes) author's video presenting the highlights of the written version.

The aim of this study is twofold; to identify what characterises this emerging genre, and to examine its pedagogical potential for ESP/EMI contexts. Against this backdrop, we analyse a set of 8 CPs (with both their written and audiovisual samples) taken from the prestigious journal *The Lancet*. First, we identify the rhetorical steps and the intersemiotic relations within each of the formats (written and audiovisual). Then, we explore the mediation processes from the written versions to the audiovisual ones. The analyses were supported by ATLAS.ti. The study shows the complementarity of the formats, and the way meaning is multimodally configured to disseminate medical knowledge. In addition, the pedagogical potential of this innovative genre is discussed. Specifically, we present a genre-based team-teaching proposal between ESP and EMI lecturers (Lasagabaster, 2018; Querol-Julián & Beltrán-Palanques, 2021) that enhances students' familiarisation with real medical discourse, development of professional skills, and strengthening of genre awareness.

Keywords: Clinical Picture, genre analysis, genre pedagogy, ESP, EMI.

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Engaging the audience in an online YouTube science dissemination video. A multimodal approach

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This study deals with YouTube science videos as a tool to disseminate science. These videos offer new opportunities to communicate science openly to various audiences, but also bring on the challenge of engaging an audience that does not share the same academic background, and this is apparent in the discursive strategies and semiotic modes employed. This adaptation has been referred to as *recontextualization (*Luzón, 2019). In the case of YouTube science videos, their intrinsic multimodal nature means that recontextualisation, and also engagement as a crucial aspect of it, is intrinsically multimodal and goes way beyond purely linguistic aspects. The aim of this study is to unveil how engagement strategies in YouTube science videos are realized through complex multimodal ensembles. In order to fulfill this aim, a YouTube science dissemination video from the channel PBS Space Time was selected for further analysis. The video was chosen as part of a previous study on modal density and coherence (Valeiras-Jurado & Bernad-Mechó, forthcoming), and taking into account its metrics analysis with the apps vidIQ and Social Blade, which indicate a high score in terms of popularity and engagement. The video was then annotated using the software Multimodal Video Analysis (O'Halloran, Podlasov, Chua, & E, 2012) for engagement strategies –emphasis, attention getting, dialogic involvement, humor and control of responses; embodied modes, i.e. modes carried out using the body; and filmic modes, i.e. modes triggered by the editing process of the recorded video. Our results show that engagement in YouTube videos does not necessarily occur as a linguistic device; in fact, the role of both embodied and filmic modes is paramount in recontextualizing content through engaging strategies. Filmic modes, in particular, become an essential component in the creation of successful fast-paced attention getting videos in line with previous research (Muñoz Morcillo et al., 2016).

Keywords: multimodality, science dissemination, filmic modes, embodied modes, engagement strategies.

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Social networks' impact on academic stance: A quantified vision of science?

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Being visible, "publish or perish" has always been an imperative for scientific communication, for financial as well as intellectual reasons. Funding tends to go to authoritative institutions and ideas are born from sharing. However, the 21st century has witnessed a spectacular change in the ways academics communicate and disseminate their research (Nicholas et al., 2015). While traditional genres such as research and review papers or patents are now digitalized, new genres have appeared such as blogs or project websites (Pérez-Llantada, 2021). Beside these genres, platforms provide support for exchanges and dissemination.

Among them, a new form which cannot be characterized as a genre but as a combination of various types of media: academic social networks, such as ResearchGate (Curry & Lillis, 2010). These platforms are constantly changing, adding new facilities and affordances. Our aim here is to better understand how these changes impact academic stance and beyond, the image of science (Hammarfelt et al., 2016). As a corpus approach did not seem appropriate considering the fragmented nature of discourse on these platforms, we have chosen to combine a discourse analysis and an ethnographic approach. We study the range of messages sent by the social network to its members, through its various affordances. Then, focusing on the ESP communities in France and in Spain, we collect samples of researchers' writing in sections such as self-presentation or Questions and Answers so as to identify stance markers here pronouns, deictics and verbs. We then compare the representation of the academic researcher and science itself as seen from the network's discourse with the stance built by researchers through their writings. A survey of academic social networks' uses and perceptions among ESP researchers in Spain and in France provides complementary and external information to assess the differences between the discursive representation of science and academic stance by the social network and by its users in a specific community.

Keywords: academic stance, research social networks, ESP, digital discourse, discourse analysis.

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Tracking the turn to open science: Insights from an LSP journal

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Teaching and research practices in LSP (Languages for Specific Purposes) have noticeably evolved over the past decades. Upton (2012) observes the evolution and expansion of learning purposes, contexts, and students' needs. This evolvement has generally led to shifting linguistic/communicative focuses (e.g., from more emphasis on words, structures, and texts to prioritizing genres and interactions – Upton, 2012, p. 26). In Spain, AELFE (the European Association of Languages for Specific Purposes) turns 30 years old in June 2022. These three decades not only illustrate the increasing integration of LSP teaching and research in university settings but also the changing practices described by Upton (2012). In our presentation, we aim to describe the evolution of LSP research in connection with the study of online genres and Open Science. We apply a systematic literature review of key topics and lines of work published in AELFE's highly ranked journal, *Ibérica*, and some AELFE conference proceedings since 2012. The reason we choose the year 2012 is double-fold: 1) To focus on the past decade alone, as our hypothesis is that a significantly larger body of works and projects have focused on digital communication since 2012. 2) To compare this decade with our previous state-of-the-art analysis in LSP (Aguado de Cea & Curado-Fuentes, 2012), which examines the evolution of teaching, research, and administrative/institutional issues over 20 years of AELFE (1992-2012). Our analysis will be based on a categorization of works and projects thematically, identifying main research topics and teaching approaches. Additionally, we will examine the keywords derived from comparing a corpus of Open Science-related papers from *Ibérica* with works that deal with online genre /discourse analysis in the same journal. Thus, salient linguistic collocations and n-grams can be distinguished, which will allow for a more detailed characterization of research priorities in Open Science discourse analyses. In addition to clearly define a particular (new) approach to Open Science discourse online, the analysis of the documentation points to the increasing relevance of ELF (English as a Lingua Franca) for LSP research.

Keywords: LSP, AELFE, digital genre, online discourse, open science.

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Persuasion in digital genres: Building credibility in video abstracts

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T he video abstract has emerged as a new genre of science communication allowing researchers to increase their visibility and engage with larger audiences by employing a complex interplay of different semiotic modes. This paper studies the strategies and multimodal resources for building credibility in a small specialised corpus of 16 video abstracts in the field of mathematics published online in the *Journal of Number Theory* (Elsevier) and also available on the YouTube platform. Apart from the lack of previous research on video abstracts in the field of mathematics, the reason for the choice of this journal is that it publishes video abstracts made by the scientists themselves without the assistance of media producers. Adopting a multimodal discourse analysis (Kress, 2013) perspective and drawing on previous research on video abstracts (e.g. Liu, 2019, 2021) and persuasion in digital academic genres (e.g. Luzón, 2019; Valeiras-Jurado, 2020), this study undertakes to explore persuasive strategies for enhancing credibility in three types of video abstracts (conferential, lecturing and conversational) and the semiotic resources used for their realisation. The analysis considers five persuasive strategies – attention-getting, constructing an authorial persona, framing, logical reasoning and providing proof, while exploring how the spoken and written verbal modes interact with mathematical symbolism, kinesic features and non-verbal visuals (e.g. diagrams, images and video footages). The results suggest that the strategies for building credibility vary across the three types of video abstracts and that they differ from those used in printed abstracts. These findings hope to contribute to a better understanding of the potential of the video abstract to promote the scientist's work and reach wider audiences.

Keywords: video abstract, multimodal discourse analysis, persuasive strategies, credibility, genre analysis.

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Graphical abstracts and open science: Insights from authors, editors and texts

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The graphical abstract has been categorized alongside other innovative, open-access forms of communicating science, such as the "lay summary" and the video abstract. The emergence of these genres (or part-genres) has been associated to new and friendly technologies for producing, sharing and reading images, sounds, and texts, which are available to an increasingly varied readership. This paper explores the role of graphical abstracts in the open science movement, based on insights from the context of production and on the analysis of 30 graphical abstracts. The sample was selected from 15 high impact factor journals in the fields of chemistry and engineering. Authors of 11 of these graphical abstracts and editors of three of the journals answered an online survey that included questions about the contribution of graphical abstracts in making research more accessible to larger audiences. The multimodal analysis strongly relied on Kress and van Leeuwen (2006) to examine four aspects: complexity (number of processes), function (narrative or conceptual), viewer positioning (close, distant, high, low, medium), and degree of formality (low=photograph or high=graph). These aspects have been previously associated with discursive strategies of recontextualization of scientific knowledge to the contexts of science popularization news and education (Miller, 1998; Dimopoulos, Koulaidis, & Sklaveniti, 2003; Hendges & Marques, 2018). The results show that authors and editors acknowledge the potential of graphical abstracts to attract more readers, but mostly expert readers. The textual analysis indicates that graphical abstracts "sit on the fence" on the matter of presenting science as close to non experts. This becomes evident in the predominance of complex structures and formal specialized images on the one hand, which are more linked to scientific conventions; and, on the other hand, in the prominence of narrative images and of close and high angles for viewer, which are features of science popularization.

Keywords: Graphical abstract, multimodality, open science, digital genres.

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Integrating dissemination videos as materials for teaching in the ESP higher education classroom. A multimodal analysis of digital genres

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In a globalised context in which Higher Education (HE) is carrying out a conversion of knowledge from printed to digital formats, the use of videos for the dissemination of research in ESP teaching becomes particularly relevant (León & Bourk, 2018). Little research has been done on the use of this kind of videos as learning resources in higher education contexts, nor have the multimodal connections embedded in videos, which contribute to the engagement of their users been taken into account (Valeiras-Jurado & Bernad-Mechó, forthcoming). Therefore, in this scenario, digital genres such as free access videos, along with their own multimodal characteristics (e.g., image, audio, movement, among others) take on a special relevance in order to meet digital natives' learning needs (Prensky, 2017) and to make them reflect on the use of the multimodal elements present in these genres. Bearing in mind a communicative multimodal approach in the digital era (Kress, 2010), this paper aims at finding out the video materials preferred by ESP teachers as well as the multimodal characteristics of these videos, so that they can be made evident to students and help them in their understanding. To achieve our goal, a questionnaire will be distributed to 10 ESP teachers asking about the criteria they use for the selection of videos (e.g. length, clarity of language, visual aids, subject matter appropriate to the content, difficulty, among other things). An interview with the teachers involved in this research will also help us to shed some light on the selection of these videos. Secondly, a multimodal discourse analysis of an extract from one of the videos teachers used in their courses will be carried out by means of *ATLAS.ti*, a tool that allows researchers to qualitatively study the fragments selected. The results derived from this study will be used to provide the teachers with support in the selection of appropriate multimodal materials for their ESP course, as well as pedagogical affordances in order to help students understand the multimodal traits of this digital genre.

Keywords: multimodal analysis, dissemination, videos, ESP, digital genres.

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Open digital peer conference reviews: Towards a transparent constructive critical discourse to advance science

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Although double-blind peer reviews are still the norm in many disciplines to guarantee objective research quality, a few conferences have moved away from the practice, since it is said to be possibly unjust and ineffective. Open peer reviews combine the current trends of digitalisation and open science. Theoretically, taking the well-established genre review online increases the engagement of specialists and the general academic public, makes the review process transparent, and allows all participants to follow and even question decisions, especially if a rebuttal phase is included.

This empirical case study takes data (sample n=4,000 of 40,000 reviews) from the International Conferences on Learning Representations to analyse qualitatively and quantitatively concessive constructions (signalled by concessive conjuncts such as *although, despite*, etc.) before and after the move from single-blind open to double-blind open reviews. In the qualitative part, we identify different combinations of praise and criticism, criticism mitigation (positive + negative), criticism reinforcement (negative + negative), praise mitigation (negative + positive) and praise reinforcement (positive + positive). In the quantitative part, we find that *but*, *although* and (contrastive) *while* are most frequently used both in single-blind open and double-blind open reviews from differently experienced reviewers, that only slightly more concessives are used in reviews that reject abstracts than in reviews that accept them as conference contributions, and that politeness auxiliaries (*could/should/would*) are used almost as often as straight negations (*no**).

Thus we argue that concessive constructions are going to become more important in open reviews, since they allow fair reviewers to highlight the special achievements of papers and the special shortcomings at the same time. Open reviews are a less face-threatening academic interaction and help construct academic progress though critical constructive openness. In view of these principles, we expect open reviews to expand to other conferences and disciplines in the near future.

Keywords: open peer review, concessives, politeness, mitigation, academic discourse.

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Pedagogical implications of open-access peer-review correspondence files for chemists

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Recent open access peer-review correspondence in scientific Chemistry journals aims to be more inclusive and transparent, yet it challenges established perceptions of expertise (Belcher, 2007). To elucidate the purpose of this genre, this work examines the corpus of 20 peer-reviewer correspondence files as a digital genre in the journal of Chemistry Communications including referees' comments and author responses in an anonymised open access online review system. Ten professors of Chemistry, ten young researchers and ten senior undergraduate Chemistry students were interviewed in order to frame the nexus of the peer-review universe (Ross-Hellauer et al., 2017) and share insights that elucidate what prompted the journals' decision to incorporate this open-access feature. Rhetorical analysis of the genre along with quantitative examination of language features (Fortanet-Gómez, 2008) are discussed so as to showcase prominent features that can be utilised by English for Specific Academic Purposes Practitioners in order to raise students' awareness regarding language, identity and power dynamics (Breeze, 2019) in Chemistry digital genres.

Keywords: open access, peer review, inclusivity, ESP pedagogy.

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Emerging hybrid genres in the digital era: A multimodal rhetorical analysis of the video resume

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This paper considers the effect of technology on the emergence of new and hybrid professional genres. The widespread use of the Internet has led to the evolution of a contemporary society involved in a digital and multimodal era (Xia, 2020). For instance, a higher number of digital tools are present in professional contexts. Hence, the technological development and the increased use of internet-based applications have resulted in the emergence of the so-called video resumes (VRs) (Hiemstra & Derous, 2015). The VR is perceived as an innovative tool which is gaining interest in business settings although there is a lack of substantial empirical research on its definition as a digital genre and its multimodal nature. This study reckons on the development of digital genre studies, including the innovative concept of hybridity (Mäntynen & Shore, 2014) caused by the rapid evolution of the technology-driven era. Specifically, it aims at validating the VR as a hybrid digital genre following Bhatia's (1993) study of genre analysis on job application letters and Swales' (1990) move-and-step rhetorical analysis of research articles. A reliable way of categorizing audiovisuals is required to be able to perform any communicative event. Accordingly, this paper is intended to conduct an inductive move-and-step rhetorical analysis of 26 VRs taken from YouTube employing the specialised software ATLAS.ti. As a result, the systematic structure of a VR is presented in this study. It is expected that the findings discussed in this paper lead to establish useful guidelines for a feasible implementation of the VR in business contexts as well as upcoming pedagogical implications in higher education. In particular, the VR should be conceived as a resource for developing multimodal skills and communicative competence in business contexts (Coccetta, 2018).

Keywords: digital genre, hybridity, video resume, multimodality, rhetorical analysis.

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Joint PhD supervision in a digital age

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Supervising research students is a complex endeavour especially co- or joint supervision. If supervision with one supervisor is complex due to personal, academic, ethical and sometimes cross-cultural issues, having two supervisors makes this process sufficiently challenging in practice to be analysed in research. But while it is a practice that is carried out in many UK universities, research on joint supervision is scarce (but see Pole, 1998). At the same time, the increasing demands for doctoral education internationally, including from students who cannot leave their jobs to study for a PhD, but need one for their job, has meant that many UK universities encourage international students, often on PhD programmes with online components. If students are not physically present in their Department, online supervision occurs. This practice has been intensified in the past two years due to pandemic restrictions. Based on data from questionnaires and interviews, this presentation reports the perceptions of supervisors and academics who are currently participants in joint supervision in a department of Linguistics in a top-ten ranked University in the United Kingdom. While the larger study (Olmos & Sunderland, 2016) explores their views and experiences of joint-supervision, this presentation focuses on joint supervision as an online practice. It presents supervisors' and supervisees' reports of the actual practices of online joint supervision, the process of supervision and how this influences the PhD thesis writing. The findings point out video calls and email as the most popular means of communication and identify varied ways on how these means are helpful or not in the participants' joint supervision and overall in their PhD writing.

Keywords: co-supervision, doctoral education, feedback, thesis writing.

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A silver lining application of open reviews: "… authors select reviewers at submission"

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As Ken Hyland (2016) has discussed with an open and sincere tone of voice, "[peer-review] is a flawed process and bias exists" (p. 66), which is on the agenda across disciplines, including geographical, institutional or political bias (see Peters & Ceci, 1982), especially in medicine (Smith, 2006). 'Science 2.0,' namely 'Open Science' (European Commission, 2014), also known as Open Scholarship, is associated with the principle of openness and transparency to foster collaboration for research publications and data. This talk sets out to investigate the open peer review as an "open genre" in MedEdPublish, which was launched in 2016 by the Association for Medical Education in Europe (AMEE) as an example of silver lining. MedEdPublish is a fully open access publishing platform as an official journal of the AMEE in medical and health professionals' education, operates formally invited peer review after publication, which is fully open and transparent, and interestingly led by the article authors. For example, "authors select reviewers at submission and the 'system' intervenes if more are needed. [….] The information [ID] there and accessible by all" (R. Hays, one of the editors of MedEdPublish, personal communication, 05.01.2022). Specialized corpora were built to show the changing face of *MedEdPublish* that included 30 open reviews, responses and comments worldwide. Discourse, genre and metadiscourse analyses accompanied by email interviews with editors, reviewers, commenters and authors were conducted (n=12) in MedEdPublish for triangulation. The findings elucidate how embracing hand-in-hand discussions can work effectively through offering opportunities for authors, readers, and reviewers thanks to the transparency open science provides, such as all published reviews with a DOI, accompanied by the reviewers' name and as citable resources. Data extracts are shared on how open review can empower the embracing language for the manuscripts under review that echoes the objective review process without bias and discrimination.

Keywords: open review in medicine, open science, medical education.

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Reconceptualising space in academic lectures: Online and face-to-face lecturer discourse in the context of English-Medium Instruction

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The shift to online teaching has affected every educational setting, including English-Medium Instruction (EMI). However, EMI in online settings is still largely unexplored. To address this gap, this study compares, from a multimodal perspective, EMI lecturer discourse in face-to-face (F2F), online and blended learning. The main analytical focus is on variations occurring in lecturer's use of spatial deixis as a consequence of the reconceptualization of space following the shift to online teaching. Spatial deixis is critical to students' comprehension as it allows the lecturer to direct students' attention towards purposeful objects in the space of the classroom in order to create and clarify meanings (Bamford, 2004; Peeters et al., 2014; Friginal et al., 2017). Students' comprehension has long been a concern for EMI lecturers (Lasagabaster & Doiz, 2021) but the shift to online teaching has more recently further challenged them. In this study, a small corpus of six EMI Engineering lectures – two for each lecture modality – was used to investigate how patterns of lexical deictics co-occurring with non-verbal modes – i.e. gestures and "actional resources" (O'Halloran et al., 2014, p. 251) including mouse movements – are deployed to accomplish specific communicative functions in different lecture modalities. Findings indicate that in online lectures, lecturer discourse links students closer to the immediate physical context, such that they can rely on it for interpretation to a greater extent than in F2F. Findings have relevance for the design of computer-assisted teaching methods as a means to develop EMI lecturers' multimodal competence.

>   *Keywords*: English-Medium Instruction (EMI), Online Distance Learning (ODL), classroom discourse, multimodality, spatial deixis.

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What digital 3 minute thesis presentations audience tell about multimodal engagement strategies

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T hree Minute Thesis (3MT) presentation is a research genre that aligns with the current academia's trend towards the democratisation and sharing of research (Cater-Thomas & Rowley-Jolivet, 2020). Doctoral students show their capacity to clearly explain their ongoing research in 3 minutes in a language appropriate to a non-specialist audience and to establish interpersonal rapport. In the context of presentations, rapport refers to a relationship of sympathy and mutual understanding (Valeiras-Jurado, 2019); its essential components can be expressed verbally and non-verbally. Furthermore, rapport shows an intrinsic relationship with engagement, which can be detected from the audience's emotions (Hasnine et al., 2021). Researchers have examined how academics employ linguistic engagement in face-to-face 3MT presentations (Hyland & Zou, 2022) and how they engage their audience in online 3MT presentations through varied semiotic resources (Beltrán-Palanques & Morell, 2021). This study proposes the analysis of engagement in digital 3MT presentations from a different perspective, placing the audience at the forefront of the research. It aims to identify presenters' effective use of engagement strategies based on audience reception and perception. We adopt a mixed methodology approach that comprises the analysis of the audience's expression of emotions and their perception of rapport, and the multimodal analysis of the speaker. We present the results of a pilot study to test this methodology. We asked six researchers to watch a 3MT presentation individually and online. Software that captured and tracked participants' facial expressions while watching the video was used to identify their emotions. Then, they completed a short online survey on their perception of rapport (level and multimodal strategies of engagement used). Finally, we studied the correlation between participants' expression of emotions, their perceptions, and the actual speaker's employment of multimodal engagement strategies. Preliminary results show that this methodological approach may be helpful to explore effective engagement in digital spoken academic genres.

Keywords: three minute thesis presentations, digital genre, rapport and engagement, multimodality, emotions.

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Am I getting you involved? Questions to engage the audience in online monologues

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Engaging the general public in science and approaching science to laypeople seem to be a current tendency that is increasing its relevance in recent times. This way, online genres (i.e. parascientific genres) are being accepted as tools to democratize science and spread scientific research to everyone (Luzón & Pérez-Llantada, 2019). Our concern in this paper is one of those new online genres: FameLab 3-minute talks on scientific and/or technological subjects. These short presentations are part of the international scientific talks competition called FameLab (organized worldwide by the British Council, as well as by the Spanish Foundation for Science and Technology-FECYT). Our samples belong to the 2020 final session, being English the common language. That year, they were delivered as live-stream pre-recorded events because of the pandemic, different from the dynamics observed in previous years, when they were delivered as in-person live events.

One of the aims of these talks, like many other short presentations (i.e., 3MT, TED Talks) is to engage the audience. This strategy can be developed in different ways, as Hyland & Zou (2021) explain, although we cannot disregard that multimodality plays a relevant role in the transmission of the message (Fortanet-Gómez & Ruiz-Madrid, 2016; Luzón, 2019). This paper focuses on the use of rhetorical questions as one way to attract the audience's attention from a multimodal discourse analysis standpoint. We have first identified the number of rhetorical devices found in a dataset of ten 3-minute talks and classified them according to previous research (Thompson, 1998). Then, a more precise non-verbal analysis has been added to check common features as well as distinctive ones among the speakers. Our results can help us understand how science multimodal discursive practices are evolving, as well as how they can be transferred to the classroom of languages for specific purposes.

Keywords: 3-minute talk; multimodality; positivity; audience engagement; science communication.

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Multimodal construction of proximity in medical video abstracts on YouTube

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With the ongoing evolution of science communication into multimodal environments, video abstracts (VAs) have become common ways in which scientists share their research both with academia and the public at large. Similarly to textual abstracts, VAs usually inform about the author's key findings, research background, methodology and implications for further research. Unlike their non-digital antecedents, however, VAs allow scientists to impart scientific knowledge in a personal, engaging and media-rich manner. These novel genres have become the focus of recent studies, examining, for instance, the shift from text to video or the rhetorical structure of VAs (Cavalieri, 2020; Coccetta, 2020). However, video-mediated interaction patterns involving creators of VAs and their audiences have received less attention. To fill this gap, this study examines 30 medical VAs from the BMJ YouTube channel in order to reveal how their authors make use of visual and sound resources (Adami, 2009) to construct themselves and viewers as people with similar understandings and goals, that is how they rhetorically create proximity (Hyland, 2010). Building on earlier research into the expression of interpersonality in academic genres (Hyland, 2010), our study looks at the multimodal construction of the proximity of membership (how authors demonstrate their expertise and authority through use of disciplinary conventions) and the proximity of commitment (how they position themselves in relation to the material presented in VAs). The research explores such facets of proximity as: organisation, argument structure, credibility, stance and engagement (Hyland, 2010), and it identifies interaction patterns which are absent in written abstracts, but which are possible in the case of VAs thanks to the interplay of modes and genre hybridity. In brief, the analysis reveals how medical researchers take advantage of the affordances of the medium to represent science, to display their expertise, and to negotiate proximity with viewers.

Keywords: engagement, proximity, medical genres, multimodality, video abstracts.

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Attracting and retaining attention in informational tweet threads on COVID19: A 🧵 (1/)

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Microblogs like Twitter are known for their space constraints, limiting users to just 280 characters. Yet users have found ways to exploit the technology's' restrictions by replying to their own posts and creating Twitter or tweet "threads." By threading together multiple posts, writers can share more detailed and complex texts, a practice that is often used by scientists to disseminate scientific information to a broad public audience. Tweet threads have been especially popular among public health specialists and their followers during the COVID19 pandemic. Despite a growing number of studies into the use of social media for communicating science (e.g., Luzón & Albero-Posac, 2020; Myers, 2015); however, tweet threads have yet to be studied from a discourse perspective. Analyzing writers' use of the rhetorical strategies used in this genre can contribute to our understanding of how scientists successfully communicate scientific knowledge to non-specialist audiences.

This study explores informational public health tweet threads posted during the initial Omicron variant surge in the US, with the goal of understanding the rhetorical strategies used to engage readers. 50 informational tweet threads, posted between 1 December 2021 and 31 January 2022, were compiled for analysis. To understand how writers attract and retain readers' attention, I analyze rhetorical moves in thread introduction posts and the use of rhetorical strategies that demonstrate urgency, personalization, and trustworthiness throughout the threads. I will also consider how these rhetorical strategies compare with those used in traditional research articles.

Keywords: rhetorical movies analysis, rhetorical strategies, genre, social media.

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Open science communication through popular science online videos: The influence of discipline and target audience in multimodal recontextualization practices

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This study contributes to our knowledge about the rapidly evolving repertoire of genres that support Open Science communication practices online. The focus lies on popular science online videos, that is, professionally produced videos with a duration of approximately 10 minutes that disseminate scientific content to an online, layman audience.

Given the multimodal nature of these videos, the recontextualization processes involved in them are also multimodal, and imply the orchestration of complex multimodal ensembles. Our aim is to gain more insight into these ensembles and how they enact multimodal recontextualization strategies (Valeiras-Jurado, Ruiz-Madrid & Jacobs, 2018; Luzon, 2019, Rowley Jolivet & Carter Thomas, 2020). In particular, we want to identify similarities and differences in the way multimodal recontextualization is carried out in popular science online videos. With this, we want to contribute to a more accurate description of this emerging genre (or group of related genres). Therefore, we adopt a Multimodal Discourse Analysis approach and use specialized annotation software for the comparative analysis of four examples selected: (1) Eon: Why megalodon (definitely) went extinct, (2) Be Smart: Why are we the only humans left?, (3) Spacetime: Why the Muong g-2 results are so exciting! and (4) The Physics Girl: What is the Magic Russian Diamond. The four videos are produced by PBS studios, but are hosted in four different YouTube channels (as indicated in their titles). The first two belong the discipline of Physics; the other two to the discipline of Paleontology.

Our preliminary findings point at differences across the videos analysed, both in the strategies used and their modal realizations. The analysis also indicates that these differences can be attributed to the scientific discipline to which the video belongs (Hyland and Zou, 2021) and to its target audience, suggesting that recontextualization is not only multimodal, but also strongly dependent on discipline and target audience.

Keywords: popular science, multimodal ensembles, Multimodal Discourse Analysis recontextualization, disciplinary differences.

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"We've answered so many questions but still feel like there's so much to learn": A corpus-driven analysis of Twitter engagement strategies across disciplinary groups

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At a time when scholars are increasingly expected to participate in public knowledge exchange, social media platforms like Twitter hold great promise for engaging both experts and non-experts. Previous research has shown, for example, how a European health agency (Orpin, 2019) as well as individual U.S.-based epidemiologists (Tardy, 2021) used Twitter microblogs to craft their public image and engage multiple audiences. However, it remains unclear in what ways academic tweets are shaped by disciplinary concerns, and how this might in turn impact audience engagement. In an early scientometric study on cross-disciplinary differences in Twitter communication, Holmberg and Thelwall (2014) did find considerable variation in the use of hyperlinks and re-tweets, but they paid minimal attention to discursive features. Our presentation reports an early-stage corpus-driven analysis of 4,000 academic and non-academic tweets from four disciplinary groups: Arts and Humanities (AH), Social Sciences (SS), Life Sciences (LS), and Physical Sciences (PS) (Nesi et al., 2005). Engagement rates, multimodalities, and interaction markers (Hyland, 2005) were analysed using AntConc, UAM CorpusTool, and Python. Our preliminary findings reveal that AH tweets had the lowest average engagement rate, likely due to a disciplinary preference for threaded tweets, whereas SS ranked the highest in terms of engagement–a finding perhaps attributable to the relative frequency of negative attitudinal markers which generate audience attention. In our ongoing analysis, we consider the links between interaction features, the use of multimodalities, and emerging (sub)genres of science-related tweets. After sharing our findings, we explore the possibilities for further research, including interviews with academic Twitter users and more in-depth genre analyses.

Keywords: Academic Twitter, interaction strategies, disciplinary differences, genre.

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An exploratory genre analysis of Chinese epidemiologists' COVID-19 posts on Weibo

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The emerging digital genres in Web 2.0 distributed via social media platforms have been increasingly important in disseminating scientific knowledge to the broad public, making science democratization more possible than before (Pérez-Llantada, 2021). Through the lens of genre, this exploratory qualitative study examines the posts for disseminating scientific knowledge of COVID-19 on Weibo (a popular social media platform in China) and attempts to answer three questions: What are the typical move structures of COVID-19 Weibo posts (written in Chinese) by professional scholars in the medical field, and what are the variations in these move structures? What rhetorical strategies, particularly regarding linguistic and multimodal resources, are employed to realize the moves? How do the identified move structures and rhetorical strategies contribute to engaging readers and disseminating scientific knowledge of COVID-19 to the lay public without epidemiological background? Using the method of genre analysis (Swales, 1990; Bahtia 2013) complemented with the theory of visual images proposed by Kress and van Leeuwen (2006), a corpus of 120 Weibo posts written by three reputable medical scholars is compiled for qualitative analysis. Preliminary research findings suggest that the identified recurring moves in the focal Weibo posts include "explaining scholarly evidence", "listing reader takeaways", "making predictions", etc. Outstanding rhetorical strategies include the use of plain language to unpack scholarly terminologies and the use of multimodal resources such as diagrams and pictures aiming to establish a close connection with the readers and evoke their emotions. This study represents one of the first attempts to investigate "hybrid genres", i.e., digitally-mediated genres resulting from the blurring boundaries between discourses (Fairclough, 2003), in the Chinese language, and therefore contributes to the exploration of evolving genred activities afforded by Web 2.0 with the purpose of disseminating knowledge to broad readers in today's multilingual genre ecology.

Keywords: Knowledge dissemination discourse, genre analysis, digital hybrid genre, multimodality, Chinese social media.

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