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Tvorjenje pomena in večrazsežna – večkodna pismenost

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Meaning-Making, Multiliteracies and Multimodality

Abstracts of the International Symposium
Koper, 19–20 March 2026

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Uvod

V času globokih sprememb v družbi in človekovem sprejemanju sveta ter odzivanju nanj se počutimo tudi negotove. Prav tako občutenje življenja nas pogosto zbliža s Šalamunovim (1966, 46) vprašanjem, »vendar kaj zdaj in kakšne bojo posledice«.

Ali vemo?

Seveda simpozij ne more ponuditi natančnih odgovorov, lahko pa o njih sproži razprave. Namen tega simpozija je, odpirati vprašanja in iskati mogoče odgovore, kako se v sodobnosti odzivati na vse možnosti, ponujene z moderno tehnologijo (digitalizacija in UI) pri izbiri znakovnih sistemov za tvorjenje pomena v komuniciranju. Kako se tvori pomen v besedilu iz besednih in nebesednih znakov? Kako pomen tvori UI? Kako pomen besedila razbere bralec/poslušalec/gledalec? Moderni čas zato zahteva večrazsežno in večkodno pismenost (The New London Group, 1996). Slednjo zaradi prevladujočih večkodnih besedil v našem komuniciranju. Sodobna pismenost temelji na interdisciplinarnem védenju, poznavanju tehnologij in različnih znakovnih sistemov. Gre za kompleksno in zahtevno zmožnost, ki zdaleč presega razbiranje le besednega, in jo moramo z izobraževanjem pridobiti v šoli. Kako?

Simpozij obravnava in širi pogled na komuniciranje in razumevanje ustvarjanja in razbiranja pomenov v procesu sporazumevanja. Temelji na jezikoslovnem (besediloslovnem, žanrskem) in večkodnem (rabi več znakovnih sistemov) vidiku, in hkrati vzbuja zavedanje o meddisciplinarnosti tvorbe pomenov besedil. Zato so na njem predstavljeni tudi prispevki z raziskovalnih področij nevroznanosti, računalništva in umetne inteligence, strojnega prevajanja, semiotike/filozofije, plesa, glasbe, režije in likovne umetnosti. Hkrati išče načine in poti apliciranja ugotovitev raziskav o večrazsežni, večkodni pismenosti na učenje v slovenskih šolah, primerjalno s tujimi izkušnjami.

The New London Group. (1996). A pedagogy of multiliteracies. *Harvard Educational Review*, 60(1), 66–92.

Šalamun, T. (1966). *Poker*. Samozaložba.

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Introduction

In times of profound social change and shifts in how humans perceive and respond to the world, a sense of uncertainty is inevitable. Such a feeling of life often brings us closer to Šalamun's (2003, 38) question: 'but what now and what will be the consequences.'

Do we know?

Of course, the symposium cannot offer precise answers, but it can trigger discussions about them. The purpose of the Symposium is to rethink and open wider the discussion about how modern person responds to the possibilities offered by modern technology in choosing semiotic systems for making meaning in communication. How are multimodal text understood in society/school? How does artificial intelligence create meaning and in what position does it place humans? How (should) we understand the meaning of texts generated by the AI? What kind of literacies or competences make part of 'multiliteracy' (The New London Group, 1996), that the contemporary society needs?

We would also like to discuss this topic from the perspective of other disciplines (neuroscience, computer science and artificial intelligence, music, dance, film directing, fine arts), not only linguistics and multimodality, since they are all involved in the creation of meanings and various dynamic semantic relationships in a modern society permeated by new technologies.

The New London Group. (1996). A pedagogy of multiliteracies. *Harvard Educational Review*, 60(1), 66–92.

Šalamun, T. (2003). *Poker* (J. Beckman and T. Šalamun, Trans.). Ugly Duckling Presse.

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Vrednotenje in argumentacija v slovenskem pridižnem diskurzu: sistemsko-funkcijska analiza

Jezikoslovje, in še posebej besediloslovje, že več desetletij razpravljata o vrednotenju. Številne študije so ga v preteklosti obravnavale z različnih teoretičnih in metodoloških vidikov. V prvem delu predstavitve bodo na kratko začrtani ključni pojmi sistemsko-funkcijskega modela vrednotenja (Martin in White, 2005). Gre za uporaben model, ki omogoča opis raznovrstnih jezikovnih sredstev vrednotenja v besedilu. Osredotoča se na čustva, etiko in estetiko.

Čeprav je jezikovna sredstva vrednotenja mogoče z abstrakcijo in kategorizacijo razvrstiti v tri temeljne skupine, se ta v besedilu ne pojavljajo samostojno, temveč so na specifične načine razporejena in oblikovana, predvsem pa tesno povezana z retoričnimi učinki besedila. S tega vidika je retorična vloga vrednotenja posebej izrazita v argumentativnih besedilih, kamor sodi tudi pridiga. Zato bo v drugem delu predstavitve sledil preizkus pojasnjevalnih zmožnosti sistemsko-funkcijskega teoretičnega modela vrednotenja na slovenskem pridižnem gradivu.

Korpus obsega 50 katoliških pridig, predvajanih med nedeljskimi bogoslužji na slovenski nacionalni televiziji. Uporaba korpusno zasnovanega oblikoslovnega označevanja in ročnega označevanja vrednotenjske leksike omogoča analizo povezav med vrednotenjskimi pomeni odnosa in prevladujočimi predstavniimi entitetami. Natančneje, analiza se osredotoči na ugotavljanje ponavljajočih se vzorcev vrednotenja, ki v medsebojnem učinkovanju konstruirajo pozitivno podobo Jezusa Kristusa. Nasprotno pa so druge svetopisemske in sodobne osebe vrednotene bodisi pozitivno bodisi negativno, odvisno od njihove usklajenosti z ideali poslušnosti, pravičnosti, ljubezni in vere, ki jih zahteva Bog. Na koncu razumevanje pridige kot sestava pozitivnih in negativnih enot povežemo z induktivnim sklepanjem, kot ga opredeli Aristotel (2004) v drugi knjigi Retorike, ter s krščanskim svetovnim nazorom pridigarja in širšim ideološkim okvirom, v katerega se umeščajo pridige.

Aristotle. (2004). *Rhetoric* (W. Rhys Roberts, prev.). Dover Publications.

Martin, J. R., in White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. Palgrave Macmillan.

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Evaluation and Argumentation in Slovenian Sermonic Discourse: A Systemic Functional Analysis

This presentation examines evaluation and argumentation in contemporary Slovenian sermons, drawing on systemic functional linguistics and discourse analysis. It begins by outlining key concepts from the systemic functional model of evaluation (Martin & White, 2005), which offers a framework for describing evaluative resources in texts, particularly in the domains of emotion, ethics and aesthetics.

Although evaluative resources can, through abstraction and categorisation, be organised into three basic domains, they do not function as discrete or isolated elements in discourse. Rather, they are patterned and configured in specific ways and are closely aligned with the rhetorical effects of the text. From this perspective, the rhetorical work of evaluation is especially salient in argumentative texts, including sermons. The second part of the presentation therefore illustrates the descriptive potential of the model through an analysis of a corpus of contemporary Slovenian sermons.

The dataset comprises 50 Catholic sermons broadcast during Sunday church services on Slovenian national television. Using a mixed-method approach that combines corpus-based grammatical analysis with qualitative annotation of evaluative lexis, the study examines the coupling of attitudinal meanings with dominant ideational entities. More specifically, the analysis focuses on identifying recurring evaluative patterns which, through their combined effect, construct a positive representation of Jesus Christ. By contrast, other biblical and contemporary figures are evaluated either positively or negatively, depending on their alignment with the ideals of obedience, righteousness, love, and faith required by God. Finally, the sermon is conceptualised as a configuration of positive and negative frames, which is interpreted in light of inductive reasoning, as defined by Aristotle (2004) in the second book of the *Rhetoric*, and related to the preacher's Christian worldview and the broader ideological framework within which sermons are situated.

Aristotle. (2004). *Rhetoric* (W. Rhys Roberts, Trans.). Dover Publications.

Martin, J. R., & White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. Palgrave Macmillan.

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Glasbeni slikovni zapis pri tvorjenju pomena v glasbeni komunikaciji

Proučevanje glasbenih znakov in glasbenih zapisov v pedagoški praksi poteka v okviru glasbenega razvoja in glasbenega opismenjevanja otrok. Osrednje predpostavke raziskovanja temeljijo na spoznanjih o audiaciji, kot jo je opredelil Edwin Gordon (2012), figuralnem glasbenem mišljenju Jeanne Bamberger (1995) in teoriji o simbolnem razvoju, kot jo je oblikoval Howard Gardner (1995). Aktualnost teme se kaže v povezavi z izvajanjem pouka glasbene umetnosti po novih učnih načrtov za glasbeno umetnost v osnovni šoli. Novost v učnih načrtih je nova tema Glasbeni jezik, ki med drugim opredeljuje proces glasbenega opismenjevanja skozi zaporedje štirih faz: poslušanja, izvajanja, branja in pisanja. Le-ta podpira učinkovito tvorjenje pomena v glasbeni komunikaciji.

V prispevku obravnavamo glasbeno opismenjevanje ob glasbenem slikovnem zapisu, ki ga je v 70. letih prejšnjega stoletja zasnovala in v eksperimentalni raziskavi potrdila Breda Oblak (Borota, 2017). Partiture so se oblikovale na osnovi dogovorjenih pravil o zapisovanju melodije, ritma in nekaterih elementov glasbene interpretacije. Skladno s takratno pedagoško doktrino je bila njihova praktična raba usmerjena v branje in pisanje krajših glasbenih vsebin. Nova spoznanja o glasbenem razvoju in sodobni pristopi h glasbenemu opismenjevanju postavljajo v ospredje potrebo po razvoju miselnih povezav med vidno (napisano) in zvočno (slišano) podobo glasbe. Zato se pri poučevanju po novih učnih načrtih za glasbeno umetnost postavljata aktualna vprašanja: (1) kako oblikovati glasbeni znak, ki bo omogočal vzpostavljanje povezave med vidno in zvočno podobo glasbe, in (2) kdaj vpeljati glasbeni slikovni zapis v proces glasbene komunikacije, da bo ta za otroka pomenljiv.

Bamberger, J. (1995). *The mind behind the musical ear: How children develop musical intelligence*. Harvard University Press.

Borota, B. (2017). Pogled na didaktične zbirke za glasbeno vzgojo Brede Oblak z diahrono perspektive. *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani*, 13(27), 29–48.

Gardner, H. (1995). *Razsežnosti uma: teorija o več inteligencah* (I. Kovačič, prev.). Tangram.

Gordon, E. (2012). *Learning sequences in music: A contemporary music learning theory*. GIA Publications.

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Musical Pictorial Notation in Meaning-Making in Musical Communication

This presentation explores how musical pictorial notation contributes to meaning-making in musical communication. It considers how visual representation and musical structure interact in the production and interpretation of meaning.

The study of musical symbol and notational systems in pedagogical practice takes place within the framework of children's musical development and musical literacy. The central assumptions of research are grounded in theories of audiation as defined by Edwin Gordon (2012), Jeanne Bamberger's concept of figural musical thinking (1995), and Howard Gardner's theory of symbolic development (1995). The topical relevance of this subject is reflected in its connection with the implementation of music education according to the new curricula for music in primary schools. A new feature of the curricula is the new topic of Musical Language, which, among other things, defines the process of musical literacy through a sequence of four phases: listening, performing, reading, and writing. This supports the effective creation of meaning in musical communication.

In this article, we discuss music literacy through musical pictorial notation, which was designed and experimentally validated in the 1970s by Breda Oblak (Borota, 2017). The scores were developed based on agreed-upon rules for recording melody, rhythm, and certain elements of musical interpretation. In line with the pedagogical doctrine of the time, their practical use was focused on the reading and writing of short musical passages.

New insights into musical development and contemporary approaches to music literacy emphasize the need to develop cognitive connections between the visual (written) and aural (heard) images of music. Consequently, within the framework of modern music curricula, two pertinent questions arise: (1) how to design a musical symbol that enables the establishment of a connection between the visual and auditory image of music, and (2) when to introduce musical pictorial notation into the process of musical communication for it to be meaningful for the child.

Bamberger, J. (1995). *The mind behind the musical ear: How children develop musical intelligence*. Harvard University Press.

Borota, B. (2017). Pogled na didaktične zbirke za glasbeno vzgojo Brede Oblak z diahrono perspektive. *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani*, 13(27), 29–48.

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Gordon, E. (2012). *Learning sequences in music: A contemporary music learning theory*. GIA Publications.

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Zgradba in dekodiranje večkodnih učbeniških besedil iz biologije v srednji šoli

Učbenik kot osnovno učno gradivo, vsebinsko ustrezno učnemu načrtu in zasnovano po didaktično-metodičnih načelih, uresničuje svojo funkcijo z didaktično transformacijo in redukcijo znanstvenega besedila v strokovno (Štefanc, 2005). Kot večkodno besedilo združuje besedne in nebesedne znake, to pa od bralstva zahteva sočasno dekodiranje obojih, kar povečuje zahtevnost interpretacije (Starc, 2009, 2011; Rodela, 2019).

V prispevku se posvečamo slovenskim učbeniškim besedilom iz biologije, namenjenim dijakom. Ugotavljamo, kako se je v njih spreminjala uporaba semiotskih od leta 1881 do 2022. Proučujemo razlike v kompoziciji uporabljenih jezikovnih in slikovnih znakov in njihovo sporočilnost analiziramo z instrumentarijem vizualne slovnice Kressa in van Leeuwena (2006), ki jo je v slovenski jezik aplicirala Sonja Starc (2009). Ugotavljamo, da ima v učbenikih za biologijo slikovno vse pogosteje dopolnjevalno vlogo v razmerju do besednega.

Na vzorcu dijakov proučujemo tudi, kako samostojno razbirajo pomen (opomenjajo) enokodnega (samo slikovnega ali samo besednega) in večkodnega učbeniškega besedila. Rezultati kažejo, da opomenjajo podatke predvsem iz besednega. Preverjamo tudi njihovo zmožnost samostojne tvorbe večkodnega besedila na temo mitoza, predstavljene v treh različnih učbenikih. V svojem besedilu so dijaki večinoma povzemali najpreprostejše, najlažje razumljive jezikovne in slikovne znake, praviloma shematsko in z močno kohezijo med besednim in slikovnim.

Kress, G., in van Leeuwen, T. (2006). *Reading images: The grammar of visual design*. Routledge.

Rodela, M. (2019). *Izrazna sredstva medosebne metafunkcije v učbenikih za slovenščino kot materinščino v osnovni šoli* [Neobjavljena doktorska disertacija]. Univerza na Primorskem.

Starc, S. (2009). *Časopisna oglaševalska besedila, reklame: struktura in večkodnost*. Annales.

Starc, S. (2011). Zmožnost dekodiranja večkodnih besedil kot sestava besedilne pismenosti. V M. Cotič, V. Medved Udovič in S. Starc (ur.), *Razvijanje različnih pismenosti* (str. 28–36). Annales.

Štefanc, D. (2005). Učbenik z vidika didaktične teorije: značilnosti, funkcije, kakovost in problematika potrjevanja. *Sodobna pedagogika*, 56(4), 172–185.

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The Composition and Decoding of Multimodal Biology Textbooks in Secondary Education

As the primary instructional material aligned with the curriculum and designed according to didactic-methodological principles, the textbook fulfils its function through the didactic transformation and reduction of scientific discourse into technical text (Štefanc, 2005). As a multimodal text, it integrates verbal and non-verbal signs; this requires the readers to decode both simultaneously, thereby increasing the complexity of interpretation (Starc, 2009, 2011; Rodela, 2019).

This paper focuses on biology textbooks in Slovene intended for upper secondary school students (aged 15–19). We examine how the use of semiotic resources has evolved from 1881 to 2022. By studying the differences in the composition of verbal and pictorial signs, we analyse their communicative value using the visual grammar of Kress and van Leeuwen (2006), as applied to the Slovenian context by Starc (2009). Our findings indicate that, in biology textbooks, the pictorial element increasingly plays a complementary role in relation to the verbal.

Furthermore, using a sample of secondary school students, we investigate how independently they derive meaning from monomodal (purely pictorial or purely verbal) and multimodal textbook texts. The results suggest that students primarily extract information from the verbal component. Finally, we assess their ability to independently construct a multimodal text on the topic of mitosis, as presented in three different textbooks. In their own compositions, students mostly synthesised the simplest, most easily understood verbal and pictorial signs – typically in a schematic fashion and with strong cohesion between the verbal and the pictorial elements.

Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.

Rodela, M. (2019). *Izrazna sredstva medosebne metafunkcije v učbenikih za slovenščino kot materinščino v osnovni šoli* [Unpublished doctoral dissertation]. Univerza na Primorskem.

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Štefanc, D. (2005). Učbenik z vidika didaktične teorije: značilnosti, funkcije, kakovost in problematika potrjevanja. *Sodobna pedagogika*, 56(4), 172–185.

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Likovna apreciacija kot večrazsežni semiotski proces tvorjenja pomena

Likovna apreciacija ni zgolj estetsko vrednotenje umetniškega dela, temveč kompleksen proces tvorjenja pomena, v katerem se prepletajo vizualni, jezikovni, čustveni, telesni in kulturni semiotski sistemi (Duh in Herzog, 2020). V sodobni družbi, prežeti z večmedijsko komunikacijo in umetno inteligenco, postaja razumevanje teh večkodnih procesov ključno za razvoj večrazsežne pismenosti (Serafini, 2015).

V likovni umetnosti pomen ne nastaja le v umetniškem delu, temveč v dinamični interakciji med podobo, opazovalcem in kontekstom. Barva, oblika, kompozicija, tekstura, prostorski odnosi in ikonografija delujejo kot vizualni znaki, ki jih gledalec razbira na podlagi osebnih izkušenj, kulturnih vzorcev, jezika in čustvenih odzivov. Likovna apreciacija je zato interpretativni proces, v katerem otrok ali odrasli ne »bere« zgoj slike, temveč jo aktivno preoblikuje v lastno mrežo pomenov (Duh in Zupančič, 2013).

Didaktika likovne umetnosti ima pri tem ključno vlogo. Z metodami opazovanja, dialoga, primerjanja, senzornega zaznavanja in ustvarjalnega odziva lahko učitelj oziroma vzgojitelj aktivira različne semiotske poti, vidno, slušno, telesno, besedno in domišljjsko. Tako umetniško delo ne deluje kot statični objekt, temveč kot odprt komunikacijski dogodek, v katerem pomen nastaja v odnosu (Duh, 2016; Herzog in Duh, 2020).

V dobi umetne inteligence se zato sprašujemo, kako lahko pomen tvori sistem brez čutne in čustvene izkušnje. UI lahko analizira likovne znake ter prepozna slog, motive in kompozicijo, vendar pomen oblikuje brez čustvene, telesne in kulturno umeščene izkušnje. Prav zato postaja likovna apreciacija v vzgoji in izobraževanju še pomembnejša, saj omogoča empatično in večplastno razumevanje podob.

Razvijanje likovne apreciacije pomeni razvijanje večkodne pismenosti – zmožnosti povezovanja vizualnih, jezikovnih, čutnih in simbolnih znakov v smiselno celoto. To ni le temelj estetske vzgoje, temveč ključna kompetenca za razumevanje sveta, v katerem pomen nastaja v presečišču podob, besed, tehnologije in človeške izkušnje.

Duh, M. (2016). Art appreciation for developing communication skills among pre-school children. *Center for Educational Policy Studies Journal*, 6(1), 85–102.

Duh, M., in Herzog, J. (2020). *Likovna apreciacija v vzgoji in izobraževanju: primeri kvalitativnih raziskav*. Zbirka Pedagoški koncepti, št. 138. Univerzitetna založba Univerze v Mariboru.

Duh, M., in Zupančič, T. (2013). Likovna apreciacija in metoda estetskega transferja. *Revija za elementarno izobraževanje*, 6(4), 71–86.

Herzog, J., in Duh, M. (2020). The state of art appreciation among nine- and ten-year-old students in Slovenian primary schools. *Center for Educational Policy Studies Journal*, 10(4), 97–116.

Serafini, F. (2015). Multimodal literacy: From theories to practices. *Language Arts*, 92(6), 412–423.

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Art Appreciation as a Multidimensional Semiotic Process of Meaning-Making

Art appreciation is not merely the aesthetic evaluation of a work of art, but a complex process of meaning-making in which visual, linguistic, emotional, embodied, and cultural semiotic systems intertwine (Duh & Herzog, 2020). In contemporary society, saturated with multimedia communication and artificial intelligence, understanding these multimodal processes is becoming essential for the development of multidimensional literacy (Serafini, 2015).

In the visual arts, meaning does not reside solely within the artwork itself, but emerges through the dynamic interaction between the image, the observer, and the context. Colour, form, composition, texture, spatial relationships, and iconography function as visual signs that the viewer decodes based on personal experience, cultural patterns, language, and emotional responses. Art appreciation is therefore an interpretative process in which the individual – whether a child or an adult – does not merely ‘read’ the image but actively reconfigures it into their own network of meanings (Duh & Zupančič, 2013).

Art didactics plays a pivotal role in this process. Through methods of observation, dialogue, comparison, sensory perception, and creative response, the educator can activate various semiotic pathways: visual, auditory, kinesthetic, verbal, and imaginative. Thus, the work of art functions not as a static object, but as an open communicative event where meaning is co-constructed through relationship (Duh, 2016; Herzog & Duh, 2020).

In the age of artificial intelligence, we must question how a system can generate meaning in the absence of sensory and emotional experience. While AI can analyse visual signs and recognise style, motif, and composition, it constructs ‘meaning’ without an embodied or culturally situated foundation. Consequently, art appreciation is becoming increasingly vital within education, as it fosters an empathetic and multifaceted understanding of images.

Developing art appreciation entails cultivating multimodal literacy – the ability to synthesise visual, linguistic, sensory, and symbolic signs into a coherent whole. This is not only the foundation of aesthetic education but a core competence for navigating a world where meaning is generated at the intersection of images, words, technology, and human experience.

Duh, M. (2016). Art appreciation for developing communication skills among preschool children. *Center for Educational Policy Studies Journal*, 6(1), 85–102.

Duh, M., & Herzog, J. (2020). *Likovna apreciacija v vzgoji in izobraževanju: primeri kvalitativnih raziskav*. Zbirka Pedagoški koncepti, št. 138. Univerzitetna založba Univerze v Mariboru.

Duh, M., & Zupančič, T. (2013). Likovna apreciacija in metoda estetskega transferja. *Revija za elementarno izobraževanje*, 6(4), 71–86.

Herzog, J., & Duh, M. (2020). The state of art appreciation among nine- and ten-year-old students in Slovenian primary schools. *Center for Educational Policy Studies Journal*, 10(4), 97–116.

Serafini, F. (2015). Multimodal literacy: From theories to practices. *Language Arts*, 92(6), 412–423.

Meaning-Making, Multiliteracies and Multimodality

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Interakcija človek-računalnik: pogled na tvorjenje pomena v zanki človek-UI

Sodobno komuniciranje je vse manj »enokodno«. Pomen se tvori in razbira prek prepletanja jezika, slike, zvoka, giba, prostora ter interaktivnosti (Kress, 2009). Z vidika interakcije človek-računalnik (IČR) je večkodna pismenost predvsem sposobnost uporabnikov, da (1) prepoznajo semiotske »sloje« digitalnih artefaktov (npr. besedilo, vizualizacija, časovnost in povratna zanka), (2) razumejo, kako vmesniki in algoritmi usmerjajo pozornost, interpretacijo in odločanje, ter (3) kritično presojujejo, kdaj pomen nastaja pri človeku in kdaj v sistemu.

Poseben izziv prinaša generativna umetna inteligenca (UI), ki pomena ne »razume« v človeškem smislu, temveč ga statistično konstruira iz vzorcev rabe. V interakciji človek-UI nastane nova oblika skupnega avtorstva: uporabnik oblikuje namero, UI generira predloge, vmesnik pa s svojimi možnostmi (npr. različicami, citiranjem virov, opozorili, razlagami) določa, ali bo proces branja in pisanja transparenten ali pa bo vodil v iluzijo razumevanja in avtoritete. Zato je večkodna pismenost danes tudi pismenost v interpretaciji sistemskih signalov: negotovosti, verjetnosti, pristranskosti podatkov, »halucinacij« ter pragov zaupanja.

Prispevek opiše HCI-okvir za preučevanje tvorjenja pomena kot interakcijskega procesa: (a) reprezentacije (kateri kodi so prisotni), (b) transformacije (kako UI/vmesnik preoblikuje vhod v izhod), (c) razlage (kako uporabnik gradi mentalni model), ter (d) odgovornosti (sledljivost, atribucija, etika) (Norman, 2013; Oviatt idr., 2003; Hutchins, 1995; Amershi idr., 2019). Na tej osnovi predstavi raziskovalne smeri in oblikovalska priporočila za izobraževalne kontekste: oblikovanje orodij, ki eksplicitno prikazujejo izvore, stopnjo gotovosti in alternative, ter učne prakse, ki krepijo refleksijo o tem, kako se pomen tvori v zanki človek-tehnologija.

Amershi, S., Weld, D., Vorvoreanu, M., Fourney, A., Nushi, B., Collisson, P., Suh, J., S. Iqbal, S., Bennett, P. N., Inkpen, K., Teevan, J., Kikin-Gil, R., in Horvitz, E. (2019). Guidelines for human-AI interaction. V *CHI '19: Proceedings of the 2019 CHI conference on human factors in computing systems* (članek št. 3). Association for Computing Machinery.

Hutchins, E. (1995). *Cognition in the wild*. MIT Press.

Kress, G. (2009). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Norman, D. (2013). *The design of everyday things: Revised and expanded edition*. Basic Books.

Oviatt, S., Coulston, R., Tomko, S., Xiao, B., Lunsford, R., Wesson, M., in Carmichael, L. (2003). Toward a theory of organized multimodal integration patterns during human-computer interaction. V *ICMI '03: Proceedings of the 5th international conference on Multimodal interfaces* (str. 44–51). Association for Computing Machinery.

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HCI Perspective on Meaning-Making in the Human-AI Loop

This presentation examines meaning-making in the human-AI loop from an HCI perspective. Contemporary communication is increasingly multi-code (Kress, 2009). Meaning is produced and interpreted through intertwined language, visuals, sound, movement, spatial layout, and interactivity. From a Human-Computer Interaction (HCI) perspective, multidimensional, multi-code literacy can be framed as users' ability to (1) recognize layered semiotic resources in digital artifacts (e.g., text, visualization, temporality and feedback loops), (2) understand how interfaces and algorithms shape attention, interpretation, and decision-making, and (3) critically judge when meaning-making is human-led versus system-driven. Generative AI introduces a distinctive challenge as it does not 'understand' meaning in a human sense, but statistically constructs outputs from learned patterns of use. Human-AI interaction thus becomes a form of co-authorship: users express intentions, AI systems generate candidates, and interface affordances (e.g., versioning, source attribution, uncertainty indicators, explanations) determine whether reading/writing processes are transparent or drift towards perceived authority and an illusion of understanding. Consequently, multi-code literacy today also includes literacy in interpreting system signals: uncertainty, probability, data bias, hallucinations, and calibrated trust.

This contribution proposes an HCI framework for studying meaning formation as an interaction process across four dimensions: (a) representations (which codes are present), (b) transformations (how AI/interface pipelines translate input into output), (c) interpretation (how users build mental models and explanations), and (d) responsibility (traceability, attribution, and ethics) (Norman, 2013; Oviatt et al., 2003; Hutchins, 1995; Amershi et al., 2019). Building on this framework, the contribution outlines research directions and design implications for educational contexts: tools that make provenance, confidence, and alternatives explicit, and learning practices that foster reflection on how meaning is negotiated in the human-technology loop.

Amershi, S., Weld, D., Vorvoreanu, M., Fourney, A., Nushi, B., Collisson, P., Suh, J., S. Iqbal, S., Bennett, P. N., Inkpen, K., Teevan, J., Kikin-Gil, R., & Horvitz, E. (2019). Guidelines for human-AI interaction. In *CHI '19: Proceedings of the 2019 CHI conference on human factors in computing systems* (paper n. 3). Association for Computing Machinery.

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Ko se pomen nadgrajuje med kodi: korpusno podprta raziskava večkodnih osmrtnic in implikacije za pismenost v maternem jeziku

Sodobno ustvarjanje pomenov se vse pogosteje odvija na platformah, kjer jezik vstopa v interakcijo s sliko, zvokom, postavitvijo in algoritmi. Ta premik predstavlja izziv za koncept tradicionalne pismenosti v maternem jeziku, ki poudarja tisk in obravnava nebesedne semiotske vire kot sekundarne. Pričujoči prispevek, izhajajoč iz teorije večrazsežne pismenosti (Kress in van Leeuwen, 1996), uporablja diskurz osmrtnic kot študijo primera, kako se uveljavljen žanr prilagaja novim medijskim okoljem – in kaj to pomeni za izobraževanje na področju pismenosti.

Raziskava analizira namensko zgrajen korpus osmrtnic nogometišev v petih medijskih kontekstih: v resnem tisku, tabloidnih časopisih, institucionalnih spletnih mestih, na radiu in v kratkih videoposnetkih. Z uporabo funkcijsko usmerjenega okvira analize potez (move analysis) v kombinaciji s korpusnimi metodami (frazni okviri in sintaktična kompleksnost) (Biber idr., 1998; Butcher in Helmond, 2018) prispevek prikazuje, kako so osrednji nameni osmrtnice – objava smrti, legitimacija pokojnika, življenjepisa in zapuščina – prepoznavni na različnih platformah, čeprav se uresničujejo z različnimi semiotskimi konfiguracijami. Tiskana in institucionalna besedila žanrsko funkcijo opravljajo predvsem z retoričnim zaporedjem in jezikovnimi izbirami na ravni stavka, medtem ko avdio in zlasti video vsebine ključne funkcije prerazporedijo med govorjeno pričevanje, arhivske posnetke, glasbo, besede na zaslonu in montažo. Tako pomen zaradi večkodnosti ni samo »dodan«, temveč je reorganiziran, pri čemer nebesedni semiotski viri prevzemajo komunikacijsko delo, ki ga tradicionalno opravljajo besede.

Prispevek nato rezultate predstavi kot zahteve po večrazsežni pismenosti, uporabne tudi za pouk maternega jezika: pri učencih je namreč treba razvijati možnosti prepoznavanja namenov v različnih žanrih, ugotavljanja verodostojnosti podatkov in stališč na podlagi večkodnih dokazov ter njihove interpretacije, kako omejitve platform in algoritmi oblikujejo tisto, kar postane »izrekljivo« in »vidno« (Bender idr., 2021). Razprava se sklone s tvorjenjem spominskih besedil, ustvarjenih z umetno inteligenco, kot naslednjim korakom: ko stroji reproducirajo žanrske poteze in frazeologijo, mora večrazsežna pismenost vključevati tudi kritično zavedanje o avtomatizaciji, avtorstvu in odgovornosti pri javnem sporazumevanju.

Bender, E. M., Gebru, T., McMillan-Major, A., in Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? V *FAccT '21: Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency* (str. 610–623). Association for Computing Machinery.

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When Meaning Moves Across Modes: A Corpus-Informed Multimodal Study of Obituaries and Implications for Mother-Tongue Literacy

This presentation uses a corpus-informed multimodal approach to examine meaning-making in obituaries, and considers implications for mother-tongue literacy. Contemporary meaning-making increasingly unfolds across platforms where language interacts with image, sound, layout, and algorithmic curation. This shift challenges traditional ‘mother tongue’ literacy frameworks that privilege print and treat other semiotic resources as secondary. Building on multiliteracies (Kress & van Leeuwen, 1996), this paper uses obituary discourse as a focused case study to show how a stable genre adapts to new media environments – and what this implies for literacy education.

The study analyses a purpose-built corpus of footballer obituaries across five media contexts: broadsheet newspapers, tabloid newspapers, institutional websites, radio, and short-form video. Using a function-first move-analytic framework combined with corpus methods (phrase-frames and syntactic complexity) (Biber et al., 1998; Butcher & Helmond, 2018), the presentation maps how core obituary purposes – announcing death, legitimising the deceased, narrating a life trajectory, and establishing legacy – remain recognisable across platforms while being realised through different semiotic configurations. Findings indicate that print and institutional texts carry genre work primarily through rhetorical sequencing and clause-level linguistic choices, whereas audio and especially video redistribute key functions across spoken testimony, archival footage, music, on-screen text, and montage. In other words, meaning is not merely ‘added’ multimodally; it is reorganised, with semiotic resources taking over communicative labour traditionally performed by prose.

The presentation then reframes these results as multiliteracy demands relevant to mother tongue classrooms: learners need competencies for identifying genre purposes across modes, tracing how credibility and stance are constructed through multimodal evidence, and interpreting how platform constraints and algorithms shape what becomes ‘sayable’ and ‘visible’ (Bender et al., 2021). The discussion closes by positioning AI-generated commemorative texts as a further step in this trajectory: when machines can reproduce genre moves and phraseology, multiliteracy must include critical awareness of automation, authorship, and responsibility in public meaning-making.

Bender, E. M., Gebru, T., McMillan-Major, A., & Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? In *FACCT '21: Proceedings of the 2021 ACM Conference on Fairness, Accountability, and Transparency* (pp. 610–623). Association for Computing Machinery.

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Meaning-Making, Multiliteracies and Multimodality

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Razumevanje humorja s kognitivno-pragmatičnega vidika

V prispevku je razumevanje smisla ubesedenega osvetljeno skozi procese razumevanja humorja. Ta lahko ima v komunikacijskem stiku različne učinke: lahko je vpljudnostna strategija, ki blaži govorna dejanja, ki bi lahko ogrožala posameznikovo družbeno ali individualno predstavo o njegovi lastni podobi, lahko deluje žaljivo, in sicer že celo v primerih, ko se zdi, da je žaljiva interpretacija mogoča, torej ne nujno dejansko hotena. Nadalje lahko sprošča vzdušje, vzpostavlja in ohranja pristne medosebne stike, ustvarja zaveznitva idr. (Grice, 1989; Attardo, 2001; Attardo, 2017). To pomeni, da bi humor lahko umestili kamor koli na premico dobronamerno-nedobronamerno, pri čemer nekateri raziskovalci kot edino in izključno non-bona fide (nedobronamerno) komunikacijo navajajo le laganje. Zaradi navedenega je očitno, da pri razumevanju humorja ključno vlogo igra kontekst, in sicer tako predkomunikacijski ter tudi naslovnikova individualna presoja, ki pa je lahko zelo drugačna od dejanske tvorčeve namere. To neskladje je posledica dejstva, da humor nastaja kot hoten odklon, kot posledica zavestnega, a prikritega kršenja sodelovalnega načela, saj tvorec hote zavaja naslovnika do trenutka ubeseditve izreka, ki nosi ost (*punch line*). Humorni preobrat je lahko eksplicitno nakazan, npr. hecam se, če se malo pošalim. Toda kako pogosto in s katerimi sredstvi govorec nakazuje, da je izrečeno »samo igra«, da ni mišljeno resno? Razumevanje humornega je dodatno osvetljeno z vidika kognitivnega procesiranja jezika, po katerem razumevanje smisla vključuje simulacijo senzoričnih in motoričnih procesov, ki – kljub odsotnosti dejanske telesne aktivacije – obogatijo interpretacijo in prispevajo h kognitivni zahtevnosti humornega razumevanja (Attardo, 2001; Attardo, 2017; Burgers in van Mulken, 2017).

Teoretska izhodišča bodo ponazorjena z gradivom iz korpusa, ki zajema zvočne posnetke spontanega govora Krohot (Krajnc Ivič in Antloga, 2024). Analiza osvetljuje vlogo humornih označevalcev, ki ne spreminjajo pomena izreka, temveč usmerjajo njegovo razumevanje v smer humornega. V korpusu Krohot se kot najpogostejši humorni označevalci kažejo sobesedilni označevalci, zlasti zaporedja več humorno tvorjenih replik, izrekov.

Attardo, S. (2001). *Humorous texts: A semantic and pragmatic analysis*. Mouton de Gruyter.

Attardo, S. (2017). Humor and pragmatics. V S. Attardo (ur.), *The Routledge handbook of language and humor* (str. 174–188). Routledge.

Burgers, C., in van Mulken, M. (2017). Humor markers. V S. Attardo (ur.), *The Routledge handbook of language and humor* (str. 385–399). Routledge.

Grice, P. (1989). *Logic and conversation: Studies in the way of words*. Harvard University Press.

Krajnc Ivič, M., in Antloga, Š. (2024). Predlog izdelave korpusa humorja v govoru za slovenščino. V M. Krajnc Ivič (ur.), *Stanje in perspektive uporabe govornih virov v raziskavah govora* (str. 195–219). Univerza v Mariboru, Univerzitetna založba.

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Understanding Humour from a Cognitive-Pragmatic Perspective

This presentation offers a cognitive-pragmatic account of humour, focusing on how meaning is negotiated between interlocutors. The presentation approaches the understanding of the meaning of verbalized utterances through the processes involved in the comprehension of humor. In interaction, humor may have a range of effects: it can function as a politeness strategy mitigating face-threatening acts, it can be perceived as offensive – even in cases where such an interpretation merely appears possible rather than being clearly intended – and it can also ease tension, establish and maintain interpersonal relationships, and create alliances (Grice, 1989; Attardo, 2001; Attardo, 2017). Humor can therefore be positioned anywhere along the benevolent-malevolent continuum, with some scholars identifying lying as the only form of communication that is exclusively non-bona fide.

Given this variability, context plays a crucial role in humor comprehension, including both pre-communicative factors and the addressee's individual assessment, which may differ considerably from the speaker's actual intention. This mismatch follows from the fact that humor arises as a conscious yet covert violation of the cooperative principle: the speaker intentionally misleads the addressee until the utterance containing the humorous turn (i.e. the punch line) is produced. This humorous turn may be explicitly signalled (e.g. I'm joking, just kidding), but more often it remains implicit. This raises the question of how frequently, and by which means, speakers indicate that what is said is 'just play' and not meant seriously. Humor comprehension is further examined from the perspective of cognitive language processing, according to which understanding meaning involves the simulation of sensory and motor processes. Although no actual bodily activation takes place, such simulations enrich interpretation and contribute to the cognitive demands of humorous understanding.

The theoretical framework is illustrated with material from the Krohot corpus, which consists of audio recordings of spontaneous spoken interaction. The analysis highlights the role of humor markers, which do not alter the literal meaning of an utterance but guide its interpretation towards a humorous meaning. Within the corpus, the most frequent humor markers prove to be co-textual markers, most notably sequences of multiple humorous turns, utterances (Attardo, 2001; Attardo, 2017; Burgers in van Mulken, 2017).

Attardo, S. (2001). *Humorous texts: A semantic and pragmatic analysis*. Mouton de Gruyter.

Attardo, S. (2017). Humor and pragmatics. In S. Attardo (Ed.), *The Routledge handbook of language and humor* (pp. 174–188). Routledge.

Burgers, C., in van Mulken, M. (2017). Humor markers. In S. Attardo (Ed.), *The Routledge handbook of language and humor* (pp. 385–399). Routledge.

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Krajnc Ivič, M., & Antloga, Š. (2024). Predlog izdelave korpusa humorja v govoru za slovenščino. In M. Krajnc Ivič (Ed.), *Stanje in perspektive uporabe govornih virov v raziskavah govora* (pp. 195–219). Univerza v Mariboru, Univerzitetna založba.

Pomen brez avtorja? Primerjalna diskurzna analiza človeškega in strojno generiranega komentarja

Prispevek na podlagi primerjalne diskurzne analize komentarjev, nastalih ob izidu knjige Branka Grimsa (2024), raziskuje, kako se pomen tvori v človeško napisanih in strojno generiranih besedilih. Izhodišče predstavlja publicistični komentar »Grimsove pravljice,« objavljen v tedniku *Mladina* (Volk, 2024), ki služi kot primer jasno pozicioniranega in ideološko zaznamovanega javnega odziva. Za namen primerjave so bili na isto temo oblikovani še trije dodatni komentarji s pomočjo treh različnih velikih jezikovnih modelov, pri čemer so vsi odgovarjali na enako komunikacijsko nalogo z vnaprej določenim naslovnikom, žanrom in obsegom besedila.

Analiza temelji na razumevanju pomena kot diskurznega učinka (Fairclough, 1995; van Dijk, 2008; Gumperz, 1982) in primerja štiri komentarje v več ključnih razsežnostih: v načinu oblikovanja in ohranjanja stališča, v strategijah nagovarjanja naslovnika, v rabi retoričnih sredstev ter v razvoju argumentacije skozi besedilo. Posebna pozornost je namenjena napetosti med avtorsko intencionalnostjo in avtomatiziranim tvorjenjem besedila ter vprašanju, kako se v strojno generiranih komentarjih kljub odsotnosti človeškega avtorja oblikujejo implicitni pomeni in ideološke usmeritve.

Rezultati analize kažejo, da so VJM v strojno generiranih komentarjih sposobni uspešno posnemati formalne in žanrske značilnosti publicističnega komentarja ter vzpostaviti koherentno in notranje skladno argumentacijo. Hkrati pa se v primerjavi s človeškim komentarjem pokažejo opazne razlike. Strojna besedila praviloma uporabljajo bolj previdne pragmatične strategije, se redkeje poslužujejo tveganih diskurznihih potez in ohranjajo stabilnejše, a manj dinamično vrednotenjsko stališče. Posledično delujejo manj konfliktno in semantično manj odprto.

Tako oblikovana analiza se umešča med razprave o vlogi umetne inteligence v sodobnih procesih tvorjenja pomena (Bender idr., 2021) in hkrati problematizira vprašanja avtorstva, diskurzivne odgovornosti ter mesta človeka v okviru večrazsežne in večkodne pismenosti (Kress, 2010).

Bender, E. M., Gebru, T., McMillan-Major, A., in Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? V *FAccT '25: Proceedings of the ACM Conference on Fairness, Accountability, and Transparency* (str. 610–623). Association for Computing Machinery.

Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.

Gumperz, J. J. (1982). *Discourse strategies*. Cambridge University Press.

Grim, B. (2024). *Zmaga dobrega: vodnik za boj proti kulturnemu marksizmu*. M. Dragoš Grim.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Volk, L. (2024, 16. februar). Grimsove pravljice. *Mladina*.

Van Dijk, T. A. (2008). *Discourse and power*. Palgrave Macmillan.

Tvorjenje pomena in večrazsežna – večkodna pismenost

Zbornik povzetkov
mednarodnega simpozija
Koper, 19.–20. marec 2026

Meaning Without an Author? A Comparative Discourse Analysis of Human- and Machine-Generated Commentary

This presentation explores how meaning is constructed in human-written and machine-generated texts through a comparative discourse analysis of commentaries published in response to the release of a book by Branko Grims (2024). The analysis is based on the journalistic commentary 'Grimsove pravljice,' published in the weekly *Mladina* (Volk, 2024), which serves as an example of a clearly positioned and ideologically marked public response. To enable comparison, three additional commentaries on the same topic were produced using three different large language models, all responding to the same communicative task with a defined audience, genre, and length.

The analysis is based on an understanding of meaning as a discursive effect rather than a fixed property of text (Fairclough, 1995; van Dijk, 2008; Gumperz, 1982). It compares the four commentaries across several key dimensions: how a stance is articulated and maintained, how the audience is addressed, which rhetorical strategies are employed, and how arguments develop semantically over the course of the text. Particular attention is paid to the tension between authorial intentionality and automated text generation, as well as to the ways in which implicit meanings and ideological orientations emerge in machine-generated commentaries despite the absence of a human author who could be held discursively accountable.

The findings suggest that machine-generated commentaries can successfully reproduce the formal and generic features of journalistic commentary and can present arguments that are coherent and internally consistent. At the same time, notable differences emerge when these texts are compared with the human commentary. Machine-generated texts tend to adopt more cautious pragmatic strategies, take fewer discursive risks, and display a more stable but also less dynamic evaluative stance. As a result, they often appear less conflict-driven and semantically less open.

By highlighting these differences, the presentation contributes to ongoing discussions about the role of artificial intelligence in contemporary meaning-making practices (Bender et al., 2021) and raises broader questions about authorship, responsibility, and the place of the human beings within multilayered and multimodal forms of literacy (Kress, 2010).

Bender, E. M., Gebru, T., McMillan-Major, A., & Shmitchell, S. (2021). On the dangers of stochastic parrots: Can language models be too big? In *FACCT '25: Proceedings of the ACM Conference on Fairness, Accountability, and Transparency* (pp. 610–623). Association for Computing Machinery.

Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.

Gumperz, J. J. (1982). *Discourse strategies*. Cambridge University Press.

Grims, B. (2024). *Zmaga dobrega: vodnik za boj proti kulturnemu marksizmu*. M. Dragoš Grims.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Volk, L. (2024, 16 February). Grimsove pravljice. *Mladina*.

Van Dijk, T. A. (2008). *Discourse and power*. Palgrave Macmillan.

Meaning-Making, Multiliteracies and Multimodality

Abstracts of the International Symposium
Koper, 19–20 March 2026

Obraznava glagola v 5. razredu osnovne šole z uporabo transdukcije narativne ilustracije v brezbesedni slikanici

Učitelji pri svojem delu pogosto uporabljajo večkodna besedila, katerih pomen je realiziran z več kot enim semiotskim kodom. Mednje sodijo tudi slikanice, ki na različne načine združujejo besedne in nebesedne semiotske kode. Posebno vrsto slikanice predstavljajo brezbesedne slikanice, ki jih z vidika vizualne slovnice (Kress in van Leeuwen, 2007; Starc, 2008) opredelimo kot besedila, sestavljena pretežno iz slikovnega, pri čemer je besedni kod prisoten le v naslovu in navedbi avtorja. Njihov pomen naslovnik osmisli z odkrivanjem zvez med posameznimi slikami ter z njihovim povezovanjem v zgodbo s pretvarjanjem pomena iz enega koda v drugega. Tak proces pretvorbe imenujeta Bezemer in Kress (2008, str. 175) transdukcija.

V prispevku preučimo didaktično možnost rabe transdukcije narativne ilustracije v brezbesedni slikanici za učenje glagola kot besedne vrste. To je namreč jezikovna tema, ki učencem pogosto povzroča težave (Šek Mertük, 2019, str. 11). Pri tem izhajamo iz teoretičnih spoznanj vizualne slovnice.

V raziskavi je sodelovalo 67 učencev petega razreda, ki so na podlagi izbrane narativne ilustracije izpolnjevali učni list s tabelo, ki je služila kot izhodišče za analizo pridobljenih podatkov. Tabela je bila zasnovana v treh stolpcih, ki so predstavljali tri medsebojno povezane naloge. V prvem stolpcu so učenci v povedi opisali dejanje živali, v drugem stolpcu so iz zapisane povedi izpisali besede (glagole), ki izražajo dejanje, v tretjem pa so pojasnili, kako je izbrano dejanje prikazano na ilustraciji oziroma s katerimi seimotskimi znaki je izraženo. Rezultati raziskave kažejo, da je obravnava glagola z uporabo transdukcije narativne ilustracije v brezbesedni slikanici smiselna in koristna, saj učenec/ka pridobiva vedenja o glagolu z lastnim aktivnim raziskovanjem in spoznavanjem. Učencev ne usmerja le k prepoznavanju glagola z uporabo slikovnega koda, temveč hkrati spodbuja razvoj večkodne pismenosti, kar je zaradi narave sodobnih besedil ključnega pomena.

Bezemer, J., in Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written Communication*, 25(2), 166–195.

Kress, G., in van Leeuwen, T. (2007). *Reading images: The grammar of visual design* (2. izd.). Routledge.

Starc, S. (2008). Osnovnošolsko učbeniško besedilo kot besedilo kolonija, sestavljeno iz besednih in nebesednih znakov. V V. Medved-Udovič, M. Cotič in M. Cencič (ur.), *Sodobne strategije učenja in poučevanja* (str. 45–56). Univerza na Primorskem, Pedagoška fakulteta.

Šek Mertük, P. (2019). Predlogi učiteljev za obravnavo vsebin v e-okolju. V N. Ulčnik (ur.), *Slovenščina na dlani 2* (str. 9–14). Univerzitetna založba Univerze v Mariboru.

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Teaching Verbs to Pupils Aged 10–11 Years Using the Transduction of a Narrative Illustration in a Wordless Picture Book

In their teaching practice, teachers frequently use multimodal texts whose meanings are constructed through more than one semiotic code. Among these texts are picture books that combine verbal and non-verbal semiotic codes in various ways. A specific type of picture book is the wordless picture book, which, from the perspective of visual grammar (Kress & van Leeuwen, 2007; Starc, 2008), can be defined as a text composed predominantly of visual code, with verbal code limited to the title and authorship. Meaning is constructed by readers through identifying connections between individual illustrations and integrating them into a coherent narrative through the transformation of meaning from one code to another. Bezemer and Kress (2008, p. 175) define this process as transduction.

This paper examines the didactic potential of using the transduction of narrative illustration in wordless picture books for teaching verbs as a part of speech. This is a linguistic topic that often presents difficulties for pupils (Šek Mertük, 2019, p. 11). The study is grounded in the theoretical frameworks of visual grammar.

The research involved 67 fifth-grade pupils who, based on a selected narrative illustration, completed a worksheet containing a table that served as the basis for the analysis of the collected data. The table was structured into three columns representing three interrelated tasks. In the first column, the pupils described the action of an animal in a sentence, in the second column, they extracted from the written sentence the words (verbs) that express the action, and in the third column, they explained how the selected action is represented in the illustration, that is, through which semiotic signs it is expressed.

The research shows that the treatment of verbs using the transduction of narrative illustration in wordless picture books is meaningful and beneficial, as pupils acquire knowledge about the verb through their own active exploration and learning. This approach not only guides pupils to recognise verbs through the pictorial code but also fosters the development of their multimodal literacy, which is crucial due to the nature of contemporary texts.

Bezemer, J., & Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written Communication*, 25(2), 166–195.

Kress, G., & van Leeuwen, T. (2007). *Reading images: The grammar of visual design* (2nd ed.). Routledge.

Starc, S. (2008). Osnovnošolsko učbeniško besedilo kot besedilo kolonija, sestavljeno iz besednih in nebesednih znakov. In V. Medved-Udovič, M. Cotič, & M. Cencič (Eds.), *Sodobne strategije učenja in poučevanja* (pp. 45–56). Univerza na Primorskem, Pedagoška fakulteta.

Šek Mertük, P. (2019). Predlogi učiteljev za obravnavo vsebin v e-okolju. In N. Ulčnik (Ed.), *Slovenščina na dlani 2* (pp. 9–14). Univerzitetna založba Univerze v Mariboru.

Meaning-Making, Multiliteracies and Multimodality

Abstracts of the International
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Koper, 19–20 March 2026

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Elementi pomenske komplementarnosti jezikovnih in nejezikovnih znakov v medijih

Nastopanje tako pred občinstvom kot pred televizijskimi kamerami ali radijskimi mikrofoni zahteva poleg jezikovne suverenosti še vrsto drugih veščin in védenj, ki obravnavajo zunanjo podobo (Pisani, 2016) kot nujno dopolnilo k učinkovitejšemu posredovanju sporočila. Tako imenovana neverbalna govorica, skupek telesne drže, videza, obrazne mimike in izkazanega odnosa do sogovornika oz. obravnavane teme, je danes nepogrešljiv element, ki ga obravnavajo tudi v izobraževalnih tečajih za poslovneže. Morda v današnjem svetu res ne velja več stari rek obleka ne naredi človeka. Primeri dobrih praks namreč dokazujejo, da je večkodnost nastopanja neposredno ali posredno povezana z dojemanjem vsebin, ki pravzaprav nagovarjajo naša čustva.

Skušali bomo razumeti, kakšen pomen ima naš zunanji videz pri nastopanju, kakšna so osnovna pravila fotografije (Hedgecoe, 1990), zaradi katerih delujemo pred kamerami v televizijskih studiih prepričljivejši oz. naredimo boljši vtis v video povezavah ali predavanjih, kakšen naj bo sploh naš odnos do slušateljev, da bo naš nastop boljši in da bodo le-ti ohranili pozornost, ter kateri so tisti elementi, ki ločijo dober nastop od slabega. Predvsem pa nas zanima, kako součinkujejo pri tvorbi pomena jezikovna in nejezikovna sredstva, s katerimi naslavljamo gledalca ali poslušalca. Če želimo nanj čustveno vplivati, moramo uporabiti besedišče, ki ga bo tako rekoč osebno nagovarjalo. Ko pa hočemo biti objektivni, postane emotivna distanca tako rekoč naš imperativ.

Hedgecoe, J. (1990). *The photographer's handbook*. Ebury Press.

Pisani, L. (2016). *Ravni oblačenja (Dress code): z nasveti za goste na televiziji, pogovor za službo, pogrebno slovesnost, poroko, maturantski ples, šolo*. Grafika Soča.

Tvorjenje pomena in večrazsežna – večkodna pismenost

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Elements of Semantic Complementarity of Linguistic and Non-Linguistic Signs in the Media

Performing in front of an audience, television cameras, or radio microphones requires not only linguistic confidence, but also a range of other skills and knowledge that address external appearance as an essential complement to more effective communication (Pisani, 2016). So-called nonverbal communication, a combination of body posture, appearance, facial expressions, and the attitude shown towards the interlocutor or the topic at hand, is an indispensable element today, which is also addressed in training courses for businesspeople. Perhaps in today's world, the old saying 'clothes don't make the man' no longer applies. Examples of good practice show that the multiplicity of appearances is directly or indirectly related to the perception of content that actually appeals to our emotions. This presentation analyses how linguistic and non-linguistic signs work together in mediated communication, focusing on patterns of semantic complementarity.

We will try to understand the importance of our appearance when presenting, the basic rules of photography (Hedgecoe, 1990) that make us look more convincing on camera in television studios or better in video links or lectures, what our attitude towards the audience should be in order to improve our performance and keep their attention, and what elements distinguish a good performance from a bad one. Above all, we are interested in how linguistic and non-linguistic means of addressing the viewer or listener interact in the creation of meaning. If we want to influence them emotionally, we must use vocabulary that will appeal to them personally, so to speak. However, when we want to be objective, emotional distance becomes our imperative, so to speak.

Hedgecoe, J. (1990). *The photographer's handbook*. Ebury Press.

Pisani, L. (2016). *Ravni oblačenja (Dress code): z nasveti za goste na televiziji, pogovor za službo, pogrebno slovesnost, poroko, maturantski ples, šolo*. Grafika Soča.

Meaning-Making, Multiliteracies and Multimodality

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Razločevanje med naravnim in sintetiziranim govorom v slovenščini

V prispevku obravnavamo, koliko človek na trenutni stopnji razvoja in razširjenosti sintetiziranega govora v slovenščini lahko razloči med sintetiziranim in naravnim govorom. V študiji primera smo ugotavljali, kateri človeški dejavniki lahko vplivajo na tako razločevanje. Anketiranci so poslušali 96 sintetiziranih in naravnih posnetkov štirih slovenskih govorcev v nepredvidljivem vrstnem redu. Vzorec (N = 408) so sestavljali anketiranci iz splošne in strokovne javnosti. V povprečju so pravilno razločili v 68,63 % primerov. Naravne posnetke so prepoznali uspešneje od sintetiziranih. Razločevanje se zvišuje z naraščanjem dolžine in kompleksnosti besedila, od besedne zveze do dolge kompleksne povedi. Najuspešneje, v 90,07 %, prepoznajo sintetizirani govor s pravorečnimi napakami. Druge slabosti sintetiziranega govora, kot so zvočni artefakti, nesmiselni poudarki ali neustrezna interpretacija, nimajo velikega vpliva. Naprava za poslušanje tudi ne. Razločevanje je uspešnejše, če se anketiranec poklicno ukvarja z elektronskimi mediji ali ima izkušnje s sintetiziranim govorom. Napovedovalci in igralci razločujejo uspešneje od ostalih anketirancev (Barrington idr., 2025; Lavan idr., 2019; Rosi idr., 2025). Razločevanje je pomembno različno med štirimi zastopanimi govorcami. Domneva, da je uspešnejše, če govorca poznajo, je v posameznih primerih nakazana, a je statistična analiza ni potrdila.

Barrington, S., Cooper, E.A., in Farid, H. (2025). People are poorly equipped to detect AI-powered voice clones. *Scientific Reports*, 15, 11004.

Lavan, N., Burton, A., Scott, S. K., Scott, S. K., in McGettigan, C. (2019). Flexible voices: Identity perception from variable vocal signals. *Psychonomic Bulletin & Review*, 26(1), 90–102.

Rosi V., Soopramanien, E., in McGettigan, C. (2025). Perception and social evaluation of cloned and recorded voices: Effects of familiarity and self-relevance. *Computers in Human Behavior: Artificial Humans*, 4, 100143.

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Distinguishing Between Natural and Synthesised Speech in Slovenian

This presentation reports on a study measuring how well listeners can distinguish natural from synthesised Slovenian speech, given current speech-synthesis quality, and which factors shape that perception.

Distinguishing is more successful among respondents professionally engaged with electronic media and those with prior experience with synthesized speech. Announcers and actors outperform other respondents (Barrington et al., 2025; Lavan et al., 2019; Rosi et al., 2025). Distinguishing varies significantly across the four speakers represented. The hypothesis that familiarity with the speaker improves distinguishing was suggested in individual cases but statistical analysis did not confirm it.

Barrington, S., Cooper, E.A., & Farid, H. (2025). People are poorly equipped to detect AI-powered voice clones. *Scientific Reports*, 15, 11004.

Lavan, N., Burton, A., Scott, S. K., Scott, S. K., & McGettigan, C. (2019). Flexible voices: Identity perception from variable vocal signals. *Psychonomic Bulletin & Review*, 26(1), 90–102.

Rosi V., Soopramanien, E., & McGettigan, C. (2025). Perception and social evaluation of cloned and recorded voices: Effects of familiarity and self-relevance. *Computers in Human Behavior: Artificial Humans*, 4, 100143.

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Raziskava nove vloge plesne uprizoritve v javnih protestih: kinesemiotična študija primera dela *A Black Man's Heart* Michaela Fryea

Ples v uličnih protestih in družbenih gibanjih pridobiva vse večji pomen, od plesne vrste (kickline) v Stonewallu do plesa dabke v Palestini (Carter, 2004), da ga lahko že obravnavamo kot »način prostorske neposlušnosti« (Blanco, 2013, v Daniel, 2023). V prispevku obravnavamo študijo primera plesne uprizoritve Michaela Fryea, *A Black Man's Heart*, od 00:00 do menjave kamere ob 1:23 (Talia Mota, 2020). Izvedena je bila na javno predvajanem protestu gibanja Black Lives Matter v New Yorku junija 2020. Čeprav deluje kot improvizacija, ima ta »plesni marš« prepoznavno strukturo. Med obujanjem besedila pesmi Cynthia Erivo *Stand up* iz filma *Harriet* (biografski film o abolicionistki in aktivistki za državljanske pravice Harriet Tubman), izvajalec razvije pomenljive individualne koreografske sekvence. Z njimi stopa v interakcijo z udeleženci okoli sebe in tradicionalne udeležence marša pritegne v kontekst svoje uprizoritve. Tako postane performans sestavni del sporočila, ki ga marš izpostavlja. Navezujoč se na funkcijsko slovnico plesa (FSP) (Maiorani, 2021) in njeno uporabo v študijah zunaj konteksta plesa, npr. o videoigrah in političnih govorih (Maiorani in Bucy, 2024), naš prispevek predlaga kinesemiotični pristop k proučevanju tovrstnih protestov, ki temeljijo na gibanju. To vključuje prilagoditev pojmov, kot so gib (move), najmanjša baletna sekvenca (minimal ballet sequence) (Maiorani idr., 2023) ter enota zgradbe gibalnega obrata (movement turn construction unit) (Maiorani in Bucy, 2024). Raziskava se osredotoča na zlitje fizičnega in kontekstualnega prostora, ki tvori teoretično osnovo FGD, ter na razliko med instanciacijo in realizacijo (Maiorani in Wegener, 2023). Naš cilj je razviti metodologijo za analizo tega novega tipa uprizoritve in njene funkcije v kontekstu uličnega protesta. Pričujoči prispevek s kinesemiotično študijo na primeru Fryevega dela *A Black Man's Heart* raziskuje načine delovanja plesne uprizoritve kot vira za ustvarjanja pomena v javnem protestu.

Blanco, J. R. (2013). Reclaim the streets! From local to global party protest. *Revista de Estudios Globales y Arte Contemporáneo*, 1(1), 171–180.

Carter, D. (2004). *Stonewall: The riots that sparked the gay revolution*. St. Martin's Griffin.

Daniel, O. (2023). From street parties to hardbass: Dance and protest in Czech post-socialist urban space. *IASPM Journal*, 13(2), 59–73.

Maiorani, A. (2021). *Kinesemiotics: Modelling how choreographed movement means in space*. Routledge.

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Maiorani, A., in Bucy, E. P. (2024, 10.–12. julij). *Talking and stalking: Movement-based discursive strategies in political debate* [Prispevek na konferenci]. 33rd European Systemic Functional Linguistics Conference, Temišvar, Romunija.

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Talia Mota. (2020, 4 June). *Stand Up* [Video]. YouTube. <https://www.youtube.com/watch?v=uvZxfQDNgQs>

Tvorjenje pomena in večrazsežna – večkodna pismenost

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An Investigation into the New Role of Dance Performance in Public Protests: A Kinesemiotic Case Study of Frye's *A Black Man's Heart*

From the kickline at Stonewall to the dabke in Palestine, dance in street protests and social movements has acquired more and more importance (Carter, 2004), to the point that it can be considered as a 'mode of spatial disobedience' (Blanco, 2013, in Daniel, 2023). We propose the case study of Michael Frye's dance performance (from 00.00 to camera change at 1.23), *A Black Man's Heart*, at a widely broadcast Black Lives Matter protest in New York City in June 2020 (Talia Mota, 2020). Although this might look like an improvisation, the 'danced march' shows a recognisable structure. While evoking the words of Cynthia Erivo's song Stand up from Harriet, the biopic of abolitionist and civil rights activist Harriet Tubman, the performer develops meaningful individual choreographic sequences where he interacts with the participants around him, thus drawing traditional marching protesters into the context of his performance. In this way, the performance becomes an integral part of the message foregrounded by the march. Drawing on the Functional Grammar of Dance (Maiorani, 2021) and on its application in studies beyond the context of dance like videogames and political speeches (Maiorani & Bucy, 2024) our paper proposes a kinesemiotic approach to the study of this type of movement-based protest. This involves an adaptation of the notions of Move and Minimal Ballet Sequence (Maiorani et al., 2023), as well as that of Movement Turn Construction Unit (Maiorani & Bucy, 2024), and a focus on the merging of physical and contextual space that underpin the theoretical basis of the FGD, and the difference between instantiation and realisation (Maiorani & Wegener, 2023). Our aim is to develop a methodology to analyse this new type of performance and its function within the street protest context. This presentation investigates how dance performance functions as a meaning-making resource in public protest, through a kinesemiotic case study of Frye's *A Black Man's Heart*.

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Meaning-Making, Multiliteracies and Multimodality

Abstracts of the International Symposium
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Oblikovani po tistem, kar »uporabljamo«: poučevanje večkodne pismenosti pri predmetu angleščina v Avstraliji

V pričujočem prispevku poudarjam pomen eksplicitnega in sistematičnega poučevanja večkodne pismenosti. V avstralski zvezni državi Novi Južni Wales (NSW) morajo učenci pri predmetu angleščina v vseh letih šolanja obravnavati večkodna besedila. Učni načrti predpisujejo obravnavo različnih vrst besedil (npr. filme, poezijo, dramatiko, romane, spletne strani, slike itd.) in učne cilje, ki jih je treba doseči v posameznem letniku (npr. »Analizirati, kako se lahko v besedilih tvorijo novi pomeni, upoštevajoč semiotske kode in konvencije rabe različnih načinov izražanja (žanrov) in medijev, ter svoje pridobljeno poznavanje uporabiti v lastnih besedilih.«) (NSW Educational Standards Authority, 2022). Sicer pa specifičen pristop k poučevanju večkodnih besedil ni posebej opredeljen niti ni določeno teoretično izhodišče za njihovo pomensko analizo. To pomeni za učitelje precejšnje breme, saj morajo sami oblikovati načine poučevanja večkodne pismenosti.

Na podlagi raziskave, financirane s strani Ministrstva za izobraževanje države NSW, v kateri so sodelovali srednješolski učitelji in raziskovalci s področja pismenosti (Chen idr., v tisku), predstavljam pristop k poučevanju večkodne pismenosti pri predmetu angleščina, ki jasno kaže na povezavo med pomenom jezika in drugimi semiotskimi kodi (kot so zvok, slika itd.). Po uvodni predstavitvi avstralskega konteksta prikažem, kako se lahko poučevanje, ki temelji na sistemsko-funkcijskem jezikoslovju (SFJ), uporabi, da pri učencih krepí razumevanje tvorbe pomena in sposobnosti kumulativnega pisanja o tem (Jones idr., 2021). Z uporabo cikla poučevanja in učenja, ki temelji na žanrskem pristopu (Rose in Martin, 2012), se učence prek serije dopolnilnih nalog vodi skozi analizo, vodeno pisanje in skupno pisanje, preden v končni, sklepni nalogi samostojno napišejo lastne analize besedil. Poučevanje v vseh enotah je zasnovano tako, da omogoča eksplicitno in sistematično razpravo o tem, kako jezik ter drugi kodi in načini pisanja soustvarjajo pomen. Rezultati projekta so pokazali izboljšavo učnih dosežkov in večjo zmožnost pisanja pri vseh učencih.

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Tvorjenje pomena in večrazsežna – večkodna pismenost

Zbornik povzetkov
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Shaped by the Things We Consume: Teaching Multimodal Literacy in Subject English in Australia

In this presentation I argue for the importance of explicitly and systematically teaching multimodal literacy. In the state New South Wales (NSW) in Australia, students must study multimodal texts throughout school years in subject English. Syllabus documents prescribe text varieties for study (e.g. films, poetry, drama, novels, webpages, images etc) and the outcomes to be achieved at each year (e.g. 'Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts') (NSW Educational Standards, 2022). However, a specific approach to teaching texts with multiple modes is not specified, nor is a systematic and theoretically sound basis for the analysis of meaning in multimodal texts. This places a burden on teachers who must design pedagogy for teaching multimodal literacy.

Drawing on research funded by the NSW Department of Education and involving collaboration between secondary school teachers and literacy researchers (Chen et al., in press), I outline an approach to teaching multimodal literacy in subject English which makes connections between meaning and language and other modes (such as sound, image etc) clear. After an introduction to the Australian context, I demonstrate how pedagogy informed by Systemic Functional Linguistics (SFL) can be used to build students' understanding of meaning-making and their ability to write about it cumulatively (Jones et al., 2021). Using the genre-based teaching and learning cycle (Rose & Martin, 2012), students are guided through analysis, guided writing and joint writing in a series of contributing tasks before writing their own analyses of texts in a final culminating task. Teaching throughout units is designed to provide opportunities for explicit and systematic discussion of how language and other modes make meaning. Results of the project have demonstrated improved learning outcomes and increased ability to write for all students.

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Meaning-Making, Multiliteracies and Multimodality

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Od črk do pikslov: kako možgani berejo v dobi umetne inteligence

V prispevku z nevroznanstvenega vidika osvetlimo, kako so se človeški možgani morali »na novo organizirati«, da so sploh sposobni branja, kako v njih poteka prehod od linearnega besedila k večkodnim sporočilom (besedilo, slika, zvok, animacija) ter kako digitalno okolje in umetna inteligenca spreminjata našo pozornost, globoko branje ter zmožnost koherentnega pisanja in argumentiranja. Posebej poudarimo, kaj to pomeni za razumevanje bralne pismenosti danes in jutri.

**Tvorjenje pomena in večrazsežna –
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From Letters to Pixels: How the Brain Reads in the Era of Artificial Intelligence

This presentation explores the neuroscientific foundations of the 'neural reorganisation' necessitated by the human brain's acquisition of reading. It examines the cognitive transition from linear text processing to the interpretation of multi-modal stimuli, incorporating text, imagery, audio, and animation. Furthermore, it investigates how digital environments and artificial intelligence are recalibrating attentional control, deep reading capacities, and the faculty for coherent argumentation and composition. Central to this discussion is an analysis of the implications these shifts hold for the conceptualisation of reading literacy in both contemporary and future landscapes.

Meaning-Making, Multiliteracies and Multimodality

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Krmarjenje po večkodnih hiperbesedilih: primer branja spletnega mesta javnega železniškega prevoza pri študentih

V sodobni družbi se nagibamo k trajnostnemu razvoju, ta je tudi del učnih načrtov od vrtca do univerze. Kot ugotavljata Vare in Scott (2007, v Sedmak, 2009), so se v zadnjih treh desetletjih prizadevanja za ustrezno prilagoditev izobraževalnih sistemov in izobraževalnih procesov v smislu trajnosti oziroma trajnostnega razvoja močno okrepila. Trajnost, trajnostni razvoj strokovnjaki opredeljujejo različno, a vsem je skupna ugotovitev, da je za ozaveščenost nujno učenje o trajnosti (prav tam). Del tega je tudi sodoben pogled na poučevanje pismenosti. Kot ugotavlja Starc (2024), se sporazumevamo večinoma z večkodnimi besedili, pogosto digitalnimi. Javna komunikacija poteka tudi v spletnem okolju, zato mora sodoben bralec obvladati krmarjenje po spletnih straneh različnih javnih služb. Mednje ndr. sodijo spletne strani za načrtovanje poti z javnim prometom, nenazadnje smo k uporabi slednjega spodbujeni v luči trajnosti in podnebnih sprememb (npr. spletna stran <https://www.promet.si/sl/home>).

V prispevku nas zato zanima, kako spletna večkodna besedila na slovenskem portalu za načrtovanje prevoza z vlakom berejo mladi (v raziskavi bo sodelovalo 35–40 študentov 2. letnika Razrednega pouka Pedagoške fakultete Univerze na Primorskem) kot skupina potencialno najštevilčnejših uporabnikov javnega prevoza. Osredotočili se bomo na njihovo povezovanje besednih in nebesednih znakov, saj omenjeni portal za ustvarjanje pomena uporablja oboje, pri čemer bomo za potrebe analize odgovorov študentov izhajali iz teorije vizualne slovnice (Kress in van Leeuwen, 2020; Starc, 2009).

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Navigating Multimodal Hypertexts: A Case Study of Students' Reading of a Public Rail Transport Website

In contemporary society, there is a clear trend toward sustainable development, which has become an integral part of educational curricula from preschool to university. As Vare and Scott (2007, in Sedmak, 2009) note, over the last three decades, efforts to appropriately adapt educational systems and processes in terms of sustainability or sustainable development have intensified significantly. While experts define sustainability and sustainable development in various ways, they share a common understanding that learning about sustainability is essential for raising awareness (Sedmak, 2009).

A modern perspective on literacy instruction is an inherent part of this shift. According to Starc (2024), communication today occurs primarily through multimodal texts, frequently in digital formats. Since public communication also takes place in online environments, a modern reader must be proficient in navigating the websites of various public services. These include, among others, public transport route planning websites – especially since the use of public transport is encouraged in light of sustainability and climate change (e.g., <https://www.promet.si/en/home>).

Consequently, this paper examines how young people – as a group of potentially the most frequent users of public transport – read online multimodal texts on a Slovenian portal for rail travel planning. The study will involve 35–40 second-year Primary Education students from the Faculty of Education at the University of Primorska. We will focus on their integration of verbal and non-verbal signs, as the aforementioned portal utilizes both to create meaning. For the purpose of analyzing the students' responses, the study will be grounded in the theory of visual grammar (Kress & van Leeuwen, 2020; Starc, 2009).

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Večkodna pismenost skozi skriti kurikulum: koliko večkodnosti pri poučevanju materinščine

Z digitalizacijo so se v sodobnosti pojavile nove možnosti komunikacije tako pri izbiri in združevanju semiotskih sistemov kot pri rabi vse bolj sofisticiranih medijev v vlogi nosilcev konkretne uresničitve besedil (klasični tisk, elektronski mediji). Nove komunikacijske razmere v družbi zahtevajo tudi drugačno poučevanje, kar se veže na potrebo po posodobljenem pojmovanju pismenosti. O tem so razmišljali jezikoslovci skupine The New London Group že leta 1996 ter pismenost nanovo definirali in poimenovali. Govorijo o dinamičnosti večrazsežne pismenosti (multiliteracies), ki se izraža kot z družbenimi razmerami spreminjajoča se zmožnost prepoznavanja in razumevanja tvorbe pomena besedil iz enega ali več semiotskih kodov, izraženih v različnih medijih, upošteva različne okoliščine. Pogoj za usvojitve večrazsežne pismenosti je usvojena večkodna pismenost. Ta se kaže z razumevanjem pomenskega součinkovanja uporabljenih semiotskih virov v večkodnem besedilu in z zmožnostjo taka besedila tvoriti.

Referat se osredotoča na ugotovitev raziskave (Starc, 2025) o večkodnih besedilih kot sestavini skritega kurikula in o nezavedanju učencev o načinu branja in možnostih tvorjenja takih besedil. Učenci se sicer učijo iz večkodnih učbenikov pri vseh predmetih, tako postane raba večkodnih besedil del skritega kurikula, a rezultati raziskave kažejo, da slednji ne spodbuja usvajanja večkodne pismenosti, ker se branja takih besedil ne učijo pri nobenem predmetu. Srečamo se z na videz paradoksalno zahtevo: za učenje potrebujemo pismenost in pismenost pridobimo le z učenjem. Razprava odpira vprašanja, kdaj vpeljati poučevanje večkodnih besedil in pripadajočega metajezika v pouk materinščine in kako povezovati učenje jezika in zakonitosti večkodnih besedil, upošteva vizualno slovnico (Kress in van Leeuwen, 2004).

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Multimodal Literacy through the Hidden Curriculum: The Extent of Multimodality in Mother Tongue Instruction

In the modern era, digitalization has introduced new possibilities for communication, both in the choice and integration of semiotic systems and in the use of increasingly sophisticated media as vehicles for the actual realization of texts (classic print, electronic media). These new communication circumstances in society also demand different pedagogical approach, which is linked to the need for an updated understanding of literacy. The linguists of the The New London Group were already reflecting on this as early as 1996, redefining and renaming literacy. They speak of the dynamism of multiliteracies, which is expressed as a capacity – evolving alongside social conditions – to recognize and understand the meaning making in texts from one or more semiotic codes, expressed across various media while taking into account different contexts.

A prerequisite for acquiring multiliteracy is the mastery of multimodal literacy. The latter is demonstrated by an understanding of the semantic interaction between the semiotic resources used in a multimodal text and by the ability to produce such texts. This paper focuses on the findings of a study (Starc, 2025) concerning multimodal texts as a component of the hidden curriculum, as well as students' lack of awareness regarding their reading and comprehending multimodal text and the possibilities for multimodal text production.

Although students learn from multimodal textbooks in all subjects, making the use of multimodal texts part of the hidden curriculum, research results show that the latter does not promote the acquisition of multimodal literacy, as the reading of such texts is not explicitly taught in any subject. We are faced with a seemingly paradoxical demand: literacy is required for learning, yet literacy is only acquired through learning. The discussion raises questions about when to introduce the teaching of multimodal texts and the corresponding metalanguage into mother tongue education, and how to integrate language learning with the principles of multimodal texts, taking into account visual grammar (Kress & van Leeuwen, 2004).

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Emocionalnost večkodnega diskurza: percepcija drugosti v animirani distopični antologiji *Autodale*

V prispevku obravnavamo animirano distopično serijo *Autodale* (2017–2021), ki jo je ustvaril neodvisni animator David Armsby. Mesto *Autodale*, ki povezuje vse epizode antologije, se vzpostavlja kot distopični prostor, ki ga določata algoritmizacija življenja in tehnološko-epistemološka infrastruktura. Prebivalke_c mesta so podrejeni novim oblikam oblasti, utemeljenih na nadzoru in usmerjanju vedenja. Ta ureditev se vizualno uresničuje zlasti na ravni ikonografije (uniformne obrazne maske), kompozicije (razmerje središče-obrobje ter simetrična prostorska organizacija s simetričnimi ulicami in geometrično arhitekturo), uokvirjanja (jasno razmejevanje prostorov in teles, npr. z zidovi in ograjami) ter gibanja (ponavljajoči se, ritmično organizirani vzorci gibanja teles) (Kress in van Leeuwen 2020; van Leeuwen, 2021).

Kot osrednje razmerje v tej ureditvi se izrisuje razmerje med t. i. »zglednimi državljankami_i«, ki so vpeti v sisteme normativnosti, ne da bi se pri tem zavedali sil normativizirajoče moči, in »friki«, ki iščejo nove načine delovanja zunaj okvirov družbene normativnosti. Po Ahmed jih lahko opišemo kot »nemirne subjekte«, tj. subjekte, ki ne sledijo družbeno začrtanim potem in v iskanju novih pozicij ustvarjajo nove poti in sledi (Ahmed 2014b).

V ospredje analize postavimo večkodni narativ nevarnosti, ki razkriva, da so »friki« prepoznani kot nevarnost, kot potencialna grožnja skupnosti *Autodale*, saj utelešajo možnost destabilizacije družbenih normativnosti. V tem narativu imajo čustva, zlasti strah, pomembno vlogo pri ustvarjanju občutka meja med »friki« in skupnostjo mesta *Autodale*. V nasprotju z »zglednimi državljankami_i« so »friki« umeščeni na rob mesta, zunaj obzidja ali onkraj zadnjih hiš naselja. Vizualno so upodobljeni kot pošasti, vendar pa analiza pokaže, da pošastnost ni lastnost njihovih teles, ampak je povezana z družbeno percepcijo nevarnosti. V procesu, ki ga Ahmed imenuje »afektivne ekonomije« (Ahmed 2014a), se namreč kolektivni strah pripne na telesa »frikov« in s tem proizvaja percepcijo drugosti. Vizualna upodobitev torej ne predstavlja njihove dejanske telesnosti, temveč družbeno percepcijo njihovih teles. Čustvo strahu pri tem povezuje konformne subjekte z zamišljeno skupnostjo mesta *Autodale*.

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The Emotionality of Multimodal Discourse: The Perception of Otherness in the Animated Dystopian Anthology *Autodale*

This presentation examines the animated dystopian series *Autodale* (2017–2021), created by the independent animator David Armsby. The city of Autodale, which connects all episodes of the anthology, emerges as a dystopian space shaped by the algorithmisation of life and a techno-epistemological infrastructure. The inhabitants are subjected to new forms of power grounded in surveillance and the regulation of behaviour. This order is visually realised at the level of iconography (uniform facial masks), composition (centre-periphery relations and symmetrical spatial organization), framing (clear visual demarcations of spaces and bodies, for example through walls and fences), and movement (repetitive, rhythmically organized patterns of bodily movement) (Kress & van Leeuwen 2020, van Leeuwen 2021).

A central relation structuring this order is that between the so-called 'model citizens,' embedded in systems of normativity, and the 'freaks,' who seek ways of acting outside normative frameworks. Following Ahmed, such figures may be understood as willful subjects – subjects who do not follow socially prescribed paths and who, in seeking other positions, create new paths and traces (Ahmed 2014b). The analysis foregrounds a multimodal narrative of danger that reveals how the 'freaks' are recognized as a threat to the Autodale community, insofar as they embody the possibility of destabilizing social norms. Within this narrative, emotions – especially fear – play a crucial role in producing the effect of boundaries between the 'freaks' and the community. In contrast to the 'model citizens,' the 'freaks' are positioned at the margins of the city, outside its walls or beyond its last houses. Visually, they are represented as monsters; however, the analysis shows that monstrosity is not a property of their bodies but is linked to the social perception of danger. In the process that Ahmed describes as 'affective economies' (Ahmed 2014a), collective fear becomes attached to the bodies of the 'freaks,' thereby producing the perception of otherness. The visual representation thus does not present their actual corporeality but rather the social perception of their bodies. Fear, in turn, aligns conforming subjects to the imagined community of Autodale.

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Matrika – odtujena misel

V času, ko se specifičnost medijskih sporočil, nosilcev in generatorjev vsebin prepleta z mislimi tako ožjih kot širših skupin uporabnikov, bralcev in posredovalcev, je misel posameznikov izpostavljena tudi algoritemskim platformam umetne inteligence in s tem tudi zasukanih resnic.

V referatu predstavljamo primer digitalizirane, algoritemske tvorbe artefakta v povezavi z analognimi umetniškimi stvaritvami vizualne in scenske umetnosti ter njihovega poglobljanja sporočila, vsebine in nove geneze stvarnosti. Govorimo o primeru razstave z naslovom Matrika – Odtujena misel in načinih njenega ustvarjanja pomena in sporočila. Razstava se kot kontrapunkt generirani realnosti in neresničnosti odzove kot resnična in konkretna izkušnja idej in misli avtorjev Andreja Savskega, Zore Stančič, Črtomirja Freliha in Mojce Smerdu. S tehnikami tako imenovanih klasičnih likovnih zvrsti, kot so slikarstvo, grafične izvedbe litografije ali sitotiska, keramike, male plastike iz lepenke itn., vsekakor sovpadajo in nastavljajo nove izpeljanke z vplivi novih informacijskih tehnologij, digitalizacije, kjer se, po Manovichu (2002), avantgarda materializira v računalniku, ali virtualne resničnosti ali obogatene resničnosti tako analogna dela postanejo podrejena novim zmožnostim novih medijev, a ne glede na materializacijo se razstavljeni dela odzovejo kot transfer zamisli, utelešene v materijo. Te segajo visoko in konkretno v realno izkušnjo doživljanja podanih vsebin, konceptov, kontekstov in samih umetnin. Peter Weibel (2011) napoveduje globalni medij kot družbeni konstrukt in posledico dožemanja medija nasploh, še več napoveduje medij kot izrazito moč novih oblasti sodobnega časa. Je pa to kontradiktorno z zgodovinsko napovedjo pionirja novih medijev Nam June Paika (Hanhardt idr., 1982), ki je napovedal satelitske povezave, internet in večino novih tehnologij, ki so v uporabi že danes.

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Matrix – The Alienated Thought

At a time when the specificity of media messages, carriers, and content generators intertwines with the thoughts of both narrower and broader groups of users, readers, and mediators, individual thought is increasingly exposed to algorithmic platforms of artificial intelligence – and thus to distorted truths. As a counterpoint to this generated reality and unreality, the exhibition titled *Matrix – The Alienated Thought* responds as a genuine and tangible experience of ideas and reflections by the artists Andrej Savski, Zora Stančič, Črtomir Freljih, and Mojca Smerdu. The presented works are undoubtedly a transfer of the invisible into the visible realm – ideas embodied in matter, reaching deeply and concretely into the real experience of perceiving the given contents, concepts, contexts, and the artworks themselves. The emergence of digitalization in connection with analog artistic artifacts of visual and performing arts deepens the transmitted messages, contents and new genesis of reality (Manovich, 2002; Weibel, 2011; Hanhardt et al., 1982).

Hanhardt, J. G., Ronte, D., Nyman, M., & Ross, D. A. (1982). *Nam June Paik*. Whitney Museum of American Art.

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Generativna umetna inteligenca in vprašanje pomena: semiološka perspektiva od Saussurja do Lacana

V prispevku obravnavamo generativno umetno inteligenco (UI) kot mejni primer semiološkega pristopa, ki radikalizira strukturalno teorijo znaka, obenem pa odpira nekatera temeljna vprašanja o subjektu pomena (Mitchell, 2019). Izhodišče predstavlja Saussurjevo (1997) pojmovanje znaka kot diferencialnega razmerja med označevalcem in označencem, pri čemer pomen ni vezan na referenco, pač pa temelji na sistemu razlik. Veliki jezikovni in večkodni modeli, ki so podlaga generativne UI, takšno razumevanje ne le potrjujejo, temveč ga skrajno zaostrujejo, saj znaki v tem kontekstu nastajajo izključno znotraj formalnega sistema odnosov.

V drugem koraku analizo navežemo na Barthesovo (2015, 2021) teorijo polisemije, mita in »smrti avtorja«. Generativno UI je namreč v tem okviru mogoče razumeti kot tehnično uresničitev njegove teze: avtor se umakne kot izvor pomena, njegovo mesto pa zasede algoritemski proces, ki operira na ravni označevalcev znotraj diskurzivno heterogenega arhiva. Večkodnost generiranih znakov ne izhaja iz namerne semantične intence, temveč iz prepletanja različnih semiotičnih kodov, ki so že prisotni v korpusu in se v vsakem izhodu srečajo kot križišče jezikovnih, vizualnih, kulturnih in ideoloških registrov.

Naposled se v analizi navežemo na Lacanovo (2010) psihoanalizo, zlasti na pojem simbolnega reda in primat označevalca. Generativna UI v tem smislu deluje kot stroj, ki operira izključno v redu simbolnega: proizvaja verige označevalcev brez dostopa do imaginarnega telesa in brez razmerja do realnega. UI ne »razume« pomena, pač pa ga proizvaja kot učinek drsenja označevalcev.

Takšna perspektiva omogoča razumevanje generativne UI kot sistema brez nezavednega, ali natančneje, kot sistema, ki reproducira formalne značilnosti simbolnega reda, ne da bi pri tem prevzel mesto subjekta. Generativna UI ne nadomešča človeškega pomenotvornega delovanja, temveč ga postavlja v novo razmerje: razkriva, v kolikšni meri je pomen že vnaprej strukturiran s kodi, diskurzi in simbolnimi razmerji. Večkodnost se tako pokaže kot temeljna lastnost sodobne simbolne produkcije, ki se aktualizira šele v razmerju do človeške interpretacije, odgovornosti in kritičnega branja.

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Generative Artificial Intelligence and the Question of Meaning: A Semiological Perspective from Saussure to Lacan

This presentation approaches generative artificial intelligence (AI) as a boundary case of a semiological perspective that radicalizes structural theories of the sign while simultaneously opening up fundamental questions concerning the subject of meaning (Mitchell, 2019). The point of departure is Saussure's (1997) conception of the sign as a differential relation between signifier and signified, in which meaning is not anchored in reference but grounded in a system of differences. Large language models and multimodal models that underpin generative AI not only confirm this understanding but push it to an extreme, insofar as signs in this context emerge exclusively within a formal system of relations.

In a second step, the analysis draws on Barthes's (2015, 2021) theory of polysemy, myth, and the 'death of the author.' Within this framework, generative AI can be understood as a technical realisation of Barthes's thesis: the author withdraws as the source of meaning, and their place is taken by an algorithmic process operating at the level of signifiers within a discursively heterogeneous archive. The multimodality of generated signs does not arise from deliberate semantic intention, but from the interweaving of different semiotic codes already present in the corpus, which converge in each output as a crossroads of linguistic, visual, cultural, and ideological registers.

Finally, the analysis turns to Lacanian (2010) psychoanalysis, in particular to the notion of the symbolic order and the primacy of the signifier. In this sense, generative AI functions as a machine that operates exclusively within the symbolic register: it produces chains of signifiers without access to the imaginary body and without a relation to the real. AI does not »understand« meaning; rather, it produces meaning as an effect of the sliding of signifiers.

This perspective allows generative AI to be understood as a system without an unconscious – or, more precisely, as a system that reproduces the formal characteristics of the symbolic order without assuming the position of the subject. Generative AI does not replace human meaning-making; instead, it places it in a new relation, revealing the extent to which meaning is always already structured by codes, discourses, and symbolic relations. Multimodality thus emerges as a fundamental feature of contemporary symbolic production, which becomes actualized only in relation to human interpretation, responsibility, and critical reading.

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