

**VISUAL LEARNING:
Virtual – Visual – Veridical
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ABSTRACTS

ACZÉL, Petra

Beyond Persuasion: Rhetoric in a Virtual World

Beyond has become the magic word for a different understanding of a long settled notion. *Beyond* stands for the recognition of limits – whatever they frame - from outside, it proposes a wider horizon and promises braver arguments. From *beyond* everything that has been passed can be illuminated from another perspective and thus traditions, definitions, interpretations can melt into and attune to a new software of thinking. *Beyond* offers the attraction of the alternative, the hidden (forgotten), the least discussed.

This is the attraction my talk aims to exploit. I shall introduce and conceptualize the term (and field) of **virtual rhetoric** in order to integrate what is 'beyond' persuasion in rhetoric. Regarding the plasticity of the two millennia-old faculty, the presentation sets off to interpret virtual rhetoric as text, context and logic of the digitally augmented era of communication. Within the discussion of virtual rhetoric the visual will be addressed as a creative force and suasive mode that is before and beyond persuasion. Visual rhetoric is the core of virtual rhetoric – that is what the talk wishes to prove while moving beyond.

AMBRUS, Laura

***Categorization of Digital Memes
from the Cognitive Linguistic Perspective***

Nowadays a huge amount of communication is performed in digital, online environment. This tendency facilitated the realization of certain digital elements specific to the online surfaces. Generally speaking, it can be stated that a new genre appeared – the *memes*, which are a combination of pictorial and textual elements, created and shared online. According to the authors Richard Dawkins and Susan Blackmore, who provided the traditional meme definition, when we imitate somebody, something is passed through, so a meme is what travels from brain to brain. Digital meme has a narrower interpretation, since it focuses on the textual-pictorial elements. According to the Cognitive Linguistic point of view, the conceptual metaphors, metonymies and blends are used in our everyday conceptualization processes (based on Lakoff and Johnson's *Metaphors We Live By*, 1980 and Fauconnier–Turner's *The Way We Think*, 2002). Consequently, these digital elements operate with numerous cognitive processes. Yet many questions arise: how can they be categorized? Can a prototypical meme be identified? How the cognitive processes take place in the conceptualization? What is the source of the humor? In the presentation I would like to argue that there are prototypical memes, but from different aspects, and that the quantity of cognitive processes used by a meme is strongly related to the viability of the topic the certain meme is related to.

Blackmore, Susan (1999 [2001]): *The Meme Machine*. New York: Oxford University Press.
Dawkins, Richard (1976 [1986]): *The Selfish Gene*. New York: Oxford University Press.

BALOGH, Andrea

Virtuality and (In)visibility in Video Games

On the surface the video game genre is visual: the gamers use various platforms to manage their avatars (their in-game character) in diverse virtual worlds to attain numerous goals. Besides that, there are many elements in the background, which affect the game, the success of the player, which are based on text. Although the games appear visually for the users, they are built from text code, and it raises the question of the duality of the text and the picture. The so called easter eggs (the messages concealed in the game, insider jokes), the inscriptions and translations, furthermore the background stories show the strong interconnection of text and image. After the introduction into this duality, I will present the occurring forms of background stories, because these are most important aids in learning inside the game (what is the task and how should one proceed to execute them, what is the reason behind the tasks - story elements, game mechanics, etc.). My aim is to illustrate the double nature of video games, as in their text- and pictorial-side, through the examples of in-game reality and virtuality.

BÁRÁNY, Tibor

Visible Content and Depictive Content—What is showed and what is implicated

In normal cases of pictorial communication the visible content of a picture (the content we would attribute to the picture on the basis of its perceptual properties) and depictive content (the content we actually communicate by the picture) can come apart. We can even imagine two pictures that are completely identical with respect to their visible content but completely different (viz. not sharing any properties) with respect to their depictive content. According to Catherine Abell (2005) and others, the difference of the pictures' visible content and depictive content can (and should) be explained based on the difference between what is said vs. what is implicated when uttering a sentence. In my presentation I will argue that this analogy does not work: in the case of pictorial communication, we cannot stipulate an autonomous level of propositional semantic content – nor does it help if we allow the possibility that context-independent compositional meaning is not fully propositional.

Abell, Catherine (2005): Pictorial Implicature. *The Journal of Aesthetics and Art Criticism* 63: 55–66.

BENEDEK, András

Visual Learning and Open Content Development (OCD)

The “modern” learning materials having developed by the end of the 20th century remained unchanged concerning their linear structure, the dominance of written texts and static image conveyance in terms of verbal and image communication. Although electronic learning resources and multi-media e-learning representations include more dynamic (flash, video) content, the “logic” of building up learning materials has changed little – in fact, visual content is only a completion to verbal communication. Within the frames of community-based learning resource development, teacher training may offer outstandingly good conditions for visual learning, which we prove by introducing our experimental data. Developing Open Learning Resources (OLR) with the participation of students means a potential of content and methodology that, through the pilot curriculum development (*SYSBOOK, Systems in VET*) and the applied IT solutions (open source

and commercial LMS systems, memory independent management of complex visual elements and the flexible management of micro-contents) is capable of surpassing traditional, school- and notebook based teaching. The paper presents the Open Content Development research concept that is being formed in connection with VLL. Its core is to involve students (future vocational teachers) in the process of developing learning resources and to transmit them methodological knowledge offering good ground in terms of the continuous improvement of active learning – community based content development using visual elements.

CLOAKE, Samuel

Self-conscious Visual Experience – the Limits of Representationalism

In recent years the widespread assumption in analytic philosophy of perception that visual experience is best understood as the relation of a perceptual subject to representational content has been challenged by an alternative theoretical approach known as 'naïve realism'. According to naïve realism, philosophically relevant aspects of visual experience such as its qualitative character and role in grounding belief and knowledge are best explained directly in terms of the familiar macroscopic objects and properties of which we are normally aware. I argue that the debate between representationalists and naïve realists is not a substantial one and that its seeming so stems from ambiguity about the scope of the concept of visual experience. I suggest that naïve realist arguments are at bottom motivated by the genuine insight that visual experience in its broadest, most self-conscious interpretation is not representational. I establish this insight by demonstrating that someone with sufficient neuroscientific background knowledge could in principle derive true beliefs about her neurophysiological state from the qualitative character of her own visual experience, irrespective of its veridicality. However if we choose to treat visual experience as a narrower, irreflexive, purely functional phenomenon then representationalism about perception is valid as an explanatory strategy.

CRIPPEN, Matthew

Truth, Lies and Myth in Film: The Apologetics of Pleasantville

In *Pleasantville* (1998), a brother and sister are mysteriously transported into the virtual world of a 1950s television program called "Pleasantville," and there forced to live as characters. The town represents conservative America, and the movie a rejection of its values. Or so we are meant to think. In fact, "think" is too strong a word, for the movie employs a range of cultural iconography – or what Roland Barthes called "mythic imagery" – that forestalls critical thought in ways described by Frankfurt school theorists, and veils its own conservatism behind a symbolic cloak of progressivism. In addition to the 1950s sitcom, the movie invokes images of racial segregation, fascism and pluralism, with the former two associated with antagonists and the latter with protagonists. This masks what concretely occurs, namely, that characters consistently move towards mainstream values when imagery has audiences and indeed the writer-director Gary Ross believing the reverse. The film accordingly exemplifies how background cultural stories based in historic events and what laypeople accept as moral truths – for example, gender equality and its rightness – can be co-opted to instantiate the contrary with few noticing. Because moving images – whether in films, television or videogames – are primary modes through which many encounter the world and in this sense are virtually reality for us, educating people to sort through visual rhetoric is of pressing importance today.

CSORDÁS, Hédi Virág

Verity in picture and text. Visual argumentation in the Hungarian Competition Authority's proceedings

Argumentation theory primarily analyzes verbal content, but in recent years, visual argumentation and rhetorics have also become a new methodology. Thus we may ask the question: what is the connection between verbal and visual arguments? How can we verify the truth value of a picture? A serious theoretical question can be raised whether there is a systematic method to judge which images can be seen as arguments and how can we assess as truth content. If we accept the existence of visual statements, we have to face the problem can be seen as arguments and can be assessed as being/not being valid.

When we are analyzing advertisements, including the process of persuasion and argumentation, verbal and visual elements are both considered important. In order to reach the maximum effect, creative professional's toolbars often include elements which are investigated and sometimes sanctioned by the Hungarian Competition Authority (HCA). Although acting in accordance with regulations pertaining to the Hungarian market, HCA tends to scrutinize the content of verbal communication only. In the process, however, it is inevitable to also analyze arguments conveyed by visual elements. Analyzing visual arguments, we can pose the question how the truth content is different in the media sphere or in the judicial procedure. My aim is to establish the potential value of visual argumentation while analyzing the legally controversial case of the Dove vs. Nivea comparative advertisement.

Keywords: visual argumentation, rhetorics, interpretation, comparative advertisement, Hungarian Competition Authority.

DANKA, István

The Pictorial, the Virtual and the Trivial. On Pictorial Realism and Relativism

Common sense pictorial realists like Kristóf Nyíri argue that what is true of relativism is trivial. While promoting the idea that common sense realism supports a 'naïve' world view, I am nonetheless in an agreement with Nyíri that philosophical theories supporting a common sense realist stance would be naïve by no means. A trivial enough relativism and a trivial enough realism have a lot in common, and why sophisticated theories behind them are indispensable is precisely making room for them to remain trivial and naïve enough while keeping up the distance between them. The main difference that can be characterised between trivial relativism and trivial realism is their account of epistemic perspectives. Relativism is all about perspectives: it takes everything relative to some perspectives. Realism tends to disregard perspectives because an idea that reality is unique and unified is central to it. In my presentation I shall investigate how trivial realism and relativism face their most challenging problems offered by pictoriality and virtuality: a hardly deniable unity of visual and a no less hardly deniable disunity of virtual experience.

DELI, Eszter

Images and Argumentation

The role of images within argumentation has always been a hotly debated issue. Images are commonly used with persuasive intentions within various fields, however, there is a factor that contributes to the challenging of images being argu-

mentative: namely their debatable propositional value. In order to be arguments, images are supposed to be propositional, by which the true or false nature of a declarative sentence is meant. In my performance I will argue that images have got an essential and ponderous role in the communication of propositions that play the role of premises and conclusion. Furthermore, I am to claim that the image does this directly, without the verbalisation of the proposition, through the mental representation of the given pieces of information. I firmly believe in the truly argumentative nature of images, therefore the assertion that the expression of 'visual argumentation' is a paradox will be most certainly confuted.

DOMOVSKI, Vladimir – PUSKAREVIC, Irma

Creative Approach to Visual Learning: The Use of Filmmaking Techniques

This presentation outlines a creative method of visual learning which is applied in the field of art history. This method considers artwork analysis, particularly the analysis of paintings. It is founded on the idea that the image is a static medium, an unchanged condition on screen, bringing about weakened attention after a period of time. In order to present complex narratives that exist below the surface of an artwork, art history methods apply concepts that are hard for a learner to follow and understand. Despite the fact that narratives are interesting, insufficient visual stimulus affects learner's ability to remember them. Using graphics, charts, diagrams, maps etc., which are common means of visual learning methods, may enhance the acquisition of knowledge. If we try to push this means further, we may suggest a creative approach to visual learning which uses more elements. Some of them can be found in the field of motion graphic design, video compositing and editing, animation, and film. With those techniques, painting can be enlivened in a film way. Some examples of this approach are represented and included in the appendix.

ENDRŐDY-NAGY, Orsolya

Images and Iconography – in Cross-cultural Context

According to Nyíri Kristóf, Pictures have the capacity to convey information that cannot be coded in any other way (Nyíri 2009). Visual analysis can help researchers to understand informations and social relations encoded in images (Kress–Leuween 2006). Is there any differences how we "read" images in East and West? Is culture or religion influences us in the "reading" process? Is there any possible Visual analysis method which is useful for any researchers' regardless ethnicity, religion, gender etc? The presentation will offer a quick overview of the Buddhist and the Christian Iconography, some tendencies of image-viewing process related to the writing system and cultural contexts in so called Far-East and West. The presentation based on an Interdisciplinary Research - Visual analysis of Japanese and European Paintings and Woodblock-prints between the 16th and 19th century, regarding The Conceptions of Childhood in the Modern History. The analysis method is based on methods of Panofsky (1979), Bouteaud (1989) and Collier (2010). The presentation related to the main topic "the relationships between image and truth" regarding cross-cultural context. Related topics: resemblance, representation, reality, pictorial meaning, the image problem in the history of philosophy.

Boutaud, Jean-Jacques (1989): *Application des recherches en iconographie publicitaire à la pédagogie de l'expression en I.U.T.* Lille 3, France: ANRT.

Collier, Malcolm (2010): *Approches to analysis in visual antropology.* In van Leeuwen, Theo – Jewitt, Carey (eds): *Handbook of Visual Analysis.* Los Angeles – London – New York: Sage.

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- Nyíri, Kristóf (2009): Gombrich on Image and Time. *Journal of Art Historiography* 1: 9–32.
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GYARMATHY, Ákos

Is visual learning Bayesian?

Uncertainties in modelling visual belief updates

Visual stimuli are often compatible with various possible causes underdetermining perceptual updates. Bayesian Decision Theory (BDT) is a widely accepted framework for modelling cognitive mechanisms behind perceptual ambiguities (Clark 2013, cf. 2016; Hohwy 2013; Lindsey–Palmer 2000; cf. Rescorla 2013). According to Predictive Coding BDT (PCBDT) the main role of sensory states is to signal errors in the agent’s cerebral configuration (her hypothesis) via implicit inferences (Kahneman 2011; Stanovich 2009) with the agent’s modal representations as premises (Adams et al. 2004; Gładziejewski 2016; Mamassian et al. 2002). Alternatively, Natural Scene Statistics (NSS) models suggest that perceptual uncertainties are eliminated by the environmental conditions of visual experience (Geisler 2008; Howe et al. 2006; Purves and Lotto 2003). While empirical evidence suggests that patterns of Bayesian visual learning are hard-wired in our brains (Vossel et al. 2015), the notion of implicit inferences lead to methodological difficulties (Orlandi Forthcoming).

I offer a middle ground between PCBDT and NSS by showing that a new version of the Reward Prediction Error model (Schultz 2016) (relating the activity of mid-brain dopamine neurons to subjective probability distribution) applied on visual perception can avoid implicit inferences while it is still consistent with BDT and the Vossel experiment.

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HAVASMEZŐI, Gergely

The Roles of Images in Online Newspapers

“Images have become organic parts, main contentual elements of newspapers”, states Róbert Tasnádi (2012). Moreover, the traditional roles of the images are changing: they are increasingly used as self-standing contentual elements – carrying meaning which is decodable independently from the text and contributing to the content of the article equally with the text. The most innovative online newspapers started combining texts and images in new ways. There are, however, sites that still apply images only in illustrative roles – but even they are updating their practices.

This study follows up that of the previous year: it analyzes the practices of the most visited Hungarian online newspapers, discovering changes that happened in a year. The analysis of the articles shows whether the papers use images in their new roles and whether there is a difference between the practice of those papers that have printed versions and those that are purely online. The thesis is that the overall number of images has increased during a year and that still more images appear in the role of self-standing contentual elements in the “new” media.

Tasnádi, Róbert (2012): Miről szólnak a képek? *Médiakutató* 2012/4.

HORTOVÁNYI, Judit

The Veracity of Adolescent Drawings

In my presentation I deal with the issue how visual representation is related to veracity in 14-15 year old adolescents’ drawings. In my PhD dissertation I study the possible applications of the 5-Symbols Art Task series with adolescents. The 5-symbols task is a projective art task series tailored for pedagogical practice developed by myself. With the help of these drawings, through the depiction of the symbols students share their personal experience, their inner world with the community. In this case a drawing is a way of communication and the tool of self-expression, too. Therefore, the adolescents’ drawings are not true from the aspect of representationalism, but they reveal their real inner world. I introduce my research results about how we can use drawings consciously as a tool of nonverbal communication in pedagogical practice. In adolescents’ drawings we can see contents that are forbidden in verbal form or contents they are ashamed of (e.g. anxiety, aggression, inferiority complex, etc.), and they reshape the well-known signs from the media about themselves. In some cases visual representation can be more useful than verbal communication, for example the representation of grief or colour prejudice. I illustrate my presentation with Zingaro/Romani and non-Romani adolescents’ drawings.

HORVÁTH Cz., János
Microcontents – a Real Life Case

Authors' thematic collections are organized by text, image and other media based units so-called microcontent which are formed in short configuration by specific rules. In the recent past I demonstrated an experimental microcontent system that it gets new objects. Nearly 1,000 students attend on a university course where the task is forming micro-contents and thematic collections. Such a large amount of participants for the first time had the opportunity to test out the micro-content-based knowledge treasure aggregation, which can be measured in many ways the image usage capabilities. In my lecture I present the process of implementation of particular pictures of stages, certain parts of the related research results.

HUBBES, László Attila
Revolution of the Eye:
The Spectacular Rhetoric of the Apocalyptic from Revelation to New Age Millenarianism

Apocalyptic in itself represents a pictorial turn, a “revolution of the eye” already in its ancient anti-iconic context. Relying heavily on projections of the imagination, the apocalyptic produces and reproduces spectacular representations which gain their strong expressiveness from combining images of the real and uncanny, the monstrous and the desirable. This prophetic-visionary language has always been allusive, obscure and highly symbolic – and the digital, multi-mediatc technology only added to the possibilities of expression inherent in its revelatory character. Traditional apocalypses – Jewish, Christian or Muslim –, products of crisis-communities used monster iconography for encrypted representation of the (mundane or supernatural) foes, and also projected vivid disaster depictions putting an end to all evil. The surreal imagery of end times has been reproduced over and over again in apocalyptic times by the means of every new medium, combined with a highly authoritative and subversive rhetoric. Most recently computer-based media assure prolific ground for countless groups in propagating their apocalyptic visions, making use of the notorious ancient bestiary or involving and inventing newer iconographic elements. While electronic media offered the ultimate technical support for improvisational millennialism (Barkun 2003) or recombinant apocalypse (Cardone 2007), the turn of the millennium and even more the year 2012 provided the temporal-cultural setting for millenarian upheavals. New Age or Christian, religious or secular, dispensationalist or ecologist groups compete in a proliferation of apocalyptic images in their websites, community portals, digital documentary films centred on end-of-the-world spirituality. The proposed paper will focus on the question of how the apocalyptic rhetoric uses the pictorial heritage of various apocalyptic or esoteric traditions, ancient and contemporary fantastic imaginary, recombining them with visual devices of new media.

Keywords: visual rhetoric, apocalyptic iconography, recombinant discourses, New Age, 2012, millennialism.

Barkun, Michael (2003): *A Culture of Conspiracy. Apocalyptic Visions in Contemporary America*. Berkeley – Los Angeles – London: University of California Press.

Cardone, Dino Enrico (2007): *Programming the Apocalypse: Recombinant Narrative in Cyberspace*. MS. PhD. Diss. University of Southern California.

Jász, Borbála

Learn to Live.

Visual Aspects of Architectural Propaganda in the 20th Century

During the 20th century the tendencies of modernist architecture were dominant in the entire territory of Europe. The new style should be promoted among people, because they did not trust in radical changes that subverted the normal way of life. In the interwar period illustrated textbooks were the mediators between designers and users. Later the Nazi and the Soviet imperial architecture preferred using photography to promote them, and after the WW2 the late modern or so-called Soviet modern style started shooting training films how to use the new kind of living environment: the house blocks appropriately. In my presentation I will argue that visual rhetoric plays a crucial role in the promotion of the current new architecture. First I will analyse the developmental arc during the expansion of new possibilities in architectural media. Second I will identify the visual elements of architectural propaganda in the interwar period and after WW2. Third I will argue that architecture of the interwar period was more human-centred than the era of Socialism, but after WW2 in their propaganda designers used pictures to teach people for the right way of using the new kind of block houses.

Katz, Rachel A.

Finding Cinderella: Romance and Authenticity on American Dating Apps

Dating apps exemplify how image-based technologies allow for a new visual literacy. This study investigates the experience of using dating apps as a form of visual literacy. It addresses how young residents of the United States construct their social worlds through everyday interactions on dating apps. A key question is whether romance is re-conceptualized through dating app usage, and if so, what the consequences of dating apps are for gender identity and courtship. A qualitative, mixed methods approach was used. An online survey was distributed and semi-structured interviews were conducted with United States-based app users aged 20-29, and was largely drawn from the New York City metropolitan area. Results were triangulated to gain insight into notions of romance, gender identity, and visual literacy based on discussions of image codes and dating app use. Findings include that perceived authenticity is a primary factor in selecting profile images and communicating on dating apps. Additionally, users' visually and digitally enhanced form of mate-seeking on apps continues to be heavily influenced by a historically prior romantic lens. If sustained, these findings raise questions that challenge a dominant narrative about just how fundamentally disruptive some new forms of digital technology are.

Katz, James E. – Halpern, Daniel

Image Self-involvement and Romantic Relationships: The Case of Selfies

As seen at last year's VLL conference, the topic of selfies is commanding rising interest among visual researchers. One research question is the relational impact of selfie production, curation and consumption. For example, it may be that selfies create problems in romantic relationships, as is so often the case with Facebook and other forms of social media. To better understand this question we conducted a longitudinal panel study of Chileans in romantic relationships. They were surveyed at two intervals, one-year apart, to see if their involvement with selfies was associated with changes in their quality evaluations concerning their

relationship. We found that certain kinds of uses of selfies did appear to harm romantic relationships. In terms of consequences of visual engagement, we speculate that involvement with selfies can promote self-regard and narcissism. As well, the power of this form of visual technology both raises expectations and reduces the incentive to make productive efforts in interpersonal relationships.

KOZAK, Piotr

Epistemology of Thinking with Images

Although the importance of thinking with images is not news, a time-honoured view, still prevalent, is that the utility of visual imagistic is only psychological, not epistemological. One of the profound challenges in contemporary epistemology and aesthetics – and one which has by no means been satisfactorily answered – is to convincingly demonstrate that thinking with images is a genuine and internally cognitive form of thought and knowledge. Such a demonstration must not be confused with the dominant contemporary view that visualization is a merely secondary, illustrative and intuitive presentation of cognitive process and arguments, which have, for their own part, a source that is completely independent of such visualization (Botterill–Carruthers 1999). In contrast to this misleading picture, I will argue that: thinking with images has genuine epistemological value in its own right.

I will argue that: (1) thinking with images enables modal knowledge, in particular, knowledge of or about epistemic possibilities (Putnam 1978; Kripke 1980; Stokes 2007); (2) thinking with images does not refer directly to facts but presents formal ways of constructing representations and thus refers to facts indirectly.

I will argue that we can clarify the formal character of thinking with images in an analogy to the formal character of logical reasoning, where the latter enables knowledge of or about epistemic possibilities of thinking with propositions, and the former enables knowledge of or about epistemic possibilities of perceiving. Strictly speaking, I shall argue that one can understand images in terms of operations that provides rules of constructing representations and the role of an image is not to resemble the reality but to present the formal way an image could be constructed. In other words, basing on the analogy between philosophy of logic and aesthetics, I argue that we can ascribe images formal nature and on this ground we can give non-trivial answer to the knowledge question concerning epistemological function of images. To put it shortly, the “truth” of images is closer rather to the truth of logical propositions than material truth of empirical judgments.

Botterill, G. – Carruthers, P. (1999): *The Philosophy of Psychology*. Cambridge University Press.

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KÖVECSES, Zoltán

What counts as literal meaning? A radical (?) view

In the paper I argue that our most concrete experiences can be conceptualized figuratively, and not literally. This does not, however, prevent them from being used as source domains for figurative conceptualization. We seem to have a huge body of figuratively conceptualized concrete experiences that we take over from previous generations, use them as if they were literally-construed experi-

ences, and turn them into vehicles for the further comprehension of more abstract things. Much of what we take to be literal is only ontologically literal (i.e., constitutes basic concrete experience), but as regards its cognitive status it is figuratively constructed experience. We re-use this apparently literal conceptual material in a figurative way to comprehend and construct abstractions without being aware of their original metaphorical or metonymic cognitive status.

LÁNG, Benedek

***Scientific and Magical Visualization in Medieval Manuscripts:
Is the Visual more Veridical than the Textual?***

Scientific and magic texts in the Middle Ages applied a large diversity of visual material (diagrams, figures, tables, trees, circles) with many purposes: for facilitating the understanding of a method, for didacticism, for the representation of combinations and the classification of the elements of an area, for helping memorize the material, and for meditative purposes. Paradoxically, this visual material provides considerably more help for the historian who wishes to reconstruct whether a text was put into practice in the medieval times than the actual textual content. While the texts are not much informative about how far they were taken seriously and applied, these are the figures that can be relied on as veridical sources.

MOLNÁR, György

***Digital and Virtual Forms of Life in Information Society trapped in
Visuality and New Media Systems. Their Effect on Teaching and Learning
Process***

Visuality in addition to virtual reality and cyberspace, nowadays appears to provide a really impressive and beneficial way of life for digital citizens both in everyday life and in special fields such as education. It allows one to study on its own discretion online. This particularly favors those who are motivated to learn on their own. This 3 dimensional virtual reality empowers one with positive experiences. The most advanced ICT-based technologies, such as virtual classrooms (Google Class, Classcraft), digital, interactive curriculum and several VR systems (googles, gloves) are at hand now. Good examples are also Facebook Oculus and Samsung Gear VR systems. If the learning process is located in 3 dimensional, virtual reality space, the experience is almost the same as in real life, while time, money and energy can be saved, not to mention the risks that can be avoided. The process of understanding – among special circumstances – can be measured and analyzed with special ICT tools. Tobii system for example can follow and detect eye movement, monitor brain activity and present it on a heat map. This paper first introduces the theoretical and technical background, and present results of an empirical survey conducted on 100 subjects in spring 2016.

MOKTEFI, Amirouche

Visual Thinking in Mathematics: an Instrumental View

It is customary to say that mathematical proofs are formal. Hence, diagrams play no non-redundant role in proofs and can be dismissed. This “traditional view” has been recently criticised in two directions: On the one hand, it has been claimed that it is possible to construct rigorous formal proofs with diagrams. This “formal view” produced in recent years fertile and rich results in terms of expressiveness,

inference and diagram drawing. On the other hand, it has also been claimed that “real” mathematical proofs are not formal. This “practical view” considers diagrams as tools that are used within a specific practice for problem-solving in mathematics. The formal view has been criticised for using diagrams as abstract objects *on which* we reason by making strict derivations rather than flexible tools *with which* we reason in specific contexts. The practical view is free from this objection but suffers from its incapacity to account for rigorous diagrammatic reasoning. We aim at overcoming this obstacle by analysing diagrams in mathematics as scientific instruments. As such, we explore the applicability of epistemological strategies that are widely used in the natural sciences where visual elements contribute to the robustness of results.

MRAS, Gabriele M.
Perception, Judgement, Truth

Churchland famously remarked that in the history of philosophy visual perception over a long period of time was regarded *either* as “hallmark of intelligence” *or* as “essentially stupid”. Today, after decades of intense research and a lively exchange of philosophers with psychologists, neurophysiologists and cognitive scientists – not much seems to have changed.

The “old” contrast seems to be brought forward in new terminology: some philosophers like McDowell, Searle, Stroud, Brewer point to the necessary “involvement” of thought given that we take what we see “to be what is the case”. For others like Travis, Campbell and Burge perception does not involve concepts, is non-intentional, and/ or non-propositional. The argument of the “intellectualists” stemming from the function of what we take us to see is according to them no good at all. So it could not possibly prove their more “empiricist” view wrong.

This talk will use this contrast to show that *the idea of truth* is as inescapable feature in (human) perception. This does not mean that all perceptions are veridical; nor that all there is to be said about perceptions amounts to saying something about the *structural similarity* between perceptions and (assertions) of facts. It is indeed the difficulty with the so called “intellectualists” approaches of perception that what is formulated in them as a necessary condition for perceptions to function as they do ironically blocks any appropriate understanding of this function. Since: If perceptions are propositional (early McDowell, Searle, Stroud), then what we take us to see unavoidably leaves it open whether this belief (as any belief) matches how things really are. But only if we actually see what is, our perceptions could indeed fulfill the role of providing us with reasons for action. So even if one is convinced that any account of human perception has to justice that we take what we see as *reason* for doing something – as an “intellectualist” one is so far as the discussions in the literature has progressed in no better position than the rival “empiricists” in the philosophy of perception.

Even worse: if we were to grant that we human beings share with other sensuous beings the capacity of perception, what we take them to react to in their actions must be something we and they equally “see”. Yet, assumed that these beings have a capacity not for thought *what is seen* seems to have to be something that is “stripped from any intellectual contribution”. So the questions arises: don’t we have to grant that visual perception is “more basic” then first believed, i.e. is a capacity that can give us “information” about the environment even without there being any concepts involved? First perception, then the application of concepts as an “interpretation” of the sensuous material via ostensive definition, and finally a certain judgemental unity? I think not.

The way to show this picture to be mistaken will require to investigate (i) the predicational structure assertion of what we see must have to count as reasons (ii) to determine the 'object' human and other beings equally can be said to see and to make compatible (iii) the non-hypothetical character of beliefs about what we see with the essential propositionality of human perception. For my argumentation I will extend recent considerations in Searle (2016) and in Stroud (2014).

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NÁDASI, Eszter

Webvideos and Medicine: The Case of Infertility Treatments on YouTube

Webvideos are becoming important platforms for science communication in medicine. The most popular video sharing site, YouTube provides easy-to-access information about diseases, screenings, examinations and treatments. YouTube as a source of medical information and patient education has been studied from various perspectives: standpoints of webvideo creators and public responses have been analysed, just as the webvideos' content in order to explore the coverage of cancer, epilepsy, kidney stone, HPV, etc.

From the perspective of Science and Technology Studies (STS), I examined the representation of assisted reproductive technology (ART) on YouTube: this qualitative content analysis focused on the most relevant and popular ART webvideos. As it turned out, many of the analysed sources visualised the functioning of the human body in case of fertility and infertility, just as the encounter of the body with medical technologies.

This presentation provides a visual analysis of the most popular webvideos on ART. It is important to note that images and moving pictures that appear in these webvideos support and generate remarkable contemporary medical and social narratives about health, bodily malfunctions and the 'miraculous' power of technology. Furthermore, by considering the potential benefits and harms, the presentation examines YouTube as an educational source.

CONFERENCE PROGRAM

Thursday, November 10, 2016	
18:00–20:00	WINE AND CHEESE
Friday, November 11, 2016	
OPENING ADDRESS	
9:00–9:30	Dr. György ANDOR, Dean, BME GTK Dr. György MOLNÁR, Head, Department of Technical Education
SESSION 1	
Chair: Láng, Benedek	
9:30–10:00	LÁNG, Benedek <i>Scientific and Magical Visualization in Medieval Manuscripts: Is the Visual more Veridical than the Textual?</i>
10:00–10:30	STOELLGER, Philipp <i>"In Images We Trust": On Belief in Images as the Real Reality</i>
10:30–11:00	HUBBES, László Attila <i>Revolution of the Eye: The Spectacular Rhetoric of the Apocalyptic from Revelation to New Age Millenarianism</i>
11:00–11:20	COFFEE BREAK
SESSION 2	
Chair: Benedek, András	
11:20–11:50	BENEDEK, András <i>Visual Learning and Open Content Development (OCD)</i>
11:50–12:20	ZORMAN, Rachel <i>Utilizing Visual Learning to Identify and Nurture. Hidden Talent in Science and Visual Art</i>
12:20–12:50	ZEMPLÉN, Gábor <i>The Visual Rhetoric of Newton's Diagrammatic carriers</i>
12:50–13:20	MOKTEFI, Amirouche <i>Visual Thinking in Mathematics: an Instrumental View</i>
13:20–14:00	LUNCH
POSTER SESSION 1: POSTER-STORM (5 min. / presentation)	
Chair: Veszelszki, Ágnes	
14:00–15:20	AMBRUS, Laura <i>Categorization of Digital Memes from the Cognitive Linguistic Perspective</i> BALOGH, Andrea <i>Virtuality and (In)visibility in Video Games</i> CSORDÁS, Hédi Virág <i>Verity in picture and text. Visual argumentation in the Hungarian Competition Authority's proceedings</i> ENDRÓDY-NAGY, Orsolya <i>Images and Iconography – in Cross-cultural Context</i> GYARMATHY, Ákos <i>Is Visual Learning Bayesian? Uncertainties in Modelling Visual Belief Updates</i> HAVASMEZŐI, Gergely <i>The Roles of Images in Online Newspapers</i> HORTOVÁNYI, Judit <i>The Veracity of Adolescent Drawings</i> HORVÁTH CZ., János <i>Microcontents – a Real Life Case</i> JÁSZ, Borbála <i>Learn to Live. Visual Aspects of Architectural Propaganda in the 20th Century</i> NÁDASI, Eszter <i>Webvideos and Medicine: The Case of Infertility Treatments on YouTube</i> SOBCZAK, Anna <i>Are Metaphors realized only in Language? Analysis of Multimodal Metaphors in TV Commercials</i> SZABÓ, Krisztina <i>Developing Online Educational Texts Regarding Contemporary Reading Strategies</i> VIRÁG, Ágnes <i>Realism as Part of the PART FOR THE WHOLE metonymy</i>

SESSION 3	
Chair: Katz, James E.	
15:20–15:50	KATZ, Rachel A. <i>Finding Tinderella: Romance and Authenticity on American Dating Apps</i>
15:50–16:20	VESZELSZKI, Ágnes <i>Verbal and Visual Aggression in Trolling</i>
16:20–16:50	KATZ, James E. – HALPERN, Daniel <i>Image Self-involvement and Romantic Relationships: The Case of Selfies</i>
16:50–17:10	COFFEE BREAK
SESSION 4	
Chair: Molnár, György	
17:10–17:40	ZÉTÉNYI, Tamás – É. KISS, Katalin <i>Preschoolers' Interpretation of Graphic versus Photographic Illustrations</i>
17:40–18:10	MOLNÁR, György <i>Digital and Virtual Forms of Life in Information Society trapped in Visuality and New Media Systems. Their Effect on Teaching and Learning Process</i>
POSTER SESSION 2	
18:10–18:30	All poster presenters
19:30–22:00	CONFERENCE DINNER
Saturday, November 12, 2016	
SESSION 5	
Chair: Kövecses, Zoltán	
9:30–10:00	KÖVECSES, Zoltán <i>What counts as literal meaning? A radical (?) view</i>
10:00–10:30	MRAS, Gabriele M. <i>Perception, Judgement, Truth</i>
10:30–11:00	KOZAK, Piotr <i>Epistemology of Thinking with Images</i>
11:00–11:20	COFFEE BREAK
SESSION 6	
Chair: Nyíri, Kristóf	
11:20–11:50	DELI, Eszter <i>Images and Argumentation</i>
11:50–12:20	CLOAKE, Samuel <i>Self-conscious Visual Experience – the Limits of Representationalism</i>
12:20–12:50	DANKA, István <i>The Pictorial, the Virtual and the Trivial. On Pictorial Realism and Relativism</i>
12:50–13:20	NYÍRI, Kristóf <i>Pictorial Truth</i>
13:20–14:00	LUNCH
POSTER SESSION 3	
14:00–15:00	All poster presenters
SESSION 7	
Chair: Aczél, Petra	
15:00–15:30	BÁRÁNY, Tibor <i>Visible Content and Depictive Content. What is showed and what is implicated</i>
15:30–16:00	CRIPPEN, Matthew <i>Truth, Lies and Myth in Film: The Apologetics of Pleasantville</i>
16:00–16:30	DOMOVSKI, Vladimir – PUSKAREVIC, Irma <i>Creative Approach to Visual Learning: The Use of Filmmaking Techniques</i>
16:30–17:00	ACZÉL, Petra <i>Beyond Persuasion: Rhetoric in a Virtual World</i>
CONFERENCE CLOSING	
17:00–17:20	Concluding discussion
17:20–	FAREWELL – WINE AND CHEESE

NYÍRI, Kristóf
Pictorial Truth

The concept of pictorial truth refers, first of all, to truth in the sense of seeing the world as it really is. We speak of pictures – sights, views – opening up before us. In the spirit of common-sense realism the planned talk will argue that these pictures very much tend to be veridical. Secondly we can speak of pictorial truth in the sense of correct depiction, that is, resemblance. Of course pictures – drawings, paintings, photographs – resemble the objects they depict in a limited manner only; however, as in particular Arnheim and Gombrich have shown, resemblance in the sense of structural equivalence, and equivalence in possible response, can certainly obtain: Goodman's extreme conventionalism and relativism are misguided. Surveying the issue of correct depiction, the talk will include, also, a discussion of linear perspective on the one hand, and children's drawings on the other. Thirdly, the notion of pictorial truth covers truth in the sense of correct statements of facts, albeit with static images clearly in need of captions. One should however note that the term "statement" is here used as it were in a transposed mode of speech. Statements can be made with a sequence of images (in this case captions need not be necessarily relied on), or indeed with moving images. The talk will conclude by making clear that not only is it possible to convey truths via images, but also that in a fundamental sense it is *only* via images that truths can be conveyed at all.

SOBCZAK, Anna
Are Metaphors realized only in Language?
Analysis of Multimodal Metaphors in TV Commercials

A metaphor is one of the central concepts in Cognitive Linguistics and it is considered 'not just a matter of language, but of thought and reason' (Lakoff 1993: 208). Therefore, if it is true that people think metaphorically, metaphors should be omnipresent in all aspects of our lives. Although so far cognitive linguists have been mostly engaged in the study of linguistic manifestations of metaphors, in recent years a young interdisciplinary area of research has been thriving which focuses on studying metaphors in multimodal discourse. According to this new approach metaphors may also be expressed in a wide variety of non-verbal ways, and hence it is expected that they would occur simultaneously in multiple modes, such as visuals, written and spoken language, gestures, non-verbal sound, or music (cf. Forceville 2008; 2009). Commercials are perfectly suited for the study of multimodal metaphors, since the secret to success of a good commercial is 'to deploy a good metaphor' (Forceville 2008: 273). Based on that, results of a research will be presented which focuses on unraveling how multimodal metaphors are cued in TV commercials of Polish beer brands.

Forceville, Charles (2008): Pictorial and multimodal metaphor in commercials. In: MacQuarrie, Edward F. – Phillips, Barbara J. (eds): *Go Figure! New Directions in Advertising Rhetoric*. Armonk NY: ME Shape, 272–310.

Forceville, Charles (2009): Non-verbal and multimodal metaphor in a cognitive framework: agendas for research. In: Forceville, Charles J. – Urios-Aparisi, Eduardo (eds): *Multimodal metaphor*. Berlin: Mouton de Gruyter, 19–44.

Lakoff, George (1993). The contemporary theory of metaphor. In: Ortony, Andrew (ed.): *Metaphor and thought 2*. Cambridge: Cambridge University Press, 202–251.

STOELLGER, Philipp

"In Images We Trust": On Belief in Images as the Real Reality

In politics like in economy and law, and the life-world, and in the sciences / and religions, we trust in images as basic media of "the real" (whatever that may be). This basic trust can be understood as "belief in images" or "image-belief". That means, we live in belief-systems which are given and formed by images.

Does that mean that we live in the bad alternative of essentialism and relativism or of external realism and antirealism? I would prefer not to revitalise this metaphysical and antimetaphysical discourse. The pragmatist traditions (like Putnam) and interpretationism (Goodman, Abel, Lenk) offered a mediation: that all reality is mediated, but media are not all reality. In this context one may transform the above insight a little: the real is an image and the image is real, but it is not the real, the only reality. The reality of the image and the image of the reality are two aspects of the basic mediality of reality. That means to proceed from symbolic realism to image-realism.

These images we live by (as explicated in my 2014 Budapest talk) are images we trust in and we believe in. Along the lines of Wittgenstein's *On Certainty* we cannot escape the basic certainties as the labile and stable ground of our forms of life. But this "ground" is not a hard and physical "real", but a dynamic of mediation like in visual communication. So Wittgenstein shall be pushed a little further: the ground we live on is quite more labile as stable, more image than "physics and mathematics".

If we believe in images – as we cannot not believe in them, and every mistrust and critique comes belatedly – the images are belief-makers: they make us believe for example "what happened" or "who is the enemy" and "who is right". As belief-makers images seem to be as well "truth-makers". But – isn't truth an iconoclastic concept: referring to what is "really" true?

Perhaps the perspectivity of truth may help here: truth is only given in and by perspectives. That means as well that truth is given as and by images (remember Plato's myths). To believe in a truth beyond all words and images – may lead to metaphysics. Or is it necessary for a critical belief in images to believe as well in a truth beyond all images?

SZABÓ, Krisztina

Developing Online Educational Texts Regarding Contemporary Reading Strategies

There are so many efforts to create modern digital educational materials and new, but still printed textbooks and workbooks all over the world. Despite of the embedded links, videos, animations and an enormous amount of pictures, these interactive materials are still and mostly based on texts and therefore reading. In my presentation I will focus on the nature of online educational texts and reading strategies related to them. I claim that on a first level we will have to understand online reading mechanisms more deeply, if we aim to create and involve online text and teaching materials into educational practices. In order to do so, we need to consider the following four points: the phrasing and informativity of online educational texts; the design of online educational texts regarding text comprehension, reading literacy skills and reading strategies; the specific technological features and guiders of online texts; and the factors of motivation and engagement during online reading. Methodologically my ongoing research is a secondary research based on the related contemporary literature and research reports of online and digital reading. Developing our theories of online reading and texts comprehension could help to create and design proper educational materials in a long run.

VESZELSZKI, Ágnes
Verbal and Visual Aggression in Trolling

In virtual communication involving multiple participants (e.g. on internet forums or social networking websites), a *troll* is a person who intentionally causes disturbance and disagreement, a provocateur (Veszelszki ed. 2012), “a CMC user who constructs the identity of sincerely wishing to be part of the group in question [...], but whose real intention(s) is/are to cause disruption and/or to trigger or exacerbate conflict for the purposes of their own amusement” (Hardaker 2010: 237). Trolls usually try to disturb communication with hateful or personal remarks, incomprehensible or irrelevant comments (Shin 2008). This destructive behaviour is called *trolling*. According to Márton Petykó, who examined the troll identity and linguistic behaviour from a functional pragmatic aspect, “the process of identity construction is dominated by linguistic identity practices, as the use of non-linguistic tools (such as images) is restricted for the participants – particularly commenters – in interaction” (Petykó 2013: 281). My argument in the presentation is that although internet trolling is indeed characterised by verbal identity construction, visual tools may also appear dominantly in it.

Hardaker, Claire (2010): Trolling in asynchronous computer-mediated communication: From user discussions to academic definitions. *Journal of Politeness Research* 6: 215–242.

Petykó Márton (2013): Az internetes troll mint identitás kialakítása politikai blogok diskurzusaiban [Internet troll as an identity assumed in the discourse of political blogs]. *Magyar Nyelvőr* 137/3: 274–313.

Shin, Jiwon (2008): Morality and Internet Behavior: A Study of the Internet Troll and its Relation with Morality on the Internet. *Technology and Teacher Education Annual Review* 5: 28–34.

Veszelszki Ágnes (ed.) (2012): *Netszótár. @-tól a Zukbergnetig* [Net dictionary. From @ to Zukbergnet]. Budapest: ELTE Eötvös Kiadó.

VIRÁG, Ágnes
Realism as Part of the PART FOR THE WHOLE metonymy

The investigation focuses on conceptual metonymies of a selected corpus in cognitive linguistic frame using the definition ‘metonymy is a mapping within the same conceptual domain.’ (Radden, 2003, 93.) The research of metonymies and metonymical based processes in artworks is motivated by Forceville’s observation, namely that ‘symbolism is a special kind of metonymy.’ (Forceville, 2013) The corpus contains artworks linked to antropological places (Augé, 1992) representing historical sites of Budapest (Parliament, Kunsthalle). I hypothesized that realism is based on PART FOR THE WHOLE metonymy, in which those features are highlighted which make easy to identify the building in order to let the metonymy working. My further research questions are based on Radden’s categorization of metonymies. He accepts the three main types of metonymies: PART FOR THE WHOLE, WHOLE FOR THE PART, and PART FOR THE PART, and distinguishes four types of metonymy based metaphors according to *experiential basis, implicature, category structure* and *cultural model*. As a consequence, I try to find answers for the following RQs: Does Radden’s system of metonymy-based metaphor work in art? What is the role of realism in these mental mechanisms? How is documentary transformed into ironic, humorous and critical objects? In the conclusion we will understand the mental processes in which a dinosaur might be combined with the Parliament and an artist can wash the floor in front of Kunsthalle.

Keywords: historical places and realism, conceptual metonymy, metonymy based cognitive processes, multimodality.

The cited artworks:

1. Parliament

Lórinç Borsos, *Immovable Land*, 2010 (chamotte installation with motion sensor mounted on vibrating table)

András Cséfalvay, *Compsogation, Dinosaur's View of the Nation-State* 2013 (animated video)

Bianka Dobó, *Clean court, tidy house. Workers II., 2014* (acrylic on canvas)

Ágnes Eperjesi, *Words of Power*, 2015, OFF (video)

Csaba Nemes, *Remake*, 2006 (animation)

Nóra Soós, *There Is No Time*, 2015 (mixed media on canvas)

2. Kunsthalle

Erika Baglyas, *New Deal from the series 'Stories from Nowhere'*, 2012 (installation)

Ottó Vincze, *Relative Luck*, 2012 (installation)

Project: *Outer Space*, Kunsthalle, 2012–2013 actions, performances (curators: József Mélyi)

Participants: Erika Baglyas, Lórinç Borsos, Gabriella Csozó, Tibor Horváth, György Jovánovics, Dávid Karas, Zsolt Keserue, Szabolcs Kispál, János Szirtes, Hajnalka Tarr

Literature

Augé, Marc (2012): Nem-helyek: Bevezetés a szürmodernitás antropológiájába. In: *Elmegyakorlat: Műcsarnok-könyvek 11*, 29–45.

Barcelona, Antonio (ed.) (2003): *Metaphor and Metonymy at the Crossroads: A Cognitive Perspective*. Berlin – New York: Mouton de Gruyter.

Urios-Aparisi, Eduardo (2009): Interaction of multimodal metaphors and metonymies in TV commercials: 4 case studies. In: Forceville, Charles – Urios-Aparisi, Eduardo (eds): *Multimodal Metaphor*. New York: Mouton de Gruyter.

Ning Yu (2009): Non-verbal and multimodal manifestations of metaphors and metonymies: A case study. In: Forceville, Charles – Urios-Aparisi, Eduardo (eds): *Multimodal Metaphor*. New York: Mouton de Gruyter.

Benczes, Réka – Barcelona, Antonio – Ruiz de Mendoza Ibáñez Francisco José (eds) (2011): *Defining Metonymy in Cognitive Linguistics*. Amsterdam–Philadelphia: John Benjamins.

Forceville, Charles – Reckens, Thijs (2013): The GOOD IS LIGHT and BAD IS DARKNESS metaphors in feature films. In: *Metaphor and the Social World 3/2*.

ZEMPLÉN, Gábor***The Visual Rhetoric of Newton's Diagrammatic carriers***

The paper offers a Pierce-inspired analysis of the imagery (Rhemes-Dicisigns-Arguments) of Newton's optical theory, one of the most successful scientific theories ever. The comparative analysis of the imagery is informed by Otto Neurath's work on the classification of systems of hypothesis in optics about a century ago (Neurath 1914/5, 1915), who developed a refined mapping of the group of theories, already recognizing that "Perhaps we cannot grasp some developments unless we consider the images and pictures" (Neurath 1973: 102)

The study of raypaths and mapping relations on the plates of the first edition of the *Opticks* (O1, 1704) shows how the gradual and potentially inconsistent explication of the evidential base influences the burden of proof, the reconstruction of theoretical content, and the probative force of the proof-structure. Newton's theory introduced novel depictions (e.g. the 'spectral image') that were mathematical idealizations of observations, and these new carriers, like items he introduced to the lexicon (e.g. spectrum, refrangibility), were accepted to become conventionalized in books on optics. I discuss how multiple readability of texts and images contributed to the heterogeneous reception of Newton's theory by showing how framing options provided for different interpretations of the imagery and the theory.

Neurath, Otto (1914/5): Zur Klassifikation von Hypothesensystemen (mit besonderer Berücksichtigung der Optik). In *Jahrbuch der Philosophischen Gesellschaft an der Universität zu Wien 1914 und 1915*. 39–63.

Neurath, Otto (1915): Prinzipielles zur Geschichte der Optik. *Archiv für die Geschichte der Naturwissenschaften und der Technik* 5: 371–389.

Neurath, Otto (1973): *Empiricism and Sociology*. Dordrecht: D. Riedel.

Newton, Isaac (1704): *Opticks or a treatise of the reflections, refractions, inflections & colours of light*. London.

ZÉTÉNYI, Tamás – É. KISS, Katalin

Preschoolers' Interpretation of Graphic versus Photographic Illustrations

As has been demonstrated repeatedly, and has been confirmed experimentally by us, many children find a universally quantified sentence like *'Every child is sitting on a high chair'* to be a false description of a drawing showing three children sitting on a high chair and a solo chair. Based on Sperber and Wilson's (1986) Relevance Theory, we hypothesized that children give non-adult-like reactions because they are misled to believe that all the elements in the iconic stimulus are relevant, hence all of them are to be represented by the corresponding linguistic description. We tested this by replacing the drawings by photos taken in a natural environment rich in accidental details. In the case of photographic stimuli, the rate of erroneous interpretations was radically reduced. Psycholinguistic experiments use iconic drawings to ensure that the stimulus contains no uncontrolled factor. We argue that the use of iconic drawings is mistaken in the type of experiments which aim to test the relevance of a visual element – because children realizing the lack of irrelevant details interpret every element of the stimulus as an ostensive signal, and assign special significance to it.

ZORMAN, Rachel

Utilizing Visual Learning to Identify and Nurture. Hidden Talent in Science and Visual Art

The challenge that will be addressed in this presentation is finding effective ways for identifying and nurturing hidden talent among children from diverse socio-economic and cultural circumstances. The Eureka program, developed by the Henrietta Szold Institute in Israel, addresses this challenge by utilizing principles of visual learning to provide opportunities for elementary school students from diverse backgrounds to develop extraordinary creative problem solving skills in science and visual arts.

The presentation will describe how visual learning in this program: 1. enables all elementary school students to explore science and art in a series of problem solving experiences in the exposure phase in first and second grade; 2. integrates interdisciplinary problem solving skills, enabling application of knowledge and skills; 3. enables talented students in the immersion phase in third to sixth grade to develop their potential in science and art.

A seven year follow-up of the program will be detailed, showing that this type of visual learning enhances future creative problem solving in science and visual art. Furthermore, feedback from parents and students indicates that the program opens new interest areas for participants in and out of school. A long term study of program participants is under way, with positive indications of impact.

BIOGRAPHY OF THE PARTICIPANTS

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