
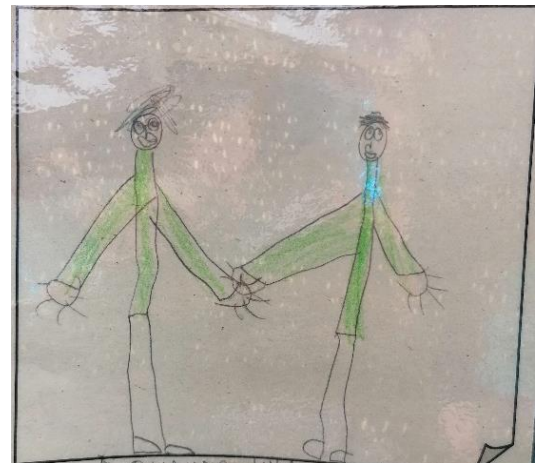




Supplementary File 2


Codebook (including analytical tools & conceptual groundings) for the article “Students’ Conceptualizations of ‘Peace’ and ‘War’ in Drawing–Text Combinations: A Metapragmatic Multimodal Analysis”


	Description	Analytical cues/conceptual grounding/inclusion and exclusion criteria	Sample pictures
<b>Overarching pattern of visual communication:</b>		Overarching patterns concerning the ideational metafunction (Kress & van Leeuwen, 1996)	
Concrete scene	Image shows a concrete, potentially realistic, maybe imagined figurative scene of a (potential) world	<p>Inclusion: Overarching narrative processes with concrete and figurative participants, circumstances, settings (Kress &amp; van Leeuwen, 1996);</p> <p>Inclusion: Comics-like scenes with speech bubbles</p> <p>Exclusion: categorized as “visual design”</p>	



<p>Visual design</p>	<p>Overarching communication pattern is to design the given visual space without the overall motivation of figurative realism, but potentially including concrete figurative elements and processes</p>	<p>Inclusion: Overarching (conceptual) processes with focus on (abstract) patterns of composition and visual design (Kress &amp; van Leeuwen, 1996); figurative elements or concrete scenes might be part of overall abstract visual design;</p> <p>Exclusion: categorized as “concrete scene”</p>	
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<p>Anthropomorph figure/s</p>	<p>Image contains anthropomorph figures as participants</p>	<p>Inclusion: figurative participants showing anthropomorph characteristics such as Gestalt, gestures, speech, social behavior, etc.</p>	
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<p>Image includes text</p>	<p>Image space multimodally includes text, be it intradiegetic or extradiegetic</p>	<p>Inclusion: any images clearly and intendedly include textual items, be it recipient instructions by labeling participants, speech bubbles, emblematic lettering or otherwise.</p> <p>Exclusion: textual items “touching” the image space “by accident” and not by modal dense design choice</p>	
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<p><b>Emblematic-stylistic dimensions:</b></p>		<p>Emblematic patterns of visual communication, understood as patterns of higher-level frozen mediated action (Norris, 2019: p. 40ff.) and as “readable,” this is, modal dense (Norris, 2019, p. 242–244) elements; see also Blasch, 2021, for using the concept of “modal density” to characterize stylistic-emblematic choices.</p>	

Balanced composition



Using compositional patterns and “rules” that are associated with a “balanced composition,” i.e., symmetrical alignment, “rule of thirds,” central positioning, avoiding “randomness” and slants, using compositional templates such as sky at the top, sun at top corner etc.

See Blasch, 2021: p. 45–47, taking up the notion by Bednarek & Caple, 2019.



			
<p>Stylized eyes (Anime-/manga-like)</p>	<p>Exaggerated and relatively salient round eyes of anthropomorph figures, citing the style of Manga and Anime.</p>	<p>See Cohn &amp; Ehly, 2016.</p> <p>Inclusion: stylistic, that is: modal dense, effort, readable in a pictural context that amplifies the intended stylistic choice.</p> <p>Exclusion: no readable motivation for regarding salient round eyes as a stylistic choice but as occurring “randomly” or motivated by other reasons.</p>	



			
<p>Stick figure style</p>	<p>Human figures depicted by a variant of stick figure styles, characterized by a rather abstract-symbolic, above all standardized and generic body, face and gestures/movement.</p>	<p>Inclusion: depiction readable as style choice by reproducing the emblematic stick figure style elements, this is: a quite generic face, symbolized limbs, symbolized torso.</p>	




Speech bubbles

Image includes speech bubbles.

Comic-like verbal processes (Kress & van Leeuwen, 1996) with explicit speech bubbles.



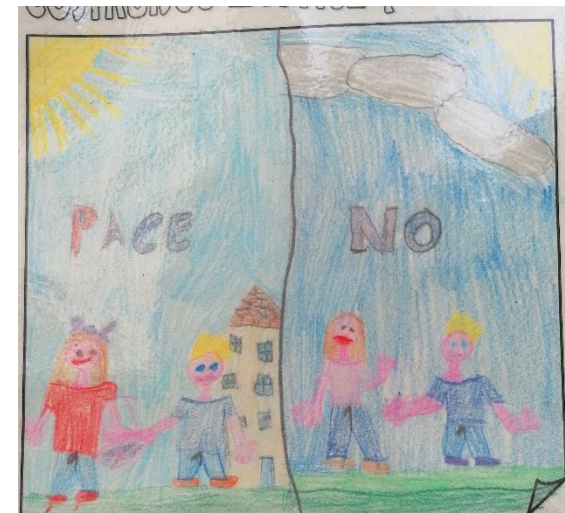
<p>Emojis/icons</p>	<p>Image or accompanying text contains emojis and/or icon-like elements, such as smileys, stars, hearts, checkmarks, flowers etc.</p>	<p>Inclusion: relatively small and decorative but meta- /communicative iconic elements.</p> <p>Inclusion: “readable,” modal densely drawn (classic) smileys, even if they are very salient image elements.</p> <p>Exclusion: the illustration pattern of backgrounded anthropomorph nature phenomena such as the sun, the clouds having a face, and associated phenomena of defocused anthropomorphism.</p>	 <p>The top drawing is a child's artwork on a light-colored background. It features a large, hand-drawn heart in shades of pink and red. Inside the heart, two small figures with red hair are holding hands. The background is decorated with several small green peace symbols. The name 'ARIANNA 3E' is written in the bottom right corner.</p> <p>The bottom drawing is another child's artwork. It features a large, smiling sun with a yellow face and blue body, set against a background of horizontal rainbow stripes. To the left of the sun is a sign on a post that says 'PEACE'. At the bottom of the drawing, there are four smaller rainbow hearts. The drawing is signed in the bottom right corner.</p>
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Multiple image spaces

The image is divided into two separate spaces, usually using dark lines on the horizontal axes. Pragmatically, this arrangement is used for several (complex) conventionalized patterns (e.g., contrast, before vs. after, false vs. correct, narrativization)

The image is divided into multiple separate spaces, usually using dark lines on the horizontal and vertical axes. Pragmatically, this arrangement is used for several (complex) conventionalized patterns (e.g., narrativization, illustration of multiple topics)

Patterns of dis-/connection via framing (Kress & van Leeuwen, 1996).



Speaking from/to the off

A narrativized concrete scene including verbal speech bubble processes with one explicit or inferred interlocutor of the conversation interacting from out of the image space.

Inclusion: the speech bubble or the ideational context of the scene clearly prompts to infer that there is another relevant interlocutor out off the image space.



Cinematic framing

The picture is using one of the common cinematic framing types for showing a concrete scene with human figures.

The picture uses one of the classic shot types of cinema and television (cf. Kress & van Leeuwen, 1996, discussed within their “interpersonal meta-function”), e.g., the medium shot, showing human figures from their waist onwards.

Inclusion: Images using this framing/shot type in an intended, modal dense manner.




Bird's/drones's eye view

The perspective on a concrete scene is from an exaggerated bird's eye view, better conceived as a drone's or satellites eye view.

Specific pattern of composition and perspective (horizontal angle) and framing (cf. Kress & van Leeuwen, 1996). Rather than a bird's eye view, this visual pattern of framing got common as a kind of (implicit) drone's or satellite's eye view within establishing shots in drama series and films.

Inclusion: images with this concrete visual pattern.



<p><b>Conceptualizations: topoi of (fostering) peace*</b></p>	<p>Thematic conceptualization of peace-/building, mainly established by textual framings.</p>	<p>Discursive conceptualizations via text; discursive-ideational image dimensions; patterns of picture-text relations.</p>	
<p>Care</p>	<p>The conceptualization of peace explicitly includes topoi of helping and care-taking, also in the more abstract-political sense of Arendt's "amor mundi".</p>		 <p>Caption: "I build peace when I take care of the rabbits instead of mom so I don't bring quarrels, but I bring peace to mom."</p>





Caption: "I build peace when the war ends and it is to help people who are sick it is to help the poor get better."

Harmonious  
togetherness

The conceptualization of peace  
explicitly includes topoi of  
establishing or securing  
(intimate) social constellations of  
harmonious togetherness, e.g.,  
by avoiding quarrels.




Caption: "I build peace when I take care of the rabbits instead of mom so I don't bring quarrels, but I bring peace to mom."


Understanding & respect

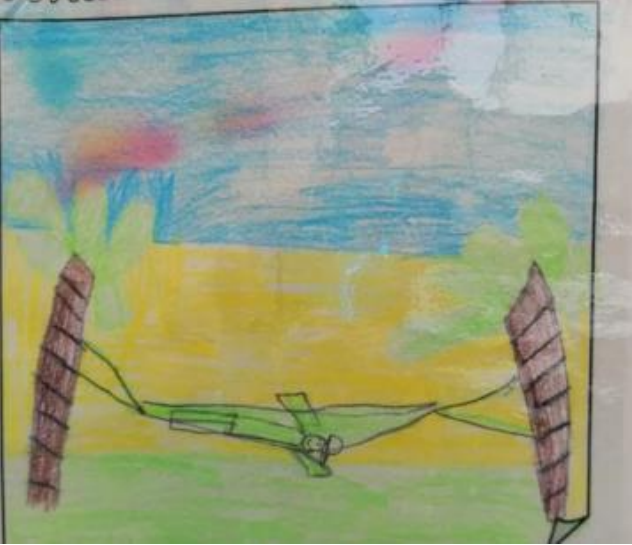
The conceptualization of peace explicitly includes topoi of understanding and respecting others, including other points of view.




Caption: "I accept the no."

<p>Russian-Ukrainian War</p>	<p>The conceptualization of peace explicitly includes reference on the Russian War on Ukraine.</p>	<p>Exclusion: explicit reference on war as such without explicit reference on the Russian War on Ukraine.</p>	 <p>Caption: "I build peace when the war ends and it is to help people who are sick it is to help the poor get better."</p>
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<p>War</p>	<p>The conceptualization of peace explicitly includes reference on war as such.</p>	<p>Exclusion: explicit reference on the Russian War on Ukraine.</p>	 <p>Caption: "I hope that war no longer exists because it is TERRIBLE and also men are aware that war is not a game but (XXX XXX) and defeated, and that there`s always war man must leave nature and the earth and other men alone."</p>
<p>Other topoi</p>	<p>Other topoi of peace: colorfulness, happiness, freedom of movement;</p>		
<p><b>conceptualizations: settings of peace*</b></p>	<p>Explicit (scenic) settings of peace as multimodally</p>	<p>Discursive conceptualizations via text; discursive-ideational image</p>	

	established via image-text arrangements;	dimensions; patterns of picture-text relations;	
Experience of self	Experience of self as explicit concerned participant/setting.		 <p>Caption: "I feel peaceful when I am alone and I am in peace."</p>

<p>Family &amp; Home</p>	<p>Family members and/or the home as explicit (scenic) setting and concerned participants.</p>	<p>Exclusion: family and/or home is not explicitly referred to.</p>	 <p>Caption: "I accept the no."</p>
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Caption: "I build peace when I take care of the rabbits instead of mom so I don't bring quarrels, but I bring peace to mom."




Friends (and family)


Friends as explicit main concerned participants.

Inclusion: friends are explicitly referred to as main concerned participants, but the concerned group may also include family members.



Caption: "When I am with my friends and we lay down on the lawn"

<p>Children as social actor</p>	<p>Children as collective social actor as concerned participants.</p>	<p>Inclusion: explicit textual reference on children as a concerned social group.</p> <p>Exclusion: no explicit textual reference on “children” as concerned social group.</p>	 <p>“I build peace when I see people who are in pain and I help them when they are in trouble and I listen to their problems when the children fight each other and I help them to reason. When they are in pain and I comfort them.”</p>
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Nature	Nature as explicit setting and/or concerned participant.		 <p data-bbox="1368 783 2040 863">Caption: "I feel peaceful when I am alone and I am in peace."</p>
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Global-national politics


The global scale of politics with its main actors (nations, war parties etc.) as explicit (scenic) setting.



Caption: "I to build peace would go to the people who need more than us, the people who are sad to always help them."

Other settings

Other explicit settings: school, playing ground, soccer & other sports, animals as main (anthropomorph) participants, religion, city.

<p><b>conceptualizations: emblems of peace*</b></p>	<p>Picture contains emblematic visual elements associated with peace.</p>	<p>See above. Symbolic elements also sensu Kress &amp; van Leeuwen, 1996.</p>	
<p>Flags</p>	<p>Flags (national flag, peace flag etc.)</p>		

Hearts

Symbolized hearts



Pace/Peace

Emblematic lettering of "pace"  
or "peace"



Peace sign

Peace sign in its "readable" structure, maybe flawed.





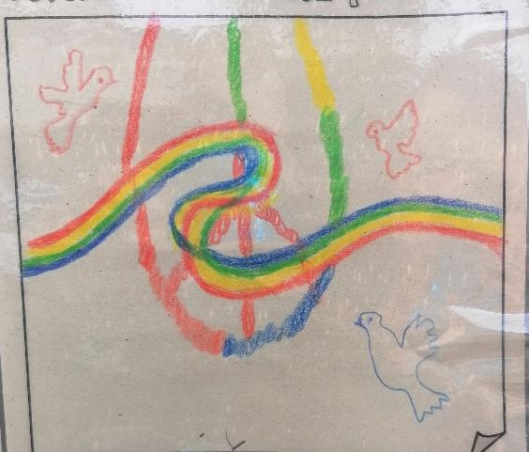
Rainbow



An emblematic arrangement of rainbow-like color combinations (as flag, as stylized rainbow etc.), maybe adapted colors.






			
<p>Bodily symbols of togetherness</p>	<p>Emblematic gestures symbolizing togetherness (holding hands/joint hands, hugging etc.).</p>	<p>Inclusion: the emblematic gestures and bodily inter-/actional narrative processes (Kress &amp; van Leeuwen, 1996) are saliently staged (by matters of salience and composition, Kress &amp; van Leeuwen, 1996) and “readable.”</p>	

			
Peace dove	Symbolized peace dove		

<p>Globe</p>	<p>Symbolized globe</p>		
<p>Locally established emblematic patterns</p>	<p>Students establishing the same distinct and complex visual pattern/motif for collaboratively and collectively solving the task (e.g., two human figures with connected hands).</p>	<p>Inclusion: the pattern shared by a group of students is clearly and easily recognizable, the images share diverse and salient structural similarities concerning motif and composition/frame design.</p>	





			
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Notes: \* overlapping and multiple coding possible.

Captions marked with "XXX" means that parts of the text were unreadable.