

Generating and Exchanging Knowledge: Rethinking Current Practices in Linguistics

(Editorial)

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In December 2014, we announced the launch of “a journal for those who consider linguistic curiosity both part of a profession and a unique way of life.” What a catchy phrase. And some of you might ask – why do we need yet another eJournal? Others might have had a look at the table of contents of this first issue or at our website that introduces several rather unfamiliar contribution formats on offer such as *...is thinking about...*, *dialogue*, *brainstorming* and *infographic* next to familiar ones like *journal article* or *review*. They might have wondered what these genres are about and why we felt the need to make them part of the *10plus1* concept. In this first editorial of *10plus1*, we would like to take the opportunity of answering some of your questions and introducing you to some thoughts of ours which have fuelled our work on this project.

10PLUS1
LIVING
LINGUISTICS

1. Putting Our Own House in Order

Ohne Gedankenaustausch ist Wissenschaft undenkbar. [...] In der Antike [...] kommunizierte man Wissenschaft oral in Form von Dialog und Disput, Vortrag und Lehrstunde. [...] Die Diskussionsrunden von früher sind passé. (Hollricher 2009: 30)¹

This quote may remind us of two things:

- The aims of the humanities are to produce knowledge and to foster our understanding of the world. This may seem trivial but in the light of the growing pressure to *publish or perish*, these goals are often pushed to the background.
- Generating knowledge itself is traditionally a joint activity. This is may also seem trivial but today this joint venture is sometimes reduced to simply piecing together an article with others scholars – in order to be quicker and to publish more.

¹ Sciences [and humanities, the editors] are unthinkable without exchanging thoughts. [...] In ancient Greece and Rome, science was communicated orally in dialogues and disputes, talks and lessons. [...] These earlier discussion panels are long gone.

These observations are rather critical and may appear a bit exaggerated. However, they illustrate the core of many of our discussions on current practices in the humanities. From our perspective as young linguists, we were wondering about current practices of generating and exchanging knowledge in our own field.² With this focus, we were close to two established research paradigms:

- Knowledge dissemination (KD) studies, which is a specialization of discourse analysis.
- German *Transferwissenschaften* that go back to research in lexical semantics, languages for special purposes, and text linguistics.

They have similar aims in that they investigate how expert knowledge of a particular expert community is transferred to the lay public. These studies examine what genres and / or discursive strategies are employed for this aim (e.g. Wichter & Antos 2001; Schildhauer i.pr.). Some also address questions of how this transfer can be optimized

² For the current purposes, let us define *knowledge* in pragmatic terms as “beliefs shared by epistemic communities” (Calsamiglia & van Dijk 2004: 373).

(e.g. Antos & Wichter 2005). What we find rather seldom, however, are studies which deal with our two initial observations:

- How is knowledge generated and shared *within* a certain epistemic community, and particularly in linguistics?
- How can these processes be improved?

We gained the impression that our *own* practices are taken for granted. But we thought that it is now appropriate to consider whether what we currently do still serves the needs of knowledge generation and dissemination (at least in linguistics) perfectly.

In order to share our thoughts with you, we will first have a cursory glance at *what kinds* of practices of knowledge generation and dissemination there are in the humanities and how they came about. Secondly, we will argue that the current practices could be improved – and this is where 10PLUS1 comes into play. On the basis of aesthetics and writing psychology, we will argue for the benefits of its new formats – and also raise some critical points for further discussion.

2. Knowledge Transfer: Conventions in the Humanities and Linguistics

Before the 17th century, information travelled by scholars wandering from one university to another (Manten 1980: 2) but it only spread within *limited* communities. Scientific progress was relatively slow. In 1665, however, the first issue of the *Philosophical Transactions* was published (Taubert 2009: 9-10; cf. Hollricher 2009: 30) and marked a turning point in the development of scientific exchange. “It became clear that the printed scientific journal would be a much more effective means of communication” (Manten 1980: 4). Back then, “journal articles were not regarded as definite publications” (Manten 1980: 8). Still, they were seen as formats in which recent scientific works could be formally published and processes of standardisation in terms of structure and language style began (Graefen 1997: 50ff.). Journal publishing proved to be a success story: The *Philosophical Transactions* – still appearing today – was competing with roughly 160,000 other journals in 2009. In particular the affordances of online media gave rise to many electronic journals.

Today, a scholar’s life seems to be dictated by the principle *Publish or Perish*, and a scholar’s abilities judged by the number of books and articles published. Hollricher speaks of “Konferenztourismus” as conferences offer good opportunities to publish shorter papers. We might even find fake conferences that never take place in real life and are simply announced to publish their proceedings (Hollricher 2009: 31). Also, studies have shown that, in business studies, 90% of the journal articles accessible via university libraries are never cited, 50% are never read (cf. Boni 2013: 96). *Mass-authorship* is a phenomenon which is gaining momentum right now: Papers can be authored by more than 3,000 scholars, and this is a relatively common phenomenon in the natural sciences (Boni 2013: 100). Here, scholars also speak of KPEs, meaning “kleinste publizierbare Einheiten” (Hollricher 2009: 30). Surely, these are extreme cases but, as young researchers having grown into that system, we felt that these examples capture the *zeitgeist* of academic research as it is or at least feels today.

Apart from quantities, the qualitative features of publication genres appear to have become ever more conventionalised. The textual functions of academic text gen-

res are defined as “das Erkennen von Zusammenhängen der objektiven Welt; das Beschreiben und Transparent-Machen ‘allgemeiner Merkmale oder Aspekte in der komplexen, sich verändernden Welt’” (Heinemann 2000: 704). To fulfil these functions, authors incorporate high amounts of technical terms, try to argue to the point, and organise their texts into sections (Gläser 1990: 71; cf. also Niederhauser 1996). It seems to be an established standard to (1) formulate the research question, (2) describe the methods employed, and (3) the data used, (4) report on the results, and (5) interpret the results (Parthey 2013: 16-17).

This structure, well-established in the natural sciences as the IMRAD-model, an acronym for *introduction, methods, results and discussion*, is used in linguistics, too. Furthermore, authors, particularly German scholars, seem to observe maxims such as the narrative taboo, the ego-taboo and the metaphor-taboo (cf. Kretzenbacher 1994: 4f.). Also, articles often feature meta-communicative commentary in the form of *prefaces, annotations, bibliography and indexes*. (Heinemann 2000: 704) According to Niederhauser, this has led to scholars producing “einheitliche, einförmig wirkende Texte” (Niederhauser 1996: 58). As a result,

they tend to make excuses when diverging from the standard.

We regard this as an alarming trend and would like to argue that too rigid conventions – in combination with the pressure to publish frequently – may affect the quality both of research conducted and knowledge transfer ... and we wanted to do something about it.

3. 10PLUS1: New Formats and Why They Could Prove Beneficial

When conceptualising 10PLUS1 as an eJournal, we saw a great potential in the accessibility of content, the fast exchange of ideas and, particularly, the possibility of presenting content in new ways. Many electronic journals continue to subscribe to their “linear and traditionally constrained presentation of knowledge in ‘finished’ blocks, albeit illustrated and hyperlinked”, as Jakubowicz (2009: n. pag.) puts it. However, the dictum *If we build it, they will come* (Rimmer et al. 2008; see also McLeod et al. 2014: 140) seems to have lost its validity, and online offers need to make full use of the web’s affordances. With 10PLUS1, we try to exploit these potentials by offering to incorporate pictures (e.g.

Kilchör in this issue), moving images (e.g. Kerschensteiner in this issue), sound files and clickables (e.g. Domke in this issue). Moreover, we offer unconventional formats – next to some established genres – in order to allow scholars to explore their ideas without having to restrict themselves to the conventional.

3.1 From the Perspective of Aesthetics

The question of *why* new formats could be useful when conducting research first brings us to aesthetics as a field of research. In everyday language, we usually use the term *aesthetic* to speak about the nice and pleasurable things in life (cf. Stöckl 2013a; Welsch 1996). However, it is worthwhile to draw on a wider conceptualisation of *aesthetic* which simply refers to things that stand out against a background of what we are well used to. Something aesthetic would simply get noticed for its *difference*, for breaking with routines (Stöckl 2013b: 2) and cultural conventions (Fix 2001: 39). The more experimental genres would stand out, among others, for their unconventional language styles, their structural make-up and the semiotic modes

they make use of. We see a great potential in doing exactly that since creating *aesthetic* content – making the recipient look and think twice – furthermore allows engaging more deeply with the ideas expressed (cf. Pflaeging 2014).

In 10PLUS1, there are a number of formats that are unconventional and, therefore, aesthetic: Apart from rather logocentric genres like ... **is thinking about ...** (e.g. Klemm & Michel as well as Schildhauer in this issue) or **brainstorming**, 10PLUS1 offers genres which are decidedly multimodal. For instance, the genre **3-min-talk** allows scholars to shoot a short video of themselves, research objects, or other things and have it embedded into our website as a fully-fledged journal contribution. This issue contains a 3-min-talk by Klaus Kerschensteiner on unboxing videos. Also, we are offering **infographic** as another multimodal genre (e.g. Kilchör as well as Dang-Anh & Rüdiger in this issue). In 10PLUS1 as an eJournal, the use of visuals does not seem restricted as it often is in costly print publishing. Even interactive flash graphics are technically possible and allow for an interactive exploration of the content (e.g. Domke in this issue).

As part of her research focus on the visualisation of linguistic theories (see e.g. Pflaeging 2013, forthc.), Jana Pflaeging recently designed an infographic on *genre change in humorous communication* for a colleague's publication (see Brock forthc.; see also Schildhauer forthc.). Let us use it to exemplify the **infographic** format. As you can see in Figure 1, the graphic establishes different levels: There are genres as cognitive phenomena, concrete formats as genre realisations and, finally, the technical affordances. The verbal labels are important to narrow down the meaning potential. The visuals establish all these aspects in one picture and, due to simultaneous reception, allow for a more holistic understanding of the information.

Apart from the *aesthetic* experiences one might have when looking at infographics in linguistic publications, we would like to emphasise that great potential also lies in the *production* of them (Pflaeging forthc.).

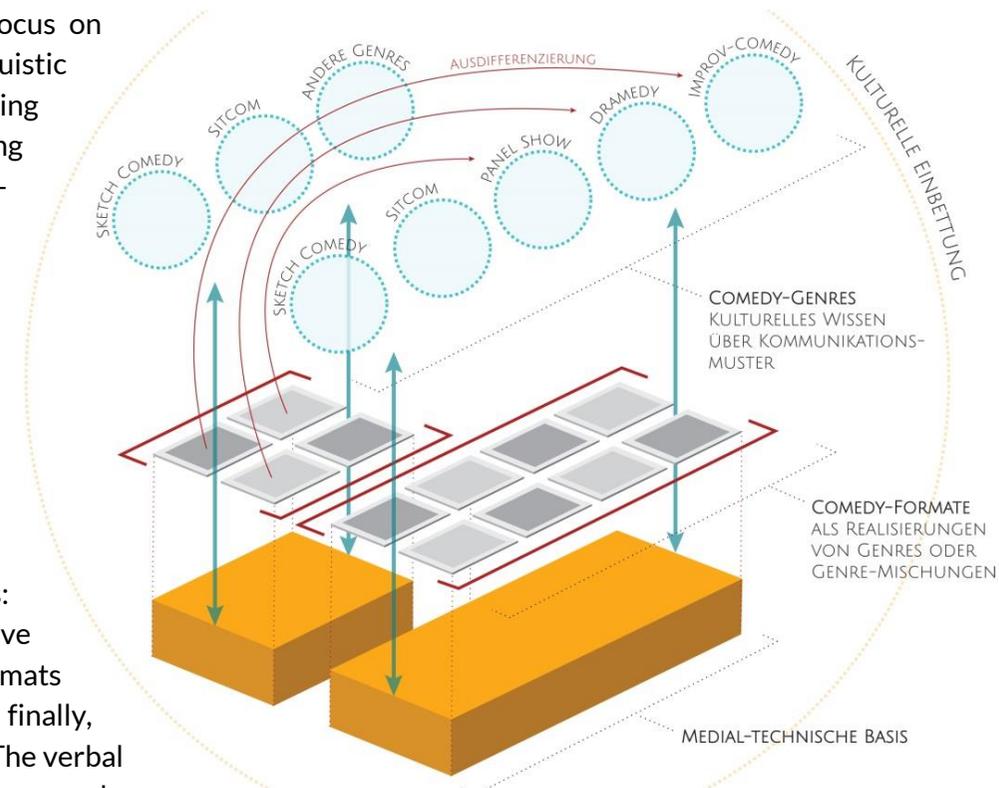


Figure 1: Genre Change in Humorous Communication (Brock forthc.), visualised by Jana Pflaeging.

Creating a journal contribution by drawing on different modes can certainly be stimulating and may lead to discovering anew the research objects that we think we know well.

3.2 From the Perspective of Writing Psychology

The need for new formats also receives some backing from writing psychology (see, e.g., Levy & Ransdell 1996), creativity research (see, e.g., Kaufman & Kaufman 2009; Sternberg 2009), and some strands of text linguistics (see, e.g., Antos 1997, 2002, 2005; Ballod 2007). Starting from this background, we think of writing essentially as a process (Runco 2009: 188) which involves the steps of retrieving concepts from long term memory, combining and transforming them according to the constraints of language (e.g. Hayes 1996: 23; Sharples 1996: 133-142). According to the *geneplore* model (e.g. Ward & Lawson 2009; see Figure 2), where *gene* stands for *generation* and *plore* for *exploration*, such a process gives rise to new ideas: Writers start from activating the concepts



Figure 2: Geneplore Model (e.g. Ward & Lawson 2009).

they already have. But by combining them in sometimes entirely new ways, something different may emerge (e.g. Runco 2009: 184). Just consider how much we have gained from Vitruvius, who described sound in terms of water (Hofstadter & Sander 2013: 210).

A text is therefore not (at least not *only*) a static mould which makes knowledge visible and archives it. A text is a process in which knowledge is actively created in order to be shared (Antos 1997: 45; Schildhauer i.pr.). *Geneplore* (Figure 2) is a recurring cycle and authors oscillate between both poles many times when composing a text (Ward & Lawson 2009: 197). It is generally believed that this recurring cycle is best achieved in a *state of flow* – when authors travel through their own mental landscape without restraint (Perry 2009: 213).

Some 10PLUS1 formats are designed with these basic premises in mind. **...is thinking about...**, for instance, supports a state of flow. It asks authors to enter their mental landscape and explore it via writing. It does not ask for research reviews. Writers can follow their own structure instead of an established IMRAD model. *...is thinking about...* is about thinking, thinking in flow. The same holds for **brainstorming**: There are minimal

formal requirements. Thoughts and conceptual structures can be externalised free from constraints of linearity. The emerging product is the trigger to go on exploring, combining, inventing.

Creativity researchers have also stated that writers can be more creative when they challenge themselves to activate less familiar concepts and to combine them in unfamiliar ways (Ward & Lawson 2009: 204). The **dialogue** format promotes this challenge: Authors can stage fictive encounters between scholars, philosophers etc. and engage them in a dialogue on a particular topic.

Let us illustrate this with an example. At the end of 2014, Peter Schildhauer wrote an essay on digital education. It is entitled “Vom Fischer und seiner Frau 2.0: Wünsche zum Ideal der Bildung Digital” and stages a conversation between two fictional characters from one of the Grimms’ Fairy Tales. Instead of the housing problem focussed on by the original fairy tale, Peter Schildhauer makes the fisherman and his wife talk about their son’s education in the digital age (Schildhauer 2015). Transforming this topic into the given framework of the fairy tale “Vom Fischer und seiner Frau” allowed the author to approach it from an entirely new perspective. He explored novel concept combina-

tions: What might be the worries of an ambitious mother today? How could the fairy tale end without shattering everything to zero as in the original?

Consider the concluding passage:³

Epilog:

Bildung Digital ist (auch) Elternsache!

Kaum hat F. den Wunsch in den Sturm gerufen, taucht der Butt aus den haushohen Wellen auf: „Jetzt seid Ihr an der Reihe! Nie habt Ihr an Eure Verantwortung gedacht, immer soll die Schule alles richten! Doch nur Ihr könnt Junior u.a. vor dem WhatsApp-Stress retten – lest einmal Zeinlinger (2014)! Bedenkt auch die Gefahren der rauen Internet-See – Ihr müsst ihn das sichere Surfen lehren!“

Wenn I. nicht gestorben ist, engagiert sie sich noch heute für die Bildung Digital – z.B. am Frühstückstisch, wenn sie Junior erinnert, dass WhatsApp kein Müsli ersetzen kann...

In a flow-like state of one revision phase the author made the fish remind the parents of their responsibilities. This idea originated from the need to make the fish do something

³ I. = Ilse, the fisherman's wife; F. = the fisherman.

to end the sequence of wishes. Today, Peter Schildhauer considers it one of the most important ideas of this essay.

This *dialogue* format can also be used to stage a 'real' dialogue between two researchers and thus provide a forum for joint knowledge construction. This principle is at the heart of 10PLUS1:

- Each contribution receives its own *comment* section. We would like to encourage a lively exchange and, therefore, a joint development of thoughts. Please feel welcome to engage in this process right away by commenting on the contributions of this issue!
- Our contributions may be published much earlier in the research process than traditional journal articles, which present a finished study. Melanie Kerschner's contribution, for instance, presents work-in-progress related to her PhD-project and invites constructive feedback.

Here, the circle closes: 10PLUS1 is very much like a Greek market place. Innovators present their thoughts. Others jump to their aid. Together, we reach new insights.

4. Some Final Words

We have introduced you to 10PLUS1 and – at least we hope so – answered some questions by sharing our thoughts and arguing for the benefits of *yet another eJournal*.

10PLUS1 is still young and will have to grow with and from experience. We would like to invite you to be part of that progress and provide feedback in the comment section below.

Finally, we'd like to express our hope that you enjoy reading, watching, looking at, and listening to this first issue of *10plus1* as much as we enjoyed working on it.

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