

## In the Ear of the Beholder? Genre, Framing and Cohesion in Film Trailers

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This talk explores the use of recurring patterns of audio-visual cohesion in a specialised genre-balanced corpus of contemporary US-American film trailers. I apply various corpus linguistics tools and methods, e.g. concordancers, GraphColl, keyword analysis, semantic and syntactic taggers (cf. Flowerdew & Mahlberg 2009; Duguid & Partington 2017) to inform more recent analytical frameworks mapping film discourse cohesion in telecinematic discourse (Janney 2012; Tseng 2013; Bateman, Wildfeuer & Hiippala 2017; Schubert 2017; Hoffmann & Kirner-Ludwig forthcoming). More generally, I hope to find some answers to the following two research questions:

(a) How can we use current corpus linguistics tools to best detect *verbal* cohesive patterns (grammatical and lexical cohesion; cf. Halliday & Hasan 1976) within and across larger sets of film trailers?

(b) How can we code and elicit *visual* cohesive patterns in different film trailer genres (e.g. by means of framing, camera movement, mise-en-scene, transitions), and how do these means cluster in expectable patterns around meaningful narrative segments of the trailer?

Drawing on software tools such as Wmatrix, TAACO or Lancsbox, I will first track the relative frequencies and dispersion of (grammatical and lexical) cohesive cues across the trailer corpus. Particular emphasis will be put on the (semantic) categorization of recurring noun and verb phrases and the genre-specific use of collocations. In a second phase, a small number of cinematographic techniques will be coded for the orientation stages of each trailer. The results uncover recurring patterns of the visual techniques, i.e. visual collocations, that directors and editors routinely apply to yield strategic effects in film trailers.

### References

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