

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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**Англійська мова в
лінгвокультурологічній
парадигмі**



**Методичні рекомендації
для студентів**

**спеціальності 7.010103 “Педагогіка і методика середньої
освіти. Мова та література (англійська, німецька)”**



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У методичних рекомендаціях визначені мета і завдання вивчення дисципліни “Англійська мова в лінгвокультурологічній парадигмі”, наведено вимоги до знань, якими повинні опанувати студенти, та умінь і навичок, яких студенти мають набути, визначено форми контролю та критерії оцінювання, подано методичні рекомендації до вивчення дисципліни, описано семінарські заняття, визначено завдання для самостійної роботи, надано методичні рекомендації щодо її виконання, а також запропоновано завдання для поглибленого вивчення дисципліни.

Для студентів спеціальності 7.010103 “Педагогіка і методика середньої освіти. Мова та література (англійська, німецька)”.

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General Description of the Course






This course belongs to the disciplines which combine deep theoretical problems with strong practical application. On the theoretical side, it furnishes students with the information about the most recent achievements within the studies of the complex relationships and interaction of language and culture as well as suggests the insights into the cultural dimension of the English language. On the practical side, the course helps students to understand the current position of English in the world culture and provides them with the analytical tools to interpret the cultural component of the English semantics.



The Goals of the Course

The course is aimed at providing students with the modern tools of linguo-cultural analysis of verbal and creolized texts.

To achieve this goal, the following tasks should be accomplished:

-  to learn the main terms of linguo-cultural studies;
-  to learn the methodology of linguo-cultural studies;
-  to develop the skills of the application of linguo-cultural methods to the analysis of the English words, structures as well as verbal and creolized texts;
-  to examine the complex relationships between language and culture;
-  to learn about the current position of English in the world culture.

than you. I am ink. I am pure and faultless calligraphy and there is no degree of blackness with which I am not familiar!’

The Sister came again to try to prevail upon Chnstian to leave, but he would not Hans Mikkelson came, but he refused to let the corrector into the room and he knew that, now, he would have to be obeyed.

All night he fought death in the name of Bror Brorson. Death slithered from the folds of bedding and lashed the walls of the room with its tail. It breathed a mephitic stench into the air.

In the first light of dawn Christian felt a change come over the sleeping boy. The burning abated. But he knew that it must not abate too much, that he must not let Bror go cold. He called for a nurse to bring more blankets and these he placed over Bror, while death began its daylight cries, like a street trader tempting souls to pass its way. He said aloud: ‘This is the moment when all is won or lost.’

Bror Brorson

Bror opened his eyes just after the great clock on the Koldmghus tower struck seven Finding Chnstian there, holding his hand, he said: ‘What’s happening? Where have I been?’

‘I do not know,’ said the eleven-year-old King.

Then Chnstian stood up and laid Bror’s hand gently on his chest. ‘Sister will take care of you now,’ he said ‘I must go to Copenhagen, to my father’s palace, for since yesterday morning I am King of all the realms. I am going to give order that you travel to Fredensborg when you are well enough Will you like that? We shall ride in the forests and go fishing in the lake when the ice has gone.’

‘Will it be allowed?’ asked Bror.

‘Yes,’ said Christian. ‘An order is an order.’



The Structure of the Course

The course is covered within *one term*.

The course is finished by a *credit test*.

Academic Hours per Different Types of Educational Activity			
Lectures	Seminars	Independent Work	Total academic hours
10	8	10	28



Types of Educational Activity

The course is covered via lectures, seminars, consultations and independent work.

Lectures are conducted in an interactive format, thus presupposing the active participation on the part of the students. For this reason the students are required to revise the material of the previous lecture for each successive one, as well as to learn the key terms and prepare their questions on the problems they did not understand or on the interpretation of a problem they disagree with, and to be ready to ask and answer questions during a lecture.

Seminars are devoted to analytical discussion of theoretical questions and the results of analyses of verbal structures, verbal and creolized texts performed at home. To prepare well for the seminars the students should make sure they understand all the key terms and can answer questions for self-testing.

Consultations can be group and individual and are mainly devoted to the discussion of those questions that bring particular difficulties to students.

Independent work gives the students an opportunity to contemplate the modern theories of language and culture on their own and to exercise their shrewdness in analysing the film and their creativity in writing the essay. For those who want to deepen their theoretical knowledge and sharpen their practical skills an *additional task* for independent work is suggested.



Having Completed the Course, Students Should

know:

- ❖ the key categories, concepts and terms of linguo-cultural studies;
- ❖ the theoretical foundation and practical procedures of linguo-cultural methods of analysis;
- ❖ the main cognitive and semiotic models of language and culture;
- ❖ the principal peculiarities of the language-culture interaction;
- ❖ the peculiarities of the position of the English language in the modern world culture;
- ❖ types of the cultural information preserved by the English language.

be able to:

- ❖ give definitions of the key categories, concepts and terms of linguo-cultural studies;
- ❖ provide examples of the interaction between language and culture;
- ❖ use the methods of linguo-cultural studies for the analysis of English verbal structures as well as verbal and creolized texts in English;
- ❖ outline and explain the implications of the current position of English in the world culture for teaching it.

cellar and was fighting Bror here in a little cell in the school sanatorium – and Chnstian had come to be on Bror’s side.

Thoughts of his father’s dying went from his mind. What he felt come into his being was a sudden rush of strength and power. In his mind, in the most beautiful writing he could perfect, he channelled this power into a rendition of Bror’s name

Bror

He said it, wrote it in the air with his hand, said it again, wrote it larger and larger with a more perfect flourish.

Bror Brorson. Bror Brorson. Bror.

He had two weapons and death had one. He had the new power of his kingship and his undeniably beautiful rendition of Bror’s name. Death had only itself. He spoke to the sleeping Bror. ‘I am here now,’ he said. ‘Your King is here. You must rest and I will fight.’

Word spread quickly round the school of the death of King Frederik, and the Sister, who was in charge of the sanatorium, came into Bror Brorson’s room and knelt down by Christian and said: ‘Your Majesty must not be in the sanatorium. Your Majesty will, if it please you, leave this sickbed and return to school, where preparations are being made for your journey to Copenhagen.’

‘No,’ said Chnstian. ‘I have taken up my station here.’

He did not know how long he would have to fight. He knew that whatever he had to do in Copenhagen could wait, but that his friend Bror Brorson could not. He asked to be left alone with his fight. He took up Bror’s burning hand and held it in his. Then, with Bror’s hand, he traced his invisible name. [...] and Christian knew that death was crouching in the folds of the bedding, like the devil crouched over a sleeping infant not yet come to baptism, waiting to swat Bror Brorson’s life away.

The short day’s light began to fade and the snow fell unseen outside the window, but Christian did not call for a candle. He said to death and to the coming night: ‘I am darker

One night, Bror told Christian that he had begun to be afraid of the cellar. ‘I was not afraid at first,’ he said. ‘There are some mice down there, but I don’t mind them. What I am afraid of is the place itself I and the place are at war Death is in it and wants to kill me, and I will not let it.’

Christian loved Bror Brorson; he was his closest, most trusted friend. He went to Hans Mikkelson and asked him ‘as a favour to me, your future King’, not to send Bror to the cellar any more. Mikkelson wiped his eyes, sighed and said. ‘I will cease sending him to the cellar when he ceases writing his name backwards. As my future King, you will surely understand the logic of this decision.’

In the winter of 1588 Bror Brorson grew ill. He was taken to the sanatorium and given raw eggs to eat and hot balsams to inhale. Around his sea-blue eyes dark shadows had begun to spread. Christian visited him there every day and read to him from the Bible. Brorson told him: ‘The people I like the most in the Bible are the disciples. They are simple fishermen and would have difficulty with words’. Both boys were eleven years old.

And then, as the class waited for Mikkelson in the schoolroom one cold February morning, some extraordinary news arrived. [Chrisitan’s fatter dies and he becomes the Kind of Denmark himself]

[...] He did not stop or even break his stride when one of the nurses asked him what he was doing, but hurtled on until he reached the little room where Bror Brorson lay.

Bror was sleeping. The grey shadows round his eyes were darker than they had ever been. When Chnstian put out a hand to touch his forehead, it was burning hot.

Chnstian sat down on a wooden chair by Bror’s bed. ‘Here’, he said aloud, ‘I take up my station.’

He knew that he had come not a moment too soon. There was a fight going on in the room – death had come up from the



Forms of Assessment

The assessment is *formal* and *content*.

The *formal assessment* will require attendance at all lectures and seminars. If a student fails to attend a class for a serious reason, she must pass the material covered at the class during an additional class.

If a student misses a class for no serious reason, she will get some additional task to do besides passing the material covered at the class.

The *content assessment* will be implemented via the checking of:

- ✠ knowledge of the key terms,
- ✠ knowledge of the theoretical points,
- ✠ fulfilment of the practice assignment,
- ✠ participation in the discussion during the seminar,
- ✠ tests,
- ✠ fulfilment of the independent work,
- ✠ answers at the credit test.



Criteria of Assessment

Assessment is based on the traditional Ukrainian system which consists of 4 grades:

“2” (unsatisfactory), “3” (satisfactory), “4” (good), and “5” (excellent).

The following criteria are taken into account:

- the answer is to the point (meets the question);
- the answer demonstrates adequate understanding of the question discussed by a students;
- the answer proves that the students worked to prepare for the class independently.

Seminar. The answers to the *theoretical questions* should be complete, well structured and logical. The students are supposed to demonstrate their knowledge of the key terms and understanding of the theoretical problems discussed. The students are not allowed to read from their copy-books while discussing a theoretical problem, they can only refer to it to consult the plan of the answer or to read a selected quotation. The answers should be spared of grammar or lexical or pronunciation mistakes.

Practice assignments should always be done in a written form. All the tasks are obligatory for every student.

The knowledge of the key terms and the main theoretical points of every seminar are checked via the *written tests*. Students' answers should be concise, to the point and spared of grammar or lexical or spelling mistakes.

The tasks for the **Independent Work** should be done in compliance with the recommendations given below.

At the **credit test** the students are supposed to demonstrate the full and deep understanding of the theoretical questions while answering them as well as provide a successful linguo-cultural analysis of the given text in English.



Recommendations

The success in taking the course depends on the efforts the students make to interpret and explain cultural dimension of various texts in English. Thus the students are encouraged to bring additional materials for the seminars and volunteer to do a little research as an additional task for the independent work.

The students should not be afraid to argue or disagree since the course is designed to promote the development of the critical thinking skills.

The discussion of theoretical questions during the seminars is based on the operation with concepts and terms. To

12. Culture shock and its phases.
13. The complex relationships between language and culture as semiotic phenomena.
14. Culture vs. civilization and the role of language in their representation.
15. The concepts of linguistic and cultural imperialism.
16. English imperialism: the definition of the term and the history of the phenomenon.
17. Traditional vs. cognitive approach to the study of metaphor.
18. The structure of conceptual metaphor.
19. The main features of conceptual metaphor.
20. The key conceptual metaphors in the British culture.
21. The key conceptual metaphors in the American culture.
22. Metaphors for education in English.
23. The structure of the blend and the process of blending.
24. Blending vs. cognitive metaphor: common and different features.
25. Blending and human thought.
26. Cultural phenomena as the products of blending.
27. The role of language in the blending process.
28. Kachru's model of the usage of English.
29. Varieties of the modern English language and cultures that use English.
30. English as lingua franca.
31. English as an international language and a global language.
32. Challenges for the English teachers and learners at the epoch of international English and Englishes.

Example of a text for practical analysis

The excerpt is taken from *Music and Silence* by Rose Tremain. *The excerpt tells a fictitious story of the childhood of a real historic figure – King Christian IV of Denmark. The King had a friend named Bror Brorson whom he loved very much:*

Do a little research on the listed below topics and prepare for the presentation of the results of it.

The topics for the research:

- ☒ “Modern culture – the constellation of blends”;
- ☒ “‘American Dream’ as a conceptual metaphor”;
- ☒ “Typical conceptual metaphors in Hollywood horror films/ actions/ thrillers/ dramas/ musicals”.



CREDIT TEST



The structure of the credit test:

- 1) answer to the theoretical question;
- 2) analysis of cultural components of an English verbal text.

Theoretical Questions for the Credit Test

1. Culture as mental programming (in the theory of Geert Hofstede).
2. Levels of culture (in the theory of Geert Hofstede).
3. Layers of culture (in the theory of Geert Hofstede).
4. Dimensions of national cultures (the theory of Geert Hofstede).
5. Characteristics of the British culture in terms of dimensions of national cultures.
6. Characteristics of the American culture in terms of dimensions of national cultures.
7. Cultural scripts (the conception of Anna Wierzbicka).
8. Typical English and American cultural scripts.
9. Cultural concepts.
10. The concepts of WE and THEY and stereotypes.
11. Stereotypization of the English and in the English.

prepare for such discussions students are recommended to make sure they understand both and can draw parallels between similar concepts as well as see differences between them.

Practice assignment should always be done in written form.

To prepare for written tests students should revise the key terms and answer the questions for self-testing given in the plan for each seminar. The students are not required to memorize the exact wording of a definition given at a lecture, instead they are encouraged to explain terms in their own words.



SEMINAR 1
Multifaceted Relationships
between Language and Culture



Key terms: *language, culture, mental program, levels of culture, layer of culture, dimensions of national cultures, cultural script, cultural concept, culture shock, semiotic, linguistic imperialism.*

Points for theoretical discussion

1. Mental nature of language and culture:
 - a) the concept of culture as mental programming (in the theory of Geert Hofstede);
 - b) dimensions of national cultures (the theory of Geert Hofstede);
 - c) characteristics of the British culture in terms of dimensions of national cultures;
 - d) characteristics of the American culture in terms of dimensions of national cultures;
 - e) cultural scripts (the conception of Anna Wierzbicka);
 - f) typical English and American cultural scripts;
 - g) cultural concepts;
 - h) the concepts of WE and THEY and stereotypes;
 - i) stereotypization of the English and in the English.
2. Culture shock and its phases.
3. Semiotic nature of language and culture:
 - a) the complex relationships between language and culture as semiotic phenomena;
 - b) culture vs. civilization and the role of language in their representation.
4. Language, culture and power:
 - a) the concepts of linguistic and cultural imperialism;



INDEPENDENT WORK



1. Watch the film “Slumdog Millionaire” and do the following tasks:
 - a) pick up the instances of Indian English;
 - b) discuss the stereotypes and cultural scripts represented in the film;
 - c) list the conceptual metaphors employed in the film. Single out the most important ones and discuss their meanings, implications and role in the film.
2. Write the essay “Conceptual Metaphors in Learning and Teaching English” (450 words).

Recommendations:

Independent work 1. While identifying the stereotypes and cultural scripts in the film it is useful to treat it in the contexts of both Hollywood and Bollywood traditions.

Independent work 2. The quite broad topic of the essay is allows the students to take their own ways in structuring it. For example, the students may wish to describe conceptual metaphors that were used by their school or university English teachers, or the metaphors employed in literature on methods of teaching English, or the metaphors used by the learners of English, etc. The students should keep in mind that the essay should be analytical – i.e. students are expected not only to list metaphors but to explain their meaning and influence on the teaching-learning process.



Additional Task

Supplementary

1. Crystal D. The Cambridge Encyclopedia of the English Language /Crystal D. – Cambridge : Cambridge University Press, 2005.
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5. Pennycook A. Global Englishes, Rip Slime and Performativity / A.Pennycook // Journal of Sociolinguistics. – 2003. – №7/4. – P. 513-533.

Questions for self-testing

1. What are the three circles of the usage of English in Kachru's conception?
2. What kind of language is termed *lingua franca*?
3. What does it mean that English can be called an international language?
4. What does it mean that English can be called a global language?
5. What does the neologism *Englishes* reflect?

Question for further reflection on practical application

Recollect or imagine the situation that your students insist on learning the American English language rather than British English. What did/ would you do/ would have done and why?

b) English imperialism: the definition of the term and the history of the phenomenon.

Practice assignment

1. Read the chapter “Culturist Perception of ‘Us’ and ‘Them’” from the book Holliday Adrian *The Struggle to Teach English as an International Language*. Get ready to discuss it.

2. Read the short story “They’re made out of Meat” by Terry Bisson, translate it, get ready to discuss the plot. Analyze how the concepts of WE and THEY are represented in the story.

3. Make a comparative chart “American and Ukrainian Values”. Reflect on how learning English has influenced your understanding and treatment of the traditional Ukrainian values.

4. Watch the film “A Beautiful Mind”. Find out what civilization and cultural aspects of the US life are represented in it.

Additional task

Watch the film “Sicko” by Michael Moore. Find out what stereotypes are taken down in it.

Recommendations

Special attention should be paid to the descriptions of the dimensions of national cultures given by Geert Hofstede and to the meanings of the terms he uses to name these dimensions.

While discussing cultural stereotypes, it is worth remembering that they play a double role in human cognition: facilitate its process as well as hamper it.

LITERATURE

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Additional task

1. Read the article “The December Dilemma and English Language Learners” by Judie Haynes and ready to discuss the following questions:

- 1) What problem is discussed in the article?
- 2) What is meant by the phrase “Every December the elementary school becomes a battlefield” in the fourth paragraph?
- 3) What is the difference between a religious and a secular symbol? What examples are discussed in the article?
- 4) What does it mean that the schools are striving to be inclusive?
- 5) Have you ever faced a similar problem to that described in the article during your teaching practice at school?

Recommendations

It is worth paying particular attention to the problematic nature of the concept of Standard English and modern discussions of it.

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Points for theoretical discussion

1. Kachru's model of the usage of English.
2. Varieties of the modern English language and cultures that use English.
3. English as lingua franca.
4. English as an international language and a global language.
5. Challenges for the English teachers and learners at the epoch of international English and Englishes.

Practice assignment

1. Read the article "To Teach Standard English or World Englishes? A Balanced Approach to Instruction" by Thomas S.C. Farrell and Sonia Martin and

get ready to discuss the following questions:

- 1) What does it mean that English is a global language?
- 2) What characteristics are used to identify Standard English?
- 3) Why is it problematic to clearly define Standard English?
- 4) What does the term *world Englishes* mean?
- 5) What does the word *Singlish* mean? What similar words have you encountered?
- 6) What challenges does the phenomenon of the wide variety of English(es) create for teaching English?

think about the implications of the fact that there are many varieties of English for teaching English to Ukrainian students and write down the challenges that you are likely to face when you start your teaching in school and possible answers to them.

2. Read the poem "Foreign Student" by Barbara Robinson and get ready to discuss it in the context of the modern challengers for teaching English to non-native speakers.

Questions for self-testing

1. What kind of mental phenomena are called *software of the mind* by Geert Hofstede?
2. What are three levels of uniqueness in mental programming?
3. What are the levels of culture (Geert Hofstede)?
4. What is a value in the theory by Geert Hofstede?
5. What are the layers of culture?
6. Define the term *dimension of culture*. What do these dimensions demonstrate?
7. What dimension of culture reflects the relation to authority? What are the poles of this dimension?
8. What are the relationships between bosses and subordinates in small-power-distance countries?
9. How is power distance reflected in family relationships?
10. How is power distance reflected at school?
11. What dimension of culture reflects the power of the group over the individual?
12. What are work goal items in the individualist cultures?
13. What aspects of culture does masculinity-femininity dimension reflect?
14. What culture dimension reflects the attitude to the different and uncertain?
15. What aspects of culture does long-term-and-short-term dimension reflect?
16. What is the position of the British culture in terms of dimensions of national cultures?
17. What is the position of the American culture in terms of dimensions of national cultures?
18. What is a cultural script?
19. How are cultural scripts found out?
20. What is a cultural concept?
21. What is a stereotype?
22. What are the phases of culture shock?
23. How can culture be defined in opposition to civilization?

24. What phenomena are called linguistic and cultural imperialism?
25. What facts are listed to prove the existence of English linguistic imperialism?

Question for further reflection on practical application

Think over the dangers of linguistic imperialism in teaching English in Ukraine. Work out your own recommendations for avoiding it.



**SEMINAR 2
CONCEPTUAL METAPHORS IN CULTURE
AND LANGUAGE**



Key terms: *conceptual metaphor, source domain, target domain, mapping.*

Points for theoretical discussion

1. Traditional vs. cognitive approach to the study of metaphor.
2. The structure of conceptual metaphor.
3. The main features of conceptual metaphor.
4. The key conceptual metaphors in the British and American cultures.
5. Conceptual metaphors in the English classroom.

Practice assignment

1. Read the short story “The Mistletoe Bride” by Jeanette Winterson, translate it, get ready to discuss the plot. Pick up the conceptual metaphors in the story. Find out what

3. Ирисханова О.К. О теории концептуальной интеграции / О.К. Ирисханова // Известия АН. Серия литературы и языка. – 2001.– Том 60, № 3. – С. 44-49.

Supplementary

1. Fauconnier G. Mental Spaces. – Cambridge: Cambridge University press, 1994.

Questions for self-testing

1. What mental process is called blending?
2. What is the structure of blend?
3. What is the cognitive nature of the emergent structure in the blend?
4. What is an explanatory power of the theory of conceptual blending?
5. Are all blends metaphoric? Why?
6. What are the examples of blending in modern life?

Question for further reflection on practical application

Think on how the knowledge of the process of blending can help you to design creativity developing activities for your students.



**SEMINAR 4
THE ENGLISH LANGUAGE(S) AND MANY
CULTURES: IMPLICATIONS FOR TEACHING**



Key terms: *Standard English, varieties of English, international language, lingua franca, the inner circle (of the usage of English), the outer circle (of the usage of English), the expanding circle (of the usage of English).*

Points for theoretical discussion

1. The structure and the process of blending.
2. Blending vs. cognitive metaphor: common and different features.
3. Blending and human thought.
4. Cultural phenomena as the products of blending.
5. The role of language in the blending process.

Practice assignment

1. Read the short story “Christmas Cracker” by Jeanette Winterson, translate it, get ready to discuss the plot. Find out what cultural phenomena (stereotypes, scripts, concepts) are described in the story. Reveal two principal mental spaces that are verbalized in the story. Model the blending process in the story. Think what this story can teach its readers and why.

2. Find 3 examples of blends in the advertisements of different products. Reveal their structures.

Additional task

Find 5 examples of blends among the famous pieces of art (e.g. paintings, sculptures etc.). Reveal their structures.

Recommendations

To model a blend one needs to reveal the mental spaces first – as a rule, they are connected with different types of human activity (e.g. real vs. fairy-tale, cars vs. music etc.)

Literature**Principal**

1. Fauconnier G. Mappings in Thought and Language / Fauconnier G. – Cambridge : Cambridge University Press, 1997.
2. Fauconnier G. The Way We Think : Conceptual Blending and the Mind’s Hidden Complexities / Fauconnier G., Turner M. – New York : Basic Books, 2002.

cultural phenomena and values these metaphors represent. Discuss the meaning(s) of the metaphoric symbol of mistletoe in the story.

2. Watch the film “Forest Gump”, make sure you understand all the words, get ready to discuss the plot. Pick up the conceptual metaphors in the film. Find out how these metaphors convey the message of the film.

Additional task

Watch the latest news. Pick up the conceptual metaphors in the text and in the picture. Find out what cultural phenomena and values these metaphors represent.

Recommendations

While analysing metaphors in various texts, it is important to *discriminate between linguistic expression* (i.e. what is said in words) *and cognitive structure* (i.e. mental entity that is invisible for the direct observation and can only be modelled thought the analysis of linguistic expression). For example, in the sentence *He has been working for the local branch of the international company* the metaphoric expression (the level of language) is *the local branch of the company* in which the word *branch* is used in its transferred meaning; the conceptual metaphor that supports the understanding of the meaning of this expression is SOCIAL ORGANIZATION IS PLANT.

Literature**Principal**

1. Lakoff G. Metaphors We Live By / Lakoff G., Johnson M. – Chicago and London : The University of Chicago Press, 1980.
2. Краткий словарь когнитивных терминов / [Кубрякова Е.С., Демьянков В.З., Панкрац Ю.Г., Лузина Л.Г.] ; под общ. ред. Е.С.Кубряковой. – М., 1996.
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исп., польск. яз.] ; Общ. ред. Н.Д.Арутюновой и М.А.Жирмунской. – М. : Прогресс, 1990.

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Supplementary

1. Bierwiazzonek B. A Cognitive Study of the Concept of LOVE in English / Bierwiazzonek B. – Katowice : Wydawnictwo Uniwersytetu Śląskiego, 2002.
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6. Lakoff G. The Contemporary Theory of Metaphor / G.Lakoff // Metaphor and Thought ; ed. by A.Ortony – Cambridge : Cambridge University Press, 1993. – P.202-251.
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8. Raymond W. Taking Metaphor out of Heads and Putting it into the Cultural World / W.Raymond, Jr.Gibbs // Metaphor in Cognitive Linguistics : Selected papers from the fifth international cognitive linguistic conference. Amsterdam, July 1997. – Amsterdam : John Benjamins Publishing Company, 1997.
9. Tissari H. LOVEscapes. Changes in prototypical senses

and cognitive metaphors since 1500 / Tissari H.– Helsinki : Société Néophilologique, 2003.

Questions for self-testing

1. Are conceptual metaphors unidirectional or bidirectional?
2. Is it possible to avoid metaphors in everyday speech? Why?
3. Why do metaphors have power over people?
4. How do metaphors in everyday speech differ from metaphors in poetic language?
5. What is the principal difference between structural metaphors and orientation metaphors?
6. What kind of understanding is provided for the target domain by ontological metaphors?
7. In what way can the theory of conceptual metaphor illuminate meanings of cultural symbols?
8. What conceptual metaphors operate in modern schools?

Question for further reflection on practical application

Reflect on what metaphors would you like to structure your teaching activity by.



SEMINAR 3 CONCEPTUAL BLENDS IN CULTURE AND LANGUAGE



Key terms: *mental space, domain, projection, conceptual integration/ blending, input space, generic space, blended space, emergent structure.*