

Course title	'Discourse & Cognition'	Program	Master in Linguistics
Instructor	Dr. Esther Pascual	Language of instruction	English
Credits	2	Assessment	Written exam, essay presentation, and class participation
Course description	<p>This course deals with the relation between discourse and cognition, that is, on how oral and written pieces of discourse are organized conceptually and processed by the human brain. The focus is on three different genres of professional discourse: humoristic, persuasive, and journalistic discourse. Each of these discourse genres has its own main communicative goal (entertain, persuade, inform). Still, the three of them use the same basic cognitive strategy in greater or lesser extent, namely: the conceptual fusion of two or more concepts, events, or scenarios in order to shed new light onto a given concept, event, or scenario. Instances of so-called 'conceptual integration' in professional discourse will be analyzed vis-à-vis their particular communicative goals.</p> <p>The following issues will be discussed:</p> <ol style="list-style-type: none"> 1. Conceptual integration in humoristic discourse: cartoons and jokes ("What do tornadoes and marriage have in common? It all starts with a lot of heat, but then ...") 2. Conceptual integration in persuasive discourse: advertising and argumentation ("Toblerone chocolate is the Keogh pyramid of our times") 3. Conceptual integration in journalistic discourse: humoristic and ideological journalistic headlines ("The Agnelli family is once again <i>in the driver's seat</i> at Fiat") <p>These topics will be treated through the analysis of naturalistic data from e.g. television commercials, trial lawyer's closing arguments, and news articles. Both verbal and audiovisual material will be studied.</p>		
Course's basic goals	<p>This course's basic goals are:</p> <ol style="list-style-type: none"> (i) acquiring basic knowledge of and insight in on the Cognitive Linguistics theory of mental spaces and conceptual integration; (ii) acquiring or increasing knowledge of and insight into the ways in which discourse (both text and image) can set up given conceptual configurations that can help reach given communicative goals, especially in the genres of humor, persuasion, and journalism. (iii) learning to analyze instances of written and oral discourse from a conceptual perspective (iv) acquiring or increasing practice in gathering own discourse data (v) acquiring or increasing practice in discussing and presenting own discourse data 		

Readings	<p>Lose papers and book chapters:</p> <p>Brône, G. & S. Coulson. 2010. Processing Deliberate Ambiguity in Newspaper Headlines: Double Grounding. <i>Discourse Processes</i> 47(3): 212-236.</p> <p>Brône, G. & K. Feyaerts. 2005. Headlines and cartoons in the economic press: Double grounding as a discourse supportive strategy. In: G. Jacobs & G. Erreygers (eds.). <i>Language, Communication and the Economy</i>. Amsterdam: John Benjamins.</p> <p>Coulson, S. 1995. Analogic and metaphoric mapping in blended spaces: Menendez brothers virus. <i>CRL Newsletter</i>. Vol. 9, No. 1.</p> <p>Coulson, S. 2001. What's so funny: Conceptual blending in humorous examples. In V. Herman (ed.). <i>The Poetics of Cognition: Studies of Cognitive Linguistics and the Verbal Arts</i>. Cambridge University Press.</p> <p>Joya, A., J.F. Sherry & J. Deschenesa. 2009. Conceptual blending in advertising. <i>Journal of Business Research</i> 62(1): 39-49.</p> <p>Pascual, E. 2002. Mental spaces and conceptual blending. In: <i>Imaginary Trialogues: Conceptual Blending and Fictive Interaction in Criminal Courts</i>. Utrecht: LOT, 43-55 (2.1 t/m 2.2.2)</p> <p>Pascual, E. 2008. Fictive interaction blends in everyday life and courtroom settings. In A. Hougaard & T. Oakley (eds.). <i>Mental Spaces in Discourse and Interaction</i>. Amsterdam & Philadelphia: John Benjamins, 79-107.</p> <p>Oakley, T. & E. Pascual. 2017. Blending theory and its application in semantics and discourse studies. In: B. Dancygier (e.). <i>Cambridge Handbook of Cognitive Linguistics</i>. Cambridge: Cambridge University Press.</p>
-----------------	--