2020 年跨文化多模态交际国际研讨会会议手册

Manual for 2020 International Conference on Intercultural Multimodal Communication（ICIMC2020）

会议负责人：曾艳钰教授、Mark Turner 教授
Conference directors: Prof. ZENG Yanyu and Prof. Mark Turner

主办单位：湖南师范大学认知科学研究中心
　　　　　湖南师范大学外国语学院
Hosts: Center for Cognitive Science, Hunan Normal University
　　　　Foreign Studies College, Hunan Normal University

Conference Theme
Sources of understanding and sources of misunderstanding in multimodal communication. This conference focuses on, but is not exclusively dedicated to, sources of understanding and sources of misunderstanding between cultures, subcultures, tribes, nations, international communities, and other human groups.

The conference aims to

- Share research in the relevant fields. We will present a world-class panel of keynote speakers, including international researchers and graduate students.
- Consider the transmission and reception internationally of China's proposals for the Belt and Road Initiative.
- Explore new ways to conduct foreign-language learning, so as to foster quicker and more successful teaching, and develop the relevant research fields.

Plenaries (in alphabetic order)
1. **Amy Elizabeth Cook**, The State University of New York
2. **Andrew Wilson**, University of Oxford
3. **Anna Wilson**, University of Oxford
4. **Cristóbal Pagán Cánovas**, University of Murcia/University of Tübingen
5. **Francis F. Steen**, University of California Los Angeles
6. **Mark Turner,** Case Western Reserve University
7. **Martin Woesler**, Foreign Studies College, Hunan Normal University
8. **Minzhe CHEN**, Foreign Studies College, Hunan Normal University
9. **Stefka Georgieva Eriksen**, Norwegian Institute for Cultural Heritage Research
10. **Vera Tobin**, Case Western Reserve University
11. **Xiaobo LIANG**, National University of Defense Technology, China
12. **Xu WEN,** Southwest University, China

DATE: 12 & 13 December, China Standard Time
PLATFORM: Zoom, Tencent Meeting
VENUE: R613, Foreign Studies College, Hunan Normal University

For other questions related to the conference, please contact us via email at ICIMC2020@outlook.com.

Plenary introduction

Mark Turner

Institute Professor and Professor of Cognitive Science, Case Western Reserve University Co-director, the International Distributed Little Red Hen Lab

Doctor Honoris Causa, Université de Haute-Alsace. Before joining the faculty at Case, he was Distinguished University Professor at the University of Maryland and Associate Director of the Center for Advanced Study in the Behavioral Sciences at Stanford. He is Founding Director of the Cognitive Science Network; Co-Director of the Red Hen Lab™; winner of the Anneliese Maier Research Prize from the Alexander von Humboldt Foundation; winner of the Prix du Rayonnement de la langue et de la littérature françaises from the French Academy; Founding President of the Myrifield Institute for Cognition and the Arts; Fellow of the Institute for Advanced Study, the Center for Advanced Study in the Behavioral Sciences, the National Humanities Center, the John Simon Guggenheim Memorial Foundation, the Institute of Advanced Study at Durham University, the Centre for Advanced Study at the Norwegian Academy of Science and Letters, the New England Institute for Cognitive Science and Evolutionary Psychology, the National Endowment for the Humanities, and the Institute for the Science of Origins; Extraordinary Member of the Humanwissenschaftliches Zentrum der Ludwig-Maximilians-Universität; External Research Professor of the Krasnow Institute for Advanced Study; Distinguished Visiting Professor at Hunan Normal University. Mark Turner is also Editorial Board member of many international journals such as *International Journal of Cognitive Linguistics, Metaphor and Symbol, Cognitive Semiotics, Language and Cognitive Sciences* and *Foreign Languages and Cultures*. He has published hundreds of influential works, such as sole-authored books in Oxford University Press, many key international journals articles. And he has also offered well over 150 presentations all over the world.

Title: Mistaking Our Futures

Abstract: Forms of expression—words, phrases, gestures, material anchors in the ground of communication exploited by the speaker—do not mean or carry meaning. They are instead just forms, tools we exploit to prompt others to construct meaning. Often these forms are connected in our minds to conceptual *frames*, and if those frames are common knowledge in a culture, commonly known by native speakers, we expect that the frame we activate will be the one activated by other participants. The slightest form can prompt us to call up great ranges of meaning from that frame. A frame is a mental bundle of meaning that we expect all native speakers to know, or, if they are children, to learn quickly. Knowing these common frames is indispensable to understanding basic native patterns in the language. We have a mental bundle for *grave-digging*, a mental bundle for *marriage*, and so on. We have a mental frame for *buying and selling*, and a more limited mental package for the special case of *buying and selling securities*, particularly stocks and bonds and other financial instruments. In that mental package, that little frame for buying and selling securities, there are roles for the buyer, the seller, what is sold, and the broker who arranges the transaction. When someone says, "I have to call my stockbroker," everyone can activate the appropriate package, the appropriate bundle of related elements. When someone says that sentence, we imagine, unless we are told or have reason to

believe otherwise, that the telephone call is about buying and selling securities. Nobody needs to explain that the call is about buying and selling, because the word "stockbroker" calls up that frame. To understand "I must call my stockbroker," we activate information from that frame to build a small mental array containing the speaker, the phone call, and the broker. One of the greatest sources of misunderstanding in intercultural communication is the assumption by participants that they are calling up the same frame when they use certain expressions, as opposed to calling up frames that merely have some intercultural overlap. The resulting misunderstandings can be particularly insidious because the fact of the misunderstanding often goes unnoticed. This talk will look at attempts to provide instruments for reducing such frame-based misunderstanding, such as the DARPA-funded app "Negotiation Across Cultures using TACT: A Tool to Accelerate Cultural Talks." We will focus especially on frame-based misunderstandings in intercultural communication about our possible futures.

Xiaobo LIANG

Professor and Dean of School of Liberal Arts of Sciences, National University of Defense Technology

Professor Liang Xiaobo, from School of Liberal Arts of Sciences, National University of Defense Technology, PhD. Degree obtained at Department of Foreign Languages and Literatures, Fudan University, 2003. Major research interests cover cognitive linguistics, discourse analysis, cross-cultural communication and defense language planning. Visiting scholar at Department of Linguistics, UC Berckeley from 2008-2009. More than 60 papers published covering specific research areas like causative words and constructions, cognitive linguistics and language teaching, and image building of country.

Title: Memories of wars: A multimodal study of war heroes and heroines on the website of British Imperial War Museum

Abstract: War museum websites have been used widely as a primary site for the memories of wars, in which the narrating of various heroic deeds and life of heroes and heroines involved in the wars covers the major part of the multi-modal historic military discourse. For the this study, the official website of the British Imperial War Museum (IWM) was adopted as the major source of data, and three questions were raised as follows: What heroes/heroines are posed at the website of Imperial War Museum?; What image is constructed of heroes/heroines on the website of Imperial War Museum?; What multimodal discursive strategies are employed for the constructing of the heroic images on the website of Imperial War Museum? Based on 55 narrative stories, the study made a multimodal analysis, and it is found that the multimodal dimension of text and pictures/photos/paintings are more frequently used for the constructing of the heroic image of heroes, and a number of memorial effects were created and framed for the heroes/heroines, and the enemy and the war itself. The text focuses upon the heroic deeds and life while the pictures/photos/paintings depict the hardship, the dreadfulness and strong belief and optimism of the heroes/heroines. More specific functions of each modal dimension were also analysed and the three questions raised were also answered. It is found that

multimodal dimensions are very effective means for the depicting images of the heroes/heroines and even memories of wars.

Amy Elizabeth Cook

Associate Dean for Research and Innovation and Professor in English, Stony Brook University

Cook specializes in the intersection of cognitive science and theatre with particular attention to Shakespeare and contemporary performance. Her book, *Building Character: The Art and Science of Casting* (University of Michigan Press, 2018), was published in March 2018 . She has also published *Shakespearean Neuroplay: Reinvigorating the Study of Dramatic Texts and Performance through Cognitive Science*, (Palgrave Macmillan, 2010) and *Theatre, Performance and Cognition: Languages, Bodies and Ecologies* (Methuen, 2016), co-edited with Rhonda Blair.

Title: Gesturing toward the future: Casting & Gesture in Forced Entertainment's "Complete Works: Table Top Shakespeare."

Abstract: As most American college kids will tell you, Shakespeare is confusing. There are books in English that promise to "translate" Shakespeare, as if it's a foreign language. Yet productions have used casting, particularly celebrity casting, to offload some of the storytelling onto the bodies of the actors. Because we know so much about a particular actor in real life, we can use that to make sense of this new fictional world. Casting is also used to reimagine the Shakespearean classic, using a body we might not expect to tell the old story in a new way. You might think you know King Lear, for example, but what might we see differently about our world today if Lear is played by a woman? When a casting choice is meant to challenge or change your category (of leader or lover or human, say), I call it counter casting. The example of counter casting I want to talk about today is Forced Entertainment's "Complete Works: Table Top Shakespeare" wherein actors tell the story of the play sitting at a bare table casting everyday household objects as the characters. I will examine the subtle gestures that they use to direct our attention, evoke our emotion, and signal conceptual ideas in the play such that a cheese grater is terrifying and the death of an iron is heart-breaking. This Shakespeare—no set, no lights, no actors--is not confusing.

Minzhe CHEN

Professor of linguistics and Director of the English Department of the Foreign Studies College, Hunan Normal University

Dr. Minzhe CHEN is Professor of linguistics and Director of the English Department of the Foreign Studies College, Hunan Normal University. He once worked as a Visiting Scholar at

University of Oregon (2011-2012), a Visiting Scholar at Beijing Foreign Studies University (2008-2009) and a Visiting Doctor Candidate at Chinese Academy of Social Sciences (2007-2008). Professor Chen specializes in the studies of English grammar and linguistics and has contributed to various journals a large range of essays and articles. His representative work is *A Cognitive Study of Tense and the Perfect Aspect of English Verbs* (Beijing FLTRP, 2016). He has published several textbooks and translation works.

Title: A multimodal construction of the Chinese dream: A Case study of the multimodal metaphors and metonymies in *Mengwa*

Abstract: Metaphors and metonymies are not merely linguistic phenomena, but a way of thinking, so they exist not only in language but also in other modes. What's more, multimodal metaphors and metonymies can be blended to create emergent structures and construct new concepts. This talk aims to analyze the metaphorical conceptualization of the Chinese Dream in Mengwa, a series of TV public service advertisement. With the use of gestures, images, discourses, sound, composition, colour, foreground, background, etc., multimodal metaphors and metonymies at the different levels of Image schemas, Domain, Frame, Mental spaces are constructed one after another, such as VIRTUE IS UP, DILIGENCE IS FOUNDATION, GOODNESS IS SOUL, HONESTY IS BODY, BEAUTY STANDS FOR GOOD FUTURE, VIRTUES MAKE A FAMILY HAPPY, VIRTUES TAKE A FAMILY TO A NICE FUTURE, etc.. And these multimodal metaphors and metonymies conceptualize the six virtues of goodness, diligence, thriftiness, honesty, filiality, and harmony as the foundation of an ordinary but happy Chinese family. In addition, China is made up of millions of thousands of ordinary families, therefore, CHINA IS A BIG FAMILY. Consequently, the Chinese Dream becomes every family member's dream but rich with further specifications of any of the individuals, i.e., THE CHINESE DREAM IS MY DREAM.

Stefka Georgieva Eriksen

Senior Researcher and Principal Investigator for the project on "The Self in Social Spaces" at the Norwegian Institute for Cultural Heritage Research (NIKU)
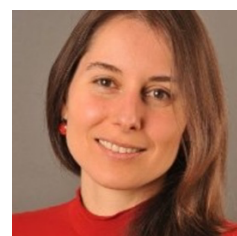
Stefka Georgieva Eriksen is Senior Researcher and Principal Investigator for the project on "The Self in Social Spaces" at the Norwegian Institute for Cultural Heritage Research (NIKU). She serves on the boards of many Commissions of Trust and on the Editorial Boards of many journals and presses. Stefka Georgieva Eriksen has published more than twenty journal articles and book chapters. Her book *Cognition in Old Norse Culture* is in preparation for De Gruyter.

Title: Old Norse sagas about Vikings, Saracens, and Buddha: misunderstandings or cultural adaptations?

Abstract: The aim of this lecture is to discuss the nature of intercultural communication, based on literary and manuscript evidence from medieval Norway and Iceland. The North was, and still is, on the edge of inhabitable land and may seem peripheral to religious and political centers in the Middle Ages, such as Jerusalem or Rome. However, as known, the Vikings were renowned seafarers, Scandinavians travelled to Rome and Jerusalem on pilgrimages, and Norse kings had political alliances with rulers in not only Western Europe, but also kingdoms such as Tunisia and Armenia. Such intercultural contacts are recorded in Old Norse literature, which

comprises of highly original indigenous prose and poetry, as well as translations from Latin, French, and German. The writers and translators of these texts often wrote under the commission of Norwegian kings or queens, or their powerful aristocrats. The scribes belonged to various religious orders of the Catholic Church, thus participating themselves in highly international European networks. Through a study of three types of stories – Icelandic family sagas about Vikings; translations of French chivalric literature and crusade stories, and religious texts, one of which is a Christian rendering of the life of Buddha – we will see that the various narratives about distant exotic worlds retell of intercultural communication and cultural diversity, but that the narratives also share some common traits and mode of representation. It is therefore relevant to ask: Were the common characteristics in the representation of 'others' due to the Christian scribes misunderstanding their multicultural past and environment? Or did they just adapt the stories about the 'others' to mirror and create their own self-image? These stories are fascinating in their own right, but they may also provide analogies for thinking about intercultural communication in general. By regarding literature as cultural *translatio*, or as a blend of old memories and histories, and new intentions and aspirations, we see how and why every literary text was written down, translated, or copied to fit its new cultural context. In translations, necessary changes are made in order for a text to be intelligible to its new target audience. In medieval manuscript culture, this was done even on a material level, as even the form and design of the manuscripts were adapted to the readership and their needs. Old Norse literature offers intriguing examples of unique world literature, but it also testifies to common principles in intercultural communication.

Andrew Wilson

Professor of the Archaeology of the Roman Empire and Fellow of All Souls College, Oxford

Andrew Wilson is Professor of the Archaeology of the Roman Empire and Fellow of All Souls College, Oxford (since 2004). His research focuses on the Roman economy, ancient technology, urbanism and settlement. He is co-director (with Alan Bowman) of the Oxford Roman Economy Project (OxREP), and (with Chris Howgego) of the OxREP-Ashmolean Coin Hoards of the Roman Empire project; and he is also Principal Investigator of the Endangered Archaeology in the Middle East and North Africa project (EAMENA). Recent publications include: *The Roman agricultural economy: organization, investment, and production* (ed. with Alan Bowman, Oxford, 2013); *Urban Craftsmen and Traders in the Roman Worl* (ed. with Miko Flohr, Oxford, 2016); *The Economy of Pompeii*(ed. with Miko Flohr, Oxford, 2017); and *Trade, Commerce, and the State in the Roman World* (ed. with Alan Bowman, Oxford, 2018). D.Phil. (Oxford) on Water management and usage in Roman North Africa: A social and technological study (1998). Fellow by Examination at Magdalen College, 1997-2000; Rome Scholar at the British School at Rome, 1999-2000; Lecturer in Roman Archaeology, Oxford (2000-2004).

Title: The transmission of mechanical technologies between the Classical Mediterranean and ancient China

Abstract: The Hellenistic, Roman and Byzantine empires of the Mediterranean on the one hand, and China on the other, developed a remarkable array of mechanical and geared

technologies between the late first millennium BC and the end of the first millennium AD – water-lifting devices, water-powered machinery, mechanical clocks, and automata. Joseph Needham and Wang Ling in 1965 argued that the horizontal water-driven wheel reached the West from China, and that the vertical water-wheel was simultaneously adopted, perhaps independently invented. But in the last half-century new research on the Classical world has argued for a different chronology for the invention and uptake of the water-mill and water-lifting wheels in the Mediterranean. The implications of this for the question of the relationship with Chinese technology have not yet been explored. This paper assesses the evidence for the chronology of certain mechanical technologies – cogs and gearing, mechanical automata, water clocks, gimbals, hodometer carts, and water-powered machinery – in the East and the West, to see what light that might shed on ancient connections between China and the Mediterranean world. I identify a repeating pattern of the emergence of particular technologies in the Mediterranean, and then their appearance in China within 70–200 years of their appearance in the West. This happens in too many instances to be explained as independent invention, and diffusion along early incarnations of the Silk Roads appears to be the explanation. I examine whether in particular instances the device itself may have been carried by merchants or embassies, or whether it was just the idea that travelled – and sometimes became garbled in transmission. The new picture that emerges suggests that Han China was less isolated, and rather more receptive to foreign technological ideas, than it was often portrayed as being in the scholarship of the 20th century.

Francis F. Steen

Associate Professor of Communication, UCLA
Co-director, the International Distributed Little Red Hen Lab

Title: Epistemic modulations in English and Chinese

Abstract: In communicating a particular message, speaker and listener seek to converge on a shared meaning. In Information Theory, Claude Shannon describes this as a process of encoding and decoding a message using a shared code, where each new character transmitted reduces uncertainty, or information entropy, by a measurable amount by guiding the listener towards a particular location in a multidimensional combinatorial space. Communication is judged to be successful when a message is transmitted unchanged from speaker to listener. Multimodal human communication encodes meaning in far more complex ways both verbally and non-verbally. Much of the intended meaning is never transmitted, but is assumed or must be inferred. Each word or gesture provides a cue that guides the listener in a multidimensional state space towards the intended meaning in an infinitely large multidimensional space of possible meanings. Do non-verbal cues provide a universal bedrock of a shared human code? In a cross-cultural communicative situation, are there non-verbal cues that allow speakers without a shared language to reduce the uncertainty of the intended message? In this talk we examine shared and divergent patterns of non-verbal epistemic qualifications in English and Chinese. These qualifications aim to communicate the degree of novelty, surprise, acceptance, and certainty of a particular message and help listeners orient towards a particular intended epistemic stance.

Martin Woesler

Jean Monnet Chair in European Studies with Hunan Normal University

Martin Woesler, PhD, is Jean Monnet Chair in European Studies with Hunan Normal University since 2020. At its Foreign Studies College, he is Distinguished Professor of Chinese Studies, Translation Studies and Comparative Literature since 2019. Woesler was elected Academian of the European Academy of Sciences and Arts, Salzburg in 2019. Woesler has co-edited the books "China's Digital Dream", "Ethics of Information Society" and Springer has scheduled to publish the book "Diverse Voices in Chinese Translation and Interpretation" including his book chapter "Modern Interpreting with Digital and Technical Aids" in February 2021. Woesler was a Senior Fellow of the German Science Foundation's (Deutsche Forschungsgemeinschaft) Research College "Media Cultures of Computer Simulations" in 2019-2020 and hosted a related workshop with Bertelsmann Foundation in 2020. Woesler is also a researcher with Witten/Herdecke University, Germany, investigating the impact of daily screen time of children and of young people on their health.

Title: Virtual communication between machines with the human as their object:
A new stage of multimodal communication after oral, written, printed, electronic and machine-human communication

Abstract: Luhmann and Baecker have described the development of communication from orality over script, over print and finally to digital communication. In all these stages, technology played only an assisting role. This paper argues, that there is a fundamentally new stage of "virtual communication", in which artificial intelligence has taken over and humans have become the object of manipulation (as customers, voters etc.). Algorithms do not only listen to oral or read written human communication (with bots or with other humans), but analyze multimodal communication (including likes, behaviour, surfing habits, mobility profile, values, dreams, aims, beliefs etc.), compare them with Big Data and base decisions of manipulation on correlations and on a personality profile. These algorithms target not just the explicit communication, but the emotions and thoughts of humans and also predict future behaviour, therefore allowing simulations of reality. Mightier algorithms also take over decision-making roles in societies, where they replace human court decisions, fine tune just-in-time and on-demand production, censor chatrooms etc. Sets of algorithms help to manage smart cities and a whole society. Although the human is still part of the communication, especially as the analyzed object and the target of the manipulation, the human is often unaware of the virtual communication and a passive receiver of the machine's decisions, while the main actors in the virtual communication are machines. Research describes these forms of virtual communication, finds evidence in social management systems, credit systems (gamification of human life) or customized (fake) news filter bubbles and in customized consumption offers (Amazon, Facebook, Google, Netflix) and analyzes benefits including the security enhancement through such virtual communication. Research also has the duty to warn of abuse or harmful developments and to raise ethical questions. Especially the exosceletal ethics, imposed by gamifications like credit systems, need to be valued against intrinsic ethics.

Vera Tobin

Associate Professor of Cognitive Science, Case Western Reserve University

Title: The Case of Disappearing Ironies: A Multimodal Story

Abstract: In recent years, linguists studying irony have increasingly come to appreciate the importance of multimodal data, and to take irony seriously as a cross-modal phenomenon (see, for example, Colston and Athanasiadou's recent volume The Diversity of Irony). In this talk I will bring this approach to the phenomenon of what I call "irony attrition": the perhaps surprisingly common case when people start out by doing or saying something ironically, but become increasingly earnest in that usage, over time. We'll consider ironies and erstwhile ironies from a wide variety of settings, and bring them into conversation with the trajectories of other kinds of perspective-embedding expressions, in both language acquisition and language change. Irony attrition turns out not to be a hazard of irony as irony per se, though its effects in that area are striking and important. Instead it is part of a more general tendency for intermediate-level, embedded discourse frames to get compressed or go missing in both memory and quotation. We'll trace this process as a consequence of three things: (a) the complex viewpoint arrangement underlying the ironic interpretive stance, (b) the limitations of human memory for source information, and (c) routinization.

Xu WEN

Professor of linguistics and Dean of College of international Studies at Southwest University

Xu WEN is Professor of linguistics, and Dean of College of international Studies at Southwest University, Chongqing, China, where he lectures on cognitive linguistics, semantics, discourse analysis, and sociolinguistics. His research focuses on cognitive linguistics, semantics, pragmatics, discourse analysis, and translation studies, and more specifically on metaphor and metonymy, construction grammar, cognitive pragmatics, sociocognitive linguistics, and cognitive translation studies. He is the author of articles such as "systematicity and complexity of IDEA metaphors in Chinese" (*Metaphor and Symbol*, 2016, 4), and "The motor features of action verbs: fMRI evidence using picture naming" (*Brain and Language*, 2018, 179). His publications include *The Cognitive Foundation of Language*; *Cognitive Linguistics: A Reader*; *The Pragmatics of Discourse Understanding*, *A Cognitive-Pragmatic Study in Ironic Utterances*, *The Routledge Handbook of Cognitive Linguistics* (forthcoming), *Metaphor and metonymy in mankind's fighting the COVID-19 pandemic* (John Benjamins, forthcoming) and some others. He is Editor of the journal *Cognitive Linguistic Studies* (John Benjamins), Editor of the journal *Asian-Pacific Journal of Second and Foreign Language Education* (Springer Nature), and editorial board member of such journals as *Review of Cognitive Linguistics*, *Language Sciences*, *Intercultural Pragmatics*, *Metaphor and the Social World*, *International*

Journal of Language and Culture, *Lege Artist*, and others. Xu Wen is President of China Cognitive Translation Society, and the vice president of China Cognitive Linguistics Association, and China Pragmatics Association.

Title: Visual metaphors in news cartoons on COVID-19 in China

Abstract: Recent years has witnessed a rapid growth of visual metaphor studies in a variety of genres. News cartoons, the carrier of visual metaphors, are applied to express ideas and comments on social concerns. The most unusual and impressive social concern this year is the war of fighting against COVID-19, a pandemic affecting the whole world. Everyone unites to fight the virus. Anti-pandemic heroes are fighting on the frontline, which we ordinary people stay at home and follow the related news every day. Many pictures are used to in news to communicate and transmit message. This research aims to identify the visual metaphors in the news cartoons on COVID-19 and explain the meaning construction of these metaphors to reveal how the pandemic is conceptualised and people's attitudes towards it. All the visual metaphors demonstrate that the Chinese people are determined to fight against the pandemic, showing our confidence and insistence towards it.

Cristóbal Pagán Cánovas

Ramón y Cajal Researcher at the Department of English Philology, the University of Murcia
Alexander von Humboldt Fellow in Quantitative Linguistics, University of Tübingen
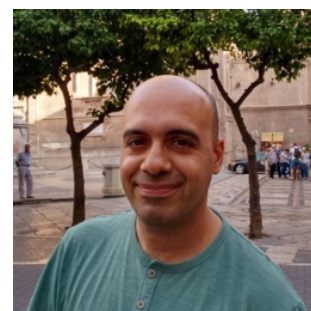
Cristóbal Pagán Cánovas is a Ramón y Cajal Researcher at the Department of English Philology at the University of Murcia, an Alexander von Humboldt Fellow in Quantitative Linguistics at the University of Tübingen, and a member of Red Hen Lab. His publications appear in linguistics, communication, poetics, cognitive science, or classics journals. He has published chapters in edited volumes from de Gruyter, John Benjamins, and Oxford University Press. He has given more than 80 talks at international conferences or workshops. His has won literary awards and a prize for the dissemination of science and the humanities.

Title: The cross-cultural patterns of poetic performance in oral traditions: multimodality, communication, and cognition

Abstract: How do we learn to organize a language in chunks and to use those chunks creatively? Theories of chunking are based on abstract rules or on the storage of large numbers of exemplars. They view linguistic knowledge as a linear combinations of discrete 'chunks,' such as phonemes or morphemes. The Parry-Lord theory of oral composition-in-performance argued that oral singers produce complex poems out of rehearsed improvisation through the mastery of a system of formulas, chunks that integrate phrasal, metrical, and semantic structures. Recently, computational linguistic models (Baayen et al.) based on discriminative learning propose that linguistic knowledge consists of statistical expectations within the complex dynamic system of cues and outcomes underlying language. Instead of discrete units, these computational models use a 'wide' learning algorithm with thousands of input units representing summaries of changes in acoustic frequency bands, and with proxies for

distinctions in a lexical meaning vector space as output units. In this talk, I will reconsider formulaicity and creativity in oral poetic performance through these non-compositional models.

Anna Wilson

Head of Language Studies and Teaching Fellow, Russian and East European Studies
Director of the International Multimodal Communication Centre,
Oxford School of Global and Area Studies, University of Oxford

Anna Wilson is Head of Language Studies and Teaching Fellow, Russian and East European Studies, and Director of the International Multimodal Communication Centre, Oxford School of Global and Area Studies, University of Oxford. She is a member of Red Hen Lab. She is engaged in research in the fields of cognitive linguistics, media linguistics, critical discourse analysis, and multimodal communication analysis of international media.

Title: Towards a Theory of Interdisciplinarity: Multimodal Blending in Teaching and Learning in Area Studies

Abstract: The world's most pressing problems require solutions that cross disciplinary boundaries. Yet in an academy dominated by disciplinary thinking, interdisciplinarity is very challenging for researchers, teachers, and students. This is definitely the case in area studies which integrates numerous social sciences and humanities subjects. Problem-based learning (PBL) is a promising teaching methodology for integrating multiple disciplines. However, the literature on problem-based learning does not adequately articulate the underlying cognitive processes required for interdisciplinary knowledge construction, particularly outside the clinical sciences. I propose blending and conceptual integration as a theoretical foundation for interdisciplinary teaching and learning, particularly in area studies. I illustrate this theoretical approach with examples drawn from two masters courses - on Russian language and on the culture of Russia and Eastern Europe – constituting integral parts of a degree programme. I argue that understanding interdisciplinarity from a cognitive perspective allows both students and teachers to be more self-conscious about the practice of interdisciplinary studies, thereby enhancing the learning and teaching

About Us
Hunan Normal University
Hunan Normal University, founded in 1938, is located in Changsha famous for its history and culture. It is a leading university under the 211 Project, with a Double First-class Strategy Plan, a key "Double First-class" University of co-development in Hunan under the Ministry of Education, an outstanding university in the undergraduate teaching evaluation of Ministry of Education, and a world first-class university project in Hunan Province. It offers 86 undergraduate programs in 24 schools covering 11 fields. It is a comprehensive and key university with 6 national top-class disciplines, including ethics, English language and literature, modern Chinese history, developmental biology, theoretical physics, and basic mathematics. It has 21 first-level doctoral programs with professional doctoral programs for education, and 34 first-level master programs with 24 types of professional master programs, as well as 20 postdoctoral research stations. In 2017, the discipline of Foreign Language and Literature was incorporated into the rank of world-class disciplines through selection in China. Proud of its outstanding faculties, it is home to more than 1,960 full-time teachers, including 3 members of the Chinese Academy of Sciences, 3 members of the Chinese Academy of Engineering, 5 members of the discipline-review panel of the State Council, 9 candidates of the "Changjiang (Yangtze River) Scholars Program", 4 national teaching teams, 2 innovation teams of the "Changjiang (Yangtze River) Scholars

promoting international communication, having built close relationship with 187 universities and institutions in 45 countries and regions, set up three Confucius Institutes abroad and carried out Sino-foreign cooperation projects with universities in Russia, Britain, the United States, Germany and other countries. The university has a base of demonstration-study for foreign students under the Ministry of Education, a training and research center of the Ministry of Education and a base of Chinese language education of the Overseas Chinese Affairs Office under the State Council. Since its establishment, Hunan Normal University has cultivated more than 500,000 domestic and international graduates, with over 40,000 students on campus at present, including more than 10,000 graduate students and roughly 1,200 international students.

Foreign Language and Literature
Established in 1938, the discipline of Foreign Language and Literature of Hunan Normal University is one of the seven departments established based on its predecessor, i.e. the National Teacher's College, with Mr. Qian Zhongshu, known as the "A Cultural Master Scholar", as its first dean. Over the past eight decades, through the hard work of scholars and educators from generation to generation, fruitful results have been achieved in developing the discipline. In September 2017, it was incorporated into the rank of world-class disciplines through selection in China, the only one among all universities in Hunan Province. Since then, the discipline has come across a new historical opportunity and a new take-off. In September 2019, Foreign Studies College was awarded the title of "An Advanced Collective in the National Education System" honored by the Ministry of Human Resources and Social Security and the Ministry of Education, as one and the only one in China in the same year. In 2018, the faculty of Foreign Language and Literature was selected among the first batch of "Huang Danian-style Teacher Teams at National Universities" by the Ministry of Education, one of the only two foreign-language teaching teams nationwide. At present, Foreign Language and Literature covers many second-level disciplines: Foreign Language and Applied Linguistics, Asian and African Language and Literature, Language and Literature of English, Russian, Japanese, French, German, Spanish, Arabic and Portuguese. The Foreign Studies College has three national and regional centers of research records under the Ministry of Education and nearly 20 research institutions at the provincial or university-level, including the Research Center for Russian Studies, the Research Center for North and East Asian Studies and the Research Center for American Studies. It is also home to 61 full professors, 3 Changjiang (Yangtze River) scholars, 3 members of the European Academy of Sciences, 3 members of the State Council Discipline-Review Panel, 3 National Teaching Masters, 30-plus candidates for provincial or ministerial talent titles, and 40-plus high-level overseas scholars. It has initiated cooperation and exchanges with over 30 universities and research institutions abroad, co-worked with The Red Hen Lab of Case Western Reserve University to have established a data center and research center exclusive in Asia. Moreover, it has conducted three Sino-foreign joint education programs with world-renowned universities such as the University of Delaware.

Red Hen Lab
The International Distributed Little Red Hen Lab™ is a global big data science laboratory and cooperative for research into multimodal communication. Red Hen deploys the contributions of researchers from complementary fields, from AI and statistics to linguistics and political communication, to create rich datasets of parsed and intelligible multimodal communication and to develop tools to process these data and any other data susceptible to such analysis. Red Hen's social organization and computational tools are designed for reliable and cumulative progress in a dynamic and extremely challenging field: the systematic understanding of the full complexity of human multimodal communication. The study of how human beings make meaning and interpret forms depends upon such collaboration.