

# **Optional Courses, Autumn 2012**

## **English II, English Bachelors Course & English III**

### **Linguistic Courses**

#### **Course Aims**

English II:

After the completion of a linguistic optional course the student should be able to

- coherently present the contents of the course readings
- understand and apply fundamental concepts and methods in the relevant discipline to authentic texts
- in both oral and written form analyze texts using a theoretical perspective of specific relevance to the discipline
- motivate their own analyses in both written form and in oral discussions
- With guidance, read a simple academic article and report its contents

English Bachelors Course & English III:

After the completion of a linguistic optional course the student should be able to

- coherently present the theoretical and factual contents of the course readings
- understand and apply concepts, models of analysis and methods in the relevant discipline to authentic texts
- understand differences between different theoretical approaches
- in both oral and written form analyze texts using a theoretical perspective of specific relevance to the discipline
- motivate their own analyses in both written form and in oral discussions
- Be able to read a simple academic article and relate it to the course content

#### **Teaching**

Seminars and, in some cases, web-based exercises.

#### **Examination**

A comprehensive grade for the course unit will depend on examinations, in the form of a final written exam and/or written and oral work done during the course.

### **Optional Course 12: Second Language Acquisition**

**Philip Shaw**

#### **Course Description**

Second Language Acquisition studies the processes by which learners acquire new languages, either naturalistically by simply communicating in the language or in classrooms. In this course we will look at concepts like:

- interlanguage, the code used by those who are half way between languages;
- positive and negative transfer and the effect of language typology – how our first language influences our second (and our second influence our third);
- the conditions necessary and desirable for acquisition;
- the implications of these conditions for classroom activities;
- and the effect of individual differences in motivation, aptitude, and age.

Degree Project can be linked to this course.

### **Required Reading**

Saville-Troike, Muriel. *Introducing Second Language Acquisition*. Cambridge: Cambridge University Press. Second edition 2012.

Additional material to be assigned by the teacher.

### **Optional Course 50: Sociolinguistics**

**Teacher: Frank Bramlett**

#### **Course Description**

Sociolinguistics looks at the languages and language varieties that different speakers use in different situations. We shall cover the study of dialects (variation across space), social variation, language choice and code-switching, language maintenance and loss, pidgins and creoles, and language and power. The focus is on English but we will look at other languages as well.

Degree Project can be linked to this course.

### **Required Reading**

Rajend Mesthrie, Joan Swann, Anna Deumert, and William L. Leap (2009) *Introducing Sociolinguistics*, Edinburgh University Press

### **Optional Course 53: Language Change**

**David Minugh**

#### **Course Description**

Primarily drawing upon English in its various historical, regional, and social settings, this course unit examines the mechanisms of language change and studies theories attempting to explain them. The focus is not exclusively on the changes themselves; rather, change is viewed against a complex background of factors such as language-internal vs. language-external factors, social mobility, language contact, norm and authority, dialects and differentiation, stability and variation. Current and recent historical variation in particular will be traced through various corpus investigations.

Degree Project can be linked to this course.

### **Required Reading**

Aitchison, *Language Change: Progress or Decay?* 3<sup>rd</sup> ed. Cambridge. 2006.

McMahon, *Understanding Language Change*. Cambridge. 1994.

David Graddol, Dick Leith, Joan Swann, Martin Rhys & Julia Gillen, *Changing English*. Routledge. 2007.

Additional material to be assigned by the teacher.

### **Reference works**

Chambers, Trudgill & Schilling-Estes (eds.). *The handbook of language variation and change*. Blackwell. 2002.

Croft, *Explaining Language Change: An evolutionary approach*. Longman. 2000.

Additional material to be assigned by the teacher.

## **Optional Course 62: Psycholinguistics**

**Alan McMillion**

### **Course Description**

This course explores the psychological process involved in language production and reception (speaking, writing, listening, and reading).

What happens when we comprehend what someone else says or when we plan our own speech? What happens when we read or write? How can we find out about these processes? This course is also concerned with how an individual learns to use language, or is prevented from learning aspects of language. It puts particular focus on comprehension processes, i.e. reading and listening comprehension.

Degree Project can be linked to this course.

### **Required Reading**

Traxler, Matthew J. *Introduction to Psycholinguistics. Understanding Language Science*. Wiley-Blackwell. 2011

## **Optional Course 95: Comprehensive Semantics (Not for Eng II)**

**Teacher: Francesco-Alessio Ursini**

### **Course Description**

This course gives an overview of semantics, the study of language meaning, with a focus on present-day standard English, as it compares and integrates different approaches to this core field of linguistics. It deals with

- the relation between language psychology and culture
- different language functions and their stylistic and rhetorical significance: factually descriptive, affective, interpersonal, textual and poetic meaning
- vocabulary and its interrelation with grammar and phonology
- word formation and idioms
- the semantic basis of text coherence
- using authentic examples of different types of language use, e.g. face-to-face conversation, newspaper texts, advertisements, political speeches, lyrics, poetry, and literary prose.

Degree Project can be linked to this course.

### **Required Reading**

The required reading in this course is

Riemer, Nick. 2010. *Introducing Semantics*. Cambridge, UK: Cambridge University Press

Additional texts handed out during the course and available on Mondo.

### **Optional Course 113: Dialects in the British Isles**

**Peter Sundkvist**

#### **Course description**

This course provides a survey of English dialects in the British Isles, as well as an introduction to the study of accents and dialects more generally. Regional and social variation within the British Isles is discussed; while an emphasis is placed on phonetic/phonological features, grammatical and lexical aspects are also covered. Principles for the description and classification of English accents and accent differences are discussed, and an overview is provided of methodology commonly used in the study of regional and social variation in speech. Practical exercises, based on audio recordings, are included. The course assumes a familiarity with basic linguistic terminology introduced in the lower-level courses, concerning phonetics, phonology, and grammar.

Degree Project can be linked to this course.

#### **Course literature**

Hughes, A., Trudgill, P., & Watt, D. (2012). (5<sup>th</sup> edition). *English Accents and Dialects: An introduction to social and regional varieties of English in the British Isles*. London: Hodder Education.

Wells, J.C. (1982). *Accents of English, Volume 2: The British Isles*. Cambridge: Cambridge University Press.

### **Optional Course 118: Middle English (Not for Eng II)**

**Mattias Jacobsson**

#### **Course Description**

This course provides the students with a survey of Middle English phonology, morphology and syntax, as well as basic reading proficiency in Middle English. Special attention is given to the characteristic features of the different Middle English dialects. Authentic Middle English texts are used as study material throughout the course.

Degree Project can be linked to this course.

#### **Required Reading**

Barber, Charles, Joan C. Beal & Philip A. Shaw. (2009). *The English Language: A Historical Introduction*. 2nd ed. Chapters 1–8. Cambridge: CUP.

Johannesson, Nils-Lennart. *Pis apeyryng of þe burþtonge. An Introduction to Middle English Dialects* (on-line version) as well as all other texts and exercises at [http://www2.english.su.se/nlj/ofm/ofm\\_me.htm](http://www2.english.su.se/nlj/ofm/ofm_me.htm)

Additional material as assigned by the teacher.

**Optional Course 122: Syntax (Not Eng II)**  
**Alan McMillion**

**Course Description**

This course provides a thorough introduction to the syntactic features of the English language, as well as an introduction to the foundation and argumentation of at least one of the leading syntactic theories, currently Lexical-Functional Grammar. The course presumes prior knowledge of English syntax equivalent to that provided in the English I and English II syntax courses (basic generative syntax).

Degree Project can be linked to this course.

**Required Reading**

Textbook: *Exploring the Syntax-Semantics Interface*. 2005 Van Valin, Robert D. Cambridge: Cambridge University Press

## **Literary Courses**

**Course Aims**

English II:

On completion of a literary optional course the student should be able to:

- give an account of the content of the literary texts studied in the course
- demonstrate a critical understanding of basic concepts and methods of literary criticism
- analyse literary texts applying such concepts and methods, orally and in writing
- formulate an independent interpretation of a literary text
- justify his/her own interpretations in a scholarly essay and in discussions.

English Bachelors Course & English III:

On completion of a literary optional course the student should be able to:

- account for the contents of the literary, critical, and theoretical texts covered in the course
- apply critical and other theoretical concepts to literary texts
- analyse literary works from a specific critical, theoretical, and/or historical perspective, orally and in writing
- formulate an independent interpretation of a literary text
- summarize shorter critical texts
- compare different critical/theoretical perspectives
- critically evaluate different interpretations of literary texts.

**Teaching**

Seminars and work groups.

**Examination**

A comprehensive grade for the course unit will depend on examinations, in the form of a final written exam and/or written and oral work done during the course.

**Optional Course 15: One-Author: Charles Dickens**

## **Marion Helfer Wajngot**

### **Course Description**

In celebration of the bicentennial of his birth, in this course we shall study a selection of the fictional output of Charles Dickens, the best known and best loved of Victorian novelists. We shall probe the way he embodies the world around him in his writing, and the ways he makes us care for his many and varied characters. The topics of the course will include issues of rhetoric and narrativity, of romance and realism, of Dickens as entertainer and critic of social conditions and institutions. We shall see how Dickens uses first person narration in fictional autobiographies to depict childhood and moral development, giving us an idea of some of the prime values of the Victorian period. The depiction of life of all social classes, including the criminal, and in all districts of London, allow us to also notice the changes in the conditions of women, and the recurring concern with wills and inheritance. Through the secondary material students will be acquainted with a variety of theoretical approaches to the novels.

Degree Project can be linked to this course.

### **Required Reading**

Reading will be selected from among the following:

*Oliver Twist* (1837-39)  
*David Copperfield* (1849-50)  
*Hard Times* (1854)  
*A Tale of Two Cities* (1859)  
*Great Expectations* (1860-61)  
*Our Mutual Friend* (1864-65)  
Christmas Books (1843-48)

Secondary literature will be assigned for each work.

Reference literature:

Jeremy Hawthorn, *Studying the Novel: An Introduction*. Hodder Arnold, 2010.

### **Optional Course 61: Literature Theory and Methodology (Not for Eng II)**

**Irina Rasmussen Goloubeva, Claudia Egerer, Stefan Helgesson, Paul Schreiber, and others**

### **Prerequisites**

Since lecturing can and will occur in Swedish, students must fulfill the standard requirements in Swedish for this course. The course is primarily intended for students in the English Department within English Bachelors Course and English III.

### **Course Description**

This interdepartmental course covers a range of critical theories and methodologies that inform contemporary literary criticism. The course introduces students to key critical terms and concepts, major thinkers, and several important issues in literary criticism and theory. We will read theoretical and critical texts as well as selected literary texts in order to develop practical research methods for literary scholarship. Students should expect to complete several short writing assignments and a final exam. The course aims to clarify the relationship between theory and methodology, by addressing larger questions such as: What does literature do? What functions does it have? Where and how do we locate the "meaning" literary texts?

Degree Project cannot be linked to this course.

### **Required Reading**

Nicholas Birns. *Theory after Theory: An Intellectual History of Literary Theory From 1950 to the Early 21<sup>st</sup> Century*. Broadview: New York. 2010.

Vincent B. Leitch (Ed.). *The Norton Anthology of Theory and Criticism*. Second Edition. W.W. Norton: London. 2010

Virginia Woolf. *To the Lighthouse*. Oxford UP: Oxford. 2008.

Additional readings will be assigned. They will be available as electronic texts or made available as handouts.

### **Recommended readings**

Terry Eagleton. *Literary Theory: An Introduction*. Blackwell: London. 2008.

Jonathan Culler. *Literary Theory: A Very Short Introduction*. Second Edition. Oxford UP: Oxford. 2011.

## **Optional Course 71: English Literature for Young Readers Marion Helfer Wajngot**

### **Course Description**

In this course students will read a selection of prose works from a variety of periods and regions. A number of different theoretical approaches will be applied. The texts selected address literate children and young adults. Among the topics to be discussed are: the construction of reality, nonsense and language construction, values and historicity, the role of the hero, empire in literature, gender perspectives, the identity of the reader, different genres (fantasy, fairy tale, realism, etc.). We will compare at least one of the works with a film version.

Bachelor Degree Project (examensarbete) can be linked to this course on condition that the student presents a detailed topic proposal, including bibliography, to be approved by the teacher at the start of term.

### **Required reading**

***Where a particular edition is indicated, make sure to get it. These editions have been ordered to Akademibokhandeln, Frescati.***

\*Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass*, ed. Donald J. Gray, Norton Critical Editions, ISBN: 978-0393958041.

E.B. White, *Charlotte's Web*.

Enid Blyton, *Five on a Treasure Island*.

\*Roald Dahl, *Charlie and the Chocolate Factory*.

W.E. Johns, *Biggles Defies the Swastika*.

Mark Twain, *Tom Sawyer*. Norton Critical Editions 2006. **ISBN13:**9780393926033

\*C.S. Lewis, *The Lion, the Witch and the Wardrobe*.

\*J.M. Barrie, *Peter Pan in Kensington Gardens & Peter and Wendy*, Oxford World's Classics, 1999 ISBN. 9780199537846.

F.H. Burnett, *The Secret Garden*.

Edith Nesbit (C.E. Brock, illustrator), *The Railway Children*, Puffin Classics, 1994. ISBN:

9780141321608.

\*J. K. Rowling, *Harry Potter and the Philosophers' Stone*.

Anne Fine, *Goggle-Eyes*.

David Klass, *You Don't Know Me*, Puffin 2002 (Penguin) ISBN 014131406-0.

W.E. Wolff, *True Believer*, Simon Pulse ed. 2002, ISBN 0689852886.

Secondary material will be assigned for each seminar.

\* A film version will be placed on hold at Lärostudion.

## **Optional Course 98: The Country House and English Literature** **Harald W. Fawkner**

### **Course Description**

The course is designed to give students the opportunity to shape an understanding of English literature as a continuity of feelings, experiences, and beliefs. This continuity—still beautifully manifest in the rural landscape—comes to expression in the abiding glory of the magnificent four-square simplicity of the great English country house. In all times, English writers have not only celebrated the country house but also placed it at the centre of the literary work of art. Like modern and postmodern writers, great poets of the sixteenth and seventeenth century have let the formal gardens and the spacious rooms of the country house bring to expression the delicate and sometimes almost mystical wavering between change and resistance that is central to rural life. When Maria Fairfax is seen walking all alone in her teenage dreams among the lawns and trees of Appleton House, the grounds where the lonely person communicates with her own imagination are absolutely real—for the place is the real-life estate where the poet functions as the real-life figure's solitary tutor. The teenage girl, her famously courageous father, and the poet-tutor are as real, solitary, historical, and complex as the country house that brings them together as a mystically beautiful constellation of thoughts, dreams, aspirations, and embodied sensibilities. As the texts studied on the course take us from estate to estate, from destiny to destiny, and from century to century, the individual's ability and need to dream is just as historically real as history 'itself'—for the beliefs, yearnings, fears, and aspirations of those who live in great or modest places are part of the construction, preservation, and ruin of space and time. The course seeks to exhibit the refined complexity of the country house as a source-point and topic for literary feelings. The country house may be a garden of retreat, a place where the healing powers of nature are embraced, a happy isle—or a great, well-proportioned façade making evident the lack of proportion in the minds of its owners. It may be fragile, subject to decay. Its formal grounds may reveal or contradict the outlook of the wider garden of the State. The femininity it encloses may be restricted by form and convention—or express the new femininity of the country house, the one that slowly emerges from the cultivation of symmetry and envious show into a refashioning of world, imagination, and feeling so powerful that only the dream house can make the idea of transformation utterly real.

Apart from two novels and a play, the course comprises half a dozen country house poems from various literary epochs. The course will appeal to students interested in English history, and especially to those who are intrigued by the interbelonging of space, feeling, landscape, and visibility. Literature has in all times influenced the way people perceive the visual world. In the golden days of English literature, the country house was arguably the focal point for the spatial experience of those who came to have most influence over the shaping of the English-speaking world. Accordingly, the phenomenon of the country house actualizes itself not only as an entity that is fascinating as such but also as a prism through which multiple features of literary reality may be fruitfully discerned.

Approximately 1100 pages of text will be studied.

Degree Project can be linked to this course.

### **Required reading**

"Upon Appleton House" (Andrew Marvell) and other country house poems (handouts)

Jane Austen, *Mansfield Park* (Oxford U.P.)

Henry James, *The Spoils of Poynton* (Penguin)

Tom Stoppard, *Arcadia* (Faber & Faber)

### **Optional Course 110: Modernist Literature** **Charlotta Palmstierna Einarsson & Irina Rasmussen Goloubeva**

#### **Course Description**

"Modernism, Modernity: Aesthetics of Space, Time and the Body"

The aim of the course is to deepen your knowledge about literature written in the early twentieth century, i.e. the period when modernism began to find literary expression. Modernism entailed a radical break with tradition. This course will contextualize, discuss and analyse the nature of modernism and its aesthetics in a selection of modernist literature.

The course is organized around three general concepts — the space, time and the body — greatly altered by the dynamic processes of modernization. By studying a select group of British and American modernist texts, we will consider how modernisation affected cultural and aesthetic sensibilities. The texts, which will include novels, short stories, manifestoes, and philosophical writings, aspire to convey modernity's radically changed perception of space, time and the body. We will explore the experimental rendering of interiority.

In the theoretical part of the course you will read and discuss a selection of philosophical, critical and literary works to provide you with practical tools with for the analysis of modernist aesthetics. You will analyse the ideas that govern modernist writing in terms of structure, organisation, themes and motives and relate these to the role of art in society in general, and literature in particular.

Degree Project can be linked to this course.

#### **Course Literature**

E.M. Foster. *Howards End*.

V. Woolf. *Between the Acts*.

D. Barnes. *Nightwood*.

T.S. Eliot. *The Waste Land*.

Beckett, Samuel. *Watt*

—. *Waiting for Godot*.

S. Greenblatt. *The Norton Anthology of English Literature, Volume F: Twentieth Century and After* (the latest edition)

Additional readings will be assigned. They will be available as electronic texts or made available as handouts.

### **Optional Course 119: Creative Writing, Poetry**

## **Paul Schreiber**

### **Course Description**

This course allows writers to explore the power of the English language at its most condensed and most powerful through the writing of poetry. In no other genre is the focus on the individual word, line and image so demanding and productive. As the American poet Dana Gioia expresses it, "Poetry is the art of using words charged with their utmost meaning." But poetry, because of its often rhythmic nature, is also one of the most evocative genres in its proximity to song.

Students will read many poems over a range of styles and themes to understand poetry's full possibilities, and produce many of their own poems, including at least one translation of a poem to English. These poems will be shared and revised through workshops, and some submitted for publication.

Degree Project cannot be linked to this course.

### **Required reading**

*Staying Alive: Real Poems for Unreal Times:* ed. Neil Astley (Bloodaxe Books)  
*Writing Poems:* Peter Sansome (Bloodaxe Books)

## **Optional Course 120: The Novel and the Disaster, 2001-2012** **Pieter Vermeulen**

### **Course Description**

The first decade of the new century has been marked by very diverse disasters: the terrorist attacks in New York and London (sudden, punctual events), the wars in Iraq and Afghanistan (less identifiable events than networks of hidden and confusing connections that Western audiences can only access from a distance), and the financial crisis (the causes, consequences, and scope of which few people are able to grasp). In this course, we will trace how the contemporary novel in English has responded to these disasters and designed strategies to conceive of the inconceivable. We will discuss a representative set of novels in the context of a selection of journalistic and visual works and of contemporary theories of trauma and memory. The course explores how these novels register contemporary disasters, how they grapple with the challenge of formulating an ethically and aesthetically appropriate response to them, and how they inform our affective engagement with contemporary life.

Degree Project can be linked to this course.

### **Required reading**

Don DeLillo, *Falling Man* (2007)  
William Gibson, *Pattern Recognition* (2003)  
Elliott Hall, *The Rapture* (2010)  
Cormac McCarthy, *The Road* (2006)  
Tom McCarthy, *Remainder* (2005)  
James Meek, *We Are Now Beginning Our Descent* (2008)

More titles will be added later.