Optional Courses, Spring 2012
English II, English Bachelors Course & English III

Linguistic Courses

English II, English Bachelors Course & English III

**Course Aims**
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
- apply the discipline’s theoretical concepts to authentic texts
- in both oral and written form analyze texts using a theoretical perspective of specific relevance for the discipline
- motivate their own analyses in both written form and in oral discussions.

**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 6: English Phonetics *(Not available to Eng II)*
Peter Sundkvist

**Course Description**
This course is intended for people who found term 2 English phonology interesting and/or are interested in second-language acquisition. It revises basic phonetics, introduces acoustic phonetics, and goes a bit deeper into how a foreign accent arises and what affects it, especially what makes some sounds easy to learn and others more difficult.

Degree Project can be linked to this course.

**Required Reading**
Additional material assigned by the teacher.

Optional Course 54: Norm and Variation in English
David Minugh

**Course Description**
In this course we will examine how language is shaped by its use in social contexts, specifically the social creation and maintenance of norms in English and how they can vary, from both a historical and a contemporary perspective. Which norms are taught (whether to native speakers or to foreign learners), and which simply “are”? Who determines this? Much of our time will be
spent in working directly with texts and corpus tools, developing your ability to more closely analyze the factors involved in this interplay between variation and norms.

Degree Projects can be linked to this course.

**Required Reading:**
*Verbal Hygiene*, Cameron (1995)
Additional material (e.g. scholarly articles) as assigned by the teacher.

**Reference Reading:**

**Optional Course 76: World Englishes (Not available to Eng II)**
Philip Shaw and Lionel Wee

**Course Description**
The first part of the course will discuss the parameters we can use to discuss the varieties of English around the world – historical, sociolinguistic, and structural. We will discuss the Inner Circle (mainly native) varieties, looking at some British-American differences. Then we look at English where it has no official status in countries like Sweden, and in lingua franca situations where a majority of users are non-natives. Third, we will look at the Outer Circle varieties (broadly the post-colonial ones), focusing on Indian and Singaporean English. Finally we shall consider political and social implications of and for English and its users in the globalized world.

There will be a final exam and students will be required to write a short report.

Degree Project can be linked to this course.

**Required Reading**

**Optional Course 50 Sociolinguistics**
Philip Shaw

**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**
Optional Course 64: Cognitive Linguistics *(Not available to Eng II)*
Christina Alm-Arvius

**Course Description**
The course gives an overview of research approaches within cognitive linguistics, and their interdisciplinary connections to other fields of cognitive science. It gives insights into central areas of cognitive science: prototype theory, image schemas, categorisation and semantic networks, cognitive grammar, construction grammar, frame semantics, conceptual metaphors, and metonymy. It presupposes basic knowledge of semantics and pragmatics. The theoretical models are applied to authentic examples from different texttypes and fields of discourse.

Degree Project can be linked to this course.

**Required Reading**

Additional material according to the teacher's instruction.

Optional Course 101: Language and Gender
Sara Lilja Visén

**Course Description**
How does language help form who we are, and how we perceive ourselves and are perceived by others? Why is it that a man can be called *handsome*, but hardly ever *pretty* – and then only with a sneer? And why are 11-year-old girls not allowed to talk as much in the classroom as their male comrades? This course gives an overview of how gender roles are formed, maintained and expressed through language. We will examine questions such as: what is gender?; is there such a thing as “male/female language”; do women talk more than men?; are men more assertive than women?; and to what degree does language matter when we strive towards equality? The course also gives a brief history of the relatively young academic field of language and gender, seeing how it has developed over the last few decades.

Degree Projects can be linked to this course.

**Required Reading**

Additional material to be assigned by the teacher.

Optional Course 102: Discourse Analysis
Annelie Ådel

**Course Description**
How do humans actually use language to communicate? How do speech and writing differ? In what ways do factors like context and cultural influences affect people’s language use? These are
some of the questions addressed in this introductory course on discourse analysis. Exploring a variety of approaches to discourse, we will analyse language beyond the sentence level and how it is used for specific purposes in naturally occurring discourse. The main topics will be: speech versus writing, cohesion and coherence, discourse organisation, genre perspectives on discourse, discourse and power, and culture-specific ways of writing and speaking.

Degree Project can be linked to this course.

**Required reading:**
A course pack (compendium) of selected textbook chapters and research articles will be available before the course starts.

**Optional Course 115: Syntactic Theories**
**Alan McMillion**

This course looks at several theories of syntax that are now current within linguistic research. It compares their approaches to syntactic phenomena as well as scrutinizes their underlying assumptions about human language structure. The aim of the course is to give students an introduction to syntactic theory broadly construed, as well as provide various specific perspectives on a number of syntactic phenomena, e.g. ordering regularities, dependencies of various kinds, and proposed ‘levels’ of syntactic structures.

Degree Project can be linked to this course.

**Required reading**
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 their 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 Course James Joyce
Irina Goloubeva Rasmussen

Course Description
Speaking about James Joyce’s influence on modernism and modern literature, T. S. Eliot pronounced Joyce’s masterpiece, Ulysses (1922) as a work “we are all indebted to and from which none of us can escape.” An anxious voice in the final lines of Finnegans Wake (1939), Joyce’s last novel, worries about the readers’ comprehension, “Is there one who understands me?”

In this course we will give a listening ear and a keen eye to Joyce’s works to better understand his legacy and to address concerns about authorship and readership, history and culture, and art and politics raised by Joyce and his critics. We will place Joyce in his historical moment to assess the complex relation between literary texts and historical contexts. How do historical contexts impact literary production? How did Joyce fashion a modern literary aesthetic in response to questions about nationalism, feminism, colonialism and the politics of decolonization that remain urgent today.

Degree Project can be linked to this course.

Required reading
Primary Readings
James Joyce, Dubliners (1914)
—, A Portrait of the Artist as a Young Man (1915)
—, Ulysses (1922)
—, Finnegans Wake (1939)
—, Occasional, Critical and Political Writing of James Joyce, ed. K. Berry (2000)

Secondary Readings
Andrew Gibson, James Joyce (Critical Lives) (Reaktion Books, 2006)
Additional reading will be assigned by the instructor.

Films
The Dead (1997), Dir. John Huston
Degree projects can be linked to this course.

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.

Required reading
Where a particular edition is indicated, make sure to get it! These editions will be ordered to Akademibokhandeln, Frescati.

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.
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 019-283929-2 or 0199537844
Edith Nesbit (and C.E. Brock, illustrator), The Railway Children, Puffin Classics, 1994 or other edition with illustrations by C.E. Brock
Anne Fine, *Goggle-Eyes.*
David Klass, *You Don’t Know Me*

Secondary material will be assigned by the teacher.

**Optional Course 78: Postmodern Literature**

*Bo Ekelund*

**Course Description**

What is postmodernism? Or perhaps, what was postmodernism? Or, was there ever such a thing as postmodernism? The postmodern, postmodernity, and postmodernism are now just three of the countless terms prefixed by that “post” which replaced “new” as the standard formula for selling intellectual goods sometime between 1960 and 1980. It is difficult now, in 2011, to understand the fervour with which people tried to define or delimit the term postmodernism in the last two decades of the 20th century. What lay behind those passions? Rather than an idea, or a concept, the postmodern designates a field of play. The sense of playfulness and of very serious game-playing is present not least in the literature that emerged in the British and US fiction of this period. In this course, we will do our best to map the field of meanings that the term hovers over, and we will read some of the spectacular literary texts that were at one time or another counted as evidence that we had come out of modernism into a new literary era.

Degree Project can be linked to this course.

**Required reading**

Acker, Kathy. *Great Expectations*
Butler, Christopher. *Postmodernism: A Very Short Introduction*
DeLillo, Don. *White Noise.*
Doctorow, E. L. *Ragtime.*
Kogawa, Joy. *Obasan*
Lively, Penelope. *Moon Tiger.*

And one or two of the following texts:

Burroughs, William. *Naked Lunch.*
Dick, Philip K. *The Man in the High Castle.*
Markson, David. *Reader’s Block.*
Melville, Pauline. *The Ventriloquist’s Tale.*
Morrison, Toni. *Beloved.*
Nabokov, Vladimir. *Pale Fire.*
Russ, Joanna. *The Female Man.*
Swift, Graham. *Shuttlecock.*
Winterson, Jeanette. *Written on the Body.*

**Optional Course 92: Fiction, Space and Wilderness**

*H. W. Fawkner*
**Course Description**

Most of the novels and short stories in this course are set in the wilderneses of the American Northwest. In central moments, solitary groups of characters encounter the mysterious soul of nature. In the immensity of the breadth of the land, they come to feel the intriguing presence and pressure of the unknown. Exploring parts of North America that are far away from business and technology, the humans featured in these works typically find that their journey has led them to a place that feels older than the world. Here, in the vicinity of the shadowy surfaces of unknown bodies—close to the kindness of animals—they meet a vastness that has been there all the time. The solitary traveller comes to know atmospheric conditions of a new order. Feeling almost weightless in moving across the tundra, plain, forest, or desert, the explorer’s flowing mind-patterns cease to be forms of thinking—existing instead in the blue-blackness between stars, in the eerie resonance of the forest-wind, in the mute, wide-spaced rhythms of the Pacific’s sea-swells. These poetically-written, exquisitely beautiful stories, exhibit a mode of peripheral awareness that permits us to be vaguely conscious of the materialization of an invisible compassion in creation. We are given precious glimpses of an aboriginal life-sense that is somehow already understood by native peoples—and indeed by the wolverines, cougars, salmon, deer, eagles, and sea-gulls that have kept them company from the beginnings of time. Visions of wildlife and risky adventures, these stunning works of art are among the best that American literature has to offer. Their sensation is the original American one—that of being at the end of the world, fearing it, but also feeling its promise as a new reality shaped by the secrecy that ‘inside places’ have in common.

Approximately 2000-2500 pages of text will be studied.

Degree Project can be linked to this course.

**Required reading**

Margaret Craven, *I Heard the Owl Call My Name* (Pan McMillan, 1980)

**Reference works**


**Optional Course 97 Women and Law**

**Marion Wajngot**

**Course Description**

The focus of this course will be on the way novels of the nineteenth century demonstrate the conditions of women in British society of the period, and how these are linked to laws of, for example, inheritance, marriage, and divorce. We shall explore the function of novels as texts of resistance that serve to point out and problematize contemporary conditions. We shall use concepts from narratology and ethical criticism to discuss how the novels use such strategies as “acquaintance” and “simulation” to trigger an emotional engagement in the reader, and how their questioning and scrutiny may subvert contemporary habits of thought and moral judgment.

Degree Project can be linked to this course.
Required reading


Optional Course 111 Creative Writing, Prose
Adnan Mahmutovic. Guest Writer in Residence: Miriam Toews, Canada

**Course Description**
This course offers a platform for a beginner’s study of creative writing with focus on fiction and non-fiction. The course includes a closer study of the elements of craft and variegated practical exercises designed to stimulate creative thinking around both language and the student’s personal material. One story per student will be critiqued by the teacher and the peers.

Degree Project cannot be linked to this course.

**Required reading**

Miriam Toews: *A Complicated Kindness*
Adnan Mahmutovic: *Thinner Than a Hair*

Optional Course 112: Black Atlantic Literature
Bo Ekelund and Stefan Helgesson

**Course Description**
Taking our cue from Paul Gilroy’s influential *The Black Atlantic* (1993), we will explore the literary cultures that have emerged from the crossings and the re-crossings of the Atlantic by Africans, reading key works written in the Americas, in the Caribbean, in Europe, and in Africa. For Gilroy, what is unearthed when we focus on these crossings is a “counterculture of modernity”: as a black culture is formed in despite of oppression and slavery, its forms are modern (and modernist) even as they question Western notions of modernity and modernism. We will read poetry, fiction and criticism from the entire period of cross-Atlantic contact, with the main focus on the period from the 1920s to the present. While the readings will be in English, the course will emphasize that the Black Atlantic is not just one and Anglophone, but a plural and multilingual formation, involving writers working in French, Portuguese, Spanish and many Creoles.

**Reading list**

Agualusa, José Eduardo. *Creole* (1997)
Césaire, Aimé. *Discourse on Colonialism* (1955)
Du Bois, W. E. B. *The Souls of Black Folk* (1903)
Toomer, Jean. *Cane* (1923)
Selections of poetry from the négritude movement and the Harlem Renaissance, and from Angola, South Africa, and the Caribbean.
Selected stories from *Drum* (Johannesburg)

Additional articles will be assigned by the instructors at the beginning of the course.