



OPTIONAL LINGUISTICS MODULES (PERIOD C-D)

Phonetics

Teacher: Peter Sundkvist

Module description

The aim of this module is to help undergraduate students develop the skills they have acquired in the English I and II courses for analyzing pronunciation. The module provides students with further specialization in English and general phonetics. Students read texts and do exercises concerning the principles that underlie the phonetic description and classification of human speech sounds, and receive an introduction to the International Phonetic Alphabet (IPA). Students are given an introduction to practical phonetics and receive training and practice in methods for producing, recognizing, and describing a wide range of human speech sounds. Finally, students also receive an introduction to acoustic phonetics. This module is especially relevant for those who may wish to take future courses or write degree projects in the fields of world Englishes, English accents, sociolinguistics, or second language acquisition.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read texts and do exercises related to the topic of the module. In the seminars the students will discuss the texts and exercises, and do further tasks. The examination will be comprised of oral and written assignment(s).

Required reading

Books

Catford, J. C. 2001. *A Practical Introduction to Phonetics, second edition*. Oxford: Oxford University Press.

Davenport, M. & Hannahs, S. J. 2010/2020. *Introducing Phonetics and Phonology, third or fourth edition*. London: Routledge. [Book used in Ling 2A; 3 copies available as course literature at SUB; placement: kurslitteratur 'Davenport']

Handbook of the International Phonetic Association: A Guide To The Use Of The International Phonetic Alphabet. 1999. Cambridge: Cambridge University Press. [4 copies available as course literature at SUB; placement: kurslitteratur 'handbook']

Compendium

Notes on experiments in Catford (2001). ©Peter Sundkvist [Available on Athena]

Articles

Collins, B. S. & Mees, I. M. 1995. Daniel Jones, Paul Passy, and the Development of the Cardinal Vowel System. *Historiographia Linguistica: International Journal for the History of the Language Sciences/Revue Internationale pour l'Histoire (HL)*, 12(1–2): 197–216.

Honeybone, P. 2012. Lenition in English. In T. Nevalainen, & E. Traugott (Eds.), *The Oxford Handbook of the History of English*. Oxford Handbooks Online. 10.1093/oxfordhb/9780199922765.013.0064

Rutter, B. 2011. Acoustic analysis of a sound change in progress: The consonant cluster /stɹ/ in English. *Journal of the International Phonetic Association*, 41(1): 27–40.

Sundkvist, P. 2012. Pulmonic ingressive speech in Shetland English. *World Englishes*, 31(4): 434–348.

Wikström, J. 2013. An acoustic study of the RP English LOT and THOUGHT vowels. *Journal of the International Phonetic Association*, 43(1): 37–47.

Audio-visual material: Audio and audio-visual training material available online; links provided via Athena.

The History of the English Language

Teacher: Andrew Cooper

Module description

In this module, we explore variation and change in the English language from its earliest history until the beginnings of globalisation (c. 600–1900 CE). Starting with the origins of Old English, we move through Middle English and into modern English, focusing on the orthographical, phonological, morphosyntactic and lexical changes which have characterised English throughout the ages. Using representative authentic texts and digital tools, this module gives the student the ability to work with English texts from any historical period. We discuss major sound change events such as the First Germanic Sound Shift and the Great Vowel Shift, as well as the connection between the emergence of schwa and the loss of complex noun and verb inflection. We follow the language from a small, exotic dialect spoken at the outer edge of the known world, through the proliferation of distinctive dialects, to the establishment of national standard varieties, the beginning of language politics and the emergence of new Englishes across the planet. We consider how social and technological change affect linguistic change, and how influences from other cultures and languages form the complex and dynamic object of study that is the English language throughout history.

Required reading

Coursebook:

Freeborn, Dennis. (2006). *From Old English to Standard English: A Course Book in Language Variations Across Time* 3rd ed. Ebook available through the library.

Additional Sources used in class:

McHugh, Jess. (2018). The Nationalist Roots of Merriam-Webster's Dictionary. *The Paris Review*. March 30, 2018. (Seminar 8)

Schneider, Edgar W. (2003). The Dynamics of New Englishes: From Identity Construction to Dialect Birth. *Language*, 79(3): 233–281. (Seminar 8)

Electronic reference material:

- Baker, Peter. Magic Sheet of Old English Inflections - https://www.oldenglishaerobics.net/resources/magic_A4.pdf

- Bosworth-Toller Anglo-Saxon Dictionary Online - bosworthtoller.com
- Middle English Compendium - quod.lib.umich.edu/m/middle-english-dictionary
- Oxford English Dictionary Online - OED.com
- Wiktionary: Free Dictionary – en.wiktionary.org

Additional materials in the form of reference sheets and exercises will also be provided in the seminars.

OPTIONAL LITERATURE MODULES (PERIOD C-D)

Shakespeare in Theory, in Print, and on Stage

Teacher: Irina Rasmussen

Module description

The aim of this module is to help undergraduate students to develop advanced skills for reading and analyzing English-language literature. Students will study literary texts in English from specific historical, critical or generic perspectives and will learn advanced analytic methods, as well as theoretical perspectives. The module comprises a number of seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar. They will discuss the material in class, using seminars as occasions to reflect upon and voice their ideas about their reading of primary texts and understanding of the secondary material. The final examination will be comprised of two written assignments.

More specifically, this module will explore William Shakespeare's plays from the major genres of tragedy, comedy, history, and lyric poetry. Our main focus will be on what defines Shakespearean dramatic form and how the plays capture new understandings of sexuality, political authority, Englishness, and social class. The course will introduce key debates in Shakespeare studies and the major critical approaches to Shakespeare such as new historicism, cultural materialism, feminism, and psychoanalysis to ask how his literary works validate these critical approaches, but also to attend to the ways these different interpretations and the media of print and stage affect Shakespeare's texts.

Required reading / viewing

Primary Texts

Reading will include a selection of 1800–2000 pages from the following list.

1. William Shakespeare. *The Sonnets* (any edition) 1593–1608
2. ---. *Henry IV, Part I* (any edition) 1596–97
3. ---. *Julius Caesar* (any edition) 1599
4. ---. *The Merchant of Venice* (any edition) 1596–97
5. ---. *Twelfth Night* (any edition) 1601–02
6. ---. *Hamlet* (any edition) 1600–1601
7. ---. *King Lear* (any edition) 1605–1606

Secondary Readings

Selection from:

1. Dutton R. and Howard J.E. *A Companion to Shakespeare's Works*. 4 vols. Oxford: Blackwell, 2003. (abbreviated as *ACSW*) (all chapters are available electronically at SUB)

The assigned essays on literary criticism will be available as handouts or electronic texts (for the specific titles, see the schedule below).

Electronic Resources

On *Original Pronunciation*:

<http://www.openculture.com/2013/09/what-shakespeare-sounded-like-to-shakespeare.html>

The British Novel after WWII

Teacher: Marina Ludwigs

Module description

No selection of novels can do justice to the astonishing variety, vigor, and innovation that characterizes British novel of the post-World War II era. This course attempts to cover various historical periods, genres, points of focus by several influential authors. Throughout the course, we will read a number of British novels that span the period of seven decades, starting from the postwar realism of the “Angry Young Men” generation through the modernist-postmodernist experimentation of the sixties through nineties, finishing with two postmillennial novels (still difficult to characterize). One of the selection criteria is the novels’ importance to their own period. We will read mostly, but not exclusively, books that “made a splash,” were seen as topical, and were, in other ways, noticed, written and talked about by the critics and the public at the time or soon after their publication. In asking ourselves in what ways these books are reflections of the *zeitgeist* of their time, we will read literary-historical materials and representative critical articles on the texts themselves. In our discussion, we will turn to topics of cultural and aesthetic history, tracing the trajectory of changing tastes, concerns, and the economic and technological conditions, as well as the evolution of the novelistic form.

The module comprises eight two-hour seminars, all of which involve active participation from the students. The students will read primary texts and secondary material before each seminar, using these meetings as occasions to reflect upon and voice their ideas about their reading of primary texts and understanding of the secondary material. They will be given discussion questions and asked to answer one of them in writing as homework. The final examination will be comprised of written assignment(s).

Required reading

Primary Texts:

Kingsley Amis, *Lucky Jim*, 1954

Alan Sillitoe, *Saturday Night and Sunday Morning*, 1958

Muriel Spark, *The Prime of Miss Jean Brodie*, 1961

Colin Wilson, *The Mind Parasites*, 1967

Iris Murdoch, *The Black Prince*, 1973

Ian McEwan, *Enduring Love*, 1997

Julian Barnes, *The Sense of an Ending*, 2011

Kazuo Ishiguro, *Klara and the Sun*, 2021

Secondary Readings:

The Cambridge companion to British Fiction Since 1945, 2015, online [selections].

A Companion to British and Irish Novel: 1945-2000, ed. Brian W. Shaffer, 2005, online [selections].

Carpenter, Humphrey, *Angry Young Men: A Literary Comedy of the 50ies*, 2002
[selections/handouts].

Gasiorek, Andrzej, *Post-War British Fiction: Realism and After*, 1995, [handouts].

Stenseke, Jakob, "The Morality of Artificial Friends in Ishiguro's *Klara and the Sun*," *Journal of Science Fiction and Philosophy*, vol. 5, 2022 [handout].

Wallen, James Ramsey, "The Evils of Banality: Shallowness, Self-Realization, and Closure in Julian Barnes's *The Sense of an Ending* and Oscar Wilde's *De Profundis*." *Critique: Studies in Contemporary Fiction*, 58:4 (2017), pp. 325-339 [handout]