

## ELECTIVE COURSES – SPRING SEMESTER 2015

Exchange students and students doing second or third level English are invited to choose *one* of the courses described below, but please also provide a second and a third choice, since we cannot guarantee that everyone will get their first or second choice. Please note that exchange students may take two elective courses in exceptional cases.

**Number of credits:** 5

**Method of teaching:** Seminars

**Examination:** See each course description.

Please complete the elective course form, which you will either get at the 17 February information meeting or find in the pigeonhole marked “*Fabian Beijer -- till studenter*” to the left of the departmental office. Put it in the pigeonhole marked “*Fabian Beijer -- från studenter*” no later than **Wednesday 25 February at noon**.

ENGLK01 students who did not get their first choice last time normally get their first choice now.

### 20<sup>TH</sup> CENTURY FEMINISM

Birgitta Berglund ([birgitta.berglund@englund.lu.se](mailto:birgitta.berglund@englund.lu.se))

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The women’s movement started in the 19<sup>th</sup> century with the struggle for causes like women’s right to higher education and married women’s property rights; and it might be said to culminate in the suffragette movement of the early 20<sup>th</sup> century. However, alongside this very active and sometimes rather militant struggle focussing on concrete goals, there was also a more intellectual/analytical side of feminism which aimed at discussing and analysing what might be called the internal repression, i.e. the patterns of thought and behaviour which kept women back. In the 20<sup>th</sup> century this developed into a questioning not just of stereotyped and confining gender roles, but of the construction of gender as such. The aim of this course is to study a representative selection of novels from this period to see how they both reflect this discussion and carry it forward. The books will be read in chronological order as listed below.

#### READING LIST

Chopin, Kate. *The Awakening*. 1899  
Woolf, Virginia. *To the Lighthouse*. 1927  
Sayers, Dorothy. *Gaudy Night*. 1935  
Plath, Sylvia. *The Bell Jar*. 1963  
Atwood, Margaret. *The Edible Woman*. 1969  
Godwin, Gail. *Violet Clay*. 1978

#### ASSESSMENT

The final grade will be based on the following: 1) class attendance and active participation in discussions; 2) a final written exam; and 3) an (optional) essay of 1200-1500 words.

## **DISCOURSE ANALYSIS**

Matteo Fuoli ([matteo.fuoli@englund.lu.se](mailto:matteo.fuoli@englund.lu.se))

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The term 'Discourse Analysis' refers to the study of language use in real world situations. Discourse analysts investigate, among other things, how people use language to achieve certain communicative goals, to express their social identity, how they draw on their linguistic and cultural knowledge to interpret other peoples' intentions and how language mediates and contributes to shaping ideas, beliefs and interpersonal relations.

This course presents a general introduction to the field of Discourse Analysis. It aims to provide students with a solid knowledge of the fundamental concepts and the main theoretical approaches in this area as well as with the practical skills needed to undertake small-scale research projects. At the same time, the course aims to raise the students' awareness of the complexity of language use and help them develop their analytical and critical thinking skills.

### **REQUIREMENTS**

Students are expected to attend class meetings and participate actively in discussions. Course examination consists of one essay and one oral presentation.

### **READING LIST**

Johnstone, B. (2008). *Discourse analysis - Second edition*. Malden, MA: Blackwell. [course book]

Additional readings will be announced at the beginning of the course. A complete reading list will be made available on this platform.

## **FIXING THE LANGUAGE: A JOURNEY INTO THE CAVES OF PRESCRIPTIVE GRAMMAR**

Mats Johansson ([mats.johansson@englund.lu.se](mailto:mats.johansson@englund.lu.se))

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This course traces the history of language prescriptivism, as it is expressed in e.g. in usage guides, dictionaries and pedagogical grammars. We start by looking at the development of a standard language in Early Modern English, and move on to look at the first attempts at fixing (in both senses) the language in the 18th century. A major part of the course consists in reviewing some of the many prescriptive rules championed by English language mavens<sup>1</sup> over the past 300 years.

### **ASSESSMENT**

- A group presentation of one of the case studies in Curzan (2014)
- An individual paper on a problem or a set of related problems of English usage

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<sup>1</sup> 'An expert, a connoisseur; a knowledgeable enthusiast, an aficionado' (OED)

## READING LIST

- Crystal, David. (2006). *The Fight for English: How Language Pundits Ate, Shot, and Left*. Oxford: Oxford University Press.
- Pinker, Stephen. (2014). *The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century*. New York: Penguin. (especially chapters 4 & 6)
- Curzan, Anne. (2014). *Fixing English: Prescriptivism and Language History*. Cambridge: Cambridge University Press. (one of chapters 3-6))

## RECOMMENDED READING

- Battistella, Edwin L. (2005). *Bad Language: Are Some Words Better than Others?* Oxford; New York : Oxford University Press. (extracts) Available on-line:  
<http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780195172485.001.0001/acprof-9780195172485?rskey=QAht6c&result=21>
- English Today* (2010). Special issue on prescriptivism, available on-line:  
<http://journals.cambridge.org/action/displayIssue?jid=ENG&volumeId=26&seriesId=0&issueId=02#>

Language Log : <http://languagelog ldc.upenn.edu/nll/>, especially posts labelled:

- errors
- Prescriptivist poppycock
- Peeving

*Merriam-Webster's Dictionary of English Usage*. 1994. ISBN-13: 978-0877791324 or ISBN-10: 0877791325

## THE PROBLEM OF EVIL IN ENGLISH LITERATURE: FROM DRAMA TO DETECTIVE FICTION

Kiki Lindell ([kiki.lindell@englund.lu.se](mailto:kiki.lindell@englund.lu.se))

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The struggle between good and evil is a timeless feature in the arts, and English writers have explored it in an immense variety of ways for as long as there has been English literature. We will study a small selection of works from the Renaissance onwards, and discuss villainous people and actions in those works. In the course of our readings, we will see how people belonging to different historical periods regarded evildoers and their deeds, which will give us a better grasp of the ways in which our predecessors thought and felt about the big issues in life. In some ways, their views and values seem far removed from our own time – but I believe we will come to conclude that some perceptions of evil are still unchanged today.

Most of our time will be spent discussing the texts with a focus on manifestations of evil in them, allowing ourselves plenty of scope for our personal responses. But we will also look at various ways in which writers create those responses in the reader, loading the dice against their 'baddies', for instance by means of symbolic imagery, allusions to the Bible and Classical mythology, and rhetoric. As the chosen texts represent the major genres of English literature, you will pick up some general ideas about different techniques employed by dramatists, poets and novelists, and acquire greater familiarity with some of the greatest English authors – Shakespeare, Milton,

Coleridge, Dickens. Since evil is (as it were) in its natural habitat in detective fiction, about half of the reading-list consists of works from this genre.

Some of the evildoers we will spend time with have a measure of insidious charm, while others are simply odious and/or repulsive. But all come with a case, and we will look at it, and at the reasons why their creators could - or would - not allow them to win in the end.

### **ASSESSMENT**

At the end of the course, there will be a written exam, which will be graded as either G or U; no VG will be given. This is to make sure that the emphasis of the course is on reading, understanding and discussing these literary works and making them yours; the exam is simply a straightforward checking-up that all the material has in fact been read and understood. If you want to go the extra mile and try for a VG, you must – in addition to the exam – write a short paper (approximately 1,500 words) on a subject dealing with one or several of the works we have read in the course (the subject should be discussed with and approved by me before you start writing).

### **READING LIST**

1. William Shakespeare, *Richard III*
2. John Milton, extracts from *Paradise Lost* (approximately 20 pages, supplied on a handout)
3. Samuel Taylor Coleridge, "Christabel" (poem; supplied on a handout)
4. Charles Dickens, *Oliver Twist*
5. Arthur Conan Doyle, "The Final Problem" and "Charles Augustus Milverton" (short stories; supplied on a handout)
6. Dorothy L Sayers, *Whose Body?*
7. Agatha Christie, *Appointment with Death*