

# **ENGELSK**

**Pensumhefte høst 2014**

**Emner på  
bachelor- og masternivå**

**NTNU  
Institutt for språk og litteratur  
Seksjon for engelsk**

## Introduction

This booklet contains short descriptions of the courses being offered by the English Section in the Autumn 2014 semester, together with lists of the required reading (pensum) for these courses. In some cases, recommended further reading is also listed here.

Fuller descriptions of the courses—including teaching schedules, submission dates for term papers, and so forth—will be available from the start of the semester through NTNU's online learning management platform '*itslearning*.'

Note: The courses described in this booklet are not designed for distance learning. Some lecture material may be made available via *itslearning* at the discretion of individual course leaders, but material which compensates for non-attendance at lectures and group sessions should not be expected. Students who wish to take all or part of the English bachelor programme but who are unable to attend classes regularly are advised to investigate the distance learning courses available with Take Credit.

Note too that if you do not register for a course, you will not have access to information regarding that course on *itslearning*. If you are interested in taking a particular course, you should register at an early stage (you can withdraw from the exam later should you decide not to complete the course).

Further information regarding the courses offered by the English Section is available in the course descriptions which are available on the NTNU website. This is the best place for checking details of obligatory assignments and the means of evaluation for each course.

## Bachelor's thesis (*bacheloroppgave*)

Students entering the English BA programme in autumn 2014 or later are required to write a BA thesis (7.5sp) during their studies. The BA thesis in English is offered in all ENG2xxx courses. The BA thesis counts as an alternative to the regular way of obtaining credit in the course (i.e. it replaces all assignments and exam in that course for students choosing the thesis option). The option is **only** available to students taking a BA program that requires a BA thesis in English. A student may choose the BA thesis option only in **one** course during his/her studies.

The BA thesis must be written in English and be ca. 3200 words (7-8 pages) long. The submission deadline for the BA thesis is the exam date (or home exam submission date) of the relevant course.

In place of the regular obligatory assignment, those choosing the BA thesis option must write a project proposal of 500-600 words. For further information on the BA thesis option in a given course, you should consult the relevant teacher(s) at the start of the semester.

**Students in ENG2xxx courses need to be aware of the different forms of assessment when they register for the exam on *studentweb* and make sure that they choose the correct form.** If you have any questions regarding this, you can contact your student adviser ( [studieveiledning-isl@hf.ntnu.no](mailto:studieveiledning-isl@hf.ntnu.no) ).

## Dictionaries

Regardless of what courses in English you are taking, you should have an English-English dictionary and an English-Norwegian/Norwegian-English dictionary (or, if Norwegian is not your native language, an appropriate English-native language dictionary).

### English-Norwegian/Norwegian-English

We recommend:

- *Engelsk blå ordbok: Engelsk-norsk/norsk-engelsk* (Kunnskapsforlaget)  
This is a relatively cheap publication which will cover most of what you need for your studies.

We also recommend:

- *Engelsk stor ordbok: Engelsk-norsk/norsk-engelsk* (Kunnskapsforlaget)  
This is a more comprehensive dictionary, but it is also more expensive. If you intend to study English up to a high level, it may be worthwhile investing in this volume.

### English-English

Students are strongly recommended to buy the following dictionary:

- *Collins Cobuild Advanced Dictionary*

Note that this dictionary was formerly entitled the *Collins COBUILD English (Advanced Learner's) Dictionary*. Versions with this earlier title are perfectly acceptable, but should not be confused with other Collins dictionaries (e.g., the *Collins Student Dictionary* would not be acceptable).

### Pronunciation Dictionary

We recommend:

- J. C. Wells, *Longman Pronunciation Dictionary*

### Dictionaries of synonyms and idioms

There is a wide range of books of this kind, and it is difficult to isolate the most useful. However, these may prove to be of most interest to Norwegian students of English:

- S. Follestad, *Engelske idiomer*
- *The Longman Dictionary of Idioms*
- *The Penguin Dictionary of English Synonyms & Antonyms*

### USE OF DICTIONARIES IN EXAMS – IMPORTANT INFORMATION!!!

In the examinations for courses in English you are allowed to consult an English-English dictionary – but not just any English-English dictionary.

The following dictionary is the **only** dictionary approved for use in exams:

- *Collins Cobuild Advanced Dictionary*  
Versions with the earlier title—*Collins COBUILD English (Advanced Learner's) Dictionary*—are also approved.

Note that for use in an examination, your dictionary should NOT contain your own notes. Your dictionary may be checked during the examination, and removed if it does not meet the criteria for acceptability.

Note also that the English Section's stipulation of an approved English-English dictionary is necessary for practical purposes and—again for practical purposes—we are unable to grant exceptions from the rule.

**Bachelornivå**

**Basis**

# **ENG1000 Innføring i sosiolingvistikk / Introduction to Sociolinguistics**

7.5 sp

## **Course leader**

Daniel Weston (daniel.weston@ntnu.no)

## **Outline**

This course is an introduction to the major areas of Sociolinguistics, the study of language and society.

The course will examine the models we have for capturing language variation – in other words, how and why people in a given society speak differently. This will entail looking at concepts such as social class, social network and communities of practice. We will also look at the process of language change – when and why certain linguistic features spread throughout a population. In bilingual and multilingual societies, the focus will be on determining the distribution of languages: who uses what language with whom and when. Other issues to be addressed include: why people change the way they speak depending on who they are speaking to; how governments influence language use through legislation; and why language use is an important consideration in the criminal justice system.

## **Pensum**

- Holmes, Janet. 2013. *An Introduction to Sociolinguistics* (4th edition). Harlow: Pearson.

The final exam for this course will comprise two parts: Section A and Section B. Section A will test students' understanding of the course as a whole. The Core Reading AND lectures will form the basis for Section A; attendance at lectures is therefore strongly advised. In Section B, students will be required to write an essay based on in-depth knowledge of specific areas of the discipline. Further details will be given at the start of the course.

## **ENG1201 Språkferdighet / Proficiency**

7.5 sp

### **Course coordinator**

Anja Angelsen (anja.angelsen@ntnu.no)

### **Lecturers & seminar teachers**

Anja Angelsen (anja.angelsen@ntnu.no)

Rhonna Robbins-Sponaas (rhonna.robbins-sponaas@ntnu.no)

Maria Boer Johannessen

### **Outline**

ENG1201 *Proficiency and grammar* gives an introduction to basic structures of the English language and to English usage. The course covers topics such as basic grammatical terms and structures, vocabulary and lexical connections, differences and similarities between English and Norwegian, discourse competence, text analysis, translation and text production. Focus areas are stylistic variation and conventions of various text types. Special attention is given to aspects of the English language and usage that may pose a challenge to Norwegian students.

The aim of the course is for students to gain a critical awareness of linguistic choices in various contexts as well as providing opportunities for students to develop their English language skills.

The teaching is divided between lectures and seminars. The lectures address the central topics of the course, and in the seminars the use of English is emphasised through a variety of practical exercises.

### **Pensum**

- Sidney Greenbaum and Gerald Nelson. *An introduction to English Grammar*. Pearson Longman, 2009
- Texts made available on *Itslearning*
- In-class handouts

# ENG1302 Litteratur: Drama og lyrikk / Literature: Drama and Poetry

7.5 sp

## Course coordinator

Domhnall Mitchell (domhnall.mitchell@ntnu.no)

## Lecturers

Katrine Antonsen  
Domhnall Mitchell  
Hania Musiol

## Outline

This course is a genre-based introduction to poetry and drama in English. Presenting some of the best-known English-language poets and dramatists, the course explores a selection of poems and plays so as to illuminate the different forms and techniques found within these principal genre categories. The course also provides an introduction to specialist terminology used within literary criticism.

The course will give training in

- How to read poetry and drama
- How to negotiate particular manipulations of language used in poetic and dramatic expression
- Prosody (the study of poetic metre)
- How to analyse plays in terms of their dramatic and theatrical potential

Students will also gain knowledge of

- Essential poetic forms and modes
- The traditional dramatic forms of tragedy and comedy, as well as more recent dramatic theatre

Teaching is divided between lectures and seminars. One written assignment will be required, and this will need to be approved in order for a student to take the final written exam.

Information and updates about the course (and assignments) will be posted on *itslearning* and students are therefore expected to check this site on a regular basis.

## Required reading

*Poems* (in alphabetical order)

- Anon., 'Sir Patrick Spens'
- John Berryman, 'Life, friends, is boring' (Dream Song 14)
- Robert Browning, 'My Last Duchess'
- Emily Dickinson, 'The Soul Selects'
- Carol Ann Duffy, 'Anne Hathaway'
- T. S. Eliot, 'Journey of the Magi'
- Louise Erdrich, 'I was Sleeping where the Black Oaks move'
- Geoffrey Hill, 'September Song'
- Ben Jonson, 'On My First Son', 'On My First Daughter'
- Christopher Marlowe, 'The Passionate Shepherd to His Love'; Sir Walter Raleigh, 'The Nymph's Reply to the Shepherd'

- Lady Mary Wortley Montagu, 'The Lover: A Ballad'
- Adrienne Rich, 'Aunt Jennifer's Tigers'
- Christina Rossetti, 'In an Artist's Studio'
- William Shakespeare, 'Shall I compare thee to a summer's day'
- Percy Bysshe Shelley, 'Ode to the West Wind'
- Jean Toomer, 'Harvest Song'

These poems are all found in *The Norton Anthology of Poetry*, ed. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, 5<sup>th</sup> ed. (New York and London: W. W. Norton, 2005). Students are at liberty to use other editions of these poems but should be alert to the fact that there may be textual differences, and that the exam will be based on the Norton versions of the poems.

#### *Drama*

- Caryl Churchill, *Cloud 9* (London: Nick Hern Books, 2010)
- Tony Kushner, *Angels in America* (London: Nick Hern Books, 2007)
- William Shakespeare, *Othello* (Cambridge: Cambridge University Press, updated edition, 2003)
- William Shakespeare, *A Midsummer Night's Dream* (Cambridge: Cambridge University Press, updated edition, 2003)

#### **Additional reading**

- 'Versification' and 'Poetic Syntax' in *The Norton Anthology of Poetry* (see above)
- Paul Goring, Jeremy Hawthorn and Domhnall Mitchell, *Studying Literature: The Essential Companion*, Second edition (London: Bloomsbury Academic, 2010)\*
- Ruth Sherry, 'ENG1302: Studying Drama'\*\*

\* Note: not all of this companion volume is required reading for this course. Those sections to be treated as *pensum* will be announced at the beginning of the semester.

\*\* This text will be made available for downloading on *itslearning*.

**Bachelornivå**

**Fordypning**

# **ENG2155 Teoretiske tilnærminger til engelsk språk / Theoretical Approaches to English Language**

7.5 sp

## **Course leader**

Christine Maassen-Wilder

## **Outline**

This course is an in-depth introduction to the basic issues of English syntax and to ways of describing and explaining them using advanced theoretical approaches. Students will be introduced to syntactic analysis using the Principles-and-Parameters theory as outlined in the work of Chomsky and others.

Syntax is the study of sentence structure – how words are put together to form larger meaningful units. As well as introducing the theory *per se*, we will be concerned with linguistic argumentation: how hypotheses are formed and evaluated on the basis of language data and theoretical assumptions and objectives.

The course will largely deal with data from English, but will also consider some facts about Norwegian and related English-Norwegian contrasts. (Note to foreign students: no previous knowledge of Norwegian is necessary for this part.)

The course aims to provide a deeper insight into three areas: (i) the system of grammar of human languages, (ii) the sentence grammar of English, and (iii) some English/Norwegian contrasts, which can be applied to problems in translation and language teaching.

There are 4 obligatory exercises, and a 4-hour written exam.

## **Required readings**

- A compendium of texts (available from the Dragvoll bookshop)

## **ENG2302 - Litteratur og historie / Literature and History**

This semester's variant: **Perspectives on the Past in Contemporary British Fiction**

7.5 sp

### **Course leader**

Katrine Antonsen (katrine.antonsen@ntnu.no)

### **Outline**

This course will examine a selection of contemporary British novels and plays—all produced in the 80s, 90s and 2000s—that explore, exploit and problematize how human beings remember, re-tell and engage with history. Questions such as by who, for whom, how, in whose interests, and with what exclusions history is written, have had an impact not only on historiography but also on the ways writers of literary fiction and literary scholars have thought about the past. The texts studied shed light on a number of these key issues that relate to the relationship between literature and history, and they open up for a discussion about the value of literature and literary criticism in our search for knowledge about and understanding of the past.

### **Aims**

- to introduce a selection of contemporary British fiction
- to investigate what a historicist critical approach to literature can involve
- to examine how these specific texts engage with certain historical periods and moments, and, more generally, how they question and provoke reflection upon the act of remembering and narrating the past
- to develop an appropriate critical, historical and theoretical framework for the analysis of individual literary texts

### **Required reading**

- Amis, Martin. *Time's Arrow: or the Nature of the Offence*. [1991] London: Vintage, 2003. ISBN 9780099455356
- Barnes, Julian. *A History of the World in 10 ½ Chapters*. [1989] London: Vintage, 2009. ISBN 9780099540120
- Frayn, Michael. *Copenhagen*. [1998] London: Methuen Drama, 2003. ISBN 0385720793
- Frayn, Michael. *Spies*. [2002] London: Faber and Faber, 2003. ISBN 9780571212965
- McEwan, Ian. *Atonement*. [2001] London: Vintage, 2002. ISBN 9780099429791
- Stoppard, Tom. *Arcadia*. [1993] London: Samuel French, 1993. ISBN 9780573017182
- Winterson, Jeanette. *Sexing the Cherry*. [1989] London: Vintage, 2001. ISBN 9780099747208

In addition, a small body of secondary reading will be made available at the start of the semester.

## ENG2452: Storbritannia i Europa / Britain in Europe

7.5 stp

### Course leader

Gary Love (gary.love@ntnu.no)

### Outline

The course examines Britain's role in Europe from a historical and political perspective. Britain's tempestuous relationship with its continental neighbours is fully explored in order to throw new light on some of the most important difficulties facing Britain in Europe today. Both Britain's 'world role' and the evolution of domestic affairs are fully considered so that students can identify the various constraints placed upon British governments when it comes to policymaking on Europe.

### Required readings ('pensum')

- Crowson, N. J., *Britain and Europe: A Political History since 1918* (Oxon; Routledge, 2011).
- Reynolds, D., *Britannia Overruled: British Policy and World Power in the 20<sup>th</sup> Century* (Harlow; Longman second edition, 2000).
- Seminar reading consisting of primary source documents and online secondary articles made available through *It's Learning* throughout the semester.

Selected chapters from the 'pensum' list will be announced along with the course schedule at the beginning of the semester. A link will also then be provided for students to sign up for seminars.

### Recommended additional readings

- Clarke, P., *Hope and Glory: Britain 1900-2000* (London, 2004).
- Daddow, O.J., *Harold Wilson and European Integration: Britain's Second Application to join the EEC* (London, 2002).
- George, S., *An Awkward Partner? Britain in the European Community* (Oxford, 1998).
- George, S., *Britain and the European Community: the Politics of Semi-Detachment* (Oxford, 1992).
- Gillingham, J., *European Integration, 1950-2003: Superstate or New Market Economy?* (Cambridge, 2003).
- Kaiser, W., *Using Europe, Abusing the Europeans: Britain and European Integration, 1945-63* (Basingstoke, 1999).
- Milward, Alan S., *The European Rescue of the Nation State* (London, 1999).
- Milward, Alan S., *The Rise and Fall of a National Strategy 1945-1963: The UK and the European Community Volume 1* (London, 2012).
- Wall, S., *The Official History of Britain and the European Community Volume II: From Rejection to Referendum, 1963-1975* (London, 2012).
- Young, J.W., *Britain and European Unity 1945-1999* (Basingstoke, 2000).

## ENG2501 Tverrdisiplinært emne / Interdisciplinary Course

This semester's variant: **Narrating the City**

7.5 sp

### Course leader

Hanna Musiol

*“ . . . the city is a linguistic cosmos . . . ” — Walter Benjamin*

*“No space is ever singular.” — Andrew Thacker*

### Outline

American metropolitan centers—New York, Los Angeles, Chicago—have long captivated the imaginations of readers across the globe. Writers have alternatively narrated US cities as sites of great possibilities, of unexpected encounters, as well as of chaos, decay, and degeneration. In science fiction, urban futurescapes have often served as microcosms of America and the world, or as testing grounds to explore new alternative social and spatial orders. But literary representations of cities are not only diverse and fascinating; they also wield a lot of power. They can change the ways we imagine and inhabit urban spaces. For instance, representations of the modernist Paris are shaped in many ways by American writers such as Gertrude Stein, Scott Fitzgerald, and Ernest Hemingway. Harlem has been completely transformed in public memory thanks to the work of Harlem Renaissance authors such as Nella Larsen, Langston Hughes, and Gwendolyn Bennett, and it is nearly impossible to imagine Los Angeles without Raymond Chandler's detective fiction. Contemporary scholars explore these connections even further, examining how even built environments in urban spaces borrow from dystopian and utopian literary imaginings (McLeod and Ward; Davis). Moreover, literature about real and imagined cities is of great interest to urban scholars because poetic, science fiction, and documentary texts often tackle crucial social sciences questions: Who has the right to the city? Who can usurp the right to narrate it, and how? (Lefebvre; Harvey). As a result, critics across the fields of literary studies and urban sciences work to develop new interpretative strategies to examine complex intersections between urban space and fiction.

How do literary texts make sense out of the complex pulse of urban life? How do they derive from and how do they shape urban spaces? And how do we, as readers, position ourselves within fictional and theoretical texts about cities? This semester, we will ponder these questions as we examine naturalist, poetic, apocalyptic, futuristic visions of American urban spaces. You will be asked to reflect on how urban spaces and literary texts shape one another; how “the ‘where’ of texts is variously located in the brute matter of social space” (Thacker 59); and how we, as readers and literary critics in the twenty-first century, are to understand this relationship. In order to achieve this, you will need to not only read several novels and sharpen your close-reading skills but also employ new interdisciplinary interpretive strategies deriving, for example, from critical literary geography, urban studies, postcolonial theory, and digital humanities.

### Obligatory assignment

Your assignment should be an MLA-formatted academic paper that focuses on a novel of your choice and at least 2 **Course Keywords**, and uses at least one interdisciplinary interpretative framework. Your argument in this project must derive from a thoughtful Research Question and it must be supported by a close reading and a contextual analysis.

Your paper should begin with a 1-paragraph description/abstract, including

- 1-2 sentences about what makes this project appealing to you and interesting to your audience;
- your Research Question (your own big question you want to pursue);

- and 1-2 sentences about how you are going to use specific class readings and other sources.

## Course Keywords

Urbanization, Environment, Thirdspace /Heterotopia; Cyberspace; Soundscapes; Narration; Aesthetics; Memory; Rights; Violence; Visibility; Gender/Sexuality; Race/Ethnicity; Class; Body

## Course Materials

*Novels (available in the University bookstore)*

Raymond Chandler, *Farewell, My Lovely* ISBN-10: 0394758277

Suzanne Collins, *Hunger Games* ISBN-10: 9780439023528

Nella Larsen, *Quicksand* ISBN-10: 0141181273

Chang-rae Lee, *Native Speaker* ISBN-10: 1573225312

Ann Petry, *The Street: A Novel* ISBN-10: 0395901499

Masuki Yamada, *Ghost in the Shell 2: Innocence: After the Long Goodbye* ISBN-13: 978-1421501567

*Poetry (available on it's learning)*

Audre Lorde, "Viet-Nam Addenda" from *New York Headshop and Museum*

*Theory (links available on it's learning; also accessible via the library)*

Scott Bukattman. "Cyberspace" from *The Cybercultures Reader*. Eds David Bell & Barbara Kennedy. New York: Routledge, 2000. 80-105.

Elizabeth Grosz. "Bodies-Cities" from *Space, Time, and Perversion: Essays on the Politics of Bodies* New York: Routledge, 1995. 103-110.

Andrew Thacker. "The Idea of Critical Literary Geography" *New Formations* 57 (Winter 2005-6 ): 56-73.

*Recommended Readings (links available on it's learning; also accessible via the library)*

Walter Benjamin. "The Return of the Flaneur" from *Selected Writings, Vol. 2 (1927-1934)*. Cambridge, MA: The Belknap Press of Harvard University Press, 1999. 262-267.

Ryan Bishop, Greg Clancey, and John Philips. "Cities as Targets" from *The City as Target (Postcolonial Politics)*. New York: Routledge, 2012. 1-18.

Mike Davis. "Fortress L.A." from *City of Quartz: Excavating the Future in Los Angeles*. London & New York: Verso, 2006.

Katherine N. Hayles. "Computing the Human" from *The Cybercultures Reader*. Eds David Bell & Barbara Kennedy. New York: Routledge, 2000. 557-572.

Cindy Katz. "NY Parallax: or You Can't Drive a Chevy Through a Post-Fordist Landscape" from *Growing up Global: Economic Restructuring and Children's Everyday Lives*. Minneapolis: University of Minnesota Press, 2004. 155-183.

Gordon MacLeod & Kevin Ward. "Spaces of Utopia and Dystopia: Landscaping the Contemporary City." *Geografiska Annaler: Series B, Human Geography* 84.3-4 (2002): 153-170.

Don Mitchell. "Metaphors to Live By: Landscapes as Systems of Social Reproduction" from *Cultural Studies: An Anthology*. Ed. Michael Ryan. Malden, MA: Blackwell, 2008. 101-112.

Ramsay, Stephen, and Geoffrey Rockwell. "Developing Things: Notes toward an Epistemology of Building in the Digital Humanities." *Debates in Digital Humanities*. Ed. Gold, Mathew K. <http://dhdebates.gc.cuny.edu/debates/text/11>: University of Minnesota Press, 2013.

## Recommended Films

*Midnight in Paris; Murder, My Sweet; Chinatown; Paris Is Burning; Do the Right Thing, Blade Runner; & Ghost in the Shell 2: Innocence*

## Other Useful Resources

Voyant, available at <http://voyant-tools.org/>

GoogleMaps; GoogleEarth; GoogleFusion Tables

Prelinger Archive, available at <https://archive.org/details/prelinger>

# **Masternivå**

## **LITT3000 Litteraturteori og tekstforståelse / Advanced Course in Literary Theory and Interpretation**

**Engelsk fagspesifikk del / English-specific part**

This semester's variant: **Introduction to Book History and Print Culture**

**This course complements the core course, LITT3000 (fellesdel), which is taught by staff in Comparative Literature.** The course as a whole (core component + subject-specific component) counts 15 sp.

### **Course leader**

Yuri Cowan (yuri.cowan@ntnu.no)

As literary scholars, we must always remain cognizant of what D. F. Mackenzie calls “the sociology of texts”—that is, “the human motives and interactions which texts involve at every stage of their production, transmission, and consumption.” In some cases, this means paying close attention to the history of editions of a text and the variations between them. In other cases, this means understanding the ways a text or an author is or might be received by different communities of readers, and how publishers and authors attempt to manipulate this reception. The sociology of a text can also be revealed by examining the physical characteristics of the book (or periodical, or pamphlet, or dramatic script) as it was published or re-published. The field of literature, it turns out, is not an isolated realm of pure intellectual thought; it has an emphatically material dimension, and we learn a lot about the ideas that a given book contains by understanding the history of the book itself in its material, cultural, or economic context.

This English section of LITT3000 will therefore be dedicated to understanding what a book is and how we can use the history of media and print culture in understanding the forces that shape the criticism and reception of texts. We will examine such subjects as the production of books and texts (whether in the hand-press and machine-press periods or in the digital era); the often complicated relationships between author, printer, and publisher; and the interest and significance of the various paratexts (such as introductions, dedications, editorial apparatus, typography, and bindings) that authors, editors, and illustrators have used to signal how the reader should approach the text. We will also examine the occasionally startling interventions of some editors and publishers in establishing the classic literary texts that we now take for granted. The final portion of the course will be dedicated to examining the implications for literary study of the digitization of texts, both in terms of born-digital texts and the digital archives that are currently in process of creation.

The readings in this course will be diverse, but none of them are very long: you will read the equivalent of about two scholarly articles each week (or else a chapter from the introductory book plus the equivalent of an article). That is, be prepared to read around 50 pages per week for this course.

### **Pensum Texts:**

David Finkelstein and Alistair McCleery. *An Introduction to Book History*. 2nd ed. London: Routledge, 2013. [we will read all of it]

David Finkelstein and Alistair McCleery, eds. *The Book History Reader*. 2nd ed. London: Routledge, 2013. [we will read extracts]

[These books have been ordered at Akademika. If you try to find them elsewhere, be sure to get the *second* edition of both of these. We will read the *Introduction to Book History* in its entirety, and a full list of the short extracts from the *Reader* will be posted on itslearning early in August.]

[The following required texts will also be made available on itslearning as pdfs:]

Philip Gaskell, "The Hand-Printed Book." *A New Introduction to Bibliography*. 2nd ed. New Castle: Oak Knoll, 1995. 5-8.

Gerard Genette, *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge, UK: Cambridge UP, 1997. "Introduction" (1-15) and "The publisher's peritext" (16-36) [pdf]

Jorge Luis Borges, "Pierre Menard, Author of the *Quixote*." Trans. James E. Irby. (1941) Selection from Edward Gibbon, *Autobiography* (written ca. 1788-1794, and published posthumously). Ed. M. M. Reese. London: Routledge, 1970. 66-67.

Jerome McGann, "The Rationale of Hypertext." (1995).

Alan Galey, Jon Bath, Rebecca Niles, and Richard Cunningham. "Imagining the Architectures of the Book: Textual Scholarship and the Digital Book Arts." *Textual Cultures* 7.2 (2012), 20-42.

Octave Uzanne, "The End of Books." Illustrations by A. Robida, *Scribner's Magazine*, 16 (1894), 221-231.

### **Obligatory Assignment:**

The obligatory assignment for this course is a short group presentation in class. Be sure to attend the first lecture so that you can sign up for the presentation.

## **SPRÅK3000 Språkvitenskapens teorier og metoder/Theories and Methods in Linguistics**

### **Course coordinator**

Terje Lohndal (terje.lohndal@ntnu.no)

The course as a whole (core component + subject specific component) counts 15 sp.

### ***Core component:***

The core component will contain lectures on theory of science (4 lectures by Terje Lohndal), on methodology (2 lectures by Terje Lohndal and Mila Vulchanova), on generative grammar (3 lectures by Terje Lohndal) and on methods and theories in language development and psycholinguistic research (3 lectures by Mila Vulchanova).

The required readings will consist of readings that will be posted on It's learning before the summer.

### ***Subject specific component:***

#### **Course coordinator for English subject-based component**

Terje Lohndal (terje.lohndal@ntnu.no)

Teachers for the English subject-based component:

Giosuè Baggio

Mila Vulchanova (mila.vulchanova@ntnu.no)

The required readings will consist of articles that will be posted on It's learning.

Details to be announced on It's learning.

## **ENG3110 Special Subject in English Linguistics / Spesialiseringsemne i engelsk språk**

This semester's variant: **'Pragmatics, communication and cognition'**

7.5 sp

### **Course leader**

Kaja Borthen (kaja.borthen@ntnu.no)

### **Outline**

This course is an introduction to pragmatics, i.e. the study of how utterances achieve interpretations in context and the cognitive principles that underlie this phenomenon. Students will be introduced to Relevance Theory as well as other pragmatic frameworks, and guided through analyses of phenomena such as reference, humor (jokes), metaphor and irony. The required reading includes a textbook as well as research articles. Students will write a term paper, applying the theory to new data.

### **Obligatory assignment**

Outline of term paper together with literature list, approx. 1200 words / 3 pages.

### **Pensum (required reading)**

Clark, Billy. 2013. *Relevance Theory*. Cambridge.

Grice, H.P. 1975. *Logic and Conversation*. In Cole and Morgan (eds.) 1975: *Syntax and semantics 3: Speech acts*. Academic Press, New York, p. 41-58. Originally occurring in 1967 as *William James Lectures*. Also printed in S. Davis (ed.) *Pragmatics. A reader* (1991), pp. 305-315.

Gundel, Jeanette, Nancy Hedberg & Ron Zacharski. 1993. Cognitive status and the form of referring expressions in discourse. *Language* 69, p. 274-307.

Yus, Francisco. 2003. Humor and the search for relevance. *Journal of Pragmatics* 35, 1295-1331.

Wilson, Deirdre and Sperber, Dan. 2004. Relevance Theory. In Horn, L. and Ward, G. (eds.) *The Handbook of Pragmatics*. Oxford: Blackwell Publishing, pp. 607-632.

Wilson, Deirdre and Sperber, D. 2012. A deflationary account of metaphors. In Wilson, D. and Sperber, D. (eds.) *Meaning and Relevance* (Cambridge University Press), pp. 97-122. Also printed in R. Gibbs (ed.), *The Cambridge Handbook of Metaphor and Thought* (Cambridge University Press, 2008, 84-105).

Wilson, Deirdre and Sperber, D. 2012. Explaining irony. In Wilson, D. and Sperber, D. (eds.) *Meaning and Relevance* (Cambridge University Press), 123-145.

## **ENG3314: Spesialiseringsemne i litteratur / Special Subject: Literature**

**This semester's variant: (Re)constructing *Hamlet***

15 sp

**Course leader:** Eli Løfaldli (eli.lofaldli@ntnu.no)

### **Outline**

It is safe to say that William Shakespeare is the most well-known and well-respected writer in the English literary canon, and among his many plays, *Hamlet* has enjoyed a position of particular prominence and cultural influence throughout the centuries since it was first written and performed. *Hamlet* has proven to be a strikingly popular object of artistic reworking, and a vast array of constructions and reconstructions of characters, plot elements and motifs from Shakespeare's famous play have appeared on the stage, on screen, in the visual arts, in popular culture, in critical discourse and in the world of literature. William Shakespeare's *Hamlet* has been eagerly appropriated by writers and performers across cultural and temporal divides.

The course will closely examine Shakespeare's *Hamlet* and pay detailed attention to the issues surrounding the playwright's own version(s) of the text. In addition, a wide range of examples of appropriation, adaptation and reworking of the original drama will be investigated. By looking at how a particular text can be 'translated' to fit the purposes of new contexts, mediums and genres, insight into the concept of literary appropriation itself will also be gained.

### **Pensum (please make sure that you buy only the specific editions listed)**

William Shakespeare, *Hamlet, Prince of Denmark*, ed. by Philip Edwards, 2nd edn (Cambridge: Cambridge University Press, 2003)

William Shakespeare, *Hamlet*, ed. by Robert S. Miola (New York/London: Norton, 2010)

Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (London: Faber & Faber, 1973)

Tom Stoppard, *Dogg's Hamlet*, in *Tom Stoppard Plays I* (London: Faber & Faber, 1996)

John Updike, *Gertrude and Claudius* (London: Penguin, 2010)

Matt Haig, *The Dead Fathers Club* (London: Vintage, 2007)

Siri Hustvedt, *The Sorrows of an American* (London: Sceptre, 2012)

Julie Sanders, *Adaptation and Appropriation* (London: Routledge, 2006)

Laurence Olivier, *Hamlet* [1948] (DVD)

Kenneth Branagh, *Hamlet* [1997] (DVD)

In addition to the texts listed, a small body of further pensum texts will be made available at the start of the semester.

# ENG3510 Semantikk / Semantics

7.5 sp

## Course coordinator

Chris Wilder (christopher.wilder@ntnu.no)

## Lecturers

Kaja Borthen (kaja.borthen@ntnu.no)

Chris Wilder

## Outline

The topic of the course is meaning – how it is expressed by language and how it is communicated using language. ‘Meaning’ is a notoriously tricky concept, and views diverge as to what it is and how it is best analysed. At the same time, the study of meaning is important for understanding both language structure and language use – in everything from everyday spoken communication to political speeches to the most advanced literary texts.

We will approach the topic from the perspective of linguistic semantics and pragmatics. The main part of the course introduces some leading ideas about what meaning is, and concepts and methods of semantics and pragmatics. We will examine notions such as:

- denotation, sense, reference
- meaning and truth
- semantic relations (synonymy, entailment, etc)
- literal vs. non-literal meaning
- the role of inference in communication

We will also take a more in-depth look at selected topics, such as

- situation types and sentence participants
- presupposition and information structure (given/new information)
- conversational implicatures
- speech acts
- figurative use, metaphor etc.

The course is not a full introduction to semantic theories (which would require a lot of technical work with formal tools and concepts). We will concentrate on explanations of semantic / pragmatic phenomena that are formulated as far as possible in ‘plain English’.

## Required reading

- John Saeed, *Semantics* [Third Edition], Wiley-Blackwell, 2009.