

**ENGELSK**

**Pensumhefte vår 2013**

**Emner på  
bachelor- og masternivå**

**NTNU  
Institutt for moderne fremmedspråk  
Seksjon for engelsk**

## Introduction

This booklet contains short descriptions of the courses being offered by the English Section in the Spring 2013 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.

## 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 idiommer*
- *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**

# **ENG1101: English linguistics / Engelsk språkvitenskap**

7.5 sp

## **Course leader**

Helene Hauge (helene.hauge@ntnu.no)

## **Course instructors**

Terje Lohndal (terje.lohndal@ntnu.no)

Anja Angelsen (anja.angelsen@ntnu.no)

Helene Hauge (helene.hauge@ntnu.no)

## **Outline**

The course aims to equip students with the tools needed for linguistic description and analysis and to introduce some main topics in the linguistic analysis of English. We will cover the following core areas of (descriptive and theoretical) linguistics, learning basic notions and applying them to the description and analysis of English:

- Phonetics: the study of linguistic sounds
- Phonology: the study of the sound systems of individual languages
- Morphology: structure of words
- Syntax: structure of sentences

We will also address aspects of the analysis of the meaning of words and sentences (Semantics).

Basic knowledge in all these core areas is a prerequisite for further study in the various subfields of linguistics as well as being very useful when approaching related disciplines, e.g. sociolinguistics, first / second language acquisition, language teaching, translation studies.

## **Pensum**

- *ENG1101 Compendium Spring 2013* (available from Akademika bookshop)
- Material published on *itslearning* in the course of the semester

## ENG1303: Literature : Prose Fiction / Litteratur: Prosa

7.5 sp

### Course leader

Paul Goring (paul.goring@ntnu.no)

### Course instructors

Yuri Cowan (yuri.cowan@ntnu.no)

Paul Goring (paul.goring@ntnu.no)

Domhnall Mitchell (domhnall.mitchell@ntnu.no)

Further group teachers to be announced.

### Outline

This course is a genre-based introduction to prose fiction in English. Presenting a selection of canonical and non-canonical English-language authors and works, the course explores a range of novels and short stories so as to illuminate different forms and techniques found within these principal generic categories. The course also aims to provide an introduction to literary-critical terms involved in studying prose fiction, and to examine different critical approaches found within literary studies.

Teaching is divided between lectures and group sessions. In addition, students are offered supervision. One written assignment will be required, and this will need to be approved in order for a student to take the final written exam. Further details will be provided at the beginning of the semester.

### Pensum

- Jeremy Hawthorn, *Studying the Novel*, 6<sup>th</sup> edition (London: Bloomsbury Academic, 2010)
- Katherine Mansfield, 'The Voyage' in *The Penguin Book of English Short Stories*, ed. Christopher Dolley (London: Penguin Books, 2011) \*
- Jonathan Swift, 'A Modest Proposal', available via *itslearning*
- Henry Mackenzie, *Julia de Roubigné*, ed. Susan Manning (Trowbridge: Tuckwell Press, 1999)
- Mary Shelley, *Frankenstein*, ed. D. L. Macdonald and Kathleen Scherf, 3<sup>rd</sup> ed. (Peterborough, Ontario: Broadview Press, 2012)
- Charlotte Perkins Gilman, 'The Yellow Wallpaper', available via *itslearning*
- Emily Brontë, *Wuthering Heights*, ed. Linda H. Peterson, 2<sup>nd</sup> ed. (Boston and New York: Bedford / St. Martin's, 2003). Note that all of this volume, including the critical essays, is pensum.
- James Joyce, 'The Dead' in *The Penguin Book of English Short Stories*, ed. Christopher Dolley (London: Penguin Books, 2011) \*
- Virginia Woolf, *Mrs Dalloway*, ed. Stella McNichol (London: Penguin Books, 1992)
- Jeanette Winterson, *Lighthousekeeping* (London: Harper Perennial, 2005)

\* For the purposes of teaching and the setting of the exam we will refer to the editions of 'The Voyage' and 'The Dead' in the Penguin collection. You may use alternative editions for these two short stories but be aware that they may contain variants from the Penguin editions and that inconvenience may arise from pagination differences.

# ENG1401: Civilization / Kulturkunnskap

15 sp

## Course leader

Gary Love

## Course instructors

Gary Love (gary.love@ntnu.no)

Elisabeth Piller (elisabeth.piller@ntnu.no)

## Outline

This course offers a broad introduction to the political, social, and cultural history of modern Britain and America. Drawing upon the latest academic research, the course challenges students to think about the complex development of Britain and America as nations from the mid-nineteenth century to the present day. Students who pass this course will be able to reflect on current political, social and cultural issues from a historical perspective. They will have also gained important insights into the academic approaches and methods used by historians. The course uses lectures to discuss themes across broad chronological periods, whereas discussion seminars explore more specific primary source documents linked to broader subjects. The assessments for this course focus on source analysis and essay writing.

## Pensum

Selected page numbers from the pensum texts (secondary sources) that follow specific lecture topics will be available at the beginning of the semester. It is recommended that students familiarize themselves with the texts before the start of the semester. This means trying to understand what type of histories the authors are writing and what themes or subjects they selected to increase our understanding of modern Britain and modern America.

British section of the course:

- Peter Clarke, *Hope and Glory: Britain 1900-2000* (London, 2004), Second Edition. ISBN 0-141-01175-0.
- Arthur Marwick, *British Society since 1945* (London, 2003), Fourth Edition. ISBN 978-0-14-100527-0.

American section of the course:

- Paul Boyer et al., *Enduring Vision: A History of the American People Vol II: Since 1865* (Broadman & Holan Publishers, 2011), Concise International Edition; 7<sup>th</sup> revised edition. ISBN13: 9780840028242.

Additional documents will be posted on *itslearning* before each seminar:

- Selection of documents (primary sources)

## Recommended additional readings

- Sandra Ashman & Phyllis Creme, *How to Write Essays* (London, 1996). ISBN: 9781853770166.
- Sandra Ashman & Phyllis Creme, *Reading for Study* (London, 1996). ISBN: 9781853770159.

**Bachelornivå**

**Fordypning**

## **ENG2153: First and second language acquisition / Tilegnelse av første- og andrespråk med fokus på engelsk**

7.5 sp

### **Course leader**

Anne Dahl (anne.j.dahl@ntnu.no)

### **Outline**

The course provides an introduction to First and Second language (L1 & L2) acquisition with a special focus on how theoretical knowledge of these phenomena can be employed for practical purposes in education and more specifically in language teaching. We will follow the natural progression in how children acquire their native tongue (L1) and the factors that play a major role in this process. First language acquisition will then be compared to the acquisition of Second language(s) following recent research in the field. We will discuss the repercussions recent theoretical advances may have, among other things, on improving the methods for L2 instruction and the notion of bi-/multilingualism in a global world.

Instruction is provided through seminars, discussions and individual supervision. During the course students are expected to complete an obligatory in-class presentation reflecting their own research in a selected topic.

### **Pensum**

- Karmiloff, Kyra & Anette Karmiloff-Smith 2001. *Pathways to Language. From Fetus to Adolescent*. Cambridge, MA/London, England: Harvard University Press.
- A compendium of texts (*ENG2153: First and second language acquisition*) which will be made available in the Akademia bookshop.

## **ENG2303: Literature and Nation / Litteratur og nasjon**

This semester's variant: **The 20<sup>th</sup> Century American Short Story**

7.5 sp

### **Course leader**

Domhnall Mitchell (domhnall.mitchell@ntnu.no)

### **Outline**

The goals of this course are: to provide an historical overview of the development of the short story in the United States during the twentieth century; to identify some of the formal and theoretical approaches to distinguishing the short story from other genres; to introduce some of the most distinctive voices of American prose fiction, and in the process to explore the idea of a separate, national, tradition of fictional writing in American culture. The texts will be read in chronological order, beginning with Yeziarska. Additional, but non-pensum, critical and theoretical reading will be announced later. Although there will be some formal lectures at the outset of the course, most of the teaching will comprise of close reading and open group discussion in class: stories will be analyzed individually as well as compared with each other to build up a sense of recurrent themes, patterns of symbol and image, formal characteristics and aspects of narrative technique. Since the 20<sup>th</sup> century was an era of massive change in the United States, some attention will be paid to the relationship between literature and broader social and historical concerns, including emigration, class, gender and ethnicity.

### **Pensum**

All of the stories are to be found in *Major American Short Stories* (Oxford U P, 1994), and in a compendium excerpted from *The Norton Anthology of American Literature*: if you already have a copy of the *Norton*, you may not need to buy the compendium! The compendium is sold at Akademika (formerly Tapir).

The pensum is as follows:

- Anzia Yeziarska, "The Lost Beautifulnes" (Norton 1920)
- Ernest Hemingway, "Big Two-Hearted River" (Oxford 1925)
- F. Scott Fitzgerald, "Babylon Revisited" (Oxford 1931)
- Willa Cather, "Neighbor Rosicky" (Oxford 1932)
- Zora Neale Hurston, "The Gilded Six-Bits" (Oxford 1933)
- Edith Wharton, "Roman Fever" (Oxford 1936)
- William Faulkner, "Barn Burning" (Norton 1939)
- Richard Wright, "The Man Who Was Almost a Man" (Oxford 1939)
- Eudora Welty, "Petrified Man" (Oxford 1941)
- Flannery O'Connor, "A Good Man is Hard to Find" (Oxford 1955)
- Bernard Malamud, "The Magic Barrel" (Oxford 1954)
- James Baldwin, "Sonny's Blues" (Oxford 1957)
- Philip Roth, "Defender of the Faith" (Oxford 1959)
- Alice Walker, "Everyday Use" (Oxford 1973)
- Grace Paley, "The Long-Distance Runner" (Oxford 1974)
- John Updike, "Separating" (Norton 1975)
- Leslie Marmon Silko, "Storyteller" (Oxford 1981)
- Raymond Carver, "Cathedral" (Norton 1983)
- Louise Erdrich, "Fleur" (Norton 1986)

## ENG2502: Texts, Culture, Context / Tekst, kultur, kontekst

This semester's variant: **Literature on Screen**

7.5 sp

### Course leader

Eli Løfaldli (eli.lofaldli@ntnu.no)

### Outline

In later years, film adaptations of literary texts have received increasing amounts of scholarly attention, and the field of adaptation studies is developing as a consequence. No longer necessarily seen as auxiliary and inferior to the literary works upon which they are based, film adaptations are rather increasingly regarded as interesting in their own right and subject to academic investigation according to field-specific criteria. This course belongs to the burgeoning field of adaptation studies, and will make use of the terminology and critical apparatus connected to both literary and film analysis. Through close scrutiny of a set of classic (and not so classic) literary texts and some of their film and TV adaptations, the course will explore questions such as: What happens when a novel, short story or play is transferred to a new generic context? By what means is a literary text made relevant for a new target audience? Which changes are made as the adaptation seeks to be in communication with a new historic and cultural context? And what are the potential thematic ramifications of the changes made as the literary text is brought from the pages of a book to the screen?

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

- Deborah Cartmell and Imelda Whelahan (eds.), *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007)
- James Matthew Barrie, *Peter Pan and Other Plays* (Oxford: Oxford University Press, 2008)
- *Peter Pan*. Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske. 1953. (DVD)
- *Peter Pan*. Dir. P. J. Hogan. 2003. (DVD)
- Jane Austen, *Pride and Prejudice*, ed. by Donald J. Gay, 3rd edn. (New York/London: Norton, 2000)
- *Pride and Prejudice*. Dir. Simon Langton (BBC). 1995. (DVD)
- *Pride and Prejudice*. Dir. Joe Wright. 2005. (DVD)
- *Bride and Prejudice*. Dir. Gurinder Chadha. 2004. (DVD)
- Joseph Conrad, *Heart of Darkness*, ed. by Paul B. Armstrong, 4th edn (New York/London: Norton, 2005)
- *Apocalypse Now*. Dir. Francis Ford Coppola. 1979. (DVD) NB! **Not** the Redux version.

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

# **Masternivå**

## **ENG3122: Cognitive and theoretical aspects of language / Kognitive og teoretiske aspekter ved språk**

15 sp

**Title:** Grammar and Lexicon

### **Course leaders**

Terje Lohndal (terje.lohndal@ntnu.no)

Mila Dimitrova-Vulchanova (mila.vulchanova@ntnu.no)

### **Outline**

The course addresses the study of language from the point of view of contemporary linguistic theory and cognitive science. We will introduce theoretical approaches and their linguistic and cognitive motivations, and illustrate them extensively using data from Modern English. We will show how adopting a wider theoretical perspective on human language in general allows for deeper insights into particular aspects of the structure of English.

The course will be organised in two parts: part 1 will focus on grammar and lexical semantics, and part 2 will focus on the lexicon, including psycholinguistic aspects. Students' special interest areas will be accommodated where possible.

**Obligatory assignment:** 2 short presentations in class (10 mins. each).

### **Pensum**

- Readings and research articles on specific topics, which will be made available during the course.

## **ENG3123: Translation / Oversettelse**

7.5 sp

### **Course leader**

Annjo K. Greenall (annjo.k.greenall@ntnu.no)

### **Outline**

This course is an introduction to the field of Translation Studies and to central paradigms, theories and concepts within this field (e.g., literal vs free translation; equivalence; translation shifts; loss and gain; skopos (purpose); foreignization/domestication; re-translation; audiovisual translation (i.e., dubbing, subtitling), etc.). The aim is to provide an in-depth understanding of these concepts, enabling you to use them in analysing linguistic and cultural aspects of translation(s). The main source of examples will be translation(s) between English and Norwegian; proficiency in Norwegian is, however, not required in order to be able to complete the course.

### **Teaching**

The course will be taught through a combination of lectures and seminars. You will be expected to contribute by taking an active part in theoretical discussions, by analysing source texts and their respective translations, and by doing translations of your own.

### **Assessment**

One short group presentation in class (15-20 min.) (approved/not approved). A take-home exam (approx. 2500 words (5-6 pages)).

### **Pensum**

- Munday, Jeremy. 2008. *Introducing Translation Studies: Theories and Applications*. 2<sup>nd</sup> edition. London: Routledge.
- Pym, Anthony. 2010. *Exploring translation theories*. London: Routledge.
- An electronic compendium which will be made available on *itslearning* at the beginning of the semester.

## **ENG3423: Special subject / Spesialiseringsemne**

This semester's variant: **Language, Literature, and Crime**

15 sp

“I got the shotgun, you got the briefcase.  
It's all in the game, though, right?”  
- Omar Little.

### **Course leader**

Daniel Weston (daniel.weston@ntnu.no)

### **Course instructors**

*Literature:* Yuri Cowan (yuri.cowan@ntnu.no)

*Language:* Daniel Weston (daniel.weston@ntnu.no)

### **Outline**

The literature aspect of this course will cover a breadth of crime fiction, from its beginnings in the sensational descriptions of infamous criminals in the broadsheets and cheap penny dreadfuls of the eighteenth and nineteenth centuries, up to the crime dramas of primetime television. Crime fiction has always called upon its readers to be alternately repelled by and drawn to the characters it describes, delineating and even occasionally calling into question the very category of the criminal as a character and as an action. Where the classical whodunit calls upon the reader to engage in the intricate puzzles and games employed by the detective in unravelling the sequences of a criminal act, other narratives of fictional crime can work to inquire into the motivations of the criminal, to reveal character through examinations of criminal loyalty, betrayal, and confession, or to interrogate the complexities of conventional or legal morality. On the one hand, crime fiction can introduce the reader to the complex culture, slang, and honour codes of the underworld; on the other hand it can celebrate the technological cultures of surveillance, documentation, and social control. Either way, crime fiction appeals to its mass audience by drawing the reader in and making him or her complicit in the detection, or in the crime – or even complicit in both at once.

The language aspect of this course will require students to become familiar with the techniques and methodologies of ‘forensic linguists’, that is to say, linguists who contribute their expertise to solving the intricate linguistics puzzles of crime. We will look at the science of determining the authorship (or non-authorship) of a range of texts frequently encountered in the criminal justice system, including: wills, text messages and suicide letters. This emphasis on texts will be complemented by analyses of how courtroom lawyers and police interrogate witnesses, and how witness statements may be (provably) subject to tampering. Using real-life criminal cases, the concept of the ‘linguistic fingerprint’—a signatory linguistic trace—will also be examined.

*Students should be aware that this course will deal with potentially harrowing evidence from murder, mass-murder and rape trials, amongst others.*

### **Pensum**

*Language:*

- Olsson, John (2008). *Forensic Linguistics*. London: Continuum. (ISBN 978-0826493088)
- *Case-studies will be recommended throughout the semester.*

*Literature:*

The following texts will be provided as PDFs on *itslearning*:

- Seventeenth- and eighteenth-century broadsheets and murder ballads, including “The Berkshire Tragedy, or the Wittam Miller”; “A warning for all desperate Women”; “Human Monsters!”
- The late eighteenth and early nineteenth-century *Newgate Calendar*, including “John Sheppard, Highwayman”; “Mary Frith, otherwise Moll Cutpurse”
- Eldridge Cleaver, selections from *Soul on Ice* (1968)

Students will need to obtain the following items (they are available via the bookstore at Dragvoll):

- Alfred Bester, *The Demolished Man* (1953): Gollancz (978-1857988222)
- Anthony Burgess, *A Clockwork Orange* (1962): Norton (978-0393312836)
- Agatha Christie, *The Murder of Roger Ackroyd* (1926): William Morrow Paperbacks (978-0007141340)
- Charles Dickens, *Oliver Twist* (1838): Oxford World’s Classics (978-0199536269)
- Arthur Conan Doyle, a selection of various Sherlock Holmes stories from *The Complete Stories of Sherlock Holmes* (1891-3): Wordsworth (978-1840220766)
- Sarah Waters, *Fingersmith* (2002): Virago (978-1860498831)

**Recommended Reading**

- Michel Foucault, *Discipline and Punish* (1975): Penguin (978-0140137224)