

ELECTIVE COURSES – AUTUMN SEMESTER 2013

Exchange students and students doing second and third level English are invited to choose *one* of the courses described below.

Number of credits: 5

Method of teaching: seminars

Examination: see each course description

Please complete the elective course form that you will either get at the 20 September information meeting or find in the pigeonhole marked “Fabian Beijer -- till studenter” to the left of the departmental office and put in the pigeonhole marked “Fabian Beijer -- från studenter” no later than Monday 30 September at noon.

INTRODUCTION TO CORPUS LINGUISTICS

Matteo Fuoli (matteo.fuoli@englund.lu.se)

This course provides a hands-on introduction to the use of *corpora* – large-scale collections of naturally occurring written and spoken language data – in linguistic research.

Students will learn the basic concepts and techniques of corpus linguistics and will be exposed to various applications of this approach, including the study of the use and meanings of words and constructions, and how these vary across different text types and in different contexts.

The course will be predominantly practical and aims to provide students with the fundamental knowledge and skills necessary to carry out basic corpus-based research projects. Students will learn how to access and use already existing corpora (e.g. BNC or COCA), as well as to compile and analyse their own corpora. They will learn how to use concordance software (Antconc) and other computer tools for corpus analysis and will be introduced to the basics of programming for corpus linguistics using the open source programming language R.

READING LIST

Selected chapters from the following three books:

McEnery, T., & Hardie, A. (2011). *Corpus linguistics: method, theory and practice*. Cambridge University Press.

McEnery, T., Xiao, R., & Tono, Y. (2006). *Corpus-based language studies: An advanced resource book*. Taylor & Francis.

Gries, S. T. (2009). *Quantitative corpus linguistics with R: a practical introduction*. Routledge.

Articles provided by the teacher.

ASSESSMENT

Student evaluation is based on continuous assessment of classroom performance and completed with home assignments. Examinations will consist of two or three oral and written assignments and one individual written assignment. Active class participation is highly valued and encouraged.

RENAISSANCE DRAMA AND THE SUPERNATURAL

Eric Pudney (eric.pudney@englund.lu.se)

This course seeks to give students an understanding of some of the ways in which ideas about the supernatural in early modern England interacted with the dramatic literature of the time. Students will study a range of plays with a supernatural theme, involving fairies, alchemy and deals with the devil. The course will involve discussion of all literary aspects of the plays, including such things as plot, character, themes and imagery. In addition, close attention will be paid to the supernatural aspects of the plays, and how these aspects relate to various beliefs about the supernatural that were prevalent at the time the plays were written. Students will also be given the opportunity to undertake their own research: choosing a text on some aspect of the supernatural from the Early English Books Online database, and giving a short oral presentation of it to the group.

READING LIST

Jonson, Ben. *The Alchemist*. Ed. Elizabeth Cook. London: A&C Black, 1991. (New Mermaids)

Marlowe, Christopher. *Dr Faustus*. Ed. Roma Gill. London: A&C Black, 1989. (New Mermaids)
IMPORTANT: If unable to find this edition students MUST buy an edition based on the A text – NOT the B text.

Rowley, William, Dekker, Thomas & Ford, John. *The Witch of Edmonton*. Eds. Peter Corbin and Douglas Sedge. Manchester: Manchester University Press, 1999. (Revels)

Shakespeare, William. *A Midsummer Night's Dream*. Ed. Peter Holland. Oxford: Oxford University Press, 1994. (The Oxford Shakespeare)

A text from the Early English Books Online database, of the student's own choice, on some aspect of the supernatural (this to be discussed in the first seminar).

Assessment

A combination of (a) continuous assessment in seminars, (b) a 5-minute oral presentation, and (c) a written paper of c. 1500 words, or two shorter papers of c. 750 words.

LITERARY TRANSLATION: THEORY AND PRACTICE

Jan Schwarz (Jan.Schwarz@sol.lu.se)

In this course, we will examine a sample of theoretical articles and book chapters in the field of translation studies that discuss theoretical and practical issues of literary translation. Through comparisons of English translations of literary works we will examine the theory and practice of literary translation. Topics will include:

- what is a literary translation?
- translating from a minor to a major language,
- translating classical works,
- translating world literature
- translating Holocaust literature.

The objective of the course is to provide an introduction to the main theoretical and practical issues in current translation studies and how they can be applied to the concrete work of translating literary works into English.

COURSE REQUIREMENTS

The written work for this course will consist of an analysis and close reading of one particular translation into English of a literary work from a language in which you are proficient. The paper of maximum 3000 words should demonstrate the ability to utilize theoretical concepts from translation studies in the examination of a literary translation in English.

READING LIST

A Course Reader (CR) will be available for sale at the reception in SOL a week prior to the course start October 17. The following books are recommended:

The Translation Studies Reader, third edition, edited by Lawrence Venuti.

A survey of the most important and influential developments in translation theory and research. (Routledge 2012).

Translation – Theory and Practice: A Historical Reader, edited by Daniel Wiessbort and Astradur Eysteinnsson (Oxford 2006). A collection of primary texts on translation, in the English tradition, from the earliest time to the present day.

Translation Studies: Critical Concepts in Linguistics, edited by Mona Baker (Routledge 2009). Volume II.

SHAKESPEARE'S WOMEN IN MODERN DRAMA

Mette Sjölin (mette.sjolin@englund.lu.se)

This course deals with feminist theatrical adaptations of three of Shakespeare's tragedies: *King Lear*, *Othello* and *Hamlet*. During the 1980s and 1990s, following the second feminist wave, an abundance of feminist re-visions of Shakespeare's plays were staged, adding further to the long and well-established tradition of adapting Shakespeare. *Lear's Daughters*, *Goodnight Desdemona (Good Morning Juliet)* and *Ophelia Thinks Harder* are plays that see Shakespeare's stories from the women's point of view, and engage with Shakespeare's texts in a challenging but playful way.

In this course, we will read and compare the adaptations and their source plays. We will also think about how the plays re-imagine Shakespeare's female characters and how Shakespeare is used for conveying messages about today's society, as well as considering the implications of these adaptations for how Shakespeare's plays are interpreted today. In addition to this, there will be an opportunity to re-write and perform a scene from Shakespeare in class, and in this way to gain a little experience of the creative process of adaptation.

READING LIST

William Shakespeare, *King Lear*. (Folger Shakespeare Library, Washington Square Press, ISBN: 9780743482769.)

William Shakespeare, *Othello*. (Folger Shakespeare Library, Washington Square Press, ISBN: 9780743477550.)

William Shakespeare, *Hamlet*. (Folger Shakespeare Library, Washington Square Press, ISBN: 9780743477123.)

The Women's Theatre Group & Elaine Feinstein, *Lear's Daughters*. (Provided as handout.)
Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*. (Any edition, ISBN: 9780802135773 / 0676971695 / 0802135773.)

Jean Betts & William Shakespeare, *Ophelia Thinks Harder*. (The Women's Play Press, ISBN: 9780958339322.)

A small selection of primary and secondary literature provided by the teacher.

All the books are available through Bokus.

ASSESSMENT

The grade will be based on two essays of 1.000-1.200 words each, written at the end of the course. Seminar participation and a couple of homework tasks are compulsory, but will not be graded.