

# **ENGLISH AT OTAGO**

COURSE INFORMATION 2012



**WELCOME TO THE UNIVERSITY OF OTAGO  
ENGLISH DEPARTMENT**

INCLUDING THE PROGRAMME IN LINGUISTICS

English Department  
Te Tari Ingarangi  
University of Otago  
PO Box 56, Dunedin 9054, New Zealand  
[www.otago.ac.nz/English](http://www.otago.ac.nz/English)  
Email: [english@otago.ac.nz](mailto:english@otago.ac.nz)

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## ACADEMIC STAFF

Permanent academic staff, with their areas of research expertise:

### PROFESSOR EVELYN TRIBBLE HEAD OF DEPARTMENT

BA (Wake Forest), PhD (Berkeley)

Professor Tribble teaches Shakespeare at 200-level and 400-level, as well as Renaissance drama and verse. Professor Tribble is the author of *Margins and Marginality: The Printed Page in Early Modern England* (Virginia, 1993), and *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* (Palgrave, 2011), along with chapters and articles on Renaissance print culture. She is prepared to supervise in the areas of Shakespeare, including the theatrical history of Shakespeare and film adaptation; Renaissance literature, including Milton, Renaissance drama, and poetry; on the history of texts and printing from Gutenberg to hypertext; and on cognition and literature.

### PROFESSOR CHRIS ACKERLEY

MA (Canterbury), PhD (Toronto)

Professor Ackerley has research and teaching interests in Anglo-Irish Literature (Beckett, Joyce, O'Brien) and Modernist Poetry and Fiction (Eliot, Pound, Yeats, Lowry, Nabokov, Farrell, Ishiguro, Borges, Roa Bastos). His speciality is annotation, but a recent interest is the interface between literature and science. Recent publications include *The Grove Companion to Samuel Beckett* (2004), *Obscure Locks, Simple Keys: The Annotated Watt* (2005), and a new edition of Beckett's *Watt* (2009). He is currently working on a book on Samuel Beckett and Science, and annotating a recently discovered novel by Malcolm Lowry.

### MS NICOLA CUMMINS

BA, DipTchg (Auckland), MA (Otago), CertTESOL(Otago Polytechnic)

Ms Cummins teaches courses on academic and professional writing, the Jane Austen phenomenon, and an English literature survey. Her research on print culture is currently focussed on early twentieth-century Otago newspapers as sites disrupting social and cultural hegemonies. She has published articles on Jane Austen and on teaching Chaucer using multimedia. Before coming to the University of Otago, Nicola taught at secondary schools in Auckland and Dunedin.

**DR DAVID CICCORICCO (On Leave Semester 1)**

BS Journalism (Colorado), BA Hons, PhD (Canterbury)

Dr Ciccoricco specialises in contemporary narrative fiction with an emphasis on emergent forms of digital literature and network culture. He is the author of *Reading Network Fiction* (U. Alabama Press, 2007), a book on digital fiction, and has also published on Jorge Luis Borges and posthumanism, the digital poet John Cayley, and has articles published or forthcoming on narrative and cognition in contemporary video games. Dr Ciccoricco is an associate editor for the *electronic book review* and is on the editorial board of the *Journal of Gaming and Virtual Worlds*. He teaches in the department's writing programme and is the convenor for a new course, ENGL 352 Digital Literature: Technologies of Storytelling.

**DR SIMONE DRICHEL (On Leave Semester 1)**

MA (Freiburg), PhD (Victoria)

Dr Drichel lectures in New Zealand literature and postcolonial literature and theory. She has research interests in the area of continental philosophy and postcolonial theory, with a particular focus on questions of ethical subjectivity and deconstruction in a postcolonial context. Among her recent publications are articles in *Philosophy & Social Criticism* and *Modern Fiction Studies*. She is the co-editor (with Jan Cronin) of *Frameworks: Contemporary Criticism on Janet Frame* (Rodopi 2009), and is working on a book-length study of the intersection of postcolonial theory and continental ethics. Simone is a founding member of the Postcolonial Studies Research Network at Otago University and was the principal organiser of the Network's 2010 event "Vulnerability: A Symposium." She is also co-editor of *borderlands e-journal* and the New Zealand representative (with Matheson Russell) for the Australasian Society for Continental Philosophy (ASCP).

**DR JACOB EDMOND**

BA (Hons), PhD (Auckland)

Dr Edmond came to Otago from Harvard University where he was a Fulbright visiting scholar. He teaches 20th and 21st-century poetry in courses from 100-level to 400-level and coordinates ENGL 219: Poetry and Music, ENGL 319: Modern and Contemporary Poetry, and ENGL 467: Postmodern Poetry. He is author of *A Common Strangeness: Contemporary Poetry, Cross-cultural Encounter, Comparative Literature* (Fordham University Press, forthcoming 2012), editor (with Henry Johnson and Jacqueline Leckie) of *Recentering Asia: Histories, Encounters, Identities* (Brill / Global Oriental, 2011), and editor and translator (with Hilary Chung) of *Yang Lian's Unreal City: A Chinese Poet in Auckland* (Auckland University Press, 2006). His articles have appeared in journals such as *Contemporary Literature*, *Comparative Literature*, *Poetics Today*, *The China Quarterly*, and the *Slavic and East European Journal*. He is prepared to supervise in the areas of comparative literature, modern and contemporary poetry in Chinese, Russian, and English, modernism and postmodernism, literary theory, globalization, and the avant-garde.

### PROFESSOR ALISTAIR FOX

MA (Cant), PhD (W Ont)

Alistair Fox holds a personal chair, and teaches Renaissance and contemporary New Zealand literature. A former Visiting Fellow of All Souls College, Oxford, he has written extensively on humanism, politics, and reform in early modern England, processes of cultural change in the Elizabethan era, and more recently on post-colonial literature and the formation of New Zealand cultural identity. His books include *Thomas More: History and Providence* (Yale, 1982), *Utopia: an Elusive Vision* (Twayne, 1993), *Politics and Literature in the Reigns of Henry VII and Henry VIII* (Blackwell, 1989), *The English Renaissance: Identity and Representation in Elizabethan England* (Blackwell, 1997), and *The Ship of Dreams: Masculinity in Contemporary New Zealand Fiction* (Otago, 2008). He has recently completed a further book, *Jane Campion's Personal Cinema: Authorship as Self-Experience* (UIndianaP, 2011), and is the co-leader of a collaborative research project with members of the Centre d'études et de recherches comparatistes, École doctorale de littérature française et comparée, at Université de Paris 3 – La Sorbonne Nouvelle, to produce a Typology of Hybridity in Literature. Professor Fox is willing to supervise thesis research in any of these areas.

### PROFESSOR PETER KUCH

Eamon Cleary Professor of Irish Studies,  
BA (Hons) (Wales), M Litt, D Phil (Oxon)

Peter Kuch has taught at the Universities of Newcastle and New South Wales in Australia, and Caen in France, and been a Visiting Research Fellow at the Humanities Research Centre, Australian National University, and at Trinity College, Dublin. He is the Australian and New Zealand representative on the international organising committee of the Irish Theatrical Diaspora project. He has published some 50 books, book chapters and refereed articles on Yeats, Joyce, Eliot, literary theory, Irish and Australian theatre and film, and several Australian writers. His most recent publication is a 480 page critical edition of George William Russell's (AE) Writings on Literature and Art published in 2011 by Colin Smythe, UK. He teaches at all levels, with particular emphasis on late-nineteenth and early twentieth-century literature. He is on the editorial board of a number of Irish Studies journals. The Director of the Centre for Irish and Scottish Studies, he is also the Convenor of the Irish Studies Minor. His research interests include: Yeats, Joyce, twentieth-century Irish literary/cultural history; French literary theory, Australian writers, late nineteenth and early twentieth century literature, Irish theatre and film studies.

**PROFESSOR LIAM MCILVANNEY (On Leave Semester 1)**

Stuart Professor of Scottish Studies  
MA (Glasgow), DPhil (Oxon)

Liam McIlvanney is the inaugural Stuart Professor of Scottish Studies. He holds degrees from the universities of Glasgow and Oxford and was previously Senior Lecturer in English at the University of Aberdeen. His monograph, *Burns the Radical: Poetry and Politics in Late Eighteenth-Century Scotland*, won the 2002 Saltire First Book Award. He has published on various aspects of eighteenth-century Scottish literature, Ulster-Scots poetry, and contemporary Scottish fiction. He is co-editor (with Dr Ray Ryan) of *Ireland and Scotland: Culture and Society, 1700-2000* (2005), and co-editor (with Dr Gerard Carruthers) of the forthcoming *Cambridge Companion to Scottish Literature*. He is currently researching Scottish allusions and affiliations in the work of the New Zealand poet James K. Baxter and completing a book chapter on 'The Literature of the Scottish Diaspora'. A former General Editor of the Association for Scottish Literary Studies, he serves on the advisory board of the International Journal of Scottish Literature. His reviews have appeared in the *Times Literary Supplement* and the *London Review of Books*. His first novel, *All the Colours of the Town*, was published by Faber in 2009.

**DR THOMAS MCLEAN**

MA (Boston College), PhD (Iowa)

Dr McLean lectures in nineteenth-century literature. He is the editor of *Further Letters of Joanna Baillie* (2010) and author of *The Other East and Nineteenth-Century British Literature: Imagining Poland and the Russian Empire* (2011). His current research includes a biography of the nineteenth-century British novelists Jane and Anna Maria Porter. Areas of possible supervision include Romanticism, Victorianism, the historical novel, literature and nationalism, and biography.

**DR SIMONE CELINE MARSHALL**

BA (Victoria), BA (Hons), MA (Hons) (Waikato), PhD (Sydney)

Dr Marshall lectures in Academic Writing and Middle English Literature, and has a particular interest in the visual presentation of writing in manuscript, print, and digital culture. Her research is focused broadly on the history of the book: the design ethics of medieval scribes, the editing of medieval manuscripts, palaeography, codicology, as well as the reception and readers of texts, particularly texts used and produced by women.

### **ASSOCIATE PROFESSOR WENDY PARKINS**

BA (Hons), MA (Hons) (Sydney), PhD (Murdoch)

Associate Professor Parkins teaches in the areas of Victorian literature, literary theory, and gender. She is the author of *Mobility and Modernity in Women's Novels, 1850s-1930s* (2009), the editor of *William Morris and the Art of Everyday Life* (2010) and has published scholarly articles in journals such as *Journal of Victorian Culture* and *Dickens Quarterly*. She is willing to supervise Honours and postgraduate research on topics in Victorian literature (especially the novel) and/or gender in literature and culture.

### **DR CHRIS PRENTICE**

MA (Hons), PhD (Canterbury)

Dr Prentice, who specialises in postcolonial analyses of Australian, Canadian and New Zealand literatures and culture, lectures and carries out research on New Zealand Literature, Postcolonial Literatures and Theory, Cultural Studies and Indigenous Literatures. She supervises research essays and theses in all of these areas. Dr. Prentice is currently preparing a book on the role of “culture” in mediating relations between indigenous and settler/non-indigenous peoples in national and global contexts. Numerous essays on specific aspects of the topic have appeared in journals and edited collections.

### **DR SHEF ROGERS**

BA (Emory), MA, PhD (Chicago)

Dr Rogers teaches restoration and eighteenth-century literature and research methods. He is currently co-editing a history of the book in New Zealand, and completing a bibliography of English travel books 1700–1800. His other interests include analytic bibliography and Augustan verse. He has supervised theses on Smollett and Swift and is happy to supervise work on any aspect of British literature 1660–1800, on bibliography, editorial theory or New Zealand print culture.

### **DR ROCHELLE SIMMONS**

MA (Auckland), PhD (Toronto)

Dr Simmons' research interests involve interdisciplinary approaches to literature, film, and the visual. She teaches courses on contemporary American fiction, textuality and visuality, and Cubism in literature and film, and she has taught New Zealand cinema. She has made a CD-Rom about Michael Ondaatje's novel *In the Skin of a Lion*, and she has published on John Berger, Michael Ondaatje, Jane Campion and other subjects related to recent fiction and film. One of her current research interests is the representation of the city and the suburb in New Zealand cinema. She is prepared to supervise work on contemporary fiction, literature and the visual, literature and film, and digital multimedia.

**DR PAUL TANKARD**

BA, DipEd, MA, PhD (Monash)

Dr Tankard's main area of research is the eighteenth-century essayist and lexicographer, Samuel Johnson. He is also editing the uncollected writings of Johnson's biographer, James Boswell. Dr. Tankard teaches the second-year Fantasy paper and various courses in the Otago writing programme. He also contributes to papers on eighteenth-century literature. He is particularly interested in non-canonical genres, including the Essay, and paratextual approaches to literary study. Current and potential areas for supervision include Johnson and Boswell, essayists, C.S. Lewis and the Inklings.

**DR GREG WAITE**

BA (Hons) (Otago), MA, PhD (Toronto)

Dr Waite lectures on Old English, Middle English literature, and Old Norse language and literature. His research is in the fields of early English language and the editing of early English texts, and he has published on Beowulf, the Old English translations of King Alfred, and the early Tudor writers John Skelton and Alexander Barclay. He is currently editing the Old English translation of Bede's *Historia Ecclesiastica* and examining the Mercian dialect language of the text. Dr. Waite supervises graduate theses in the areas of Old and Middle English.

### EMERITUS PROFESSORS

Colin Gibson, MA (NZ) PhD (Otago)

Lawrence Jones, MA PhD (UCLA)

Jocelyn Harris, MA (Otago), PhD (London)

### HONORARY FELLOWS

John Hale, MA (Oxford), PhD (Edinburgh), DipEd (Durham)

Keith Maslen, MA (Otago & Cantab), MLitt, DLitt (Oxon)

### BURNS FELLOW

Emma Neale

### ADMINISTRATIVE STAFF

Liz Lammers (Departmental Administrator)

Kylie Smail (Administrative Assistant)

Irene Sutton (Part-time Clerical Assistant)

Alison Cummings (Part-time Clerical Assistant)

## ENGLISH AT OTAGO

*The ability of writers to imagine what is not the self, to familiarize the strange and mystify the familiar, is the test of their power.*

Toni Morrison

Writers take the world and give it shape, forming and re-forming it through song, poetry, essays, novels, plays, and films. As a student in the Department of English at Otago, you will have the opportunity to read and discuss a wide range of such forms, ranging from oral epics to contemporary crime fiction. Although we take a variety of approaches to literature in this department, we share a common passion for the written word. As an English student, you will gain knowledge of literary history and culture, of critical methods and theories for understanding literature, and of the ways that one text speaks to another across the centuries. You will learn to ask and investigate critical questions, to think independently and to express yourself with clarity and with grace.

The English degree is designed to be flexible and to accommodate a variety of interests. You can study literature from Old English to contemporary poetry, New Zealand literatures, post-colonial literature, critical theory and methodology, textuality and visuality, and the art of writing.

A degree in English prepares you for almost any career. Recent graduates in English have found rewarding work. Some have gone on to post-graduate study, in New Zealand and overseas; these include two Rhodes Scholars, several Commonwealth Scholars, and many who have found positions at good universities in North America and the United Kingdom. Our graduates are working as publishers and editors, creative writers or script-writers, journalists (radio, TV, print media), teachers, librarians, or university administrators. Some have entered public service as commentators and analysts, diplomats, politicians, ministers of religion, and policy-makers (for the Ministries of Education and Health, as well as the Treasury). Yet others have worked in the production of *Lord of the Rings*, or as arts administrators for the Film Commission, the National Orchestra and Te Papa.

## MAJORING IN ENGLISH

To receive a BA with the major in English, you will need to gain 360 points overall, of which 180 must be above 100-level, and 72 at the 300-level in English. You will also need to meet the major requirements for English. These are:

- ~ Nine ENGL papers overall (162 points)
- ~ Seven of these must be at 200-level or above (126 points)
- ~ Four of these must be at 300-level (72 points)

Thus a typical major will consist of 2 100-level papers, 3 200-level papers, and 4 300-level papers.

You may take as many additional papers in English as you wish. The chart on p.15 shows how to plan your course in English.

## PREREQUISITES AND REQUIREMENTS

### 100-level

ENGL 121 and one other ENGL paper, except ENGL 126; or LING 111.

### 200-level

For 200-level ENGL papers, the prerequisite is one 100-level ENGL paper (other than ENGL 126) or 36 points from any subject.

For ENGL 251 (Summer School): *18 points or HOD approval.*

### 300-level

For 300-level ENGL papers, the prerequisite is one 200-level ENGL paper or 36 200-level points.

For ENGL 351 (Summer School): *36 points or HOD approval.*

## MINOR IN ENGLISH

Many students choose to minor in English as a way to supplement degrees in other subjects. You may choose to concentrate in a particular area, such as writing or modern and contemporary literature, or you may take a range of papers to complete your minor.

To minor in English, the requirements are:

- ~ 90 points (5 papers) overall.
- ~ Of these, three papers must be at or above 200-level.
- ~ Of these, one paper must be at the 300-level.

## MINOR IN WRITING

At the University of Otago, we offer a comprehensive writing programme, in which you may choose to study academic writing, professional writing, and creative writing.

## Requirements

To complete a minor, students must take five papers from among the following. One stage 3 paper must be taken.

### Compulsory papers

100-level ENGL 127 Effective Writing

200-level ENGL 227 Advanced Writing: The Essay

300-level ENGL 327 The Essay: Creative Non-Fiction

### And TWO of the following

ENGL 128 Effective Communication

ENGL 217 Creative Writing: Poetry\*

ENGL 228 Writing for the Professions

THEA 241 Playwriting\*

With the approval of the Head of the English Department, ENGL 327 may be replaced by ENGL 368 Approaches to Writing about Literature, ENGL337 Creative Writing: Travel Narratives, ENGL352 Digital Fictions, or THEA 341 Advanced Playwriting.

### \*NOTE

ENGL 217, THEA 241, and THEA 341 are limited entry papers; selection is by submission of a writing portfolio.

## MAJOR IN ENGLISH

<b>First Year</b>	100-level ENGL* subject	100-level ENGL* subject	100-level Other† subject	100-level Other subject	100-level Other subject	100-level Other subject	100-level Other subject
<b>Second Year</b>	200-level ENGL**	200-level ENGL**	200-level ENGL**	200-level Other subject	200-level Other subject	200-level Other subject	100 or 200 Other subject
<b>Third Year</b>	300-level ENGL***	300-level ENGL***	300-level ENGL***	300-level ENGL***	100, 200 or 300 Other subject	100, 200 or 300 Other subject	

\*Choose from LING 111, and any 100-level English paper, except ENGL 126.

\*\* Choose from any 200-level English paper or EURO 202.

\*\*\* Choose from any 300-level English paper or EURO 302.

† You may take additional ENGL papers for your other subject.

This chart assumes that all your papers are 18 points each. If you take papers worth fewer or more points, ensure that you have at least 360 points overall, including 108 points at 200-level, and 72 points at 300-level.

## HONOURS IN ENGLISH

As of 2012, Honours entry will be a fourth-year add-on only. If you show promise in your undergraduate papers, you will be invited to participate in intending honours events, including special advising sessions. Full regulations for entry to the BA Honours can be found at:

[www.otago.ac.nz/courses/qualifications/bahons.html](http://www.otago.ac.nz/courses/qualifications/bahons.html)

Applications for Honours are due by 10 December of the year prior to which you wish to begin the degree.

### Fourth year

ENGL 490 and three further fourth-year papers in English.

ENGL 490 is a dissertation of 15,000-20,000 words. Please see the 400-level coordinator Dr Thomas McLean ([thomas.mclean@otago.ac.nz](mailto:thomas.mclean@otago.ac.nz)) before 1 December 2012 to select your topic. Consult the staff directory at the beginning of this prospectus to determine which staff are prepared to supervise in areas in which you have an interest.

## POSTGRADUATE DIPLOMA

The postgraduate diploma course requires ENGL 490 and three further fourth-year papers in English.

Information about eligibility is available at:

[www.otago.ac.nz/courses/qualifications/pgdiparts.html](http://www.otago.ac.nz/courses/qualifications/pgdiparts.html)

## DIPLOMA FOR GRADUATES

A useful qualification for graduates is the Diploma for Graduates (DipGrad). Each course consists of a personalised selection of papers, chosen to suit the needs of the student. It is ideal for those wishing to prepare for postgraduate work in a subject area different from their degree, or for those who want to add to their basic qualification to improve their employment opportunities. To be endorsed in English, your DipGrad must include at least three papers at 300-level or above. If you are interested in a Diploma for Graduates in English, please consult the Head of Department to plan a suitable course. Information about eligibility is available at:

<http://www.otago.ac.nz/courses/qualifications/dipgrad.html>

## POST-GRADUATE FUNDING

Students intending to do postgraduate work in English at Otago are advised to contact the Post-Graduate Co-ordinator, Dr Shef Rogers with a view to applying for the various scholarships that the University offers for advanced study. These include University of Otago Scholarships, for students with an A+ or high A average; and Division of Humanities Awards, for students with a good A or high A- average. The Department offers contestable grants-in-aid for travel and other research funding. The availability of those awards is subject to the continuing availability of Summer School funding.

## SUMMER SCHOOL

The Department of English will offer, in January and February 2012, three courses within the University's Summer School Programme: ENGL 127 Effective Writing; ENGL 251 Word and Image The Four Fantasy Worlds; ENGL 351 Jane Austen: The Phenomenon. For details, see the course descriptions in this booklet, or contact the Summer School office: Ph. 479-9181

Email: [summer.school@otago.ac.nz](mailto:summer.school@otago.ac.nz)  
[www.otago.ac.nz/courses/summerschool](http://www.otago.ac.nz/courses/summerschool)

## BA IN ENGLISH AND LINGUISTICS

This major is most suitable for students intending to be teachers of English either as a mother tongue, or as a second or foreign language. The papers required to major in English and Linguistics are:

### 100-level

Any 100-level ENGL paper (excluding ENGL 126), and LING 111

### 200-level

Any two 200-level ENGL papers, and any two 200-level LING papers

### 300-level

Any two 300-level ENGL papers, and two 300-level LING papers.

For further information contact:

Dr Moyra Sweetnam-Evans, Room 1N6

Email: [moyra.sweetnam@otago.ac.nz](mailto:moyra.sweetnam@otago.ac.nz)

[www.otago.ac.nz/linguistics](http://www.otago.ac.nz/linguistics)

## 100-LEVEL PAPERS

### INTRODUCTION

All English majors are required to take ENGL 121. This paper looks at literature as a conversation through the ages and examines classic texts in relation to their transformation and appropriation by later writers, dramatists, and film-makers. New in 2012, ENGL 131 Controversial Classics examines a range of literay texts that have stirred passionate emotions and generated debate about the role of literature in society. We also offer papers in writing and communication. ENGL 127 Effective Writing, is an excellent foundation for any major, and ENGL 128 stresses both writing and oral communication.

Level Coordinator: Professor Evelyn Tribble, Room 1C7  
Email: [evelyn.tribble@otago.ac.nz](mailto:evelyn.tribble@otago.ac.nz)

### TIMETABLE

ENGL 121	10.00 - 10.50 am	Mon/Wed	(Semester 1)
ENGL 126	10.00 - 10.50 am	Mon	(Semester 2)
ENGL 127	3.00 - 3.50 pm	Mon	(Semester 2)
ENGL 128	1.00 - 1.50 pm	Mon	(Semester 1)
ENGL 131	2.00 - 2.50 pm	Mon/Wed	(Semester 2)

**SUMMER SCHOOL: 9 January – 23 February**

ENGL 127 Effective Writing – see p. 20

## ENGL 121: ENGLISH LITERATURE: A SURVEY (SEMESTER 1)

ENGL 121 presents major works of literature in English from medieval to recent times, focussing on transformations of one text by another. Other critical approaches will also be introduced. Chaucer, a variety of sonnet writers, Shakespeare, and Austen form high points from the canonical tradition of English literature, while Stoppard brings minor characters from *Hamlet* to the centre of his play; Grahame-Smith mashes up Austen's regency romance with the zombie-horror genre, and Carter rewrites traditional fairy-tales.

### Texts

Chaucer, Geoffrey. *Selections from the Canterbury Tales* (available from the Print Shop)

Hale, J.K. *Sonnets of Four Centuries* (available from the Print Shop)

Shakespeare, William. *Hamlet* (Signet or Folger)

Stoppard, Tom. *Rosencrantz & Guildenstern Are Dead* (Faber)

Austen, Jane. *Pride and Prejudice* (Oxford World's Classics)

Austen, Jane and Seth Grahame-Smith. *Pride and Prejudice and Zombies* (Quirk Classics)

Carter, Angela. *The Bloody Chamber* (Vintage)

### Recommended

Fox, Alistair (ed). *How to Study Literature in English: A Guide for the Advancing Student* (University of Otago Press)

Murfin, R. & Ray, S.M. *The Bedford Glossary of Critical and Literary Terms*, Second Edition, 2006.

### Coordinator

Professor Evelyn Tribble

Email: [evelyn.tribble@otago.ac.nz](mailto:evelyn.tribble@otago.ac.nz)

### Lecturers

Professor Chris Ackerley, Ms Nicola Cummins, Emeritus Professor Jocelyn Harris, Dr Thomas McLean, Professor Evelyn Tribble, Dr Greg Waite

## ENGL 126: ENGLISH FOR UNIVERSITY PURPOSES (SEMESTER 2)

ENGL 126 teaches advanced reading comprehension, academic and professional writing, and presentation skills. This paper caters to university students in all academic disciplines and includes course material relevant to both first and second language English speakers. Assessment involves reading and listening comprehension, writing, group and individual presentations.

NOTE: First-year Health Science students are required to take ENGL 126 if they do not pass the Health Science English Diagnostic Test. This paper is marked as **PASS/FAIL**. (It cannot raise or lower Grade Point Average).

### Text

Course Reader (available from the Print Shop)

### Coordinator and Lecturer

Dr David Ciccoricco

Email: dave.ciccoricco@otago.ac.nz

## ENGL 127: EFFECTIVE WRITING (SUMMER SCHOOL / SEMESTER 2)

Clear, powerful communication is a prerequisite of success in the academic or business world. More than ever in the Internet age, communication takes place in a written form with speech, gesture, expression or body language providing fewer clues to meaning. ENGL 127 will introduce you to – or refresh your memory of – key concepts in effective writing. We will study practical aspects of grammar, punctuation, style and mechanics at the level of the sentence, paragraph, essay and beyond. We will emphasise practical work and teach you skills which you can transfer to your own academic or professional writing projects. This paper builds on the skills taught in ENGL128, but may be taken separately.

### Texts

Williams, Joseph M. and Gregory G. Colomb. *Style: Ten Lessons in Clarity and Grace*, 10th edition, (Pearson Longman)

Course Reader (available from the Print Shop)

### Coordinator

Dr Shef Rogers

Email: shef.rogers@otago.ac.nz

### Lecturers

To be advised (Summer School), Ms Nicola Cummins, Dr Shef Rogers (Semester 2)

## ENGL 128: EFFECTIVE COMMUNICATION (SEMESTER 1)

This paper introduces the fundamentals of effective speaking and writing and explores a variety of contexts in which language is used. Students will learn the crucial oral and written communication skills needed to succeed at University, and will be introduced to the communication skills needed in the workplace. This paper complements ENGL 127, but the two may be taken separately.

### Texts

ENGL 128 Course Reader (available from the Print Shop)

### Coordinator and Lecturer

Dr Simone Celine Marshall

Email: simoneceline.marshall@otago.ac.nz

## ENGL 131: CONTROVERSIAL CLASSICS (SEMESTER 2)

Literary texts have long attracted controversy and stirred passionate emotions, both positive and negative. Some texts seem to be ahead of their time and to challenge readers with unfamiliar or difficult formal features. Others may be seen to have objectionable content, to be immoral or obscene. Still others are polemical and challenge readers' cherished political, religious, or social beliefs. Some authors are themselves controversial figures and defy societal norms. ENGL131 examines a range of such texts and contexts.

### Texts

Milton, John. *Paradise Lost* (selections, in course reader)

Wilde, Oscar. *The Picture of Dorian Gray*

Ibsen, Henrik. *A Doll's House*

Pound, Ezra. (selections in course reader)

Ginsberg, Allen. *Howl* (City Lights)

Plath, Sylvia. *Ariel* (Harper Perennial)

Burns, Robert and Baxter, James K. (selections in course reader)

Hulme, Keri. *The bone people*

Kelman, James. *How Late it Was, How Late*

### Coordinator

Professor Evelyn Tribble

Email: [evelyn.tribble@otago.ac.nz](mailto:evelyn.tribble@otago.ac.nz)

### Lecturers

Professor Evelyn Tribble, Associate Professor Wendy Parkins, Dr Jacob Edmond, Dr Chris Prentice, Professor Liam McIlvanney

**LitSoc** (formerly The Association of English Majors) was formed at the beginning of 2005 to foster a sense of community amongst students in the English Department and to create opportunities for informal interaction between students and staff. LitSoc is a student-led group currently comprising over 200 students and continuing to grow.

With the assistance of the English Department, LitSoc hosts a variety of events for students, ranging from social gatherings to careers seminars to film and theatre viewings, and poetry readings. Information about all events, English Department seminars and guest lectures, and other notices relevant to English majors are available via LitSoc's regular electronic newsletter:

As a student-led group, LitSoc welcomes the participation of all students taking courses in the Department of English. If you would like to be involved or if you would like to be placed on LitSoc's email list, please write to otago.litsoc@gmail.com

## 200-LEVEL PAPERS

### INTRODUCTION

At the 200-level, our papers are framed broadly through historical periods, genres, and issues. These papers build on skills developed during the first year and allow you to focus on particular areas of interest. ENGL 233 is strongly recommended for English majors and will provide you with the tools you will need for advanced study.

Level Coordinator: Dr Simone Celine Marshall, Room 1N3  
Email: [simoneceline.marshall@otago.ac.nz](mailto:simoneceline.marshall@otago.ac.nz)

### TIMETABLE

ENGL 214	11.00 - 11.50 am	Mon/Tues/Thurs	(Semester 1)
ENGL 216	10.00 - 10.50 am 9.00 - 9.50 am	Tue/Thurs Fri	(Semester 2)
ENGL 218	11.00 - 11.50 am	Mon/Wed	(Semester 2)
ENGL 219	12.00 - 12.50 pm	Wed/Fri	(Semester 1)
ENGL 222	1.00 - 1.50 pm	Tues/Thurs	(Semester 1)
ENGL 227	12.00 - 12.50 pm	Mon	(Semester 1)
ENGL 228	4.00 - 4.50 pm	Mon	(Semester 2)
ENGL 233	10.00 - 10.50 am	Tues/Fri	(Semester 1)
ENGL 242	4.00 - 4.50 pm	Tues/Thurs	(Semester 2)
ENGL 250	12.00 - 12.50 pm 12.00 - 1.50 pm	Tues Thurs	(Semester 2)
ENGL 260	12.00 - 1.50 pm 11.00 - 11.50 am	Mon Tues	(Semester 2)

SUMMER SCHOOL: 9 January – 23 February

ENGL 251 Word and Image: The Four Fantasy Worlds – see p. 29

## ENGL 214: MEDIEVAL LITERATURE I: THE MEDIEVAL WORLD (SEMESTER 1)

This paper examines selected Tales from Malory's *Le Morte Darthur*, selected Tales from Chaucer's *Canterbury Tales*, and other representative texts of the fourteenth and fifteenth centuries. It offers an introduction to medieval English literature and an insight into the culture of late-medieval England.

### Texts

Chaucer, Geoffrey. *Canterbury Tales* (Selected), ed. A.C. Cawley (Dent)

(or alternatively, *The Riverside Chaucer* (Oxford))

Malory, Thomas *Le Morte Darthur*, ed. G. Waite (available from Print Shop)

*Everyman and Medieval Miracle Plays*, ed. A.C. Cawley (Dent)

*An Anthology of Middle English Texts*, (available from Print Shop)

### Coordinator

Dr Greg Waite

Email [greg.waite@otago.ac.nz](mailto:greg.waite@otago.ac.nz)

### Lecturers

Dr Greg Waite, Dr Simone Celine Marshall

## ENGL 215: THE ANGLO-SAXONS: AN INTERDISCIPLINARY APPROACH

(NOT OFFERED IN 2012)

## ENGL 216: A TOPIC IN ENGLISH LANGUAGE: HISTORY OF THE LANGUAGE

(SEMESTER 2)

This paper examines the development of the English language from the fifth century, when it emerged as the common tongue of the Germanic invaders of what we now call England, to the twenty-first century, when it has become the world's dominant language. We examine the evolving forms and varieties of English, and place them in the historical and social contexts that have driven change in the language and its dramatic expansion.

### Texts

Fennell, Barbara A. *A History of English: A Sociolinguistic Approach* (Blackwell)

### Coordinator and Lecturer

Dr Greg Waite

Email [greg.waite@otago.ac.nz](mailto:greg.waite@otago.ac.nz)

## ENGL 217: CREATIVE WRITING: POETRY (NOT OFFERED IN 2012)

## ENGL 218: SHAKESPEARE: STAGE, PAGE, SCREEN (SEMESTER 2)

Shakespeare was both a poet and a man of the theatre. His plays were performed before both royalty and commoners and constituted one of the earliest forms of mass entertainment. In this paper we will look at the complex relationships between poetry and stagecraft in his comedies, tragedies, and histories. We will also spend some time examining how later theatrical and cinematic directors have interpreted his works. Optional screenings and readings will supplement the lectures and tutorials.

Folger Shakespeare Library editions of:

Shakespeare. *A Midsummer Night's Dream*

Shakespeare. *Richard III*

Shakespeare. *The Merchant of Venice*

Shakespeare. *King Lear*

Shakespeare. *The Tempest*

Films will include the Reinhardt *Midsummer*, the Loncraine *Richard III*, the Radford *Merchant of Venice*, and the Kozintsev *King Lear*.

**Coordinator and Lecturer**

Professor Evelyn Tribble

Email: [evelyn.tribble@otago.ac.nz](mailto:evelyn.tribble@otago.ac.nz)

## ENGL 219: POETRY AND MUSIC (SEMESTER 1)

When we listen to pop music or hip hop, we don't normally think of it as poetry. But in fact the distinction between poetry and music is not as clear as we might imagine. This course examines a range of intersections between poetry and music from the common origins of poetry and song lyrics in the traditions of oral cultures to the lyrics of Patti Smith, David Bowie, Radiohead, hip hop artists and the Dunedin Sound of The Verlaines. Throughout the course, we investigate how poetry and lyrics achieve musical effects through language and explore the relationship between sound and sense. We also address the changing relationship between poetry and song lyrics, looking at their mutual influence and the performative aspects of both genres.

**Text**

*Poetry and Music Course Anthology* (available from the Print Shop)

**Coordinator**

Dr Jacob Edmond

Email: [jacob.edmond@otago.ac.nz](mailto:jacob.edmond@otago.ac.nz)

**Lecturers**

Dr Sandra Muller, Dr Graeme Downes, Dr Simone Celine Marshall

## ENGL 222: CONTEMPORARY AMERICAN FICTION (SEMESTER 1)

This introduction to American fiction considers the novel from national and regional perspectives, and traces the development of postmodernism. Other topics to be studied include gender, race, class, history, and popular culture.

### Texts (in order of teaching)

Pynchon, Thomas. *The Crying of Lot 49* (Pan)  
Didion, Joan. *Play It As It Lays* (Flamingo)  
Morrison, Toni. *Sula* (Picador)  
Doctorow, E. L. *Ragtime* (Pan)  
Kingston, Maxine Hong. *China Men* (Pan)  
DeLillo, Don. *White Noise* (Penguin)  
Ellis, Bret Easton. *Less Than Zero* (Picador)  
Franzen, Jonathan. *The Corrections* (Fourth Estate)

### Coordinator and Lecturer

Dr Rochelle Simmons  
Email: rochelle.simmons@otago.ac.nz

## ENGL 225: OLD ENGLISH (NOT OFFERED IN 2012)

## ENGL 227: ESSAY AND FEATURE WRITING (SEMESTER 1)

Most of the writing we encounter on a daily basis is not what we traditionally think of as 'literature' (fiction, drama, poetry), but rather what we rather lamely call 'non-fiction'. This is writing that is intended to inform and explain, amuse and argue, describe and persuade; and whilst such writing is often 'professional' (rather than 'creative'), we often overlook the obvious fact that the best of it is read for the same reason as literature: that is, for pleasure. This paper will focus on the rhetoric of prose, and on writing (and reading) in the range of non-fiction genres, including travel writing, profiles, argument and polemic, autobiographical reflection, social and political commentary, and reviews (books, film, music, etc.). That being said, students have a great deal of choice about their precise subject matter. The paper assumes competence in writing in English, including grammar and construction, and it is recommended that students have successfully completed ENGL 127.

### Text

Course Reader (available from the Print Shop)

### Coordinator and Lecturer

Dr Paul Tankard  
Email: paul.tankard@otago.ac.nz

## ENGL 228: WRITING FOR THE PROFESSIONS (SEMESTER 2)

Writing is an increasingly important part of the daily work of people in professional positions across a wide range of disciplines, industries, and occupations. ENGL 228 will introduce you to the various communication styles and genres of writing in a professional environment, such as proposals, reports and presentations, to prepare you for the types of communication and writing tasks you can expect to encounter in the workforce.

### Texts

Marsen, Sky. *Professional Writing*, second edition (Palgrave)  
ENGL228 Course Reader (available from the Print Shop)

### Coordinator and Lecturer

Dr Simone Celine Marshall  
Email [simoneceline.marshall@otago.ac.nz](mailto:simoneceline.marshall@otago.ac.nz)

## ENGL 233: APPROACHES TO LITERARY STUDIES (SEMESTER 1)

Taking as our object of study Charlotte Brontë's classic novel *Jane Eyre*, this paper will introduce students to a range of reading approaches and theories of literature. Over the semester, we will investigate how critics have interpreted *Jane Eyre* using semiotic, Marxist, feminist, postcolonial and psychoanalytic approaches. We will also consider the importance of genre, narrative theory and cultural history in developing our own responses to the novel. By focusing our study on one important novel, students will be able to develop a good understanding of some key approaches to the study of literature and will acquire a strong foundation for further literary studies.

### Texts

Course Reader (available from the Print Shop)  
Brontë, Charlotte. *Jane Eyre* (Oxford World's Classic)  
Murfin, R. & Ray, S.M. *The Bedford Glossary of Critical and Literary Terms*, second edition, 2006.

### Coordinator and Lecturer

Associate Professor Wendy Parkins  
Email: [wendy.parkins@otago.ac.nz](mailto:wendy.parkins@otago.ac.nz)

## ENGL 240: MODERNISM: JOYCE (NOT OFFERED IN 2012)

## ENGL 241: 'YE ONLIE TRUE AND ORIGINAL SPOOK' – IRISH/SCOTS GOTHIC AND THE GOTHIC AS GENRE (NOT OFFERED IN 2012)

## ENGL 242: NATION AND NARRATION IN NEW ZEALAND LITERATURE (SEMESTER 2)

This course offers a selection of New Zealand fiction, poetry and drama. Bridging literary and cultural studies approaches, ENGL 242 presents critical terms and tools to analyse the texts and their contexts. We focus on literary works from the twentieth century, and map out New Zealand's changing ways of 'narrating the nation.' The course explores questions raised through the emergence of a variety of literary voices and viewpoints, and traces differing and sometimes conflicting ways of narrating New Zealand as a place and an 'imagined community.' Beginning with New Zealand's literary origins as a settler nation, the course next turns to a phase of literary nationalism and investigates the exclusions that such a focus on the nation generated. It addresses the 'Maori Renaissance' in its response to, and liberation from, such exclusions, before concluding with more contemporary responses to the New Zealand nation.

**NOTE:** This paper may not be taken if you have already taken ENGL 125.

### Texts (in order of teaching)

Mansfield, Katherine. *Collected Stories* (Penguin)

Hyde, Robin. *The Godwits Fly* (Auckland University Press)

Course Reader (Short Stories by Frank Sargeson and Poetry; available from the Print Shop)

Frame, Janet. *Owls Do Cry* (Vintage)

Grace, Patricia. *Mutuwhenua: The Moon Sleeps* (Penguin)

Ihimaera, Witi. *Bulibasha* (Penguin)

Kouka, Hone. *Waiora* (Huia)

Knox, Elizabeth. *The Vintner's Luck* (Vintage)

### Coordinator

Dr Simone Drichel

Email: [simone.drichel@otago.ac.nz](mailto:simone.drichel@otago.ac.nz)

### Lecturers

Dr Simone Drichel, Dr Chris Prentice

## ENGL 250: SPECIAL TOPIC: IRISH LITERATURE IN ENGLISH (SEMESTER 2)

During the twentieth century, Ireland produced four Nobel Prize winners for Literature (Shaw, Yeats, Beckett, Heaney), and a host of other writers of the highest quality (Wilde, Synge, O'Casey, Joyce). This paper examines this phenomenon against the background of the 'Troubles' as Ireland gained its independence. Two major themes will be (1) the establishing of a national theatre (and voice), and (2) the ambivalence of (Irish) identity. Although the emphasis in this course will be on the Anglo-Irish writers of the first half of the century, many of whom were opposed to the platitudes of patriotism, their writings will be seen to embrace (often bitterly, ironically) the issues of nationalism and the forging of a distinctive Irish identity.

#### Texts (in approximate order of teaching)

Shaw, G. B. *Mrs Warren's Profession*. In *Plays Unpleasant* (Penguin)

Wilde, Oscar. *The Importance of Being Earnest* (Dover)

Synge, J. M. *The Playboy of the Western World* and *Riders to the Sea*. In J.M. Synge, *The Playboy of the Western World and Other Plays* (Oxford World Classics)

O'Casey, Sean. *Juno and the Paycock* and *The Plough and the Stars*. In *Sean O'Casey: Three Dublin Plays* (Faber and Faber)

Yeats, W.B. *Selected Poetry* (Penguin)

Joyce, James. *Dubliners* (Penguin)

Beckett, Samuel. *More Pricks than Kicks* (Grove Press)

Friel, Brian. *Translations* (Faber and Faber)

O'Brien, Flann. *At Swim-Two-Birds* (Picador)

#### Coordinator

Professor Chris Ackerley

Email: [chris.ackerley@otago.ac.nz](mailto:chris.ackerley@otago.ac.nz)

#### Lecturers

Professor Chris Ackerley, Professor Peter Kuch, Ms Nicola Cummins

### ENGL 251: SPECIAL TOPIC: WORD AND IMAGE: FOUR FANTASY WORLDS

(SUMMER SCHOOL 9 JANUARY–23 FEBRUARY)

A course for students and teachers of English literature, as well as the many fans and readers of the four set works: C.S. Lewis's *The Chronicles of Narnia*, Philip Pullman's trilogy *His Dark Materials*, J.K. Rowling's *Harry Potter* novels and J.R.R Tolkien's *The Hobbit*. The focus is on the fantasy worlds created by these authors and the imaginative pleasures they offer: their sources in mythology and older literatures, their context in fantasy writing in general, and the films and art to which they have given rise. Several additional fantasy films will be screened.

#### Texts

Pullman, P. *Northern Lights* (Scholastic)

Pullman, P. *The Subtle Knife* (Scholastic)

Pullman, P. *The Amber Spyglass* (Scholastic)

**or** the new one-volume edition of *His Dark Materials* (Scholastic)

Lewis, C.S. *The Chronicles of Narnia* (HarperCollins)

Rowling, J.K. *The Harry Potter Novels* (Bloomsbury)

Tolkien, J. R. R. *The Hobbit* (HarperCollins)

#### Coordinator

Emeritus Professor Colin Gibson

Email: [colin.gibson@otago.ac.nz](mailto:colin.gibson@otago.ac.nz)

### Lecturers

Emeritus Professor Colin Gibson, Dr John Hale, Dr Paul Tankard, Ms Erina Caradus,  
Mr David Elliot

### ENGL 260: SPECIAL TOPIC: TARTAN NOIR: SCOTTISH CRIME FICTION (SEMESTER 2)

Scottish writers have made a significant contribution to the development of crime fiction, helping to establish the genre in the late-nineteenth century and becoming some of its most globally popular exponents in the twenty-first. This paper explores the long tradition of 'tartan noir', from forerunners like Walter Scott through the 'classic' crime fiction of Robert Louis Stevenson and Arthur Conan Doyle to the contemporary thrillers of Ian Rankin and Val McDermid. Topics of discussion will include: the character of the detective hero; the role of crime fiction in the construction of national identity; and writing the city in Scottish crime fiction.

### Texts

Robert Louis Stevenson, *Dr Jekyll and Mr Hyde*

Robert Louis Stevenson, *Kidnapped*

Arthur Conan Doyle, *The Hound of the Baskervilles*

John Buchan, *The Thirty-Nine Steps*

Muriel Spark, *The Driver's Seat*

Ian Rankin, *Black & Blue*

Christopher Brookmyre, *One Fine Day in the Middle of the Night*

Iain Banks, *Complicity*

Val McDermid, *The Wire in the Blood*

In addition to these texts, the Course Reader (available from the Print Shop) includes Walter Scott's 'The Two Drovers', several Sherlock Holmes stories by Arthur Conan Doyle, and a number of supplementary critical readings.

### Coordinator and Lecturer

Professor Liam McIlvanney

Email: [liam.mcilvanney@otago.ac.nz](mailto:liam.mcilvanney@otago.ac.nz)

## 300-LEVEL PAPERS

### INTRODUCTION

At the 300-level, students are prepared for advanced study in English. These papers allow you to focus on specialised topics, to develop strengths in research and methodology, and to explore issues in depth, usually in smaller classes.

Level Coordinator: Dr Greg Waite, Room 1S5  
Email: [greg.waite@otago.ac.nz](mailto:greg.waite@otago.ac.nz)

### TIMETABLE

ENGL 311	2.00 - 2.50 pm	Mon/Wed	(Semester 1)
ENGL 312	12.00 - 12.50 pm	Tues/Thurs/Fri	(Semester 2)
ENGL 313	1.00 - 1.50 pm	Tues/Thurs	(Semester 1)
ENGL 317	3.00 - 3.50 pm 2.00 - 3.50 pm	Mon Tues	(Semester 1)
ENGL 319	10.00 - 10.50 am 10.00 - 11.50 am	Wed Fri	(Semester 2)
ENGL 327	4.00 - 4.50 pm	Wed	(Semester 2)
ENGL 332	10.00 - 10.50 am	Tues/Thurs	(Semester 1)
ENGL 350	2.00 - 3.50 pm	Tues	(Semester 2)
ENGL 352	2.00 - 2.50 pm 2.00 - 2.50 pm	Mon/Wed Fri (LAB)	(Semester 2)
ENGL 368	11.00-12.50 pm	Thurs	(Semester 1)

SUMMER SCHOOL: 9 January – 23 February

ENGL 351 Jane Austen: The Phenomenon – see p. 37

## ENGL 311: RENAISSANCE VERSE (SEMESTER 1)

This paper introduces students to the great flowering of literature in England during the sixteenth and seventeenth centuries known as the English Renaissance. Students will study a variety of texts by major writers of the period, such as Thomas More, Thomas Wyatt, William Shakespeare, Edmund Spenser, John Donne, Ben Jonson, and John Milton, written in the most important literary forms of the time: lyric poems and sonnet sequences, Elizabethan and Jacobean dramatic comedies and tragedies, the humanistic prose dialogue, and the epic poem modelled on classical and Italian sources. Works studied will be analysed in context to show the cultural, social, political, religious, and ideological currents of the time that motivated the creation of this exceptional literature.

### Texts

- Thomas More. *Utopia*. Ed. George M. Logan and Robert M. Adams. 2nd edition. Cambridge: Cambridge University Press, 2002
- Thomas Wyatt. *Selected Poems*. Ed. Alistair Fox. Department of English, University of Otago, 2009
- Philip Sidney. *Astrophil and Stella: A Selection of Sonnets and Songs*. Ed. Alistair Fox. Department of English, University of Otago, 2009
- William Shakespeare. *The Sonnets* (The Pelican Shakespeare). Ed. Stephen Orgel. New York: Penguin Books, 2001
- Metaphysical Poetry: An Anthology* (Thrift Edition). Mineola, New York: Dover Publications, 2002
- Colin Gibson, ed. *Six Renaissance Tragedies*. Houndsmills & London: Macmillan, 1997 [Includes *Doctor Faustus* and *The Duchess of Malfi*]. Available free from the Department of English
- Ben Jonson. *Volpone and The Alchemist* (Thrift Edition). Mineola, New York: Dover Publications, 2004
- Edmund Spenser. *The Faerie Queene: Book One*. Ed. Carol V. Kaske. Indianapolis: Hackett Publishing Company, 2006
- John Milton. *Paradise Lost and Other Poems* (Signet Classics). London: Penguin Books, 2003

### Coordinator

Professor Alistair Fox  
Email: alistair.fox@otago.ac.nz

### Lecturers

Professor Alistair Fox, Dr Shef Rogers

## ENGL 312: LITERATURE IN THE AGE OF INVENTION (SEMESTER 2)

Between 1660 and 1800 England became Great Britain, imported fabric and porcelain from around the globe, developed an addiction to tea, and invented modern finance, gas lighting, and steam power. In this paper we will examine how the literature of the period represents and is shaped by all these changes. We will examine how poetry, prose, and drama of the period reflect these changes, and students will be asked to 'read' a text published before 1800 with an awareness of these concerns. The course reader will provide a few key secondary resources, but most of our insights will result from attention to the literary voices of the period.

### Texts

Defoe, Daniel, *Journal of the Plague Year* (Oxford World's Classics)

Sheridan, Richard Brinsley, *The Rivals* (any edition)

Austen, Jane, *Northanger Abbey* (Oxford World's Classics)

Selected literary works (poetry, a Restoration play, and shorter prose pieces) and critical essays in the Course Reader (available as PDF files on Blackboard).

### Coordinator

Dr Shef Rogers

Email: shef.rogers@otago.ac.nz

## ENGL 313: VICTORIAN LITERATURE (SEMESTER 1)

This paper will serve as a wide-ranging introduction to Victorian literature. Though we will devote much time to major canonical figures like Charles Dickens, Alfred Tennyson and Robert Browning, and we will become familiar with important literary forms such as the dramatic monologue, we will also consider lesser-known writers and literary styles. Victorian culture is often described as conservative, insular and even xenophobic; this paper will test that description by considering works that showcase male and female Victorian writers actively engaged with social issues, political movements, scientific discoveries, and historical events from all over the world.

### Texts

Brontë, Emily. *Wuthering Heights* (Penguin)

Gaskell, Elizabeth. *North and South* (Penguin)

Dickens, Charles. *Great Expectations* (Penguin)

Hardy, Thomas. *The Mayor of Casterbridge* (Penguin)

Gosse, Edmund. *Father and Son* (Penguin)

James, Henry. *The Turn of the Screw and The Aspern Papers* (Penguin)

Course Reader (available from Print Shop)

### Coordinator and Lecturer

Dr Thomas McLean

Email: thomas.mclean@otago.ac.nz

## ENGL 314: OLD ENGLISH (NOT OFFERED IN 2012)

## ENGL 315: MEDIEVAL LITERATURE 2: THE MEDIEVAL WORLD (NOT OFFERED IN 2012)

## ENGL 317: MODERNIST FICTION (SEMESTER 1)

This paper approaches the range and variety of twentieth-century fiction through the study of four major texts, each one of which forms a point of departure for a number of optional works. The various texts will be taught once-weekly in one-hour lectures, and in a weekly two-hour seminar. There are no tutorials, but students will be asked to formulate an individual course of study and to define a research topic, worth 30% of the final mark.

### Compulsory Texts

Joyce, James. *A Portrait of the Artist as a Young Man* (Penguin)

Faulkner, William. *The Sound and the Fury* (Penguin)

Borges, Jorge-Luis. *Labyrinths* (Penguin)

Nabokov, Vladimir. *Pale Fire* (Penguin)

### Optional Texts

Beckett, Samuel. *Murphy* (Grove Press)

O'Brien, Flann. *The Third Policeman* (Picador)

Cary, Joyce. *The Horse's Mouth* (Penguin)

Fowles, John. *The Ebony Tower* (Signet)

Hoban, Russell. *Ridley Walker* (Picador)

Porter, Katherine Anne. *Noon Wine [Collected Short Stories]* (Harcourt, Brace)

Greene, Graham. *The Power and the Glory* (Penguin)

Farrell, J.G. *A Girl in the Head* (available from the Print Shop)

O'Connor, Flannery. *The Violent Bear It Away* (Noonday)

Barnes, Julian. *Flaubert's Parrot* (Picador)

Ishiguro, Kazuo. *The Remains of the Day* (Picador)

Winterson, Jeanette. *Oranges Are Not the Only Fruit* (Vintage)

### Coordinator and Lecturer

Professor Chris Ackerley

Email: [chris.ackerley@otago.ac.nz](mailto:chris.ackerley@otago.ac.nz)

## ENGL 319: MODERN AND CONTEMPORARY POETRY (SEMESTER 2)

What is poetry anyway? This course investigates how writers have challenged the boundaries of poetry and language over the last hundred years, by examining major figures and significant moments and movements in modern and contemporary poetry in English. The course looks at a broad range of poets, from radical modernists to

reggae artists, focusing on writers who have pushed or continue to push poetry in different directions. The course also places modern and contemporary poetry in a broader context. On the one hand, we investigate the significant relationship between poetry and political, social, and technological change. On the other hand, we assess the interaction between poetry and other art forms, especially music and the visual arts. We end the course by confronting questions about the boundaries of poetry today, through a look at Language poetry, e-poetry, and hip hop.

#### Text

*Modern and Contemporary Poetry Anthology*, ed. Jacob Edmond (available from the Print Shop)

#### Coordinator

Dr Jacob Edmond

Email: jacob.edmond@otago.ac.nz

#### Lecturer

Dr Sandra Muller

### ENGL 327: THE ESSAY: CREATIVE NON-FICTION (SEMESTER 2)

ENGL 327 is intended to follow up the teaching in 127 and 227 on composition, rhetoric, and 'creative (or 'literary') non-fiction,' and a high level of competence in writing correct and pleasurable readable English prose will be assumed. Preference will be given to students who have taken these papers. The paper is aimed at later-year students, who may be expected to have developed a general view of some discipline or other in their major, or it may be an opportunity for pursuing some non-academic avocation of their own.

ENGL 327 is a project-centred paper, in which students will choose and research a topic of their own choice (subject to approval), with the aim of producing a popularly-oriented non-fiction text which exhibits the fruits of sound scholarship. There has recently been a something of a boom in the reading and writing of non-fiction. In particular, there is the phenomenon of relatively brief texts that are sometimes referred to as 'biographies of things' or 'minutiae books,' that deal with some vivid and highly specific subject, often in science or history. We will study the structures and strategies of a number of published texts of this kind, examining their structure and style, and the variety of sub-genres that can be deployed in writing creative non-fiction.

#### Texts

Kramer, Mark, and Wendy Call, ed. *Telling True Stories: A Non-fiction Writers' Guide* (Plume, 2007)

The following books will be the focus of class discussion:

Bodanis, David. *E=mc<sup>2</sup>: A Biography of the World's Most Famous Equation* (Pan, 2001)

Hamilton, Clive. *Affluenza: When Too Much is Never Enough* (Allen & Unwin, 2005)

Roach, Mary. *Stiff: The Curious Lives of Human Cadavers* (Norton, 2003)

Winchester, Simon. *The Surgeon of Crowthorne: A Tale of Murder, Madness and the Love of Words* (Penguin, 2002)

Coordinator and Lecturer  
Dr Paul Tankard  
Email paul.tankard@otago.ac.nz

ENGL 331: LITERATURE AND GENDER (NOT OFFERED IN 2012)

ENGL 332: POST-COLONIAL LITERATURES (SEMESTER 1)

Some of the most innovative and challenging contemporary literature in English has been produced outside of the centre(s) of British culture, in what we may refer to as postcolonial societies. This course offers a selection of fictional and dramatic works in English from Africa, Canada the Caribbean, and India. They present narratives of, and responses to, colonial encounters among peoples, traditions and ideas, the complex processes and effects of decolonization, and the legacies of colonialism in contemporary individual and/or collective cultural experience. With reference to some of the key figures and essays in postcolonial theory, the course focuses readings of these works on the ways that literary and performance texts creatively negotiate relations between politics, ethics and poetics across a variety of colonial and postcolonial contexts.

Texts

Course Reader: *Postcolonial Theory* (Available from Print Shop)

Coetzee, J.M. *Foe* (Penguin)

Fugard, Athol. *Statements* (Theatre Communications)

Ngugi wa Thiong'o. *Devil on the Cross* (Heinemann)

Atwood, Margaret. *Bodily Harm* (Vintage)

Kincaid, Jamaica. *Lucy* (Picador)

Sinha, Indra. *Animal's People* (Pocket Books)

Coordinator and Lecturer  
Dr Chris Prentice  
Email chris.prentice@stonebow.otago.ac.nz

ENGL 333: CRITICAL AND CULTURAL THEORY (NOT OFFERED IN 2012)

ENGL 334: TEXTUALITY AND VISUALITY (NOT OFFERED IN 2012)

ENGL 335: ROMANTIC LITERATURE (NOT OFFERED IN 2012)

ENGL 337: CREATIVE WRITING: TRAVEL NARRATIVE (NOT OFFERED IN 2012)

**ENGL 340: MODERNISM: JOYCE** (NOT OFFERED IN 2012)

**ENGL 341: 'YE ONLIE TRUE AND ORIGINAL SPOOK' – IRISH/SCOTS GOTHIC AND THE GOTHIC AS GENRE** (NOT OFFERED IN 2012)

**ENGL 350: SPECIAL TOPIC: CONTEMPORARY IRISH AND SCOTTISH POETRY**  
(SEMESTER 2)

The post-war period in Scotland and Ireland has witnessed a remarkable poetic renaissance. Much of this work has tended not only to resist metropolitan literary and linguistic norms, but also—and perhaps more importantly—to challenge inherited notions of Irish and Scottish identity. New modes of urban writing, working-class writing and women's writing have altered the landscapes of Irish and Scottish literature. The course will examine a range of Irish and Scottish poets, adopting a comparative framework where appropriate, attending to questions of form, technique and language, and focusing on such issues as: the role of poetry in the construction of national identity; the relationship between nationality and gender; language and tradition; regional identity and the urban/rural division; poetry and politics.

#### **Texts**

Course Reader (available from the Print Shop) featuring work by Irish and Scottish poets, including: Patrick Kavanagh, Norman MacCaig, Seamus Heaney, Edwin Morgan, John Montague, John Hewitt, Tom Leonard, Paul Muldoon, Kathleen Jamie, Ciaran Carson, Carol Ann Duffy and Eilean ni Chuilleanain.

#### **Coordinator**

Professor Peter Kuch

Email: peter.kuch@otago.ac.nz

#### **Lecturers**

Professor Peter Kuch, Professor Liam McIlvanney

**ENGL 351: SPECIAL TOPIC: JANE AUSTEN: THE PHENOMENON** (SUMMER SCHOOL 9 JANUARY–23 FEBRUARY)

Sequels, prequels, adaptations, and associated products such as fridge magnets and Mr Darcy pyjamas now characterise the booming Austen industry. In this course, we examine the cross-over between popular and elitist uses of Jane Austen, assess the visual adaptations of her novels, discuss new interpretations of her life and works, and investigate the historical, social, political, and intertextual contexts of her writing.

### Texts

Austen, Jane. *Pride and Prejudice, Mansfield Park, Northanger Abbey, Persuasion* (Oxford World's Classics)

Strunk, William, and E. B. White, *The Elements of Style*

### Coordinator

Emerita Professor Jocelyn Harris,

Email: [jocelyn.harris@otago.ac.nz](mailto:jocelyn.harris@otago.ac.nz)

### Lecturers

Ms Nicola Cummins, Emerita Professor Jocelyn Harris, Dr Shef Rogers

## ENGL 352: DIGITAL LITERATURE TECHNOLOGIES OF STORYTELLING (SEMESTER 2)

This course engages with and evaluates various forms of digital literature that are written on and for the computer screen, including hypertext and Web-based fictions; Interactive Fictions (IFs); text-based multi-user discourses (MUDs), and digital (kinetic) poetry. It will also address the role of narrative in structuring and shaping artefacts of contemporary popular culture that are exclusive to screen media, such as Web-logs (or 'blogs') and video games. The primary focus of the course remains on text and storytelling, both despite and because of the digitised, networked, and visual nature of the course material. Students will be asked to engage with questions that arise when narrative fiction migrates to digital environments, such as those that concern multi-linearity, immersion/participation, orientation, and collaborative composition. They will also respond critically to the distinction between 'literature' and 'games,' and that of 'interpretation' and 'play.' Broadly, students will consider the implications of digital narratives for the reading and writing (authorship) of texts.

### Text

All course material will be available online.

### Coordinator and Lecturer

Dr David Ciccoricco

Email: [dave.ciccoricco@otago.ac.nz](mailto:dave.ciccoricco@otago.ac.nz)

## ENGL 368: APPROACHES TO WRITING ABOUT LITERATURE (SEMESTER 1)

This paper is intended to hone students' skills so that they can compose academically respectable scholarship using the standard research tools of literary study. The course thus teaches aspects of how to write about literature, but also examines how others have written about literature. The paper is not a survey of critical methodologies, but instead is structured around literary controversies in which we examine the critical differences among scholars and how those differences determine, and are determined by, the kinds of arguments and evidence used.

English 368 is recommended for all students considering further study of English. It is also a fitting conclusion to a focus on writing in a literature degree. Because students determine their own topics for the research essay, the paper caters to those interested in learning more about a particular literary topic, either as preparation for a fourth-year dissertation or because a favourite author or work is not taught in the programme. The paper is 100% internally-assessed, so there are relatively frequent assessments, including a major research essay that will be developed through a proposal stage and revised to a final form, as well as a group handprinting exercise on the University's beautiful Columbian press. There is little down time, but no final exam.

This paper is designed to be engagingly participatory. It meets for one two-hour session on Thursdays, 11:00-12:50 am, incorporating a lecture/seminar and a student-led case study (with break in the middle). There is also a two-hour tutorial each week for hands-on instruction in libraries, in computer resource rooms, and in the bibliography room.

#### **Text**

Readings available on Blackboard

#### **Coordinator and Lecturer**

Dr Shef Rogers

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## 400-LEVEL PAPERS

### INTRODUCTION

The purpose of the ENGL 400-level course is to extend and deepen the study of literary history and theory begun at undergraduate level, to provide advanced instruction in the principles of research, and to stimulate a greater degree of intellectual independence in students. The method of instruction at this level is therefore more intensively interactive than at undergraduate level, with students being required to make regular seminar presentations and to engage in informed dialogue with their teachers and other members of the class.

Students are required to take the dissertation paper ENGL 490 and to select three further papers from those offered.

- To be admitted to an ENGL 400-level paper a student must normally have studied a foundation paper in the same field at undergraduate level, where it exists, so that teaching may be conducted and learning pursued at an appropriately advanced level.
- Information packs for 490 supervision will be available at Reception by 1 October. Your signed 490 proposal must be submitted to the Department by 7 December.

#### Level Coordinator

Dr Thomas McLean, Room 1S7

Email: [thomas.mclean@otago.ac.nz](mailto:thomas.mclean@otago.ac.nz)

### TIMETABLE

ENGL 401/403	TBA		(Full Year)
ENGL 402	9.00 - 10.50 am	Tues	(Full Year)
ENGL 408	11.00 - 12.50 pm	Tues	(Semester 1)
	10.00 - 11.50 am	Thurs	
ENGL 465	9.00 - 10.50 am	Wed	(Full Year)
ENGL 471	3.00 - 4.50 pm	Mon	(Full Year)
ENGL 476	2.00 - 3.50 pm	Tues	(Full Year)
ENGL 477	9.00 - 10.50 am	Mon	(Screening)
	11.00 - 12.50 pm		(Full Year)
ENGL 490	1.00 - 1.50 pm	Fri (S1 only)	(Full Year)

The prerequisite for all 400-level ENGL papers is the Major Subject requirement in English.

**ENGL 401: OLD ENGLISH (MAY BE OFFERED IN 2012)**

Contact Dr Greg Waite

Email [greg.waite@otago.ac.nz](mailto:greg.waite@otago.ac.nz)

**ENGL 402: MIDDLE ENGLISH: DREAMVISION POETRY (WHOLEYEAR)**

Dream vision poetry includes some of the most important and influential literature of the Middle Ages: Chaucer's *The House of Fame*, *The Legend of Good Women*, *The Book of the Duchess*, and *The Parliament of Fowls*, Langland's *Piers Plowman*, *Pearl*, *The Romance of the Rose*, and Dante's *Divine Comedy*. This paper will focus on these great works, while examining some of the early influences on dream vision poetry (Boethius' *Consolation of Philosophy* and Macrobius' *Commentary on the Dream of Scipio*), and some later examples of the genre (Lydgate's *Temple of Glas* and Skelton's *Bouge of Court*).

**Texts**

*Dream Visions and Other Poems*, ed. Kathryn Lynch (Norton, 2007)

Course Reader (available from the Print Shop)

**Coordinator and Lecturer**

Dr Simone Celine Marshall

Email: [simoneceline.marshall@otago.ac.nz](mailto:simoneceline.marshall@otago.ac.nz)

**ENGL 403: OLD NORSE (MAY BE OFFERED IN 2012)**

Contact Dr Greg Waite

Email [greg.waite@otago.ac.nz](mailto:greg.waite@otago.ac.nz)

**ENGL 404: A TOPIC IN ENGLISH LANGUAGE (NOT OFFERED IN 2012)**

**ENGL 408: SPECIAL TOPIC: WRITING THE NATION – 'FACT'? AND/OR 'FICTION'? (SEMESTER 1)**

'The distinction between historian and poet is not in the one writing prose and the other verse – you might put the work of Herodotus into verse, and it would still be a species of history; it consists really in this, that the one describes the thing that has been, and the other a kind of thing that might be. Hence poetry is something more philosophic and of graver import than history, since its statements are of the nature rather of universals, whereas those of history are singulars.' Aristotle, *Poetics*, IX.

In this paper we will compare and contrast "historical" and "literary" accounts of key people and events shaping Ireland between 1890 and 1970 in terms of current debates about representation—specifically narrative theory, the archive, revisionism, and memorialisation. Topics to be considered include cultural nationalism and the Irish Literary Renaissance, 1916, The Civil War, de Valera and Holy Ireland, the 50s, and The Troubles.

### Texts

Bartlett, Thomas. *Ireland a History*. (Cambridge, 2010)  
Bew, Paul. Ireland: *The Politics of Enmity, 1789-2006*. (Oxford, 2007)  
Ferriter, Diarmaid. *The Transformation of Ireland, 1900-2000*. (Dublin, 2004)  
Fitzpatrick, David. *The Two Irelands*. (Oxford, 1998)

### Coordinator and Lecturer

Professor Peter Kuch  
Email: peter.kuch@otago.ac.nz

### ENGL 464: COMPARATIVE INDIGENOUS LITERATURES

(NOT OFFERED IN 2012)

### ENGL 465: A TOPIC IN NEW ZEALAND LITERATURE: CULTURAL, GENDERED, AND SEXUAL IDENTITIES (WHOLE YEAR)

Drawing upon psychoanalytic, gender, and cultural theory, this paper explores forces that have influenced the formation of contemporary New Zealand identities, as represented in fiction and film. Topics include: the evolution and contestation of traditional masculine stereotypes (both Maori and Pakeha); the representation of, and challenge to, puritan repression; the impact of feminism during the 1980s and 1990s; and the problematic of conflicting value systems for the indigenous subject, especially where these entail a desire to escape from, or modify, the originary culture.

Texts studied are representative of male and female, Maori and Pakeha, and heterosexual and gay authors. In a number of instances, the literary texts will be compared to cinematic adaptations to explore the intertextuality and remediation involved in the ongoing uses of fiction for the purpose of identity formation.

### Texts

C. K. Stead, *Smith's Dream* [1971] (Auckland: Longman Paul, 1973)  
*Sleeping Dogs* (dir. Roger Donaldson, 1978)  
Maurice Gee, *In My Father's Den* [1972] (Auckland: Penguin, 2004)  
*In My Father's Den* (dir. Brad McGann, 2004)  
Jane Mander, *The Story of a New Zealand River* [1920] (Auckland: Vintage, 2007)  
*The Piano* (dir. Jane Campion, 1993)  
Hulme, Keri. *The Bone People* [1984] (London: Picador, 2001)  
Witi Ihimaera, *Nights in the Gardens of Spain* (Auckland: Heinemann, 1995)  
Witi Ihimaera, *The Uncle's Story* (Auckland: Penguin, 2000)  
*Nights in the Gardens of Spain* (dir. Katie Wolfe, 2010)  
Alan Duff, *Once Were Warriors* [1990] (New York: Vintage, 1995)  
Alan Duff, *Both Sides of the Moon* [1998] (Auckland: Vintage, 2000)  
Eldred-Grigg, Stevan. *Shanghai Boy* (Auckland: Vintage, 2006)

Coordinator and Lecturer  
Professor Professor Alistair Fox  
Email: alistair.fox@otago.ac.nz

**ENGL 467: SPECIAL TOPIC: POST-MODERN POETRY (NOT OFFERED IN 2012)**

**ENGL 469: A TOPIC IN MODERNISM: ANNOTATION AND ALLUSION (NOT OFFERED IN 2012)**

**ENGL 471: A TOPIC IN ROMANTICISM: ROMANTIC MASTERWORKS (WHOLE YEAR)**

This paper examines a selection of key works in British and American literature associated with Romanticism: William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads*; Lord Byron's *Don Juan*; Edgar Allan Poe's short stories; and Herman Melville's *Moby-Dick; or The Whale*. We will begin by addressing that perplexing question: just what is Romanticism? Over the course of the year we will consider how these various writers created, extended, or avoided a Romantic aesthetic in their own works. Recent scholarly articles will help direct our conversations. At the core of the class, however, will be the works themselves. Students with some background in nineteenth-century literature are especially encouraged to take this class, but anyone with interest and enthusiasm for the subject is most welcome.

#### Texts

Wordsworth, William and Samuel Taylor Coleridge, *Lyrical Ballads* (online edition)  
Lord Byron. *Don Juan* (Penguin)  
Poe, Edgar Allan. *The Portable Edgar Allan Poe* (Penguin)  
Melville, Herman. *Moby-Dick; or The Whale* (Penguin)  
Course Reader (available from Print Shop)

Coordinator and Lecturer  
Dr Thomas McLean  
Email: thomas.mclean@otago.ac.nz

**ENGL 472: IMAGINING SCOTLAND (NOT OFFERED IN 2012)**

**ENGL 473: A TOPIC IN NINETEENTH-CENTURY LITERATURE: THE LITERATURE OF THE FIN-DE-SIÈCLE (NOT OFFERED IN 2012)**

**ENGL 474: SHAKESPEARE AND HIS CONTEMPORARIES (NOT OFFERED IN 2012)**

## ENGL 476: A TOPIC IN ENGLISH LITERATURE 1660 - 1800 'GRUB STREET' (WHOLE YEAR)

Grub Street was first the actual and later the mythical address of hack writers; Samuel Johnson's *Dictionary* (1755), says of *Grub Street*: 'originally the name of a street in Moorfields in London, much inhabited by writers of small histories, dictionaries, and temporary poems; whence any mean production is called *grubstreet*'. The hardened, all-purpose writers—the first journalists—included many people of learning and wit, living at the centre of metropolitan political and cultural life, but subject to pressures unshared by novelists, poets, dramatists. Grub Street provides a vantage point from which to test assumptions about literary art and writerly versatility, and to observe writers making the uncomfortable transition from dependence upon a patron to taking their chances in the professional marketplace.

Whilst a number of important writers—such as Defoe, Addison and Steele, Pope and Swift, Johnson and Boswell—will cross our paths, we will consider the works and careers of more minor figures, look at a wide range of genres, consider the contexts of publication and related paratextual issues, and examine theoretical issues to do with writing (about) the Everyday. We will focus on the periodical essayists, but the material will vary from reviewing and pamphlet controversies, to journalism proper, and underground literature such as erotica.

As far as possible we will look at texts in their original contexts, as broadsides, pamphlets, newspapers and magazines. Students will be required to do independent research using material in the Library's Special Collections and online resources such as the Burney Collection Newspapers.

### Texts

Johnson, Samuel. *Selected Essays*, ed. D. Womerslet (Penguin Classics, 2003)

Steele and Addison, *The Commerce of Everyday Life: Selections from The Tatler and The Spectator*, ed. Erin Mackie (Bedford/St. Martins Press 1998)

Swift, Jonathan. *The Tale of a Tub, and other Works*, ed. Ross and Woolley (Oxford World's Classics, 1986)

Pope, Alexander. *Selected Poems*, ed. Pat Rogers (Oxford, 1994)

Johnson, Samuel. *Dr. Johnson's Dictionary: A Selection*, ed. Jack Lynch (London: Atlantic Books, 2004). N.B. Alternative edition: *Johnson's Dictionary: An Anthology*, ed. David Crystal (London: Penguin 2005).

### Coordinator and Lecturer

Dr Paul Tankard

Email [paul.tankard@otago.ac.nz](mailto:paul.tankard@otago.ac.nz)

## ENGL 477: A TOPIC IN AMERICAN LITERATURE: CUBISM IN LITERATURE AND FILM (WHOLE YEAR)

This interdisciplinary course examines the implications of Cubist painting for twentieth-century literary and filmic practices. It investigates Cubism's role in the formal innovations of American poets (Stein, Williams); the development of avant-garde filmmaking (Leger); cinematic and novelistic montage (Eisenstein and Vertov); experimental narrative and hypertext (Robbe-Grillet and Borges); dialectical structuring in political theatre and film (Brecht, Godard, Tanner); and the collage aesthetic in fiction and film (Berger, Ondaatje, and Girard).

### Texts

Stein, Gertrude. *The Autobiography of Alice B. Toklas* (Penguin)

Brecht, Bertolt. *The Caucasian Chalk Circle* (Methuen)

Robbe-Grillet, Alain. *Jealousy* (Grove)

Fowles, John. *The French Lieutenant's Woman* (Panther)

Berger, John. *G* (Random House)

Ondaatje, Michael. *In the Skin of a Lion* (Pan)

Wiggins, Marianne. *John Dollar* (Simon and Schuster)

Course Reader (available from the Print Shop)

### Coordinator and Lecturer

Dr Rochelle Simmons

Email: rochelle.simmons@otago.ac.nz

## ENGL 478: A TOPIC IN POST-COLONIAL LITERATURE: CULTURAL INVENTIONS AND INTERVENTIONS (NOT OFFERED IN 2012)

## ENGL 490: DISSERTATION (WHOLE YEAR)

An introduction to research methods and techniques, followed by the formal presentation of a dissertation of between 15,000 and 20,000 words.

As well as three 400-level papers, students must write a dissertation of between 15,000 and 20,000 words, including bibliography and any other supporting materials. Working in conjunction with a staff advisor, students investigate a research topic related to either an area with which familiarity has been gained through undergraduate study, or derived from an area pursued in one of the taught papers at 400-level.

A series of one-hour seminars is held through the first semester, offering an introduction to topic formation, to research resources, methods and techniques, and both written and oral presentation skills. An afternoon of seminar presentations is held during this course of classes and a further seminar will be given in mid-July. A draft of the essay must be submitted by 31 August and the final version by 5 October.

Students should submit a formal proposal to the fourth year coordinator before 10 December 2012. The proposal must include evidence of an arrangement for a supervisor (which will be subject to Department confirmation) and a statement of the general topic of the proposed research. Students will be expected to commit themselves to a reading programme over the summer break prior to the fourth year of study. Application forms, a list of supervisors and research topics, aims and objectives for this paper are available from the Department Office.



## 2012 ENGLISH DEPARTMENT TIMETABLE

### SEMESTER ONE

	MON	TUES	WED	THURS	FRI
8.00am					
9.00am	ENGL 477	ENGL 402	ENGL 465		
10.00am	ENGL 121 ENGL 477	ENGL 233 ENGL 332 ENGL 402	ENGL 121 ENGL 465	ENGL 332 ENGL 408	ENGL 233
11.00am	ENGL 477	ENGL 214 ENGL 408		ENGL 214 ENGL 368 ENGL 408	ENGL 214
12.00noon	ENGL 227 ENGL 477	ENGL 408	ENGL 219	ENGL 368	ENGL 219
1.00pm	ENGL 128	ENGL 222	STAFF MEETING	ENGL 222	ENGL 490
2.00pm	ENGL 311	ENGL 317 ENGL 476	ENGL 311	ENGL 469	
3.00pm	ENGL 317 ENGL 471	ENGL 317 ENGL 476		ENGL 313 ENGL 469	
4.00pm	ENGL 471				ENGL DEPT STAFF SEMINAR
5.00pm					

## 2012 ENGLISH DEPARTMENT TIMETABLE

### SEMESTER TWO

	MON	TUES	WED	THURS	FRI
8.00am					
9.00am	ENGL 477	ENGL 408	ENGL 465		ENGL 216
10.00am	ENGL 126 ENGL 474	ENGL 216 ENGL 402	ENGL 319 ENGL 465	ENGL 216	ENGL 319
11.00am	ENGL 218 ENGL 477	ENGL 260	ENGL 218		ENGL 319
12.00noon	ENGL 260 ENGL 477	ENGL 250 ENGL 312		ENGL 250 ENGL 312	ENGL 312
1.00pm	ENGL 260		STAFF MEETING	ENGL 250	
2.00pm	ENGL 131 ENGL 352	ENGL 350 ENGL 476	ENGL 131 ENGL 352	ENGL 469	ENGL 352 (LAB)
3.00pm	ENGL 127 ENGL 471	ENGL 350 ENGL 476	ENGL 218 (SCREEN)	ENGL 469	
4.00 pm	ENGL 228 ENGL 471	ENGL 242	ENGL 218 (SCREEN) ENGL 327	ENGL 242	ENGL DEPT STAFF SEMINAR
5.00pm					

## PAPERS 2012

<b>ENGL 121</b>	English Literature: A Survey	Chris Ackerley	SI	
<b>126</b>	English for University Purpose	David Ciccoricco		S2
<b>127</b>	Effective Writing	Shef Rogers	SS	S2
<b>128</b>	Effective Communication	Simone Marshall	SI	
<b>131</b>	Controversial Classics	Evelyn Tribble		S2
<b>ENGL 214</b>	Medieval Literature I	Greg Waite	SI	
<b>216</b>	A Topic in English Language	Greg Waite		S2
<b>218</b>	Shakespeare	Lyn Tribble		S2
<b>219</b>	Poetry and Music	Jacob Edmond	SI	
<b>222</b>	Contemporary American Fiction	Rochelle Simmons	SI	
<b>227</b>	Advanced Writing	Paul Tankard	SI	
<b>228</b>	Writing for the Professions	Simone Marshall		S2
<b>233</b>	Approaches to Literature Studies	Wendy Parkins	SI	
<b>242</b>	New Zealand Literature	Chris Prentice		S2
<b>250</b>	Special Topic: Irish Literature in English	Chris Ackerley		S2
<b>251</b>	Word and Image	Colin Gibson	SS	
<b>260</b>	Tartan Noir	Liam McIlvanney		S2

<b>ENGL 311</b>	Renaissance Literature	Alistair Fox	SI	
<b>312</b>	Literature in the Age of Invention	Shef Rogers		S2
<b>313</b>	Victorian Literature	Thomas McLean	SI	
<b>317</b>	Modernist Fiction	Chris Ackerley	SI	
<b>319</b>	Modern & Contemporary Poetry	Jacob Edmond		S2
<b>327</b>	The Essay: Creative Non-Fiction	Paul Tankard		S2
<b>332</b>	Post-Colonial Literature	Chris Prentice	SI	
<b>350</b>	Contemporary Irish and Scottish Poetry	Peter Kuch		S2
<b>351</b>	Special Topic: Jane Austen	Jocelyn Harris	SS	
<b>352</b>	Digital Literature	Dave Ciccoricco		S2
<b>368</b>	Approaches to Writing about Literature	Shef Rogers	SI	
<b>ENGL 401</b>	Old English	Greg Waite	F/Y	
<b>402</b>	Middle English	Simone Marshall	F/Y	
<b>403</b>	Old Norse	Greg Waite	F/Y	
<b>408</b>	Writing the Nation	Peter Kuch	SI	
<b>465</b>	A Topic in NZ Literature	Alistair Fox	F/Y	
<b>471</b>	A Topic in Romanticism	Thomas McLean	F/Y	
<b>476</b>	Grub Street	Paul Tankard	F/Y	
<b>477</b>	A Topic In American Literature	Rochelle Simmons	F/Y	
<b>490</b>	Dissertation	Various supervisors	F/Y	

# LINGUISTICS AT OTAGO

COURSE INFORMATION 2012





**WELCOME TO** THE UNIVERSITY OF OTAGO  
**LINGUISTICS PROGRAMME**

Linguistics Programme  
Department of English, University of Otago  
PO Box 56, Dunedin, New Zealand  
Tel: +64 3 479 8633  
Fax: +64 3 479 8558  
[www.otago.ac.nz/Linguistics](http://www.otago.ac.nz/Linguistics)  
Email: [linguistics@otago.ac.nz](mailto:linguistics@otago.ac.nz)

## LINGUISTICS

### WHAT IS LINGUISTICS?

Language is central and unique to the human experience, and interest in its study has existed throughout history. For centuries, questions about language, its nature, structure, use and development, have engaged scholars from a wide range of disciplines. Linguistics is the discipline that directly addresses these and related questions.

Linguistics comprises different areas of specialisation including *phonetics* (the study of speech sounds); *phonology* (the study of sound systems); *morphology* (the study of word structure); *syntax* (the study of how words are combined into sentences); *semantics* (the study of meaning); *pragmatics* (the study of meaning in relation to the way that language is used); *sociolinguistics* (the study of language in its social context); *language acquisition* (the study of how languages are learned); *historical linguistics* (the study of language change); *linguistic typology* (the study of language universals and differences) and *applied linguistics* (the application of linguistics to the solution of practical problems, e.g. in language teaching). Other areas of linguistics include stylistics, cognitive linguistics, anthropological linguistics, psycholinguistics, discourse analysis, neurolinguistics, forensic linguistics, bilingualism, reading, text linguistics, critical linguistics, corpus linguistics, computational linguistics.

### WHY STUDY LINGUISTICS?

Linguistics is a useful and rewarding subject for anyone who is interested in languages and in the teaching and learning of languages. Linguistics may be usefully combined with the study of a wide range of other disciplines, such as anthropology, literature, education, philosophy, psychology, communication studies, speech therapy, computer science, information science or another language.

In linguistics you will be trained to use analytic, evaluative and argumentative skills which are applicable in a wide array of domains. Linguistics training is useful for professionals, such as language teachers, interpreters, translators, copy writers, editors, teachers, speech therapists, computer scientists, writers and reporters.

The courses do not assume any prior knowledge of linguistics or of any languages other than English, although students of linguistics are strongly encouraged to study another language. Linguistic examples are drawn from a variety of languages.

See the information on the TESOL Minor for specific vocational training in teaching English to speakers of other languages.

## **STAFF IN THE LINGUISTICS PROGRAMME**

### **ASSOCIATE PROFESSOR JAE JUNG SONG**

Tel: 479 8103, Email: [jaejung.song@otago.ac.nz](mailto:jaejung.song@otago.ac.nz)

Jae did his undergraduate work at Monash University in Australia, where he also completed his PhD in 1990. He taught at the National University of Singapore for two years before joining the University of Otago in 1992. Jae's research interests lie in linguistic typology, syntax and bilingualism. He is the author of *Causatives and Causation* (Addison Wesley Longman, 1996), *Linguistic Typology: Morphology and Syntax* (Pearson Education, 2001), and *The Korean Language: Structure, Use and Context* (Routledge, 2005), and editor of *The Oxford Handbook of Linguistics Typology* (Oxford University Press, 2011). His new book *Word Order: Patterns and Principles* (Cambridge University Press) is due out in 2012.

### **DR MOYRA SWEETNAM EVANS**

Tel: 479 8614, Email: [moyra.sweetnam@otago.ac.nz](mailto:moyra.sweetnam@otago.ac.nz)

Moyra taught English language and literature at three South African universities, mainly to non-native speakers of English. Before relocating to New Zealand, she taught linguistics at the Rand Afrikaans University (now the University of Johannesburg). She was principal of an English language school for international students in Christchurch and has been active in professional development for New Zealand, Chinese and Korean ESOL teachers. She has been involved in peer evaluation for academic journals in South Africa, Australia and Papua New Guinea and for CLESOL, New Zealand. She has delivered papers at international conferences and published material on TESOL, stylistics, reading comprehension and language variety. She has a D.Litt. et Phil, from the University of Johannesburg.

### **DR ANNE FERYOK**

Tel: 479 8637, Email: [anne.feryok@otago.ac.nz](mailto:anne.feryok@otago.ac.nz)

Anne completed her PhD at the University of Auckland in 2003. She has taught in language teacher preparation programmes at universities in Armenia and New Zealand. She has also taught EAP at universities in the United States, Armenia, and New Zealand and ESOL in a variety of language schools in different countries. Her research interests are sociocultural theory, teacher beliefs, task-based learning and teaching, and language teaching pedagogy including EAP.

### **DR HUNTER HATFIELD**

Tel: 479 9087, Email: [hunter.hatfield@otago.ac.nz](mailto:hunter.hatfield@otago.ac.nz)

Hunter completed his PhD at the University of Hawaii at Manoa in 2010. He has a number of interests in language, including intonation, stress, first language acquisition, psychology of language and pragmatics. He has published in international journals on the topic of politeness strategies in Korean and English. He also works on the temporal processing of language.

## LINGUISTICS AS A SUBJECT MAJOR

There are three structured options you may consider for your BA. These are **BA in Linguistics**, **BA in English and Linguistics**, and **BA in Language and Linguistics**. The minimum requirements for these options are presented below. Students are encouraged to consult with departmental course advisors before enrolling for any of these majors. For linguistics, please contact the programme coordinator; for languages including English, contact the department concerned.

### LINGUISTICS MAJOR

**100-level:** LING 111; and one paper from LING 112, MFCO 103, MAOR 131, or any 100-level language paper in one of the approved languages listed below.

Note: The approved languages are Arabic, Chinese, French, German, Greek, Hebrew, Japanese, Latin, Māori, Portuguese, and Spanish.

**200-level:** LING 214, LING 215, and one further LING 200-level paper

**300-level:** Any four LING 300-level papers

### ENGLISH AND LINGUISTICS MAJOR

**100-level:** Any 100-level ENGL paper (excluding ENGL 126), LING 111

**200-level:** Any two 200-level ENGL papers, and LING 214, LING 215

**300-level:** Any two 300-level ENGL papers, and two 300-level LING papers.

### LANGUAGE AND LINGUISTICS MAJOR

**100-level:** LING 111, and two papers in one language from the approved languages, namely Chinese, French, German, Greek, Hebrew, Japanese, Latin, Māori, Portuguese, and Spanish.

**200-level:** LING 214, LING 215, and two papers in the language continued from 100-level

**300-level:** Two 300-level LING papers, and two 300-level papers in the language continued from 200-level.

## LINGUISTICS AS A SUBJECT MINOR

The minor in linguistics is an attractive option for those who plan to major in areas such as languages, communication studies, anthropology, education, and information or computer science.

### LINGUISTICS MINOR

**100-level:** LING 111; and one paper from LING 112, MFCO 103, or any 100-level language paper in one of the approved languages, namely Arabic, Chinese, French, German, Greek, Hebrew, Japanese, Latin, Māori, Portuguese, and Spanish.

**200-level:** LING 214 and LING 215

**300-level:** Any one 300-level LING paper

### TESOL AS A SUBJECT MINOR

The study and practice of Teaching of English to Speakers of Other Languages (TESOL) continues to grow exponentially as a major segment of the international education industry. English is the global *lingua franca*, the language learned and used by more second language speakers than any other language and the language most widely distributed across the world. TESOL practitioners are constantly required and recruited from English-speaking countries. The TESOL Minor is a useful option for students intending to make a career of teaching English as a foreign language in New Zealand or overseas. It is also very useful for someone seeking temporary employment while travelling abroad for an extended period.

The TESOL minor structure is:

**100-level:** LING 111 and LING 112.

**200-level:** LING 231 and one of LING 214, LING 215 or EDUC 252.

**300-level:** one of LING 331, LING 319 or LING 332.

Note: This minor cannot be taken in conjunction with the major in linguistics but can be taken in conjunction with the major in English and linguistics, the major in language and linguistics or any other major(s).

The TESOL minor is subsumed in the linguistics major. Students majoring in linguistics, who have taken the relevant TESOL papers, will (on application) be provided with a letter from the TESOL co-ordinator indicating that the TESOL minor requirements have been met.

Note that the TESOL minor does not qualify students for primary or secondary school teacher registration. Students who wish to acquire a formal teaching qualification for New Zealand schools (other than language schools) are advised to approach the College of Education.

For further information, please contact:

Dr Moyra Sweetnam Evans  
Email: moyra.sweetnam@otago.ac.nz

### THE HONOURS PROGRAMME

Linguistics may be taken as the subject of a BA Honours degree. Normally, to be admitted to the honours program, you must have obtained at least a B+ average in the year of study preceding admittance to Honours. Consult the linguistics programme coordinator for details.

For further information, please contact:

Dr Anne Feryok  
Email: anne.feryok@otago.ac.nz

### THE GRADUATE DIPLOMA IN SECOND LANGUAGE TEACHING

The GradDipSLT is designed for graduates and others with equivalent qualifications or experience, who do not have prior knowledge of linguistics and/or language teaching as an academic discipline, but who wish to gain a good grounding in language teaching with a view to obtaining a nationally and internationally recognized named diploma in second language teaching. The diploma is designed to meet the rapidly increasing demand for language teachers, especially of English as a second language, both here in New Zealand and overseas. It also aims to provide those who hold certificates in TESOL or similar qualifications with an opportunity to enhance their knowledge and understanding of second language teaching. The GradDipSLT may be taken either full-time (one year of study) or part-time.

Papers required:

LING 111, LING 231, LING 319, LING 419, plus any two additional papers from linguistics or education.

If LING 231 (or its equivalent) has already been taken, it must be replaced by a 300-level paper or higher.

If LING 111 (or its equivalent) has already been taken, it must be replaced by either LING 214 or LING 215.

For further information, please contact:

Dr Anne Feryok  
Email: anne.feryok@otago.ac.nz

## **FURTHER STUDY OPTIONS**

### **POSTGRADUATE DIPLOMA IN ARTS SUBJECTS (PGDipArts)**

This study option is available to candidates who hold a BA degree with a major in linguistics or other related areas. The diploma may be taken in one year (full time), or in more than one year (part time).

### **DIPLOMA FOR GRADUATES (DipGrad)**

If you already have a degree in another subject, and want to acquire a good knowledge of linguistics, the Diploma for Graduates could be an option for you. The diploma may be taken in one year (full time) or more than one year (part-time).

### **POSTGRADUATE DEGREES BY RESEARCH**

Linguistics is recognized as a subject for the MA and PhD Degrees. These degrees are awarded on the basis of a dissertation.

For further information, please contact:

Dr Anne Feryok

Email: [anne.feryok@otago.ac.nz](mailto:anne.feryok@otago.ac.nz)

## **PAPERS AVAILABLE IN 2012**

### **LING 111: LANGUAGE AND ITS STRUCTURE (SEMESTER 1)**

An introduction to the main areas of linguistic analysis: phonetics, phonology, morphology, syntax, and semantics. Additional topics include: issues in language change and linguistic typology, an overview of the world's languages, language planning and policy, issues in language acquisition, and linguistics and language teaching. [NB: This paper can be taken independently of LING 112.]

#### **Coordinator**

Associate Professor Jae Jung Song

Email: [jaejung.song@otago.ac.nz](mailto:jaejung.song@otago.ac.nz)

#### **Lecturers**

Associate Professor Jae Jung Song, Dr Hunter Hatfield

### **LING 112: SOCIAL ASPECTS OF LANGUAGE (SEMESTER 2)**

How many ways can you greet somebody? Do men and women really speak differently? Who decides what 'good' language is? How do languages change? Why do they die? This course is an introduction to the analysis and description of language use in a range of social settings, illustrated humorously through video on a regular basis. Topics include language in multilingual communities, language variation and change, the roles of gender, age, and ethnicity, and speech styles and functions including politeness. [NB: This paper can be taken independently of LING 111.]

#### **Coordinator and Lecturer**

Dr Anne Feryok

Email [anne.feryok@otago.ac.nz](mailto:anne.feryok@otago.ac.nz)

### **LING 214: SYNTAX (SEMESTER 1)**

An introduction to modern analytic and argumentative techniques for investigating syntactic phenomena in human language. The main language of exemplification will be English, although data from other languages will be discussed as appropriate.

#### **Prerequisite**

LING 111

#### **Coordinator and Lecturer**

Associate Professor Jae Jung Song

Email [jaejung.song@otago.ac.nz](mailto:jaejung.song@otago.ac.nz)

### **LING 215: PHONOLOGY (SEMESTER 2)**

This paper covers the use of sound in language – phonetics and phonology. Half of the paper studies articulatory and acoustic phonetics, while the second half covers phonology. The emphasis is upon gaining basic skills in phonetic and phonological analysis and then looking at real speech from all of those angles.

#### **Prerequisite**

LING 111

#### **Coordinator and Lecturer**

Hunter Hatfield

Email: hunter.hatfield@otago.ac.nz

### **LING 231: TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES (TESOL) (SEMESTER 1)**

The course provides both a theoretical and a practical introduction to the teaching of English to speakers of other languages. Lectures expose students to relevant topics in theories and research which inform the practical methodology of TESOL (teaching English to speakers of other languages). In addition, students are guided in the application of this knowledge in teaching situations. Weekly tutorials provide opportunities for students to discuss material dealt with in lectures, to practise and develop their own teaching skills and to observe the teaching of other students.

#### **Prerequisite**

LING 111

#### **Coordinator and Lecturer**

Dr Moyra Sweetnam Evans

Email: moyra.sweetnam@otago.ac.nz

### **LING 314: COMPARATIVE MORPHOSYNTAX (SEMESTER 2)**

An overview of recent morphological and syntactic research, based on data from a wide range of languages. Students will learn to understand the unity and diversity of the world's languages. No previous knowledge of languages other than English is required.

#### **Prerequisite**

One 200-level LING paper

#### **Coordinator and Lecturer**

Associate Professor Jae Jung Song

Email: jaejung.song@otago.ac.nz

### LING 316: SEMANTICS (NOT OFFERED IN 2012)

### LING 318: CHILD LANGUAGE (SEMESTER 2)

Language is an incredibly complicated system. Natural speech can have three syllables a second; words number in the tens or hundreds of thousands, and the grammar baffles the greatest computer translation systems. Yet children of the age of six, who cannot yet tie their shoelaces, master the core of language system sufficiently to communicate with others. How do they do it? This paper looks at how children learn language, the stages they go through, and the theories that try to explain the amazing achievement.

#### Prerequisite

One 200-level LING paper

#### Coordinator and Lecturer

Hunter Hatfield

Email: hunter.hatfield@otago.ac.nz

### LING 319: SECOND LANGUAGE ACQUISITION (SEMESTER 1)

How do people learn second and foreign languages? It seems that we effortlessly learn first languages as children, but we struggle to learn other languages later. Can we just 'pick up' a second language? Does error correction help? Is practice necessary? Why do some people learn language more easily than others? These are some of the topics this course explores by looking at the main approaches that have informed research into second language acquisition (SLA). Although this paper does not offer practical teaching advice, implications for teaching will be regularly explored. The emphasis on interaction and cognition, which meet in sociocultural theory, reflects current research trends as well as my own research interests.

#### Prerequisite

One 200-level LING paper

#### Coordinator and Lecturer

Dr Anne Feryok

Email: anne.feryok@otago.ac.nz

### LING 331: ADVANCED TOPIC IN TESOL (SEMESTER 2)

An investigation into the principles and practices of teaching English as a second language. The knowledge acquired in LING231 is extended in this advanced TESOL methodology course. Course topics include the following:

- needs analysis
- setting goals and objectives for learners and teachers
- curriculum design and development

collaboration with other educators  
classroom dynamics  
teacher actions in the classroom  
learner actions in the classroom  
classroom talk (teacher talk and student talk)  
project-based learning  
intercultural teaching  
literacy teaching  
classroom resources

**Prerequisite**

LING 231

**Coordinator and Lecturer**

Dr Moyra Sweetnam Evans

Email: moyra.sweetnam@otago.ac.nz

**LING 332: TESOL PRACTICUM (SEMESTER 2)**

The knowledge acquired in LING231 (TESOL) is put into practice. Regular visits are made to a language school where students observe experienced teachers teaching international students at all levels, from beginners to advanced. All students have guided opportunities to teach English to international students and to observe other students teaching. Students are given feedback on their own teaching and opportunities are provided for weekly discussions and critical reflection on the lessons they observe, on their own teaching and the teaching of other students.

**Prerequisites**

LING 231

***Note:** Only a limited number of students will be admitted into this paper for logistical reasons. Preference will be given to students who minor in TESOL and to GDipSLT students. Those who have failed to gain admission are strongly advised to put their names on our waiting list as places may become available in case of withdrawals.*

**Coordinator and Lecturer**

Dr Moyra Sweetnam Evans

Email: moyra.sweetnam@otago.ac.nz

**LING 419: METHODS AND MATERIALS IN LANGUAGE TEACHING (SEMESTER 2)**

How are languages taught in the classroom? Do teachers need to focus on explaining grammar rules? Is it possible to teach effectively simply by talking? Is a textbook necessary? Should teachers use 'real' materials such as newspapers and television shows? This paper takes both a theoretical and practical approach to language teaching methods and materials, with opportunities to explore and discussing, and to develop skills. This

approach reflects the post-method perspective, which explores the relationship between theory, research, and practice, as well as my own research interests.

**Coordinator and Lecturer**

Dr Anne Feryok

Email: anne.feryok@otago.ac.nz

**LING 421: SPECIAL TOPIC 2: COMPUTER ASSISTED LANGUAGE LEARNING**  
(NOT OFFERED IN 2012)

**LING 422: SPECIAL TOPIC 3: WORLD ENGLISHES** (NOT OFFERED IN 2012)

**LING 423: SPECIAL TOPIC 4: LANGUAGE PROCESSING** (SEMESTER 1)

This paper concerns language processing: how humans comprehend (and produce) language in real time. The first part of the paper focuses on word/constituent ordering and performance-based theories thereof, and the second part the role of time in the dynamic processing of phonological and structural constituents.

**Coordinator**

Hunter Hatfield

Email: hunter.hatfield@otago.ac.nz

**Lecturers**

Associate Professor Jae Jung Song, Dr Hunter Hatfield

**LING 432: SECOND LANGUAGE PRACTICUM** (SEMESTER 2)

LING 432 and LING 332 share lectures, classroom observations and teaching practice sessions, but differ in terms of assessment and workload requirements.

**Coordinator and Lecturer**

Dr Moyra Sweetnam Evans

Email: moyra.sweetnam@otago.ac.nz

**LING 490: DISSERTATION** (WHOLE YEAR)

A dissertation of between 15,000 and 20,000 words.

**LING 491: DISSERTATION** (SEMESTER 1 & SEMESTER 2)

A dissertation of between 15,000 and 20,000 words.



## 2012 LINGUISTICS TIMETABLE

### SEMESTER ONE

	MON	TUES	WED	THURS	FRI
9.00am					
10.00am	LING 231		LING 316	LING 422	
11.00am	LING 231		LING 316	LING 422	
12.00noon					
1.00pm		LING 111		LING 111	
2.00pm					
3.00pm	LING 421	LING 214	LING 319		
4.00pm	LING 421	LING 214	LING 319		
5.00pm					

## 2012 LINGUISTICS TIMETABLE

### SEMESTER TWO

	MON	TUES	WED	THURS	FRI
9.00am					
10.00am	LING 331	LING 332 LING 432	LING 332 LING 432		
11.00am	LING 331	LING 332 LING 432	LING 332 LING 432		
12.00noon		LING 215	LING 215		
1.00pm		LING 112		LING 112	
2.00pm					
3.00pm		LING 318	LING 419	LING 314	
4.00 pm		LING 318	LING 419	LING 314	
5.00pm					

## PAPERS 2012

LING 111	Language and its Structure	Jae Jung Song	SI	
112	Social Aspects of Language	Anne Feryok		S2
LING 214	Syntax	Jae Jung Song	SI	
215	Phonology	Hunter Hatfield		S2
231	Teaching English to Speakers of other Languages (TESOL)	Moyra Evans	SI	
LING 314	Comparative Morphosyntax	Jae Jung Song		S2
318	Child Language	Hunter Hatfield		S2
319	Second Language Acquisition	Anne Feryok	SI	
331	Advanced Topic in TESOL	Moyra Evans		S2
332	TESOL Practicum	Moyra Evans		S2
LING 419	Methods and Materials in Language Teaching	Anne Feryok		S2
423	Special Topic 4: Language Processing		SI	
432	Second Language Practicum	Moyra Evans		S2
490	Dissertation		F/Y	
491	Dissertation		SI	S2

### FOR FURTHER INFORMATION

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## NOTES

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