**Linguistics and Literature (Updated 1/26/2012)**

LING 151/ENGL 284

Instructors: Erica Miao and Raffaella Zanuttini

Meeting time: TTh 11:35-12:50

Meeting place: Bass Library, L70

Office hours: E. Miao, LC 404, Friday 10:00-12:00 (CHANGED) and by appointment

R. Zanuttini, TM370, Tuesdays 2:00-4:00 and by appointment

**Overview of the course**

This course will introduce you some of the main questions and tools of linguistic theory while suggesting ways in which they can be applied to the analysis of literature. “Linguistics”— the scientific investigation of the structure of sounds, meanings and sentences-- and “English”— the interpretation of English-language imaginative writing in its historical context— have much to offer each other. They are both fundamentally concerned with language as a symbolic system for the conveyance of meaning.

By integrating two disciplines that are not often considered together within American universities, this course is experimental in spirit. The richness and variety of connections we can make between linguistic analysis and literary effect will depend significantly on your participation, and so this course is a good opportunity to be bold, exploratory, and creative in your approach to reading literature.

**Content at a glance**

We will devote roughly equal amounts of time to concepts in linguistics drawn from the subfields of syntax, sociolinguistics, and morphology, and to the close and engaged reading of selected poems, plays, and novels. About half of our in-class time will consist of lectures and half will consist of seminar-style discussion. The course is organized around five key themes, each of which will occupy us for 2-3 weeks:

* dialect and racial characterization in American literature;
* syntax and poetic style;
* linguistic change in Shakespeare’s Early Modern English;
* negation as grammatical structure and literary theme; and
* gender expression in pronouns.

**What is being asked of students**

We ask that you use slightly different approaches to reading the assigned informational texts (such as scholarly articles and chapters from textbooks) and the literary texts (such as *Henry IV* and “Tintern Abbey”). The informational texts can be read simply and relatively quickly, for understanding. The literary texts should be read more attentively, for sound, sense, linguistic structure, narrative flow, and authorial design. Be alert to metaphors, recurrent motifs, and voice or point of view; if it’s helpful, read with a pen in hand to make annotations and keep track of patterns.

We are eager to read your written work this course. There will be five short assignments, one for each thematic unit, of which you are asked to complete any **four**. Each assignment consists of a 3-page paper in which you offer a brief, original argument about some aspect of the literary text we are studying, using the linguistic tools we have most recently learned. These papers should propose a specific interpretation, or note a particular pattern, and should argue by providing textual evidence and linguistic analysis. At the end of the semester, you will be asked to expand one of your four short papers into a 10-12 page final paper that considers your topic in greater depth, broadens or revises the thesis, expands the data collection or data analysis, or looks at additional literary texts (including literature read outside of this course).

**Readings**

* Books:
* Paul Laurence Dunbar, *Selected Poems* (Dover Thrift)
* John Milton, *Paradise Lost* (Hackett Pub. Co.)
* Mark Twain, *The Adventures of Huckleberry Finn* (Norton Critical Edition)
* William Shakespeare, *Henry IV Part 1* (Pelican Shakespeare)
* T.S. Eliot, *Four Quartets* (Mariner Books)
* Flannery O’Connor, *Wise Blood* (Farrar, Straus and Giroux)
* Brigid Brophy, *In Transit: A Heroi-Cyclic Novel* (Dalkey Archive Press)
* Handouts and articles will be distributed in class or made available online. Sample articles:
  + Rickford, John Russell. 2000. “Grammar” and “History” [of AAVE]. In *Spoken Soul: The Story of Black English*. John Wiley & Sons.
  + Kroch, Anthony, and Ann Taylor. 1997. Verb movement in Old and Middle English: Dialect variation and language contact. In *Parameters of morphosyntactic change*, ed. Ans van Kemenade and Nigel Vincent, 297–325. Cambridge, U.K. and New York: Cambridge University Press.
  + Anthony Kroch. 2001. Syntactic change. In Baltin and Collins, eds., *Handbook of Contemporary Syntactic Theory.* Blackwell.
  + Nurmi, Arja. 2000. "The rise and regulation of periphrastic DO in negative declarative sentences: A sociolinguistic study". In *The History of English in a Social Context. A Contribution to Historical Socio-linguistics.* (*Trends in Linguistics, Studies and Monographs* 129), ed. by Dieter Kastovsky & Arthur Mettinger. Berlin & New York: Mouton de Gruyter, 339-362.
  + Zanuttini, Raffaella. 2001. Sentential negation. In *The handbook of contemporary syntactic theory*, ed. Mark Baltin and Chris Collins, 511–535. Malden, MA and Oxford: Blackwell Publishers.

**Grading**

* Four short assignments: 60%
* Final paper: 30%
* Class participation: 10% (based on evidence of thoughtful engagement with the material, and attendance)

**Course policies**

Laptop use must be limited to note taking.

If you use any outside sources for your written work, you must cite them appropriately. Please refer to

<http://writing.yalecollege.yale.edu/using-sources> for help on citing sources and avoiding plagiarism.

**Schedule of topics and readings**

Tuesday, Jan. 10

Course introduction

Unit 1: Dialect Representation and the Case of African-American English

Thursday, Jan. 12

What is a dialect? And an introduction to African-American Vernacular English

Reading:

* Paul Laurence Dunbar, “When Malindy Sings”
* Rickford John R. and Russel. J. Rickford (2000) *Spoken Soul*, John Wiley & Sons. “Grammar” and “History”, pp. 109-160
* Optional: Geneva Smitherman, “‘It Bees Dat Way Sometime’: Sounds and Structure of Present-Day Black English” in *Talkin and Testifyin: The Language of Black America*, pp. 16-34.

Tuesday, Jan. 17

The dialect poetry of Paul Laurence Dunbar

Reading:

* Lisa Green (2002) *African American English: A Linguistic Introduction*, Cambridge University Press. Ch. 4 “Phonology of AAE”
* Paul Laurence Dunbar, “Columbian Ode,” “Justice,” “Ode to Ethiopia,” “The Ol’ Tunes,” “An Ante-Bellum Sermon,” “Ere Sleep Comes Down to Soothe the Weary Eyes,” “The Poet and His Song,” “The Deserted Plantation,” “Hymn,” “The Garret,” “If I Could But Forget,” “The Haunted Oak,” “We Wear the Mask,” “Why Fades A Dream?,” “The Dilettante: A Modern Type,” “A Negro Love Song,” “The Party,” “The Poet and the Baby,” “Sonnet,” “Little Brown Baby,” “Sympathy,” “The Fisher Child’s Lullaby,” “The Plantation Child’s Lullaby,” “The Farm Child’s Lullaby,”
* Other poetry: Oliver Goldsmith, “The Deserted Village” (compare to Dunbar’s “The Deserted Plantation”); William Blake, “The Lamb,” (compare to Dunbar’s “Hymn”)

Thursday, Jan. 19

AAVE and American regional dialects

Reading:

* Paul Laurence Dunbar, “Lager Beer,” “Accountability,” “At Candle-Lightin’ Time,” “Soliloquy of a Turkey,” “In the Morning,” “The Colored Soldiers,” “When Dey ‘Listed Colored Soldiers,” “To the South,” “The Spellin’-Bee,”
* Mark Twain, *The Adventures Huckleberry Finn*, to end of Ch. X.

Tuesday, Jan. 24

Reading:

* Twain, *Huckleberry Finn* II, to end of Ch. XXXI.
* from Shelley Fisher Fishkin, *Was Huck Black?* (excerpt from Norton Critical Edition)

Thursday, Jan. 26

Reading:

* Twain, *Huckleberry Finn*, to end.
* Optional: Christian, Wolfram and Dube (1988) *Variation and Change in Geographically Isolated Communities: Appalachian English and Ozark English*, Ch. 4 “a-prefixing”, p. 51-84.

Unit 2: Syntax and Literary Style

Tuesday, Jan. 31

Introduction to syntax, Part I

DUE: 1st assignment on dialect representation (hard copy, please)

Thursday, Feb. 2

Introduction to syntax, Part II

Reading:

* John Milton, Paradise Lost, Book IX, lines 1-269
* Andrew Radford (1988) *Transformational Grammar: A First Course*. Cambridge University Press. Chapter 2 (focusing in particular on sections 2.5-2.8)

Tuesday, Feb. 7

Syntax and the style of Paradise Lost

Reading:

* John Milton, *PL Book IX* , lines 270-1189
* Andrew Radford (1988) *Transformational Grammar: A First Course*. Cambridge University Press. Chapter 6 (first half)

Thursday, Feb. 9

Syntax in Paradise Lost II

Reading:

* John Milton, *PL Book X*, lines 1-640
* Richard Larson (2010) *Grammar as Science*. The MIT Press. Units 19 and 20, p.283-308.

Tuesday, Feb. 14

Syntax in Paradise Lost III

Reading: John Milton, *PL Book X*, lines 641-1104

Unit 3: Syntactic Change in Early Modern English

Thursday, Feb. 16

Introduction to language change and Early Modern English

(No reading)

DUE by Sunday 5pm in the classesv2 Dropbox: assignment #2 on syntax and style in Milton

Tuesday, Feb. 21

Shakespeare’s English and the rise of do-support

Reading:

* from Jonathan Hope, *Shakespeare’s Grammar*;
* Nurmi, “The rise and regulation of periphrastic do”; and

EITHER (for beginners in linguistics):

* Santorini and Kroch. 2007. “The Verb Movement Parameter” in The syntax of natural language: An online introduction using the trees program. URL http://www.ling.upenn.edu/ beatrice/syntax-textbook

OR (for students with background in syntax):

* Kroch, A. 2001 “Syntactic change”. In Baltin and Collins (eds.) *The Handbook of Contemporary Syntactic Theory*. Malden and Oxford: Blackwell Publishers. Pp. 699-729.
* Kroch, A. and A. Taylor. 1997. “Verb movement in Old and Middle English: dialect variation and language contact”. In A. van Kemenade and N. Vincent (eds.) *Parameters of Morphosyntactic Change*. Cambridge: Cambridge University Press. Pp. 297-325.

Thursday, Feb. 23

Henry IV Part 1

Reading:

* Shakespeare, Henry IV Part 1, Acts 1-2

Tuesday, Feb. 28

Researching Shakespeare’s English

Reading:

* from Terttu Nevalainen, *Historical Sociolinguistics*
* from Jonathan Culpeper, *Language and Characterisation*
* *Henry IV Part 1*, Act 3

Thursday, Mar. 1

Exercises in character analysis

Reading:

* *Henry IV Part 1*, Acts 4-5

DUE: short (5 minute) oral presentations on speech styles in Henry IV. Written version

of assignment due by Sunday 5pm in the classes\*v2 Dropbox.

MAR. 3 — MAR. 18: SPRING BREAK! Begin *Wise Blood* if you wish.

Unit 4: Negation

Tuesday, Mar. 20

Syntactic and morphological ways of expressing negation in English

Readings:

* Zanuttini, R. (2001) Sentential negation
* Something more specific to negation in English, that covers (i) do-support, and (ii) negative concord – from Haegeman?
* Flannery O’Connor, *Wise Blood*, to end of Ch. 4

Thursday, Mar. 22

Multiple negation in dialects of English

Readings:

* William Wordsworth, “Tintern Abbey”;
* O’Connor, *Wise Blood*, to end of Ch. 8

Tuesday, Mar. 27

Negation and nihilism in O’Connor

Reading:

* Flannery O’Connor, *Wise Blood*, to end of novel

Thursday, Mar. 29

Negation and negative theology in Eliot

Reading:

* Reading in syntax TBA
* T.S. Eliot, “Burnt Norton” and “East Coker” from “Four Quartets”

Tuesday, Apr. 3

Negation in Eliot II

Reading:

* T.S. Eliot, “The Dry Salvages” and “Little Gidding” from “Four Quartets”

Unit 5: Gendered pronouns

Thursday, Apr. 5

A cross-linguistic introduction to pronouns

DUE by Sunday 5pm in the Dropbox on classesv2: assignment #4 on negation

Tuesday, Apr. 10

Gender markedness on pronouns

Reading:

* Brigid Brophy, *In Transit*, Section 1
* from Dennis Baron, *Gender and Language*

Thursday, Apr. 12

Gendered pronoun reference in the novel

Reading:

* LeGuin’s 1995 afterword to *The Left Hand of Darkness*
* Brigid Brophy, *In Transit*, Section 2

Tuesday, Apr. 17

Gender, pronouns, and the novel, continued

Reading: Brigid Brophy, *In Transit*, Sections 3-4

Thursday, Apr. 19

Gendered pronouns continued, and wrap-up for the course

Reading: Brigid Brophy, *In Transit*, Codetta

DUE by Wednesday, April 25: assignment #5 on gender and language

Due on Wednesday, May 9th: Final 10-12 page paper that expands on one of your shorter papers. You can take this in any direction you please. We are happy to consult with you!