



Module Study Guide

Language Construction

5SSEL026

Year Two & Year Three

*BA English Language and
Linguistics
2019/20*

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<p>A Elbereth Gilthoniel silivren penna míriel</p> <p>o menel aglar elenath! Na-chaered palan-díriel o galadhremmin ennorath,</p> <p>Fanuilos, le linnathon nef aear, sí nef aearon!</p>	<p><i>O Elbereth Starkindler, white-glittering, slanting down sparkling like a jewel, the glory of the starry host! Having gazed far away from the tree-woven lands of Middle-earth, to thee, Everwhite, I will sing, on this side of the Sea, here on this side of the Ocean!</i></p>
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<p>A Elbereth Gilthoniel o menel palan-diriel, le nallon sí di'nguruthos!</p>	<p><i>O Elbereth Starkindler, from heaven gazing afar, to thee I cry now beneath the shadow of death!</i></p>
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<p>A tiro nin, Fanuilos!</p>	<p><i>O look towards me, Everwhite!</i></p>
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J. R. R. Tolkien, *Hymn to Varda* in Sindarin Elvish, *The Lord of the Rings*

<p>tajpe' joj 'oy'wl'Daq boS yabwlmey legH choSmeyDaq nuqDaq Hon e'be' pa' Qoy ghoghmey tun retlh HeH yabmey ghIH nuqDaqvlpbe'</p>	<p><i>Torn between pains, the gathering of my mind, seeing shadows move, which aren't there. Hear the voices whispering along the edge of minds coming out of nowhere.</i></p>
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David E. Howerton, *Untitled* in Klingon, *Some of My Klingon Poetry*

<p>Pestsilenta la neĝ' invadas venkas la urbon; kaj ni, popol' venkita marŝas senespere la stratojn kun nuko kurba sub jug' de l' okupanta armeo blanka.</p>	<p><i>Plague-silent The snow invades, Conquers the city; And we A conquered people Hopelessly pace the streets With neck bowed under The yoke of the occupying White forces.</i></p>
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William Auld, *Neĝo (Snow)* in Esperanto, *Esperanta Antologio Poemoj*

Have you ever wondered why language is the way it is? Why are nouns and verbs so fundamental? Why do some languages have features that others do not? This module discusses the principles behind how language is, or can be, constructed. It presents a range of ideas about the way language works, and then gives you the opportunity to design your own language. Working through the system of your language will give you an understanding of the systematic features used by real languages, and of the reasons why languages work in the way they do.

The module offers a choice between two module projects:

Design a language: create an original “art language”.

This project has two parts:

- Translate a standard text (one of four provided) into your created language (30% of the grade).
- Write an ethnographic description of your art language (70% of the grade).

There is a maximum word count of 4,000 for this project.

Produce an essay discussing the role of language construction in linguistics.

It could be about:

Language construction for academic purposes;

Language construction for education;

Language construction for profit;

Language construction for fun;

Or any topic agreed with the lecturer

There is a maximum word count of 4,000 for this project.

Remember that you need to complete only one project!

This module is an exercise in constrained imagination: take a rule system (language) and apply it to a novel circumstance. You will be encouraged to explore the edges of possibility in languages and linguistics.

The skillset taught in this module is more enduring than specific technical capacities, which can become out-of-date very quickly. In industry, imagination is a key skill, and is valued in the workplace. Employers are usually willing to offer ongoing technical training, but they expect the capacities for invention, innovation and creative thinking to be basic, inbuilt skills. This module lets you demonstrate those capacities.

Lectures: Semester 2, 12:30-14:30, Monday, WBW LG/1

Week 1

The psychology of language creation (WHY)

Why do we create constructed languages?

Extra content: Word Types; Gender, Number, Mood

Interactive content: What's in a word?

Week 2

Continuous Creation (WHY)

Grammaticalization; Linguistic Typology; Gender and Case; Pidgins and Creoles; and Negotiation toward Meaning.

Extra content: Language Sounds

Interactive content: Sounds

Week 3

Grammar 1 (WHAT)

Nouning and verbing.

Extra content: Two Approaches to Tense

Interactive content: Getting Tense

Week 4

Grammar 2 (WHAT)

Describing and qualifying; deixis and determining; adpositions.

Extra content: Adpositions; Ditransitives and Obligatory Three-argument Forms

Interactive content: Space, Time and Context

Week 5

Grammar 3 (WHAT)

Pronominalizing; conjoining constructions into utterances, texts and discourses.

Extra content: Conjunctions; Pronominalisation and Selfhood

Interactive content: Logic and language

READING WEEK

Week 6**[SHORT LECTURE] Doing Things with Words (HOW)**

How to do things with words – and how to do things without words.

Extra content: Meaning in Translation; Negation

Interactive content: *Language tutorial*

Week 7**Artificial Languages 1 (HOW)**

International languages, Logical languages, Languages by other means.

Extra content: Why Grammar Isn't Everything; Regular and Irregular Forms

Interactive content: Irregularity

Week 8**Artificial Languages 2 (HOW)**

Fantasy languages, Secret languages and Computer languages.

Extra content: Negotiating toward New Meanings

Interactive content: Creating Shibboleths

Week 9**[SHORT LECTURE] Metaphor in translation (HOW)**

Using metaphor to cross the meaning and culture divide.

Extra content: Producing a Translation

Interactive content: *Language tutorial*

Week 10**Language and Culture (WHO, WHEN, WHERE)**

Establishing a culture for the language; why you need a culture; what you need to cover; what you should avoid.

Extra content: Marking Mandubza

Interactive content: Marking Mandubza

PROJECT 1:**Design a Language****Deadline: 5pm Wed 6 May 2020**

The assignment for this module is:

- a **report** describing and analysing your created language (70%);

PLUS

- a **translation** (30%).
- **Total maximum word count: 4,000**

The assignment involves creating a language, and using it to translate a set text (see sample texts below).

The language can be:

- A fantasy language, an example of which is J. R. R. Tolkien's **Sindarin Elvish**. You should give a short explanation of its origins, who speaks it, and when.
- An alien language, an example of which is Star Trek's **Klingon**. You should give a short explanation of its origins, who speaks it, and when.
- A logical language, an example of which is **Lojban**. You should discuss how lexis and semantics are linked, and how the structure of the language encourages logical thinking.
- An international language, like **Esperanto**. You should discuss the features that make it easy for anyone to learn.
- A hypothetical language (such as **Mandubza**, as illustrated in the sample essay).

You are free to use your imagination on the culture and role of the language, but remember that the two main purposes of the assignment are:

- **to discuss the language, not just the culture;**
- **to create enough language to translate one of the set texts. You do not have to comprehensively describe the language.**

A typical language analysis should contain:

- A description of the role and function of the language – this can be (and often will be) fictional.
- An explanation of the choices you made in creating your language, such as sound systems, which real languages it is related to, complexity of grammatical constructions, and any cultural or generalizing constraints on meanings. This can be written as a factual or fictional account, or a mixture.
- A short dictionary of words or morphemes, with their grammatical explanations (usually as an appendix).
- You can include the sound system and dictionary as appendices if you need the space.
- **Do not try to design your own script. Use the Roman alphabet, with accent marks if needed; or use a phonetic alphabet.**

A typical translation should contain:

The original text, intermediate translations in English-like text; and the final translation, plus any notes accompanying the translation. See next page for an example.

Translation into Pravic

The Dispossessed	Pravlish (Combined Transliteration and Transposition)	Pravic
<i>There was a wall.</i>	A-wall was the-unknown-thing.	SHym Pona aTRul.
<i>It did not look important.</i>	The-wall was-not-important-to people.	aSHym maDissiga Voki.
<i>It was built of uncut rocks roughly mortared.</i>	The-known-thing was-built with-rocks not-shaped, with-mortar rough.	aTRum KSyma greBalagi maKVagidy, greDorz TRugy.
<i>An adult could look right over it, and even a child could climb it.</i>	The-known-thing be-over-seen-by-could an-adult, and the-known-thing climb-by-could anti-strongly a-child.	aTRum tiGRygyme Kivok, Tyg aTRum Milneryme miSTerretu CHavok.
<i>Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of boundary.</i>	The-road was-crossed-by without-a-gate the-wall. But the-wall was-replaced-by a-line; the-wall was-replaced-by an-idea.	aGVarrop TRuda groFelig aSHym. Sed aSHym GRapaga STEN; aSHym GRapaga Vengyr.
<i>But the idea was real.</i>	But a-reality was-made-by the-idea.	Sed Nepag KSyma aVengyr.
<i>It was important.</i>	The-idea was-important-to people.	aVengyr Dissiga Voki.
<i>For seven generations there had been nothing in the world more important than that wall.</i>	The-wall was-important-to most-largely people during-seven-generations.	aSHym Dissiga IaRRopu Voki trovePRilnagi.
<i>Like all walls it was ambiguous, two-faced.</i>	Sides-two are-part-of walls all; and the-known-thing was a wall.	neLemi THureve SHymi thaTRumy; Tyg aTRum Pona SHym.
<i>What was inside it and what was outside it depended upon which side of it you were on.</i>	Inside-the-wall and outside-the-wall were-changed-by of-a-person the-place-of-current-being.	ataSHym tyg athySHym Covada greVok aDupag.
<i>Looked at from one side, the wall enclosed a barren sixty-acre field called the Port of Anarres.</i>	One-side was-seen. A-field barren sixty-acres was inside-the-wall. The-field was-named-by port of-Anarres people.	niLem GRyga. Verrar miSHeragy, vimagogAkary, Pona athySHym. aVerrar Voka Thopag aNarresy Voki.
<i>On the field there were a couple of large gantry cranes, a rocket pad, three warehouses, a truck garage, and a dormitory.</i>	Gantry-cranes two large, a-place of-hardness for-vehicles space-using, three- buildings storage-type, a-building for-vehicles road-using, and a-building for-resting were on-the-field.	stituthuguRRopi Nesy RRopy, Pag Kagy gruTyvi Memy, naKSymi Gyrdy, KSym gruTyvi GVarropy, Tyg KSym gruDoc Pona atiVerrar.
<i>The dormitory looked durable, grimy, and mournful; it had no gardens, no children; plainly nobody lived there or was even meant to stay there long.</i>	The-known-thing durable, grimy and mournful, was the-building for-resting. The-known-thing was without-fields small, without-children. The-known-thing was certainly not-a-place of-livingness, the-known-thing was-not-used-by people.	aTRum Kagy, KLegy Tyg Lorasy, Pona aKSym gruDoc. aTRum Pona miVerrari Piny, miCHavoki. aTRum Pona Nipagu miPag greSHery, aTRum miTyra Voki.
<i>It was in fact a quarantine.</i>	The-known-thing was actually a-quarantine.	aTRum Pona Nipagu KSym Gachuk.
<i>The wall shut in not only the landing field but also the ships that came down out of space, and the men that came on the ships, and the worlds they came from, and the rest of the universe.</i>	The-field for-vehicles space-using was inside-the-wall; and the-spaceships, and the-people of-the-ships, and the-planets of-the-known-people, and the-universe, were inside-the-wall.	aVerrar gruTyvi Memy Pona athySHym; Tyg Tyvi Memy Tyg aVoki gruTyvi Memy, Tyg aTerri aTruvy, Tyg aTHatrum, Pona athySHym.
<i>It enclosed the universe, leaving Anarres outside, free.</i>	Anarres was outside-the-wall, Anarres was a-place free.	aNarres Pona ataSHym. aNarres Pona Pag Rodony.
<i>Looked at from the other side, the wall enclosed Anarres: the whole planet was inside it, a great prison camp, cut off from other worlds and other men, in quarantine.</i>	Two-side was-seen. Anarres was inside-the-wall: the-world all was inside-the-known-thing, a prison big. The-known-thing was-separated-from all-the-worlds not-Anarres, and all-the-people not-Anarres. Anarres was in-quarantine.	neLem GRyga. aNarres Pona athySHym: aTerr thaTRumy Pona athyTRum, Gochel RRopy. aTRum Nitruma athaTerri miNarresy, Tyg athaVoki miNarresy. aNarres Pona thyGachuk.

Notes:

1. This translation was chosen because it is from the book, *The Dispossessed* by Ursula le Guin, which introduces the ideas behind Pravic.
2. The three-column translation method was used because the cultural similarity to English is high (they are both post-industrial human languages). The four-column translation method proved unnecessary.

Linguistic features that you should consider when designing your language include (but are not limited to):

- Should the language be predominantly **agglutinative, fusional or isolating**, or should it include features from two or more of these categories?
- Is it a spoken language? If so, does it have a **rich or restricted set of sounds**?
- **How should time be handled** in your language? Do verbs have tenses, or is time indicated by adverbs, or by some other method? If tenses are used, which tenses are represented?
- **How is space represented** in your language? Does it have relative or absolute reference?
- How is **modality** handled?
- Does the language have **complex constructions**, such as a passive voice? How are the complex constructions represented?
- Can verbs have **missing subjects** (a type of passive) or **missing objects** (intransitives)?
- What **pronouns** does the language use?
- Are there **plurals**, or is everything counted? Are there **non-count nouns** (like *sand*, or *happiness*)?
- Does the language have **noun gender**, and how does it work?
- How is **adpositional functionality** handled? Is there a system of verb inflections, separate words or morphemes, noun affixes, or is it adjectival?
- Are there separate **adjectives**, or are noun affixes used? Is it a mixed system?
- Are there separate **adverbs**, or are verb affixes used? Is it a mixed system?
- How are **different classes of word** identified?
- Are there **limits to the complexity of constructions** that the language can create (e.g. how many indirect objects are allowed)?
- Are there **constructions with particular significance**, such as a different order for questions?

The created language must be capable of translating one of the four sample texts (see sample texts below).

Report (70%):

Marks will be given for:

- Demonstrated linguistic knowledge
- Completeness of explanations
- The distance of the created language from existing languages
- Novel constructions
- Linguistic consistency
- Plausibility of the language
- Presentation
- Clarity

Translation (30%):

Marks will be given for:

- Choice of text to be translated
- Effective transliteration from the text to an interlanguage form
- Intelligent choices in metaphorical and non-literal translations
- Faithfulness to the logic and culture of your language

PROJECT 1:
Design a Language
– Translation texts
and notes

Choose one of the four following sample texts to translate into your language. Your language will need to be sufficient to handle this task.

Each of these samples offers different challenges, and you should choose the sample which illustrates your language best.

How to translate the text:

- Rewrite it in constructions and meanings which your language can handle.
- Translate each of the constructions.
- If, during the translation process, you find your language cannot handle a particular construction, either revise your language to include the construction, or revise the original construction as part of the translation, or describe the issue in your translation notes as a translational oddity (they occur quite frequently between real languages).
- If you can, provide a breakdown of the literal meaning of each of the constructions.

Sample Text 1: From *The Dispossessed* by Ursula Le Guin

There was a wall. It did not look important. It was built of uncut rocks roughly mortared. An adult could look right over it, and even a child could climb it. Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of boundary. But the idea was real. It was important. For seven generations there had been nothing in the world more important than that wall.

Like all walls it was ambiguous, two-faced. What was inside it and what was outside it depended upon which side of it you were on.

Looked at from one side, the wall enclosed a barren sixty-acre field called the Port of Anarres. On the field there were a couple of large gantry cranes, a rocket pad, three warehouses, a truck garage, and a dormitory. The dormitory looked durable, grimy, and mournful; it had no gardens, no children; plainly nobody lived there or was even meant to stay there long. It was in fact a quarantine. The wall shut in not only the landing field but also the ships that came down out of space, and the men that came on the ships, and the worlds they came from, and the rest of the universe. It enclosed the universe, leaving Anarres outside, free.

Looked at from the other side, the wall enclosed Anarres: the whole planet was inside it, a great prison camp, cut off from other worlds and other men, in quarantine.

Sample Text 2: From *On the Origin of Species* by Charles Darwin

When on board H.M.S. 'Beagle,' as naturalist, I was much struck with certain facts in the distribution of the inhabitants of South America, and in the geological relations of the present to the past inhabitants of that continent. These facts seemed to me to throw some light on the origin of species – that mystery of mysteries, as it has been called by one of our greatest philosophers. On my return home, it occurred to me, in 1837, that something might perhaps be made out on this question by patiently accumulating and reflecting on all sorts of facts which could possibly have any bearing on it. After five years' work I allowed myself to speculate on the subject, and drew up some short notes; these I enlarged in 1844 into a sketch of the conclusions, which then seemed to me probable: from that period to the present day I have steadily pursued the same object. I hope that I may be excused for entering on these personal details, as I give them to show that I have not been hasty in coming to a decision.

My work is now nearly finished; but as it will take me two or three more years to complete it, and as my health is far from strong, I have been urged to publish this Abstract. I have more especially been induced to do this, as Mr. Wallace, who is now studying the natural history of the Malay archipelago, has arrived at almost exactly the same general conclusions that I have on the origin of species.

Sample Text 3: From 'Are we free? Neuroscience gives the wrong answer' by Daniel Dennett, in *Prospect*, November 2014

For several millennia, people have worried about whether or not they have free will. What exactly worries them? No single answer suffices. For centuries the driving issue was about God's supposed omniscience. If God knew what we were going to do before we did it, in what sense were we free to do otherwise? Weren't we just acting out our parts in a Divine Script? Were any of our so-called decisions real decisions? Even before belief in an omniscient God began to wane, science took over the threatening role. Democritus, the ancient Greek philosopher and proto-scientist, postulated that the world, including us, was made of tiny entities—atoms—and imagined that unless atoms sometimes, unpredictably and for no reason, interrupted their trajectories with a random swerve, we would be trapped in causal chains that reached back for eternity, robbing us of our power to initiate actions on our own.

Lucretius adopted this idea, and expressed it with such dazzling power in his Stoic masterpiece, *De Rerum Natura*, that ever since the rediscovery of that poem in the 15th century, it has structured the thinking of philosophers and scientists alike. This breathtaking anticipation of quantum mechanics and its sub-atomic particles jumping—independently of all prior causation—from one state to another, has been seen by many to clarify the problem and enunciate its solution in one fell swoop: to have free will is to be the beneficiary of "quantum indeterminism" somewhere deep in our brains.

Sample Text 4: From *Alice's Adventures in Wonderland* by Lewis Carroll

The Caterpillar and Alice looked at each other for some time in silence: at last the Caterpillar took the hookah out of its mouth, and addressed her in a languid, sleepy voice.

"Who are *you*?" said the Caterpillar.

This was not an encouraging opening for a conversation. Alice replied, rather shyly, "I—I hardly know, sir, just at present—at least I know who I *was* when I got up this morning, but I think I must have been changed several times since then."

"What do you mean by that?" said the Caterpillar sternly. "Explain yourself!"

"I can't explain *myself*, I'm afraid, sir" said Alice, "because I'm not myself, you see."

"I don't see," said the Caterpillar.

"I'm afraid I can't put it more clearly," Alice replied very politely, "for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing."

"It isn't," said the Caterpillar.

"Well, perhaps you haven't found it so yet," said Alice; "but when you have to turn into a chrysalis—you will some day, you know—and then after that into a butterfly, I should think you'll feel it a little queer, won't you?"

"Not a bit," said the Caterpillar.

"Well, perhaps your feelings may be different," said Alice; "all I know is, it would feel very queer to *me*."

"You!" said the Caterpillar contemptuously. "Who are *you*?"

Which brought them back again to the beginning of the conversation.

You should not attempt to generate a novel script as part of this exercise. You do not need to create a new orthography.

Your language should be expressible in a standard Roman alphabetic script, with supplementary symbols if needed; or you can use a phonetic alphabet.

PROJECT 2:
Language Construction
Essay
Deadline: 5pm Wed 6 May 2020

The assignment for this module is an essay, maximum word count: 4,000. **You should do this project only if you are NOT doing the *Design a Language* project (see above).**

Example Essay Topics

1. The role of language creation as a classroom activity in general language learning.
2. Designing a language creation activity for secondary school students.
3. The psychology of language creation and language creators.
4. A review of languages created for the entertainment industry.
5. A review of codes and secret languages. Why are they so compelling?
6. A short history of computer languages / constructed languages / universal languages.
7. The forms and conventions that constructed languages address – and the ones they miss.
8. The effects of the sounds or gestures of a language on its culture, society and affectivity.

Or propose and agree your own essay topic with the lecturer!

Questions to consider:

- Which created or natural languages are relevant to the assignment?
- What cultural, social and psychological effects are under consideration?
- What is the motivation driving the language creators, and what compromises did they make?
- What were the successes or failures of the constructed languages under consideration?
- What are you excluding from your discussion, and why?

How to write your essay

There is no magic formula for writing an essay. Read the essay guide by David Gauntlett, *Essay Writing: The essential guide* (see KEATS) for some ideas for improving your essay writing. You may also find some useful tips in books like Michael Billig's *Learn to Write Badly: How to succeed in the social sciences* (Cambridge University Press, Cambridge, UK, 2013). However, avoid sources which offer a standard formula; there is no single way to write well.

Marks will be given for:

- **Breadth:** the set of topics you choose to discuss should be sufficient to offer a reasoned argument, but not so many that you cannot give each topic sufficient attention.
- **Structure:** your essay should have narrative form – a beginning, a middle, and an end.
- **Argumentation:** your discussion should have a clear, logical sequence.
- **Evidence:** you should not merely assert; always provide supporting evidence or argument.
- **Completeness:** your discussion of the topics covered should be comprehensive.
- **Referencing:** you should use relevant and authoritative references to support your argument.
- **Novelty:** if you are able to add new ideas, so much the better.

Resources to support your learning

The essential book for the module:

📖 **Arika Okrent (2010)**. *In the Land of Invented Languages: Adventures in linguistic creativity, madness, and genius*. Spiegel & Grau: New York, USA.

The book costs £13 in paperback. It is a good read and worth adding to your bookshelf.

A free book on language construction:

📖 **The Language Construction Kit**: <http://www.zompist.com/kit.html>

Useful Books – Creating Languages

- 📖 **Michael Adams (2011)**. *From Elvish to Klingon: exploring invented languages*. Oxford University Press: Oxford, UK.
- 📖 **Miriam Butt, Tracy Holloway King, Maria Eugenia Niño & Frédérique Segord (1999)**. *A Grammar Writer's Cookbook*. CSLI Publications: Stanford, CA, USA.
- 📖 **Caroline Coffin, Jim Donohue & Sarah North (2009)**. *Exploring English Grammar: from Formal to Functional*. Routledge: Oxford, UK.
- 📖 **Richard Hudson (1998)**. *English Grammar*. Routledge: London, UK.
- 📖 **James R. Hurford (1994)**. *Grammar: a student's guide*. Cambridge University Press: Cambridge, UK.
- 📖 **Nick Nicholas & John Woldemar Cowan (eds.) (2003)**. *What Is Lojban?* The Logical Language Group: Fairfax, VA, USA.
- 📖 **Ruth S Noel (ed.) (1980)**. *The Languages of Tolkien's Middle-earth: a complete guide to all fourteen of the languages Tolkien invented*. Houghton Mifflin Company: Boston, Mass, USA
- 📖 **J. C. O'Connor (1903)**. *Esperanto (The Universal Language): The Student's Complete Text Book, Containing Full Grammar, Exercises, Conversations, Commercial Letters, and Two Vocabularies*. Fleming H Revell Company: New York, USA.
- 📖 **David J Peterson (2014)**. *Living Language: Dothraki*. Home Box Office: New York, USA.
- 📖 **David J. Peterson (2015)**. *The Art of Language Invention: From Horse-Lords to Dark Elves, The Words Behind World-Building*. Penguin: London, UK.
- 📖 **Charles Petzold (2000)**. *Code: the hidden language of computer hardware and software*. Microsoft Corp: Redmond, WA, USA.
- 📖 **Mark Rosenfelder (2010)**. *The Language Construction Kit*. Yonagu Books: Chicago, IL, USA.
- 📖 **David Salo (2007)**. *A Gateway to Sindarin: A Grammar of an Elvish Language from JRR Tolkien's Lord of the Rings*. University of Utah Press: Salt Lake City, UT, USA.














Useful Papers and Articles – Creating Languages

- 📖 **Wendy Baker-Smemoe, Brad Wilcox, Bruce Brown, Paul Hoskisson & Sky Rodio Nuttall (2014)**. Naming Practices in J.R.R. Tolkien's Invented Languages. In *Journal of Literary Onomastics*, 3:1, pp5-23.
- 📖 **Bernard Deacon (2006)**. Cornish or Klingon? The Standardization of the Cornish Language. In Philip Payton (ed.), *Cornish Studies Volume 14*. University of Exeter Press: Exeter, UK.
- 📖 **Susan Goldin-Meadow (2007)**. On inventing language. In *Dædalus*, Summer 2007, pp100-104.
- 📖 **Carl F. Hostetter (2006)**. "Elvish as She Is Spoke". In Wayne G. Hammond and Christina Scull (eds.), *The Lord of the Rings 1954-2004: Scholarship in Honor of Richard E. Blackwelder*. Marquette University Press: Milwaukee WI, USA.
- 📖 **Joseph Lo Bianco (2004)**. Invented languages and new worlds. In *English Today* 78, 20:2, pp8-18.
- 📖 **Susan Robbins (2013)**. Beauty in Language: Tolkien's Phonology and Phonaesthetics as a Source of Creativity and Inspiration for the Lord of the Rings. In *žmogus ir žodis* 2013:1, pp183-191.

Helpful sites:

-  Conlang Wikia: <http://conlang.wikia.com/wiki/Portal:Main>
-  Language Creation Society: <http://conlang.org/>
-  Omniglot: <http://www.omniglot.com/links/conlangs.htm>
-  Richard Kennaway's Constructed Languages List:
<http://www2.cmp.uea.ac.uk/~jrk/conlang.html>
-  Scattered Tongues: <http://taliesin.nvg.org/sc/>
-  How to Create a Language: http://www.angelfire.com/scifi2/nyh/how_all.html
-  Pravic website: <http://martinedwardes.me.uk/pravic/>
-  Conlang Bulletin Board (CBB): <http://aveneca.com/cbb/index.php>

Interesting Articles:

-  Utopian for Beginners: <http://www.newyorker.com/magazine/2012/12/24/utopian-for-beginners>
-  Star Wars Ewokese to Star Trek Klingon: how do you invent a language?
<http://www.theguardian.com/education/2014/dec/05/star-wars-ewokese-star-trek-klingon-language>
-  The strange quest for a universal, "Earth Standard" language:
<http://io9.com/5935563/the-strange-quest-for-a-universal-earth-standard-language>
-  Klingon, Dothraki, and Other Constructed Languages: David J. Peterson, creator of the Dothraki language, and Lawrence M. Schoen, Director of the Klingon Language Institute, join David Barr Kirtley to discuss constructed languages.
<https://www.youtube.com/watch?v=iQw0D76Ue0Y>
-  Are Elvish, Klingon, Dothraki and Na'vi real languages? TED Talk by John McWhorter:
<http://ed.ted.com/lessons/are-elvish-klingon-dothraki-and-na-vi-real-languages-john-mcwhorter>
-  Word of Mouth – A Language without words:
<http://www.bbc.co.uk/programmes/b05r3w3q>
-  Speaking in Tongues: <https://newrepublic.com/article/122961/fantastical-rise-invented-languages>
-  Constructed Languages: Linguist Marc van Oostendorp on international communication, beautiful and ugly sounds, and paradox of constructed languages. <http://serious-science.org/constructed-languages-6242>
-  Why We Love to Learn Klingon: The Art of Constructed Languages:
<https://daily.jstor.org/why-we-love-klingon-art-of-constructed-languages/>
-  How I invented a new language for The City and The City:
<https://theconversationuk.cmail19.com/t/r-l-jyjiityk-khhllillah-f/>
-  The Super Secret World of Ludlings – You Know, For Kids! <http://daily.jstor.org/super-secret-world-ludlings-know-kids/>
-  What might an anarchist language look like? I created one, inspired by Ursula le Guin:
<https://theconversation.com/what-might-an-anarchist-language-look-like-i-created-one-inspired-by-ursula-le-guin-90775>
-  How to build a 'perfect' language <https://theconversationuk.cmail19.com/t/r-l-jdvlrk-khhllillah-m/>

Please be aware that...

- You retain full copyright in your invented language, but KCL reserves the right to use the language in any commentary on your assignment. We will seek permission before using your language for other purposes.
- The deadline for the module assignment is: **Wednesday 6 May 2020.**