

Term Information

Effective Term Autumn 2022
Previous Value Autumn 2019

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We are proposing that the course be added to the new GE in the category: Foundations: Literary, Visual, and Performing Arts.

What is the rationale for the proposed change(s)?

While a constructed language is not a traditional work of art, it is nonetheless a creative work of artistic and literary self-expression. This course teaches students how and why constructed languages are made, and enables them to create their own languages and to critique the work of others.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

NA. The course is currently a linguistics major elective, and will remain so.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Linguistics
Fiscal Unit/Academic Org	Linguistics - D0566
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3502
Course Title	Klingon, Elvish, Dothraki: The Linguistics of Constructed Languages
Transcript Abbreviation	Conlangs
Course Description	Constructed languages like Klingon, Elvish, and Dothraki may seem like the province of ComiCon goers, but they have a long and varied intellectual history. Constructed languages require a deep understanding of both the mechanics of language and how languages relate to the cultures that they come from. This course examines the linguistic complexity of constructed languages.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Previous Value

Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

16.0102

Subsidy Level

Baccalaureate Course

Intended Rank

Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Literary, Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Previous Value

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will understand the social and literary value of existing constructed languages.
- Students will be able to describe and explain how culture relates intrinsically to language and language design.
- Students will be able to evaluate how artistic ideas, including language, influence and shape human beliefs and interactions.
- Student will develop and understanding of the social and ethical implications in language creation, including the creation of auxlangs, languages designed to influence human thought, and the place of conlangs in real-world communities.
- Students will engage in active participation with conlanging: the creation and documentation of a new language.
- Students will develop a knowledge base that allows them to reflect on and share their conlanging experiences with others.
- *Students will recognize the characteristics of natural human language.*
- *Students will understand how languages can be constructed.*

Previous Value

COURSE CHANGE REQUEST
3502 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/04/2022

Content Topic List

- constructed languages
- visual representation of languages
- oral representation of languages
- creation of sounds, words, sentences and meaning
- historical influence on language
- cultural component within language

Previous Value

- *Students will analyze the linguistic complexity of constructed languages.*
- *Students will be able to reflect on the history and motivation behind the creation of constructed languages.*

Sought Concurrence

No

Attachments

- 3502_Revised_GE.pdf: syllabus Former
(Syllabus. Owner: McGory, Julia Tevis)
- draft GE form.pdf: GE Rationale (completed form)
(Other Supporting Documentation. Owner: McGory, Julia Tevis)
- 3502_GE-form.pdf: GE Rationale Updated
(Other Supporting Documentation. Owner: McGory, Julia Tevis)
- 3502_Revised_GE.pdf: syllabus Updated
(Syllabus. Owner: McGory, Julia Tevis)

Comments

- We have made edits to the GE rationale and to the course description and syllabus which address concerns shared with us by the Panel on 11/04/21. Please forward any questions to Julia McGory.1@osu.edu *(by McGory, Julia Tevis on 02/23/2022 04:00 PM)*
- Returned to the department per request of J. McGory 2-7-22 RLS *(by Steele, Rachel Lea on 02/08/2022 09:22 AM)*
- Please see Panel feedback email sent 11/04/2021. *(by Hilty, Michael on 11/04/2021 03:06 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	McGory, Julia Tevis	09/02/2021 03:32 PM	Submitted for Approval
Approved	McGory, Julia Tevis	09/02/2021 03:33 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/04/2021 05:51 PM	College Approval
Revision Requested	Hilty, Michael	11/04/2021 03:06 PM	ASCCAO Approval
Submitted	McGory, Julia Tevis	02/01/2022 04:08 PM	Submitted for Approval
Approved	McGory, Julia Tevis	02/03/2022 11:10 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/03/2022 03:24 PM	College Approval
Revision Requested	Steele, Rachel Lea	02/08/2022 09:22 AM	ASCCAO Approval
Submitted	McGory, Julia Tevis	02/23/2022 04:00 PM	Submitted for Approval
Approved	McGory, Julia Tevis	02/23/2022 04:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/04/2022 12:12 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/04/2022 12:12 PM	ASCCAO Approval

COURSE CHANGE REQUEST
3502 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/04/2022

Linguistics 3502

The Linguistics of Constructed Languages

Spring XXXX

Time: TR 9:35-10:55

Place: University Hall 82

Dr. Julia Papke

email. papke.5@osu.edu ph. 614-247-5322

Oxley Hall, Room 112

Office Hours: TR 11-12, and by appointment

Course description:

Constructed languages like Klingon, Elvish, and Dothraki may seem like the province of ComiCon goers, but they have a long and varied intellectual history. Like other forms of artistic self-expression, constructed languages serve a variety of aesthetic, social and political aims. Constructed languages can fill out the aesthetics of an invented world--- the Elvish languages of J. R. R. Tolkien's Lord of the Rings are designed to sound beautiful and ethereal, while the Black Speech spoken by his villains is designed to be rough and harsh. Some languages are meant to make philosophical statements, or even political arguments: Suzette Haden Elgin's Láadan evokes her feminist politics with its carefully written dictionary definitions for words like radíidin "non-holiday, a time allegedly a holiday but actually so much a burden because of work and preparations that it's a dreaded occasion; especially when there are too many guests and none of them help." A few languages, like Sonja Lang's Toki Pona, are stand-alone artistic creations, designed to push the boundaries of what a language can be. With just over a hundred words, Toki Pona invites its students to consider how minimal a language can be, and what kinds of meanings are worth expressing in the first place.

This course focuses on how and why languages are invented, and gives you the tools to create your own language and to critique the work of others. Constructing a language requires a deep understanding of both the mechanics of language and how languages relate to the cultures that they come from. This course examines constructed languages with several objectives in mind: a) to learn the linguistic terms and concepts used in design and documentation of constructed languages b) to understand how constructed languages use linguistic features to achieve a particular aesthetic or cultural impact, c) to study the history and motivation behind the creation of important and culturally influential constructed languages, and d) to critique and reflect on the design elements of your own and others' constructed languages.

Textbooks:

- The Language Construction Kit*, Mark Rosenfelder
- Advanced Language Construction*, Mark Rosenfelder
- The Conlanger’s Lexipedia*, Mark Rosenfelder
- *A Dictionary of Made-up Languages*, Stephen D. Rogers

A Dictionary of Made-up Languages is available online through the university library and does *not* need to be purchased for the course.

Course Requirements (and percentage towards final grade):

- 1. Weekly Homework.....55%
- 2. Course Project.....30%
 - 1. Conlang Relay: 10%
 - 2. Final submission: 20%
- 3. Workshops.....15%

Foundations: Literary, Visual, and Performing Arts:		
Goals	Expected Learning Outcomes	Related Course Content ELOs
<p>Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally</p>	<p>Successful students are able to ...</p> <p>1.1 Analyze and interpret significant works of visual, spatial, literary and/or performing arts and design.</p>	<p>In this course, students will ...</p> <p>1.1 Analyze and interpret existing constructed languages which have important social, cultural or literary value.</p>
	<p>1.2 Describe and explain how cultures identify, evaluate, shape, and value works of literature, art and design.</p>	<p>1.2 Describe and explain constructed languages, how culture relates intrinsically to language and to language design, and learn how to describe your own developing language.</p>

informed understanding.	1.3 Evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.	1.3 Evaluate how artistic ideas, including language, influence and shape human beliefs and the interactions between language and human perception.
	1.4 Evaluate social and ethical implications in literature, visual and performing arts, and design.	1.4 Evaluate social and ethical implications in language creation, including the creation of auxlangs, languages designed to influence human thought, and the place of conlangs in real-world communities.
Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.	2.1 Engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.	2.1 Engage in active participation with conlanging: the creation and documentation of a new language, starting from sounds and working up to the ability to compose and translate texts.
	2.2 Critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.	2.2 Critically reflect on and share conlanging experiences with other students by engaging in peer feedback sessions and translating peer languages.

Grading Policies:

THE COURSE PROJECT:

Nearly everything you do in this course is part of the project: a linguistic description of a constructed language of your creation. By the end of the term you will have:

1. A lexicon of words in your language
2. A grammar of your language including phonetic, phonological, syntactic and morphological information
3. Several example texts written in your language

We will spend the term working on assignments that will build into this linguistic description.

HOMEWORK:

There will be 11 homework assignments, which are all parts of the project. It will begin with an idea for the language, and then you will start building the sound system, the lexicon, the grammar, and finally begin constructing sentences and then whole narratives in your language. **It is very important not to fall behind on the homework, as nearly all of it builds on what's been done before.**

Homework assignments will be handed out at the end of each week and due at the beginning of the following week except when there is a translation relay ongoing.

You may work on homework assignments with your classmates, but the work you turn in must be your own.

WORKSHOPS:

Each week, there will be peer workshops (pair or groupwork done in class). These will give you the opportunity to work on specific aspects of your language, to get peer feedback, and to ask questions about the project as we go. Later in the course, you will do short assignments with existing conlangs that we are studying. At the end of every workshop, you will turn in the work you did. Because these are meant to be practical exercises, they will be graded only on completion and no feedback will be given.

THE TRANSLATION RELAY:

A long-standing tradition in the conlanging community is the Conlang Relay, also called Conlingual Telephone. You will start with a text in a conlang, which you will translate into English and then into your conlang to pass onto the next participant, and so on.

For the relay, you will be divided up into groups of four. Each participant will have three days to produce the materials for the next leg of the relay (most of these materials will have been developed in the translation exercises) on the following schedule:

Wk 13, R (4/2): Original text goes to student A

Wk 13, Sun (4/5): Translation A goes to me, I forward to student B
Wk 14, W (4/8): Translation B goes to me, I forward to student C
Wk 14, Sat (4/11): Translation C goes to me, I forward to student D
Wk 15, T (4/14): Translation D due to me
Wk 15, R (4/16): Relay debrief

READINGS:

Readings will either be from one of the three required texts or from excerpts available for download on Carmen. Readings should be done before the class they're listed next to in the course schedule.

LATE WORK:

I will accept late homeworks no later than one week late for a 10% point deduction. On the third late assignment, this will increase to a 20% point deduction. If there is a reason that your lateness should be excused, please talk to me about it personally. Late work for the translation relay will be subject to a stiffer penalty.

EXTRA CREDIT:

I may offer extra credit during the course at my discretion. If so, such assignments will be made available to the entire class. I will not assign extra credit to a single student under any circumstances.

Classroom Etiquette:

I expect that you are all aware of basic classroom etiquette. Specific requirements for this class:

- I do not allow laptops or tablets to be used during lecture. If you have reasons that you need to be able to use these devices, please talk to me about it.
- Remember that we may be discussing sensitive topics from time to time- you will be expected to be respectful of other classmates.
- Please refrain from packing until you are dismissed; the noise is disruptive.

Academic misconduct:

Students are encouraged to discuss the course material, homework, and papers with one another. The primary purpose of the homework is for discussion and to assure knowledge of course material. However, all work that you turn in must be yours alone. Practically, this means that you're welcome to discuss the assignment with a partner, but when you sit down to write the assignment up, you must do it on your own.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever

committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentlife.osu.edu/csc/>.

Disability Services:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Course schedule:

Carmen readings marked with (*), LCK= *The Language Construction Kit*, ALC= *Advanced Language Construction*, CL=*The Conlanger's Lexipedia*, and DMUL=*A Dictionary of Made-up Languages*.

Week	Date	Topics	Readings	Assignments
<i>Part one: Designing a conlang-cultural and aesthetic choices</i>				
Week 1	(T)	Introduction to Conlangs	<i>syllabus</i>	
	(R)	Introduction to Linguistics/workshop	*Language Files, Ch. 1	
Week 2	(T)	Sounds: what makes a conlang sound beautiful or harsh?	LCK Ch. "Sounds", *Language Files Ch. 2.4	<i>HW1 due</i>
	(R)	How sounds work together to create an aesthetic/workshop	LCK Ch. "Sounds"	
Week 3	(T)	Interpreting a culture through its words	LCK Ch. "Word Building"	<i>HW2 due</i>
	(R)	Analyzing a culture through its metaphors/workshop	LCK Ch. "Semantics"	
Week 4	(T)	Design choices: word order	LCK Ch. "Grammar"	<i>HW3 due</i>
	(R)	The art of word order/workshop	LCK Ch. "Grammar"	
Week 5	(T)	Verbs: cultural perception of events	LCK Ch. "Grammar"	<i>HW4 due</i>
	(R)	Design choices: word structure/workshop	ALC Ch. "Studies in Morphosyntax"	
Week 6	(T)	Creating word systems	ALC Ch. "Studies in Morphosyntax"	<i>HW5 due</i>
	(R)	Politeness: how languages reflect cultural values/workshop	LCK Ch. "Pragmatics"	
Week 7	(T)	Pronouns and the construction of identity	LCK Ch. "Pragmatics"	<i>HW6 due</i>

	(R)	The impact of cross-cultural contact/workshop	ALC Ch. "Pidgins and Creoles"	
Week 8	(T)	The impact of history on language	ALC Ch. "Life Cycles"	<i>HW7 due</i>
	(R)	Design choices: spoken or visual modalities/workshop	ALCK Ch. "Sign language"	
Week 9	(T)	Writing systems: culture, language and technology	LCK Ch. "Writing Systems"	<i>HW8 due</i>
	(R)	Design choices: writing systems and visual aesthetics/workshop	ALC Ch. "Logographic Writing"	
Week 10	SPRING BREAK			
<i>Part two: Significant conlangs and their cultural and ethical impacts</i>				
Week 11	(T)	Topic Review or Guest Lecture	---	<i>HW9 due</i>
	(R)	Esperanto and Volapük: auxlangs and the search for a better world workshop	DMUL entries "Esperanto", "Volapuk"	
Week 12	(T)	Láadan: a feminist auxlang	DMUL entry "Láadan"	<i>HW10 due</i>
	(R)	Loglan and Lojban: utopian languages and the quest for perfection/workshop	DMUL entry "Loglan"	
Week 13	(T)	Quenya and Sindarin: languages and literatures	DMUL entries "Quenya, Sindarin"	<i>HW11 due</i>
	(R)	Heptapod B: can language change your beliefs?/workshop	*"The Story of Your Life" (short story)	
Week 14	(T)	Klingon: television, movies and conlangs	DMUL entry "Klingon"	<i>RELAY</i>

	(R)	Dothraki: conlangs in the modern media landscape/workshop	DMUL entry "Dothraki"	<i>RELAY</i>
Week 15	(T)	Ithkuil, Teonaht and Toki Pona: conlangs as art for its own sake/workshop	DMUL entries "Ithkuil", "Teonaht"	<i>RELAY</i>
	(R)	Relay debrief		<i>RELAY</i>
Final project writeup due April 28th, 5:00pm (via online submission)				

GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)

Requesting a GE category for a course implies that the course fulfills all expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, please answer the following questions for each ELO.

A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Literary, Visual, or Performing Arts.

While a constructed language is not a traditional work of art, it is nonetheless a creative work of artistic and literary self-expression. Constructed languages can fill out the aesthetics of an invented world--- the Elvish languages of J. R. R. Tolkien's *Lord of the Rings* are designed to sound beautiful and ethereal, while the Black Speech spoken by his villains is designed to be rough and harsh. Some languages are meant to make philosophical statements, or even political arguments: Suzette Haden Elgin's *Láadan* evokes her feminist politics with its carefully written dictionary definitions for words like *radíidin* "non-holiday, a time allegedly a holiday but actually so much a burden because of work and preparations that it's a dreaded occasion; especially when there are too many guests and none of them help." A few languages, like Sonja Lang's Toki Pona, are stand-alone artistic creations, designed to push the boundaries of what a language can be. With just over a hundred words, Toki Pona invites its students to consider how minimal a language can be, and what kinds of meanings are worth expressing in the first place. This course teaches students how and why constructed languages are made, and enables them to create their own languages and to critique the work of others.

In order to do so, we discuss how created languages reflect the differing purposes and perspectives of their creators and how each aspect of a language can fit together to accomplish this. We cover the basic linguistic theories necessary to read and write intelligible descriptions of a language. We highlight a variety of real and invented language features, and explain how influential language constructors of the past used these in their own creations. To gain hands-on experience, students in the course carry out a term-long project of proposing, creating and using their own language and reflecting on the languages created by their classmates.

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Weeks 11-15 focus on individual constructed languages which we feel are significant works within the tradition of language construction. Workshop activities in weeks 11, 12 and 14 ask students to engage with these languages by reading or translating texts and reflect on the experience. For instance, the Esperanto workshop assignment asks students to read an original letter, written in Esperanto by its creator, Ludwik Zamenhof, which asks non-speakers to consider learning his new language in the hope that it will lead to world peace. We ask students to consider how Zamenhof's writing, and the design aesthetic of his language, made Esperanto seem comfortable, familiar, and easy to learn for people who had not previously experienced it. Zamenhof designed Esperanto to seem almost like a native language to a wide variety of potential speakers, yet just foreign enough to avoid the charge of cultural imperialism. Through analyzing Zamenhof's letter, students will understand how his design choices appeal to a listener to consider learning his new language and joining his utopian internationalist movement.

Students are also required to read the language-focused novella "Story of your life" by Ted Chiang (the basis for the film Arrival). In this novella, Chiang describes a language which can literally change the way that speakers think. We explore the checkered cultural history of this idea, from early stories about magicians, to the efforts of 16th and 17-century philosophers to develop a language that would perfectly reflect human thought, to 20th-century science fiction such as George Orwell's "1984" which envisions language as a tool for totalitarian mind control. By connecting these ideas to psychological experiments, students learn how language does and does not reflect or contribute to culture, and how fictional languages of this type have been used in the literary arts.

Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

We discuss cultural movements which have shaped the kinds of conlangs which are created and appreciated by audiences. For instance, the early 19th century saw a surge in the creation of utopian "auxiliary languages" which aimed to inspire political movements (as already discussed, these include Esperanto). This cultural project was short-lived; the World Wars and new perspectives on the value of multiculturalism led to the gradual abandonment of the hope that the whole world would one day speak a single artificial language. However, auxiliary language creation survived, usually in a more speculative form: Suzette Haden Elgin's feminist language Laadan, contemporary with the second wave of American feminism, was an attempt to create a language in which women's concerns and emotions would be foregrounded. But Laadan was created as part of a science fictional universe, through which Elgin presents her utopian goals as less a concrete plan for a movement and more a goal to aspire towards.

Conlangs of the late 20th century have played a massive role in recruiting and engaging fandom for commercial media properties. For instance, we survey the career of David Peterson, creator of the Dothraki language for the TV show "Game of Thrones" along with dozens of other commercial properties. We discuss how Peterson designs languages to have an impact on TV,

considering the aesthetics of sounds and words to make them recognizable and iconic parts of media products. We also discuss how fan culture can engage with and broadcast these languages beyond their original home in TV and movie scripts, by creating duolingo courses, attending conventions, and performing music in these commercial constructed languages.

Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Constructed languages can be central to the aesthetic impact of larger works of art. For instance: Elvish within J. R. R. Tolkien's "Lord of the Rings", Klingon in "Star Trek" and Dothraki in "Game of Thrones", to give only three examples. We discuss the artistic devices which connect these languages to their fictional worlds. Tolkien deliberately shapes the deep historical roots and many varieties of Elvish to give his world a sense of immense antiquity, with many tribes of elves diverging from shared cultural roots. He does so by exploiting resonances with real-world languages and cultures, such as the classical and Anglo-Saxon past of English literature. By doing so, he creates a resonance with the experiences of English-speaking readers, rooting his world in an authentic-feeling historicism; this contributes to the way in which audiences value it. The lasting value of Elvish as part of his fictional universe is established by the use of subtitled Elvish dialogue in Peter Jackson's film series--- Elvish was felt to be so central to the aesthetics of the Lord of the Rings that it had to appear on the screen.

The cultural impact of these choices is felt in the form of fandoms which focus on the languages themselves--- people who learn, speak or write original works in invented languages. We highlight some significant cultural products in these fandoms, through interviews with the Game of Thrones actors in which they speak Dothraki on talk shows, clips of Klingon pop and opera singers and a discussion of post-Tolkienian Elvish in the Lord of the Rings movies. We ask students to discuss and engage with the (sometimes surprising) appeal of conlang fandom and the ways in which conlang creators deliberately engage with fandom audiences.

Finally, we discuss the cultural phenomenon of conlang fandom for "standalone" languages created outside popular media by amateur artists. While no single language of this type has the impact of Elvish or Dothraki, there is an active community engaged in creating and discussing this type of artwork, which can act as a space for linguistic play and experimentation, an exploration of some conceptual question about language, or an attempt to give voice to a personal imaginary world. For instance, we discuss Ithkuil, a 30-year-long project by creator John Quijada to create a language with as much deliberate linguistic complexity as he could conceive of. Ithkuil's deliberate difficulty is a kind of self-conscious modernism, a comment on the distinctions other conlangs choose to draw, which contributes to its substantial reputation within the community.

Students are asked to create their own language, situating their design decisions in the context of other language creation projects. Because most language creators today are hobbyists, we

finish the course by asking students to participate in a conlang relay, a form of participatory exhibition common in internet conlang culture, in which students present their languages to one another by playing a “telephone” game, translating and retranslating a short text. In doing so, students situate themselves as members of the community, and comment on one another’s languages in that context.

Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

We discuss several conlangs which were explicitly created to motivate social change. These include Esperanto and its multicultural/pacifist agenda (week 11), Láadan and feminism (week 12), and Toki Pona, created as a therapeutic tool (week 15). We also discuss the history of real and fictional attempts at linguistic mind control (Week 13). Students evaluate the ethical implications of these projects, connecting the creators’ aims to the eventual results. For instance, our workshop on Laadan shows that, if it did not lead to the destruction of patriarchy as its creator hoped, it still has a half-life in feminist zines and media. Our discussion of Bliss-symbolics, created as another international language, shows that it ended up as a therapeutic tool for non-verbal children.

Students also weigh the cultural and ethical impacts of their own design choices. For instance, students are asked to critically evaluate the contents of their lexicon, deciding which concepts should have direct translation equivalents and which ones should not. Some languages will have gendered or age-graded kinship terms; some languages will have elaborately hierarchical politeness systems; some languages will have specific terms emphasizing closeness to nature or carefully articulated systems of technical jargon. All these decisions create particular cultural associations, positioning the imagined speakers of the language relative to members of our own culture.

In some cases, we “call out” particular design decisions we feel are overly simplistic and serve to Other the speakers of real non-Western languages. For instance, the typical association of sounds produced in the back of the throat with “harsh, guttural, barbarian” cultures (as seen in Dothraki) is common in languages designed by English speakers, and seems founded in particular stereotypes of real languages such as Irish and Arabic; we discuss this in the context of phonetic design, and ask students to reflect on it as they design the phonetics of their own languages (Week 2, HW 1).

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and

design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Students in this class will carry out a term-long project of language creation. They will start by setting out their own artistic goals (Hw 1). Then they will create the sounds of their language, then words, and then begin to engage with the grammatical structures of their language (Hw 2-5). Once they are able to create sentences, they will refine their language system by translating sentences and longer texts to and from their language (Hw 7-11).

The final product of the class is a documented constructed language typical of the languages created by hobbyist language constructors in the wider community. The experience of creating such a language should also equip successful students for more complex and longer-term language construction projects if they choose to continue.

Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design. Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Students interact with languages created by classmates in Homeworks 4, 8 and 11 (where they are asked to translate words, sentences, and finally, small stories written in their classmates' languages), and are given the opportunity to discuss and react to the design choices made by other students, as well as receiving feedback on their own choices. Workshops throughout term (one per week) also ask students to evaluate constructed languages in a group setting.

At the end of the course, students use their language to participate in a "Conlang relay", in which they read a text written in a classmate's language, translate it into their own language and pass it on to the next participant (a popular activity in the online language construction community). They discuss their experience and insights about how their language designs helped to evoke different kinds of meanings in an in-class debriefing (week 15). The final submission requires each student to discuss what they learned during the language creation process and how their final language reflects their expressive goals.