



## ELECTIVE COURSES OFFERED IN THE FALL SEMESTER OF 2018-19

### ENG 502 LITERATURE AND UTOPIA IN EARLY MODERN ENGLAND

**Instructor: Stella Achilleos**

This course aims to examine the emergence and development of the genre of utopia in early modern England. The course will start by exploring some of the classical precursors of the genre, focusing especially on Plato's *The Republic*. We will then concentrate on a wide range of utopian texts produced in England from the sixteenth to the early eighteenth centuries, starting with Thomas More's *Utopia* (1516) – a formative text the title of which gave its name to the genre – and finishing with Jonathan Swift's *Gulliver's Travels* (1726). Our reading will involve the interrogation of a number of issues relating to the genre of utopia in the early modern period, such as: the relations between utopian writing, travel narratives and the broader context of travel and exploration in the early modern world; utopia, history and the extent to which utopian texts may be said to function as critique of dominant ideologies; the questions of social organization, government and law in relation to the concept of the ideal society; the question of population and colonization; utopia, violence and biopolitics; utopia, science, education, and religion; utopia and reformist or radical politics; utopia and questions of gender.

### ENG 510 METAMORPHOSES: NARRATIVES AND THEORIES OF BECOMING IN CONTEMPORARY FEMINISM

**Instructor: Maria Margaroni**

The source of inspiration for this course needs to be traced back to Simone de Beauvoir's *The Second Sex*, a seminal text that has invited us to shift the emphasis in our understanding of (female) subjectivity from biology to history and culture. In arguing that "one is not born, one *becomes* a woman," Beauvoir does not simply draw attention to the social discourses/practices through which what is normally taken as an "essence" (i.e. "Woman") is constructed. She also throws light on the multiple *possibilities* of women (rather than "Woman"), their potential for what she calls "transcendence:" in other words, their ability to move beyond the limits imposed on them and imagine/re-create themselves *otherwise*. The aim of this course is to trace the legacy of Beauvoir's shift of focus from being to becoming in the work of contemporary women theorists, writers and artists. Particular effort will be made to examine how this legacy is revised and re-invested in the fast-changing scenery of our global, post-industrial society where the traditional boundaries between man/woman, animal/human, human/machine, mind/body, natural/artificial are increasingly being transgressed.

## **ENG 511 POSTMODERNISM AND THE AESTHETIC**

**Instructor: Tziovanis Georgakis**

The aim of the course is to offer students the chance to examine issues related to the overarching field of Western aesthetics and its entanglement with postmodern theory and literature. Themes such as the nature of art and artwork, the feeling of pleasure and displeasure in appearance, the appreciation and cultivation of the judgment of taste, and the aesthetic condition of the subject and subjectivity will be investigated in terms of the way they are re-examined and appropriated by postmodern thinkers and artists. In-class discussions will focus on theoretical texts by seminal thinkers—in particular, by Immanuel Kant, Jean-François Lyotard, Ihab Hassan, Jacques Derrida, Paul Virilio, Jacques Lacan, and Julia Kristeva—that will be juxtaposed with works of fiction by Italo Calvino, drama by Jean Genet, and cinema by Andrei Tarkovsky. The course is interdisciplinary, so students will develop critical thinking skills for navigating distinct but necessarily pertinent mediums.

## **ENG 521 20<sup>TH</sup> CENTURY LITERATURE AND PSYCHIATRY**

**Instructor: Thalia Trigoni**

In this course, we will explore the connections between literature, psychiatry and the field that intersected crucially with them both: psychoanalysis. Modernism is historically coincident with the emergence of psychoanalysis, a moment when the profession of psychiatry was finally consolidated as a profession, and when significant and historically unprecedented creative interest was invested in mental disease as a large number of artists and intellectuals were diagnosed as mentally ill. The early twentieth century saw an exponential growth in the types of mental disorders identified and increasing numbers of patients suffering from them, like the hysterical complaints associated with women or the significant proportion of soldiers disabled by war neuroses. Shell-shock, which emerged as a major medical challenge during the First World War, will form the basis upon which we will launch an exploration and discussion of the varied factors that contributed towards upturning the idea that hysteria was predominantly a female disorder and challenged notions of masculinity, honour and bravery. Some of the questions we will be addressing are: What was the role literature played in twentieth-century conceptualisations of mental disorder? What is the intertextual relationship between twentieth century literature and psychoanalytic/ psychiatric texts? What was the impact of shell shock in British culture and the memory of WWI as represented in literature? In line with these questions, students will be called to relate representations of mental disorder in twentieth century literature to specific topics such as war experience, feminism, sexuality, and the relationship between madness and creativity. Texts to be studied include novels by Virginia Woolf, Pat Barker, and Ian McEwan; a play by Peter Shaffer, as well as the war poetry of Siegfried Sassoon and Wilfred Owen. While reading different literary genres we'll discuss the above issues as well as examine how the theme of mental illness motivated writers to use language and form in innovative ways.

## **ENG 532 LITERATURE OF THE UNCANNY**

**Instructor: Evy Varsamopoulou**

This course is an introduction to fantastic literature, through short fictional works, novels and films, and includes narratives of the eighteenth to the twentieth century in English, French, German, Spanish and Russian. All non-anglophone works will be read in translation. We will consider the significance of the irrational, uncanny and marvellous in the context of theories of literature, literary history and the history of ideas. Particular attention will be given to the shaping influence of the Romantic movement, but also the entire period from the early eighteenth century in Europe to the present, and the pervasiveness of Romantic themes in the fantastic today. We will examine the contribution of literary theories, narratology and psychoanalysis to the analysis of fantastic, gothic and uncanny literature. Equal attention will be given to the unique amenability of the fantastic for socio-political critique from the eighteenth century to the present.

## **ENG 535 SUBJECTIVITY AND SUBJECTION: (UN)FREEDOM AND THE MAKING OF AMERICAN CULTURE 1776-1861**

**Instructor: Antonis Balasopoulos**

For long, American literary history has been shaped by an emphasis on the newness, uniqueness and autonomy of American cultural experience. It was in this context that American literature was understood as both the product and the means of a pursuit of multiple kinds of metaphorical "emancipation": from prior literary models, influences and conventions, from the historical constraints of the past, from the religious oppression and social inequity plaguing the "Old World." More recently, writers and critics have attempted to interrogate these premises on a variety of levels. For one, they have reminded us that for all its emphasis on the spirit of a democratic ethos, traditional literary history has tended to downplay the haunting presence of social groups that have remained excluded from the emancipatory promise of universal human and political rights. In this respect, the historical experience and literary representation of black slavery, Native American dispossession and female disenfranchisement have become central means of understanding the implications and limits of the conventional tendency to found "freedom" upon the premises of individualistic autonomy and self-sufficiency.

The aim of this course is to build upon such recent critical insights in order to explore late 18th and 19th century writing as the expression of complex, interrelated and uneven relations among individual and collective subjects. In the process of examining literary and cultural texts, we will be asking a series of questions; what varieties of *unfreedom* does the broader literary legacy of these two centuries render visible? Are freedom and unfreedom strictly antithetical terms, or are they in some ways complementary and interdependent? Is individualism an adequate synonym for human emancipation? Do freedom and unfreedom have a universal and generalizable meaning, irrespectively of the racial, gender or class positions of different subjects? Is every call against unfreedom an expression of a compatible system of political values? Are literary representations of freedom and

unfreedom always compatible with "objective" historical circumstances? And, last but not least, what is the place of writing, literacy and literature within the context of a pursuit of emancipation? Under this set of questions, the course aims to bring into dialogue and contestation a series of voices that have all-too-often been treated as separate, and to argue for a model of American literary history beyond both monolithic homogeneity and irredeemable fragmentation.

## **ENG 549 EXPERIMENTAL METHODS IN LINGUISTICS**

**Instructor: Natalia Pavlou**

This course aims to familiarize students with fundamental experimental paradigms used in psycholinguistics, as well as to explore advanced psycholinguistic methods with a hands-on approach to issues related to psycholinguistic experimentation, such as experimental design and protocols, software and data analysis. Throughout the course, we will learn about experimental techniques and methods that allow us to study the processes underlying different components of grammar and discuss how psycholinguistic research bears on bigger questions in the study of cognition. Students will learn about the advantages and shortcomings of different methods and experimental paradigms and will also learn to assess which methods are best suited for investigating which research questions.

## **ENG 552 LANGUAGE ACQUISITION AND LANGUAGE DISORDERS**

**Instructor: Kleanthes Grohmann**

This course deals with research issues in the linguistic study of early language development. It offers a broad overview of Universal Grammar and the biolinguistic principles of language, proceeds to specific interests in the morphosyntax of first language acquisition, and extends its purview via bi-/ multilingualism and heritage speakers to developmental language impairments. Students will be able to assess language variation from the vantage point of the Principles & Parameters framework and its contemporary version with special reference to language acquisition and development. They will also become familiar with basic notions of first language acquisition and language disorders along the way. The theoretical framework will help students appreciate the linguistic basis for much of the research over the past three decades.

## **ENG 555 EFL METHODOLOGY II**

**Instructor: Stella Chadjistasou**

The course is designed to introduce students to the practice of teaching English as a second and/or foreign language. Multiple theoretical frameworks related to the teaching and learning of English as a second and/or foreign language will be introduced and analyzed in detail. Particular emphasis will also be placed on the teaching of the four skills, culture,

various language components, coursebook evaluation and adaptation, lesson planning and the development of general basic skills and techniques in teaching English as a second and/or foreign language. A substantial component of the course will also deal with language assessment, lesson planning, classroom management, the integration of technology to enhance students' learning experiences and other related issues that are important in the language classroom.

### **ENG 573 STYLE IN TRANSLATION**

**Instructor: Vasso Giannakopoulou**

This course will explore the notion of style, and particularly literary style, and will attempt to investigate how stylistic features may be dealt with when crossing linguistic and cultural boundaries via translation. Special attention will be given to genre, figurative language, rhetorical devices, register, dialect, wordplay, and humor. During the semester, students will be offered introductory theoretical texts on the various features of literary style, as well as possible approaches to deal with style in translation and then, through a hands-on approach, they will attempt to apply those approaches in the translation of literary texts from different times, places, genres, schools, and writers. Excellent knowledge of both Greek and English is indispensable. By the end of the course, students will be expected to be able to analyze literary texts stylistically and to opt for techniques to deal with stylistic devices in translation.

### **ENG 573 AUDIOVISUAL TRANSLATION**

**Instructor: Olga Kanelli**

The aim of this course is to introduce students to the basic issues of audiovisual genres by combining theoretical discussions and practice exercise . Concepts and techniques of subtitling, surtitling, audiodescription and captioning for the deaf and the hard-of-hearing will be studied by using specialized software. We will also discuss challenges and difficulties that audiovisual translation entails, as well as overall relation to translation. On successful completion of this course, students will be able to explain and justify their translation choices on audiovisual issues and interpret audiovisual translation typology and methodology.

### **ENG 578 GENDER IN TRANSLATION**

**Instructor: Evi Haggipavlu**

Translation has been thought of as a synonym of female imperfection in that both are seen as "defective," culturally inferior, somehow lesser, second, in other words, in rank and status to their "original." The unfortunate equation between femaleness and translation forces us to rethink the relationship between gender and translation studies and explore the relevance of gender questions for translation practice and theory. In thinking of translation as a site of cultural production our aim ultimately is to examine the politics of

translation by focusing specifically on gender and sexuality. The course is divided in two parts, while the first examines the various debates on gender within translation studies, the second, explores Gender and Sexuality as cultural products from a Cultural Studies perspective and examines the politics involved in their production. Our approach is interdisciplinary bringing together authors and texts from a variety of areas such as Feminist theory, Queer theory, Philosophy, Cultural Studies, Translation Studies, Film and Literature.

## **ENG 599 TRANSLATION CRITICISM**

**Instructor: Olga Kanelli**

The aim of this course is to introduce students to the basic issues of audiovisual genres by combining theoretical discussions and practice exercise. Concepts and techniques of subtitling, surtitling, audiodescription and captioning for the deaf and the hard-of-hearing will be studied by using specialized software. We will also discuss challenges and difficulties that audiovisual translation entails, as well as overall relation to translation. On successful completion of this course, students will be able to explain and justify their translation choices on audiovisual issues and interpret audiovisual translation typology and methodology.