



## **ELECTIVE COURSES OFFERED IN THE SPRING SEMESTER 2016/17**

### **ENG 549: EXPERIMENTAL METHODS IN LINGUISTIC RESEARCH**

Dr. Spyros Armostis

The aim of this course is to provide students with the knowledge and skills required to conduct experimental research in linguistics. In particular, through hands-on activities, the students will learn how to successfully tackle research questions in linguistics from the conception stage all the way to presenting the results. Apart from the methodological know-how, this course offers the opportunity for the students to develop transferable skills needed for their studies and beyond. By the end of this course, students should be in position to: (i) select the appropriate quantitative and/or qualitative methodology for addressing their research question; (ii) successfully design the experiment; (iii) conduct the experiment efficiently; (iv) appropriately analyse the results; and (v) discuss and present the findings in an appropriate style. In order to facilitate the acquisition of the new skills, the spiral learning teaching method will be used.

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

Dr. Tziovani 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 reexamined 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 and drama by Jean Genet. The course is interdisciplinary, so students will develop critical thinking skills for navigating distinct but necessarily pertinent mediums.

## **ENG 517: CONCEPTS OF EUROPE IN CONTEMPORARY FICTION AND FILM**

Dr. Tziovanis Georgakis

This course focuses on contemporary representations of Europe in fiction and film. However, the term “Europe” is not simply employed as the living space of European people (and others) or the idea of a European humanity and its complex unfolding in time. Rather, the course treats Europe as space of discourse through which the order of representation in general is accomplished. In particular, it investigates Europe as the peculiar and unique space in which objective representation in its entirety is suspended, revealing, thus, all the unquestioned presuppositions that underlie objectivity in general. In a similar fashion, students in the course investigate Europe as an ultimately in-between and evasive space in which contradictions such as inside/outside, line/convolution, integrity/division, identity/difference, certainty/ambiguity, original/simulation are constructed and then immediately dismantled by the same ambivalent ground that firstly effected their fragile constitution. Discussion are centred around selected works of art by China Miéville, Italo Calvino, Julian Barnes, Jean-Luc Godard, and Lars von Trier, and that will be brought in dialogue with some seminal thinkers such as Edmund Husserl, Gaston Bachelard, Jean Baudrillard, and Herbert Marcuse. The overall goal here is to treat “Europe” as the incalculable order of the spectre that evades the trapping lasso of both philosophers and artists.

## **ENG 518: THE FORMATION OF MODERN EUROPEAN IDENTITY**

Dr. Tziovanis Georgakis

This course examines the possibility for the formation of a modern European identity, which is specifically interpreted as a cluster of distinct and persisting ideas that not only have a European origin but also determine modern European thinking as such. In particular, students in the course investigate and eventually question the conceptualization and reification process of the following notions: geography, history, cosmopolitanism, rationalism, the West, Western humanism, ontology and metaphysics, the polis and the political, response and responsibility, Self and Other, democracy and communism, clarity and ambiguity, conformism and revolution. With a direct view of the civilizing dimension of European philosophy, deeply rooted in the movement of European Enlightenment, the course considers the advent of the profound designation called European philosophy and the way this identification conceals and alters not only the conditions of its own emergence but also the effects of its own unfolding. In-class discussions will focus on philosophical texts by Immanuel Kant, G. W. F. Hegel, Martin Heidegger, Jacques Derrida, Karl Marx, and Alain Badiou which will be discussed in relation with works of fiction by Montesquieu, Julia Kristeva, and China Miéville and the film *V for Vendetta*.

## **ENG 565: SECOND LANGUAGE MORPHOSYNTAX**

Dr. Kleanthes Grohmann

This course reviews some of the key concepts and findings from research on the acquisition of the grammar—morphology and syntax—of a second language (L2), that is, the study of second language acquisition (SLA). The study of L2 grammatical development proceeds from a core assumption shared by nearly all formal acquisitionists that an understanding of exactly what is to be acquired and how it is mentally represented is necessary in order to understand how it could come to be acquired. For this reason, most researchers who study L2 grammatical development in depth rely at least to some extent on highly articulated theoretical models of language form and its relation to meaning. This means that along the way, we will consider the architecture of the grammar, the Principles and Parameters framework, basic notions of first language acquisition and some advanced topics on the interfaces and processing along the way. The theoretical framework will help students appreciate the linguistic basis for much of the work done in L2 morphosyntax over the past three decades.

## **ENG 507: WOMEN AND WORLD CINEMA**

Dr. Evi Haggipavlu

Cinema's power to affect our ways of thinking about women and by extension of difference as such is not to be underestimated. Women for the purposes of this course are to be thought of as a radically complex ontological and at the same time political category; as both, that is, a suppression of *difference as such* and a result of an imbalance of power and thus a concrete manifestation of a *difference from* (an ideal standard) that is historically and geographically situated. The ways in which cinema treats the difference that women are and the kind of cinema that becomes possible when that difference is handled with *care* become the two central concerns of this course. Our main aim is to trace the history of women in world cinema by becoming attuned to the silences, omissions, displacements, and disfigurements revealed in cinema's official story. Our discussion will center on the following four topic areas: (a) The power of the cinematic image to construct women as other in a variety of popular cinematic genres; (b) The Feminist intervention and its contributions to film history and criticism; (c) The work of early as well as contemporary women filmmakers--such as Alice Guy Blache, Leni Riefenstahl, Jane Campion, Chantal Akerman, Yesim Ustaoglu, Ida Lupino, Leontin Sagan, Lucia Puenzo, Deepa Mehta, Claire Denis, Agnes Varda and Margarethe von Trotta among others—who significantly altered and continue to alter world cinema; and (d) the cinematic treatment of women and of issues relating to women's lives from around the world in films that challenge conventional ways of thinking about women, women's issues and

ultimately the differential nature of our world. In our attempt at a critical history of women in world cinema we shall treat films as critical statements in their own right capable of commenting on their times from within the specific cinematic, historical, political and cultural contexts they belong to and heed the silences, monologues and conversations they utter. Our approach is interdisciplinary in that it uses readings from film studies, world politics, feminist criticism, cultural studies and philosophy.

### **ENG 571: TRANSLATING MULTIMODAL TEXTS**

Dr. Olga Kanelli

As translators increasingly face the complexity of contemporary communication across various domains, we will explore different types of multimodal texts, such as video games, picture books, board games, opera. Students will focus on theoretical and practical translation challenges that derive from the interaction between words, visuals and sounds and they will study critical points of translator's decision-making. It will be demonstrated how essential the cooperation between translation researchers and other professionals (publishers, graphic designers, programmers) is.

### **ENG 574: AUDIOVISUAL TRANSLATION**

Dr. Olga Kanelli

The aim of this course is to introduce students to the basic issues of audiovisual genres. Concepts and techniques of subtitling, surtitling, and captioning for the deaf and the hard-of-hearing will be studied by using specialized software. We will also discuss challenges and difficulties audiovisual translation entails, as well as the 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 methodology.

### **ENG 599: TRANSLATION CRITICISM**

Dr. Olga Kanelli

In this course, we will study metatexts produced in given cultures with the purpose of finding constants and norms in translation behaviour. Students will become aware of the methods and principles used to evaluate a translation and make corrections on

semantic and structural discrepancies. The skills of evaluation, assessment, criticism and analysis will be sharpened. Shifts of expression, adequacy, translational gain and loss will be thoroughly discussed and examined.

#### **ENG 544: ROOTS AND CATEGORIES IN MORPHOLOGY & SYNTAX**

Dr. Phoevos Panagiotidis

The course investigates parts of speech, lexical word classes, and their interpretation. It looks into the nature of nouns and verbs, as well as at the interpretive differences between them and systematically examines different approaches to how morphology and syntax make nouns and verbs out of roots, categorizing elements and functional categories. Finally, it takes an in-depth look at what linguistic roots are, how they are represented and how precisely they shape the meaning of the nouns and verbs constructed out of them.

#### **ENG 280: TRANSLATION THEORY**

Dr. Vasso Yannakopoulou

The aim of this course is to introduce students to the main theoretical debates regarding translation, and to examine how the phenomenon of translation has been understood differently through time and space. It will be based on selected readings from classical antiquity, the medieval and renaissance period, the 18<sup>th</sup> and 19<sup>th</sup> centuries, through to modernity, postmodernity, and up to the present, when the field has grown impressively and has become staggeringly diversified. By the end of the semester, students will have developed a broad understanding of translation as an activity that goes far beyond the transference of texts across linguistic boundaries, and will have been introduced to cultural and philosophical questions regarding translation.

#### **ENG 581: POETRY TRANSLATION**

Dr. Vasso Yannakopoulou

Roman Jakobson (1959) claimed that languages find ways to express what they must, with the exception of poetry, which he claims to be by definition untranslatable and can only be creatively transposed. A series of other scholars have also claimed that

poetry is untranslatable. The close link that the poetic form and prosody have with content is notoriously difficult to travel across linguistic and cultural boundaries. Common experience on the other hand tells us that poetry has indeed been translated throughout history offering access to great poems that readers would otherwise not have access to. This course aims at dealing with both the theoretical and the practical particularities of the translation of poetry. The course will cover English-language poetry from various traditions and historic periods. By the end of the semester, students will have familiarized themselves with the particularities of versification and the main literary devices in poetry and will have developed the ability to deal with them in translation from English into Greek. Excellent knowledge of both English and Greek are indispensable for this course.