



ELECTIVE COURSES OFFERED IN THE FALL SEMESTER 2016/17

ENG545 – The linguistics of English Orthography

Dr Spyros Armostis

The subject of this course will be the linguistic analysis of English orthography mainly in morphophonological terms: analytical tools such as orthographic depth, morphography, phonetic and phonological spelling, etymological spelling and historical development of the English writing system will be central in deconstructing the writing system of English. The course will firstly introduce students to writing systems, their linguistic analysis and their classification. Other topics that will be covered (mainly with reference to English) are the psycholinguistics of reading and writing, the sociolinguistics of spelling, computer-mediated communication and spelling (e.g. texting), differences between British and US spelling, the development and standardization of writing systems etc.

ENG 535: Seminar in American Studies I. Subjectivity and Subjection: (Un)Freedom and the Making of American Culture 1776-1861

Dr 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 540: Language in Society

Dr Dimitris Evripidou

This module aims to explore how language, language teaching and society interrelate. Students will have the opportunity to study a range of contemporary sociolinguistic issues. In particular, the module aims to explore the importance of language choice and its socio-cultural implications, examine how knowledge of the cultural and pragmatic aspects of language can shape attitudes and perceptions, and identify and examine the implications for English language teaching and training.

ENG 547: Critical EFL Pedagogy

Dr Dimitris Evripidou

The module is located between critical applied linguistics and the study of education while it emphasises the importance of alerting student teachers to the politics of their professional world. It aims to introduce the concept of critical pedagogy as an approach to EFL teaching and how it is formed within the Common European Framework of Reference for Languages. The module aims at conveying an understanding of socio-political views and why they originated while at the same time it offers ideas for implementing critical pedagogy in the EFL classroom.

ENG 503: T. S. Eliot: Poet, Critic, Playwright

Dr Christos Hadjiyiannis

This elective course will introduce you to the work of T. S. Eliot – one of the most influential (certainly the most recognised) Anglophone modernists. You will read, discuss, present, and write on his poetry: from his earliest notebook poems to *Prufrock and Other Observations* (1917), *The Waste Land* (1922), 'The Hollow Men' (1925), 'Ash Wednesday' (1930) and, finally, the beautiful, moving, and philosophical *Four Quartets* (1942). We will also consider some of his least known poems: uncollected poems from his youth (including 'The Triumph of Bullshit'); incomplete poems; and occasional verses written in late life. Eliot may be best known as a poet, but he was also a prolific critic and editor, as well as an accomplished dramatist. Alongside his poetry, we will read some of his most seminal literary essays and some of his drama – *Murder in the Cathedral* and *The Cocktail Party*. Eliot's work will be

studied against its social, political, and philosophical backdrop, and every attempt will be made to connect his work to the work of those who wrote before him and after him: as he put it himself, in his famous 'Tradition and the Individual Talent', 'No poet . . . has his complete meaning alone', but 'His significance, his appreciation is the appreciation of his relation to the dead poets and artists'.

ENG 519: Literature and the First World War

Dr Christos Hadjiyiannis

The First World War (1914-18) had a huge physical and emotional impact on those who were caught up in it – both civilians and soldiers. A century on from the conflict, this elective course will take us back to literary works (poems, novels, and memoirs) that were written during, or in the wake of, the war. Works we will study vary from those which engage directly with the atrocities that took place between 1914 and 1918; those which deal with its aftermath; those which express a 'patriotic' duty to sacrifice; those which register a pacifist critique of the war; and those which accept, with stoic wisdom, sacrifice as ethical imperative. We will study poetry by Rupert Brooke, Siegfried Sassoon, May Sinclair, Edward Thomas, Charlotte Mew, David Jones, T. E. Hulme, Ford Madox Ford, Charles Hamilton Sorley, and others, and prose by Erich Maria Remarque and Rebecca West. These literary works will be examined on their own merit, but they will also be set against memoirs, diaries, and essays written by active personnel in the trenches. By the end of the course, you will have come to appreciate the various ways in which the 'war to end war' impacted on twentieth-century literature.

ENG 509: FILM HISTORY AND CRITICISM

Dr Evi Haggipavlu

The purpose of this course is to enable students acquire the background knowledge necessary for thinking, speaking and writing critically about cinema. To that effect we shall trace the key moments in the history of world cinema from its beginnings to the present by exploring cinematic history's most important: (a) *Periods* such as the silent era, the Avant-Garde experimental cinema of the 20's and 30's, Hollywood's golden years, wartime and postwar cinema, the 60's and 70's New Waves and New Cinemas; (b) *Movements/Schools of Filmmaking* such as German Expressionism, the Soviet Montage of Collisions School, Poetic Realism, Italian Neorealism, the French New Wave, the Documentary Movement, the Second Italian Film Renaissance, New German Cinema, the Polish School, Parallel Cinema, the Japanese New Wave, Third Cinema, Dogma 95; (c) *Technological Innovations* such as the coming of sound and color, the use of technical means to tell a story and cinema's relationship to the other arts; (d) *Directors* and (e) *Films* from around the world, some known and others not so well known, that contributed in novel and significant ways to the development of cinema as an art form. Ours is a telling of the history of *world cinema* and not of the history of cinema in the western world and it is critical in that: (a) in understanding film criticism as the ability to enter the complex temporal and differential worlds that

films are, it returns the attention to films themselves for theoretical insights because it views them as critical statements in their own right addressing, knowingly or unknowingly, the specific concerns of a certain time and a certain place; (b) it requires a deep knowledge of world cinema's various historical/political/and cultural contexts for a committed kind of criticism that is constructive in character aiming to build rather than destroy communities; and finally (c) it does not claim to be *the singular total* history of world cinema but rather many histories crossing one another from around the world audible and visible when we become attuned to the silences, monologues and conversations taking place in the films themselves.

ENG 598: Legal and Economics Translation

Dr Olga Kanelli

This course aims to acquaint students with the issues that are involved in translating legal and economics texts. During our sessions, we will examine basic legal and economics texts (SL & TL) and focus on integrating textual, thematic, strategic, sociolinguistic and technological skills with methodologies which can be applied to legal and economics translation areas. Emphasis is placed on the development of the translation techniques required to resolve translation difficulties, including terminology research, quality assessment and the selection and management of reliable information resources.

ENG 596: Translating Scientific and Medical Texts

Dr Olga Kanelli

This course aims to familiarize students with the nature and style of special languages in specialized texts. Focus will be given on the acquisition of specialized knowledge, both linguistic and extra-linguistic, and the delivery of professional documents in real-market conditions. Students will come to realize that in scientific and medical translation the demand is not simply a literal translation but an accurate translation and they will become skillful in evaluating existing sources for specific purposes. The characteristics of specialized texts will be thoroughly discussed.

ENG 589: Journalistic Translation and Equivalence

Dr Olga Kanelli

Globalization has turned translation into an important part of journalistic work and enabled translators work on an immense variety of topics, from sports to economy. The aim of the Journalistic Translation Course is to provide students with the opportunity to deal with core translation concepts, often met in journalistic texts. Equivalence, equivalent effect, formal and dynamic equivalence, invisibility of the translator, mistranslation, culture and ideology. During our sessions, an effort will be made to realize that translation is an act directly linked to the world and debate whether making translators more visible should be a laudable aim.

ENG 573: STYLE IN TRANSLATION

Dr. Vasso Yannakopoulou

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.