

# Undergraduate (BA) Courses

Spring 2015

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*This syllabus is for information purposes only. Please check the ETR for updates.*

*For Erasmus students:*

*All the courses offered by the Institute of English and American Studies are 14 weeks long, meet for two contact hours once a week, and are worth 4 ETC credits.*

## 1. LANGUAGE

### ***English Foundation 2***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin, TE

Balogh Erzsébet, Balogh Erzsébet, Bajnóczi Beatrix, Bajnóczi Beatrix, Bajnóczi Beatrix, Gombosné Haavisto Kirsi, Gombosné Haavisto Kirsi, Gombosné Haavisto Kirsi

ANAMBA-32, ANGMIN-52, AMEMIN-52, TO-ANGT202

This two-term seminar course is aimed at acquainting the students with the basic practical knowledge of the English grammar which is necessary for functional reading comprehension and the production of both spoken and written texts. The weekly practice the students get supports the material dealt with in other language classes and provides constant feedback about the progress of each individual student for the students themselves as well as the instructors. The course material covers word classes, phrase structures, as well as sentence structures and functions with an emphasis on practical application. Topics discussed include sentence types, tenses, the functions and structures of phrases, as well as discourse functions. By the end of the course, the students are expected to know the basic grammar rules and to be able to apply them in practice. The assessment is based on weekly quizzes, midterm and final tests, and classroom participation.

### ***Communication Skills***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Nicole Butterfield, Doró Katalin, Tóth Zsófia Anna, Thomas Williams

ANAMBA-441, ANGMIN-61, AMEMIN-61

In this class, focus is laid on developing fluency and communicative skills to help the students to become active participants in conversation and discussion in English. Practice is given in the various ways in which a particular communicative function can be realised to assist in making choices as to what one says and in thinking about the appropriateness of how one says it. Personal experiences and points of view are exchanged and topics are discussed. Structured communication exercises may include extended situational responses, eliciting of information, problem solving and short talks on prepared topics. Emphasis is laid upon practising stress and intonation patterns, which are more directly related to communicative functions than grammatical forms. Attention is also drawn to the differences between spoken and written English.

To be effective, the workshop requires full participation of course members. Students will be expected to work individually or in small groups in sharing their ideas during informal discussion or in preparing various topics, which they will then present to the group as whole.

### ***Reading Skills***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Bajnóczi Beatrix, Bajnóczi Beatrix, Gombosné Haavisto Kirsi, Gombosné Haavisto Kirsi, Tápainé Balla Ágnes

ANAMBA-441, ANGMIN-61, AMEMIN-61

The main aim of this course is to help the students to read more effectively by developing the skills (extracting main ideas, reading for specific information, understanding text organisation, linking ideas, skimming, scanning etc.) needed for successful reading comprehension in an academic environment.

### ***Use of English 1***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Molnár Tímea, Molnár Tímea

ANAMBA-441, ANGMIN-61, AMEMIN-61

The aim of this course is to provide practice in various fields of the English language; to practise grammar phenomena especially difficult for a Hungarian speaker; to practise the areas of language competence needed in the academic environment; to help the students perform better at language competence tests; to familiarise the students with the various types of tests and tasks used for the assessment of English competence; to initialise and/or enhance systematic vocabulary building; to make the students aware of different options made possible by the economy of the language.

### ***Use of English 2***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin, TE

Csetényi Korinna, Curleyné Rónay Zsuzsanna, Curleyné Rónay Zsuzsanna, Nagy Judit, Nagy Judit, Simon Péter

ANAMBA-441, ANGMIN-61, AMEMIN-61, TO-ANGT304

The aim of this course is to provide further practice in various fields of the English language.

### ***Writing Skills***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin, TE

Balogh Erzsébet, Balogh Erzsébet, Lesznyák Márta, Don Peckham, Thomas Williams

ANAMBA-441, ANGMIN-61, AMEMIN-61, TO-ANGT303

This course will introduce different basic genres of: description, exposition, and argumentation, with emphasis placed on the last two. Paragraph and larger text organization, usage, grammar and vocabulary will also be focused on. The main goal of the course is to introduce students to academic writing in English so they can successfully complete writing assignments in their first years as university students. It is also a minor goal of the course to introduce students to the expectations of the writing component of the SZTE Academic English I exam, where students will write a 220-250 word essay in a specific genre and on a specific topic. Course requirements: weekly assignments (of various lengths), a final exam, preparation for class sessions, attendance as per department regulations. The assessment is based on weekly quizzes, midterm and final tests, and classroom participation.

### ***General Translation: Hungarian to English***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Thomas Williams

ANAMBA-441, ANGMIN-61, AMEMIN-61

This innovative course explicitly uses students' knowledge of Hungarian as their first language as a basis for developing their English language competence. To what extent does Hungarian help or hinder acquisition of English structures and vocabulary? We will look at the contrastive analysis hypothesis in its strong and weak forms and the various other approaches which can be taken to errors in foreign language learning. We will look in detail at a variety of contemporary bilingual and monolingual dictionaries, and dictionary use will form an important part of in-class and homework tasks. We will start with a variety of very short texts of a general nature, moving on to sentence and discourse level and taking in elements of genre, style, register, variety, cultural pragmatics and audience. It is anticipated that students will broaden their English vocabulary and improve their grammatical accuracy through this course in addition to developing a taste for the complex skills involved in translation.

There will be regular quizzes and weekly homework assignments (50%) which will form the basis of much of the in-class discussion. There will be a mid-term test to be taken in-class (20%) and a final take home test assignment (30%) which should be submitted before the last class in the semester.

***General Translation: English to Hungarian***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Nagy Judit

ANAMBA-441, ANGMIN-61, AMEMIN-61

This innovative course explicitly uses students' knowledge of Hungarian as their first language as a basis for developing their English language competence. To what extent does Hungarian help or hinder acquisition of English structures and vocabulary? We will look at the contrastive analysis hypothesis in its strong and weak forms and the various other approaches which can be taken to errors in foreign language learning. We will look in detail at a variety of contemporary bilingual and monolingual dictionaries, and dictionary use will form an important part of in-class and homework tasks. We will start with a variety of very short texts of a general nature, moving on to sentence and discourse level and taking in elements of genre, style, register, variety, cultural pragmatics and audience. It is anticipated that students will broaden their English vocabulary and improve their grammatical accuracy and become more aware of the rules and structures of their own mother tongue in addition to developing a taste for the complex skills involved in translation.

There will be regular quizzes and weekly homework assignments (50%) which will form the basis of much of the in-class discussion. There will be a mid-term test to be taken in-class (20%) and a final take home test assignment (30%) which should be submitted before the last class in the semester.

***Academic Study Skills – Purposeful Listening, Effective Learning***

lang, 1, sem, BAEN, BAAM, BAENmin, BAAMmin

Bukta Katalin, Nagy Judit, Nagy Judit, Nyikos Daniel, Nyikos Daniel

ANAMBA-441, ANGMIN-61, AMEMIN-61

The course provides a double approach to basic study skills focusing on two major pillars of a successful student experience at the Institute: on the one hand, it will teach effective ways and strategies in which you can ensure steady and relevant vocabulary development, and, on the other hand, it will show you how to establish your own focused and detailed note-taking and listening style.

During the course we will introduce effective ways of dictionary use, basic and more advanced academic word lists and work on vocabulary building strategies. We will listen to pre-recorded authentic lectures and in-class presentations while working on note-taking skills

through the identification of types of lectures, key components, major concepts and logical structures in lectures. The course is going to be very student-centered and practical in nature. Class participation will be fundamental in being successful in this course and working in small study groups will be encouraged.

The overall outcome of the course will be improved fluency, expanded vocabulary, strategic listening skills and efficient note-taking skills.

### ***Listening Skills***

lang, 1, sem, BAEN, BAAM

Bakti Mária, Bakti Mária

ANAMBA-441, ANGIN-61, AMEMIN-61

This course is offered for those students who need to improve their listening comprehension. Classroom activities involve listening to recorded tape/video materials and discussing the comprehension problems students are likely to encounter. The materials used in class present different language situations, voices and accents, and mainly consist of radio/TV interviews, news broadcasts and discussion programmes. The authentic language materials will provide the students with new vocabulary and help them use English more confidently.

### ***Presentation Techniques***

lang, 2-3, sem, BAEN, BAAM

Nyikos Daniel, Nyikos Daniel

ANAMBA-72, ANAMBA-7721, ANAMBA-81

The aim of this course is to enable the students for to present an argument and elaborate on it. Therefore we shall examine the way we think about experiences and the way we organise them for discourse, planned or unplanned, i.e. memorised speeches, manuscript speeches and extemporaneous speeches. We shall look into the structure of informative and argumentative discourse: the point, the pattern and the detail and how to shape them to inform and motivate an audience, how to achieve coherence and clarity.

Students will be expected to work actively in class and to prepare home assignments. Based on work done in class, they will have to analyse discourse, prepare their own delivery on different topics, perform in front of others, analyse their own performance and that of others and be ready to improve on it. Grading will be based on class participation and the quality of oral presentation.

### ***Proficiency Practice***

lang, 2-3, sem, BAEN, BAAM

Curleyné Rónay Zsuzsanna, Curleyné Rónay Zsuzsanna

ANAMBA-72, ANAMBA-7721, ANAMBA-81

The aim of this course is to provide practice in various fields of the English language at an advanced level; to practise the areas of language competence needed in the academic environment; to help the students perform better at different kinds of advanced level language; and to make the students aware of different options made possible by the economy of the language.

### ***Integrated English Language Skills***

lang, 2-3, sem, BAEN, BAAM, TE

Lesznyák Márta, Lesznyák Márta, Kocsik András, Kocsik András

ANAMBA-7722, TO-ANGT802

Students who have successfully completed Academic English have thereby demonstrated a degree of competence in the discrete skills of reading, writing and speaking,

as well as in the use of English. The present seminar course seeks to combine these skills in a number of ways, with the important addition of listening, and to integrate them in the performance of advanced-level language activities. Given that the participants on this course are all engaged in English-medium academic studies in the field of English, it is highly appropriate that the course should focus on specific study skills to enhance their ability to benefit from the tuition and resources they are exposed to, as well as enabling them to contribute more fully in both speech and writing. The format of the seminars will include substantial open-class discussion, pairwork and groupwork as well as individual presentations.

## 2. ACADEMIC WRITING

### *Academic Composition*

Gen, sem, 2, BAEN, BAAM,

Nicole Butterfield, Thomas Williams, Zámóné Kocic Larisa

ANAMBA7712

The course links your Writing Skills seminar in the first year to your Academic Writing seminar in the third. The primary aim of the course is to help you make the transition from writing short, well-structured informal texts to writing longer, academically oriented argumentative texts. The second aim of the course is to familiarize you with the habit of handling texts by others, make you look for and reproduce arguments. Also, you will be introduced to specific elements of vocabulary and grammar usually applied in academic texts. For this, you will be provided with samples of academic writing following the topics of the course. In the first part of the semester, we are going to revise and practice skills needed for writing short texts of cc. 200 words that belong to various genres, have an introduction, body, conclusion structure, use well organized paragraphs, cohesive devices, and respect basic rules of punctuation. This part of the course concludes with writing the draft of a book review of cc. 400 words. In the second part of the semester, we are going to make preparations for writing in an academic context by reading, summarizing, analyzing academic texts in search of arguments. This part of the course concludes with handing in the completed book review of cc. 800 words.

### *Academic Writing*

Gen, sem, 3, BAEN, BAAM, ENG, US

Bocsor Péter, Fenyvesi Anna, Péter Róbert, Vajda Zoltán

ANAMBA7711

The course aims to instruct students in the development and practice of writing skills necessary for a successful completion of their academic papers and theses. Students will be provided with samples of academic writing following the topics of the course. The lecture component of each class session will target the various aspects and elements of the writing process as well as the structural organization of various parts of papers. In the discussion component of each class students will analyze and critique each other's work, while in the end of the class all students will report on and summarize the main points of their discussions.

Throughout the term, students will be required to write and rewrite various short texts, with the main assignment of the course being the rewriting of a term paper according to the aspects of writing discussed in the course.

## 3. METHODOLOGY

### ***Basics of Teaching English as a Foreign Language***

meth, 2-3, lect, BAEN, BAAM

Bukta Katalin

ANGBA72, AMEBA72

The objective of the lecture course is to give students intending to qualify as English language teachers an introduction to ELT methodology. Students will be encouraged to reflect on their own learning experiences in school and university as well as acquiring knowledge about the history, principles and practices of English teaching. Areas to be covered include: language teaching history, methods and approaches, goals of language teaching, teaching the four language skills, materials and aids and language testing. The course will be assessed by means of a written test at the end of the semester.

The course is a **prerequisite** for the teacher training MA program.

Reading material: Harmer, J. *How to teach English*. Longman.

## 4. CULTURE

### Lectures

#### ***Theories of Culture***

cult, 2-3, core lecture, BAEN

Bocsor Péter

ANGBA41, ANGMIN81

This series of lectures offers an overview of various conceptualizations of culture from the beginning of the 20<sup>th</sup> Century up to the present. We examine how culture emerges as a concept in the course of theorizing it from a multiplicity of viewpoints. The approach of semiotics will serve as a basis for discussing means of subjectivity and meaning production within systems of ideologies. It takes us to more recent critical formulations addressing the political and the social. We shall explore the vested interests of feminism, post-colonialism, and anti-consumerism in culture as an issue. Evaluations will be based upon a comprehensive exam.

#### ***Introduction to Popular Culture and Media***

Cult, survey lect, 2-3 BAEN, BAAM, BAENmin, BAENlev

Barát, Erzsébet

ANGBA42, ANGBA71, ANGMIN111, AMEBA71

This is a survey lecture that is on offer to meet the core requirements of the curriculum in the field of cultural studies. The lecture is designed to introduce students into a dynamic understanding of culture as objects-in-use. It will discuss the ways the concept of culture has developed in modernity as the institutionalized mediation of things. We shall explore possible answers to the following questions: How do cultural products (human relationships, feelings, or knowledges included) become commodities? How do they acquire meaning in contemporary social life as high cultural products or ‘mass’, popular cultural products ‘only’? What are the (perceived) reasons for the formation of various sub-cultures? Why and how do goods and services keep moving between (collectives of) people and how do they change in the course of these institutionalized cycles? What is the role of the media in this circulation? The focus is on the study of person-thing relationships in Euro-American societies from the

first wave of industrial revolution to the end of the 20<sup>th</sup> century. In the first half of the semester we shall discuss the three major contemporary theories regarding the particularities and changes of consumer culture. In the second half of the semester we shall continue to explore the differences that gender, class, race and age relations make in (the theorization of) consumer culture. By the end of the course successful students will have understood that culture operates in everyday life through people's interaction to produce their environment and their selves that emerge as a result of their participations in the particular institutions of social interaction.

### ***Film Theories***

Cult, 2-3, lecture, BAEN, BAAM

Dragon Zoltán

AMEBA-42, AMEBA-62, AMEBA-72, ANGBA-62, ANGBA-72

The course is a comprehensive overview into the main aspects of the vast field of film theory and criticism. The lecture is intended to be a theoretical guide into the field of film studies and provides students with key concepts of film and, in tandem, their theoretical background(s). Topics include the following: film and reality, the language(s) of film, image and sound, film-theater-literature, film genres, montage theory, formalism and film, structuralism and film, psychoanalysis and film, filmic/textual analysis, film semiotics, post(?)modernism and film, mass-media, mass-culture and the issue of post-cinema and new media interfaces.

### ***A History of American Art***

Cult, lect, BAAM, BAEN

Annus Irén

AMEBA42, ANGBA 62, AMEBA62, AMEBA72, ANGBA72

The course is designed to offer a historical overview of American painting and architecture from the Native Americans to the present day. The course opens with the exploration of the art of the Natives, with a focus on the built structures and the decorative art of the Pueblo and Great Plain cultures. The course will then discuss the birth of American architecture and beginnings of painting during the Colonial era into the early Republic, influenced by contemporary European artistic traditions and practices. It will be followed by an analysis of various artistic efforts that contributed to the constitution of a distinct American identity during the Jacksonian era as well as of emerging forms of representations of the nation. Afterwards, the course will explore artistic productions shaped by the experiences of industrialization and urbanization that molded contemporary understandings of the American city. A discussion of art as reflective of inter-war realities will be followed by an elaboration on responses to post-war consumerism and multicultural challenges to mainstream society and forces of domination. In order to earn a grade, students are expected to take the written final exam.

## **Seminars**

### ***Theories of Culture***

Cult, sem, 2-3, BAEN, BAAM

Bocsor Péter, Nagy Gergő ???

ANGBA-61, ANGMIN8-11-2

This seminar is designed to further explore conceptualizations of culture as introduced in the Theories of Culture Lecture. The seminar introduces students to various concepts of

culture in modernity and late modernity, breaking with the necessity of seeing culture as the “other” of materiality and social life. The themes covered will explore the major areas of the study of culture and their concepts and specificities of approach to 'culture'.

### **Representations of Non-normative Sexuality in Contemporary Television Series**

Cult, 2-3 year, sem, BAENG, BAAM

Nicole Butterfield

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The aim of this seminar course is to introduce students to feminist television criticism through the analyses of contemporary American television soap operas. The focus of analysis will be the emergence of the theme and characters of non-normative sexualities in prime time series. We will examine the emergence of representations of non-normative sexualities in various genres of television programming from prime time sitcoms such as *Will and Grace* and *Modern Family*, courtroom/political dramas such as *LA Law* and *The Good Wife* to the cable television fantasy series *True Blood*. We will discuss feminist conceptualizations of the processes of production, genre and audience reception and what difference these theories make in understanding the significance of the visibility of non-normative sexualities in the televisual landscape. In order to make sure that students are familiar with the given programs, they will also be asked to attend screenings of the various television series that will then be discussed in class based on the appropriate theoretical readings.

Assessment: Students will be expected to actively participate in classroom discussion. They will also be required to write an (electronic) Journal (OLVASÓNAPLÓ) week by week. They will be provided a couple of guiding questions in advance. The questions should help them reflect on the readings and the particular screening when relevant. The journal entries should be 300 to 400 words long. At the end of the semester, there will be an in-class closed-book exam that will cover the central concepts discussed throughout the course. Students will also be asked to mention telling episodes of the series where the concepts could be useful for the analysis.

#### Grading policy:

Class Participation and Attendance	20%
Weekly Journal Entry	50%
Final Exam (ZH)	30%

### ***Civil Society and Transnational Sexual Politics***

Cult, sem, 2-3, BAEN, BAAM

Nicole Butterfield

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The aim of this seminar is to introduce students to the diverse approaches and strategies used by feminist, women’s rights, LGBTI/Queer and other activists engaged in sexual politics and struggles for sexual equality both locally and transnationally. The course will begin with an examination of debates within early Women’s Rights Movement in the 19<sup>th</sup> century about race and class inequalities. We shall focus on how these early feminist debates have contributed to our understanding local and transnational struggles for sexual rights in more recent decades. We will critically examine the concept of sexual rights to see how, for example, women’s and LGBTI rights have been co-opted by discourses that (re)produce Western hegemony. We will discuss the complex dilemmas faced by activists such as the need for solidarity and coalitions, the use of identity markers as group representations, and the inevitability of exclusion and the (re)production of discourses that reinforce/ subverting global inequalities. We will analyze how different social and cultural conditions of life shape and



influence the various types of activism, such as, grassroots/volunteer-based activism, professionalized NGOs and organizations, fund-raising, and social media/online platforms.

Assessment:

Students will be expected to actively participate in classroom discussion. Students will also be asked to write 7 reaction papers throughout the semester. In the papers, students must reflect on the concepts and issues that are brought up in the readings and up to that point in the course and raise questions that can facilitate discussion in the seminar. At the end of the semester, there will be an in-class, closed book exam (ZH) that will cover the central concepts discussed throughout the course.

Grading

Class Participation and Attendance 20%

Reaction papers 50%

Final Exam 30%

### ***Troll Dolls, Barbies and GI Joes. The Sixties in the USA***

Cult, sem, 2-3 BAEN, BAAM

Cristian Réka M.

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The seminar is a browser into the intriguing cultural fabric of the “side road” U.S. of America of the 1960s; in other words, the focus is on Troll Dolls rather than on Mattel Barbies or Hasbro GI Joes. We will map the less known versions of the Civil Rights Movements, the Vietnam War, will talk about the sexual revolution and the Pill, as well as about student protests and antiwar movements, hippies and countercultural facts and artifacts (music, architecture, film, performing arts, sports, and literature). The material will envisage a less canonical selection of re-contextualized literary and filmic texts, alongside various audio and visual materials on the sixties. Basic text: *Impossible to Hold: Women and Culture in the 1960s*. Avital H. Bloch and Lauri Umansky, eds. New York: New York UP, 2005, complemented with various websites, documents, and films. Grading: 10% classroom participation (roundtable discussions, team-work), 30% presentation, 30% midterm test, 30% final test.

### ***The Identity Matrix and American Popular Culture* NEW**

2-3, sem, BAAM, MAENG

Annus Iren

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

In mathematics, the identity matrix captures the concept that if a matrix is multiplied by its identity matrix, it does not change the original matrix, just like multiplying a number by 1 does not change the original number. This reflects how we engage in a process, believing that it will result in a change in the original state of affairs, only to find in the end that in fact nothing has changed. Patricia Hill Collins coined the phrase “the matrix of domination” to describe various structures of oppression that are constituted through particular segments of identities reflective of various social hierarchies, including age, class/status, (dis)ability, gender, race/ethnicity, and religion. This course investigates American visual culture and surveys the ways in which various types of identities are represented as intersecting within the matrix of social practices and relations. In particular, it focuses on the specific strategies of representation used in order to challenge existing hierarchies and to subvert the matrix of domination. Moreover, it also examines the extent to which these subversive strategies can be regarded as successful and thus may trigger social change – as opposed to being caught up in the equilibrium presented by the identity matrix.

Reading material: students will read a selection of writings listed along with the course topics. They are also expected to view some visual materials in preparation for class meetings.

Grading: Students will be expected: (1) to give a 20-min. presentation on any of the topics listed, based on their own research; (2) to submit a five-page position paper; (3) to prepare for the thematic discussion; and (4) to take the written final test.

### Topics

1. Post-modern theorizations on identity
2. Segmented identities 1: Body (ability, gender/sexuality and race/ethnicity)  
R: M. McDermott & F. Samson, White Racial and Ethnic Identity in the US  
<http://www.jstor.org/stable/29737719>
3. Segmented identities 2: Ideology (religion and class/status)  
R: J. Pearce et al., Social Class, Identity and the “Good” Student  
<http://web.b.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=30&sid=20541d3d-3804-46cb-bd56-bb0e029b4bed%40sessionmgr113&hid=110>
4. The matrix of domination and identity politics  
R: P. H. Collins, Black Feminist Thought in the Matrix of Domination  
<http://www.hartford-hwp.com/archives/45a/252.html>
5. Visual culture: production, representation and consumption  
R: M. Sturken and L. Cartwright. Practices of Looking, Chap. 1.  
<http://www.arts.rpi.edu/~ruiz/IDIspring06/readingsSP06/Practices%20of%20Looking.pdf>
6. Unveiling fields of contestation  
R: *Forrest Gump* + position paper due
7. Intersecting femininities and masculinities  
R: R. W. Connell and J. Messerschmidt, Hegemonic Masculinity  
<http://www.jstor.org/stable/27640853>
8. 9/11 and the shifting American social landscape  
R: M. Lewis, From Victim to Victor: “Breaking Bad” and the Dark Potential of the Terminally Empowered  
[http://download.springer.com/static/pdf/488/art%253A10.1007%252Fs11013-013-9341-z.pdf?auth66=1414052988\\_094cf6f863e78e71fead93970638be67&ext=.pdf](http://download.springer.com/static/pdf/488/art%253A10.1007%252Fs11013-013-9341-z.pdf?auth66=1414052988_094cf6f863e78e71fead93970638be67&ext=.pdf)
9. Challenges to able bodies  
R: Garland-Thomson, The Politics of Staring  
<http://thowe.pbworks.com/f/politics.of.staring.pdf>
10. Performing identities through music and dance  
R: M. Balaji, Vixen Resistin’: Redefining Black Womanhood in Hip Hop Music Videos  
<http://www.jstor.org/stable/25704091>
11. Appropriations of the culture of the Other  
R: J. Wells, True Love Waits  
<http://www.jasna.org/persuasions/on-line/vol28no2/wells.htm>
12. Virtual selves and realities  
R: B. Istoft, Avatar Fandom as Nature – Religious Expression  
<http://web.b.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=20541d3d-3804-46cb-bd56-bb0e029b4bed%40sessionmgr113&vid=16&hid=110>
13. Final test
14. Thematic discussion: The power of representation

***The Sublime and the Beautiful: Aesthetics in 18<sup>th</sup>–19<sup>th</sup> Century Britain***  
cult, 2-3, sem, BAEN, BAAM

Cora Zoltán

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The course surveys and discusses key texts of British aesthetics while trying to introduce students to the most important aesthetic problems and concepts. Though the seminar mainly concentrates on 18<sup>th</sup> and 19<sup>th</sup> century British authors, yet it does regard European, preeminently German ones as well. The study of aesthetics itself conveys a critical attitude: it is a mode of critical judgement and a mode of analysing personal creativity, taste and ethics. Nonetheless, besides beauty, artistic creation, or nature, aesthetics calls attention to other fields of sensation as well. During the course the students will familiarise with original themes (mimesis, beauty, nature, sublime) of aesthetics by chosen treatises from such various authors as Joseph Addison, David Hume, Edmund Burke, S.T. Coleridge, or William Morris. Assessment: participation in classes and discussions (25%), position papers (25%), seminar paper (min. 10 pages) (50%).

### ***British media history, 1620-1855***

cult, sem, 2-3 BAEN, BAAM

Péter Róbert

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

This course provides an introduction of the major developments and most important themes of British media history from the appearance of the first newspaper to the abolishment of newspaper taxation. It examines media ownership and censorship, the relationships between media and society, newspaper management and editorial strategies as well as the close nexus between parliamentary politics and the press. The seminar connects these issues to broader historical, cultural and social trends. It considers those political, social, economic and technological conditions that paved the way for the development of new media forms including broadsides, newsbooks, journals, pamphlets, newspapers and magazines. It analyses their central role in promoting and altering existing governmental policies and their impact in forming and articulating public opinion. It utilizes a diverse range of primary material, some of which have been rarely seen before. We shall read and interpret news items about Hungary that were published in the very first English newspaper whose title contains the name of our country. This seminar helps students to develop their own research interests in this relatively new field of historical enquiry by, for example, acquiring basic methods and approaches adopted in the analysis of press sources. Students are required to read the assigned readings each week, present a 20-minute paper on chosen topics. The course concludes with a final test. Grades will be awarded on the basis of the student's presentation (20%), hand-out (20%) class performance and participation in debates (20%) as well as final test (40 %).

## 5. HISTORY

### Lectures

#### ***British History, 1688-1914***

hist, survey lect, 2-3, BAEN, BAAM, BAENmin, BAAMmin

Péter Róbert

ANGBA51, AMEBA52, ANGMIN91, ANGBA71, AMEBA71, ANGMIN111

The objective of the lecture is to provide an introduction to the major themes of British history from the Glorious Revolution to the First World War, including intellectual, religious, social, political and economic developments leading to the creation of the modern

demographic welfare state. Topics include the British state and national identity, the British Enlightenment, the industrial revolution, political and social reforms, popular culture, the status of women, Ireland, the British Empire, the welfare state, economic decline. The course concludes with a written exam.

### ***American History Survey 1: Colonial to Early Republic***

hist, survey lecture, 2-3, BAAM , BAAMmin, BAENG

Novák György

AMEBA51, AMEBA71, AMEMIN82, AMEMIN111, ANGBA71

The course will be a lecture series, giving a chronological survey of the history of the United States from the beginnings to the early Republic, with special emphasis on the colonial beginnings and the Revolution. At the end of the course the participants will have to pass an oral examination. The topics to be discussed will include: The natives and the discoverers of North America; Capt. John Smith and Virginia; The Pilgrims Bradford and New Plymouth; Salem & Boston (Endicott & Winthrop); Religion and the colonies; Captivities (Mary Rowlandson); Witches, Heretics, Criminals; the Revolution; the Constitution, the early Republic; Slavery

## Seminars

### ***Politics and Society in Post-war Britain***

hist, 2-3, sem, BAEN, BAAM

Cora Zoltán

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The course offers a critical examination of major post-war political, economic and social processes of Great Britain from a historical perspective. On the one hand, after dealing with a short excursion on the post-war political history of Britain, students will familiarise with Britain's participation in the ensuing post-war superpower enmity, the Cold War. Due to this latter political development, the question will be raised how Britain was involved in the economic and political integration of Western European countries. On the other hand, the seminar will elaborate on themes of affluence in British society, the rise of consumer society, or globalization, including the discussion of, for example, the changing notions of Britishness, or Roger Scruton's idea of 'The West and the Rest'. During this historical study, students will also familiarise with such influential politicians and cultural "icons" as, for instance, Winston Churchill, Harold Wilson, The Beatles, Ted Hughes, Roald Dahl or Margaret Thatcher. Participants will also be invited to apply the theoretical and historical knowledge gained through the course in their presentations. The seminar also seeks to familiarise students with major historical problems throughout the period by interpreting relevant primary (diaries, newspapers, legal texts, and speeches) and secondary (literature) sources. Assessment: participation in discussions and debates of the classes (30%), presentation (30%), end term test (40%).

### ***Politics and Cultural Media in Interwar Britain***

hist, 2-3, sem, BAEN, BAAM

Cora Zoltán

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

The seminar provides a political, social and cultural history of Great Britain in the interwar period (1919-1939) with a view to the European context as well. The course seeks to

familiarise students with major historical problems of this era by interpreting relevant primary (literary texts, diaries, newspapers, legal texts, and speeches) and secondary (literature) sources. We will discuss various topics, including the questions of democracy, nationalism, fascism and socialism, or, for example, the post-Victorian cultural milieu. An emphasis will also be laid on questions of social and economic changes in Britain before and after the Great Economic Depression (1929-1933). During this historical study, participants of the course will have a chance to closely examine the ideas of such influential politicians, philosophers, and writers as, for instance, David Lloyd George, Bertrand Russell, Winston S. Churchill, George Orwell, T. S. Eliot, or Virginia Woolf. While discussing various topics, the course will concentrate on the development of different forms of British cultural media, such as newspapers, or new broadcasting technologies and institutions (cinema, radio, or the BBC). Assessment: participation in discussions and debates of the classes (30%), presentation (30%), end term test (40%).

### ***Planters of the Old South***

hist, sem, 2-3 BAEN, BAAM

Zoltán Vajda

ANAMBA81, ANAMBA881, ANGBA81, AMEBA81

This seminar course is designed to explore areas of the Southern planters' culture, material and intellectual, prior to the American Civil War. Drawing upon cultural and social history, it investigates the rise and development of a distinct regional culture. The topics to be discussed include: the institution of black slavery; religion of the planters; paternalism; the concept of honor and its manifestations; women on the plantations; the proslavery argument; and attitudes toward slavery.

## 6. LITERATURE

### Lectures

#### ***England in the High Middle Ages: Middle English Culture and Literature – Survey***

Lit, 2-3, core lect, survey, any course lecture, BAEN, BAAM, BAmin

Nagy Gergely

ANGBA31, ANGBA32, AMEBA33, ANGBA71, AMEBA71, ANGMIN111, AMEMIN111

The course follows up the first semester's survey of early medieval Anglo-Saxon culture and literature, and brings the story of England roughly to the close of the 15<sup>th</sup> century. The 11<sup>th</sup>-century end of the Old English period is marked both politically (by the change of the ruling dynasty) and linguistically (by the coming of the Middle English stage in the history of the English language), but the change meant more than this: the continental connections the Norman kings provided put England into a the European circuit of thinking, art, and literature in a completely different way. Thus the Middle English period's interest lies in the relationship of England and Europe, whether in social structure, philosophy, architecture, or literature; and the course will concentrate on these fields to survey the changes. A historical overview is provided by linking English developments to continental ones, and will include topics like feudalism and the development of urban culture, Romanesque and Gothic art, the rise of new monastic orders, scholastic theology, and the universities. The rise of the middle class and the concomitant changes in cultural/literary patterns will also be treated, e.g. through one of the favorite genres (romance) and subject matters (King Arthur), but special attention will be paid to the best known and greatest

medieval English poet, Geoffrey Chaucer. The course closes with an outlook towards the 16<sup>th</sup> century, where Humanism already starts to define the previous period as the 'Dark Ages', the printing press revolutionarizes literary production, and social change makes evident a new age is under way. There will be a final (written) exam, and a packet of readings placed in the library.

Topics to be covered:

1. The High Middle Ages in Britain: social history, language, culture
2. Development of Medieval Theology (St. Anselm, Peter Abelard, St. Bernard, Thomas Aquinas, Duns Scotus, William Ockham)
3. The beginnings of Middle English literature: Arthur and romance
4. New Paths to God: Monks, Friars, Religious Rebels, Mystics
5. Art and aesthetics: Romanesque and Gothic art
6. Romance and its Knighthood and romantic love, courtly society and literature; women in medieval society
7. Historiography and the concepts of history and fiction: from the Peterborough Chronicle through Geoffrey of Monmouth to Caxton
8. Religious Poetry and Prose: Pearl Poet, Gower, Langland
9. Medieval Drama: beginnings and the extant cycles
10. Chaucer I: the transformation of continental traditions (French and Italian periods)
11. Chaucer II: Chaucer and the new vernacular author
12. The end of the Middle Ages: language, culture, history

Bibliography (including suggested readings):

Barron, W.R.J. *English Medieval Romance*. London–New York: Longman, 1987.

Davis-Weyer, Caecilia. *Early Medieval Art 300-1150. Sources and Documents*. Toronto: U of Toronto P, 1986.

Eco, Umberto. *Art and Beauty in the Middle Ages*. New Haven and London: Yale UP, 1986.

Hollister, Warren C. *Medieval Europe. A Short History*. Boston: McGraw-Hill, 1998.

Kermode, Frank, John Hollander, et al., eds. *The Oxford Anthology of English Literature*. Volume 1. New York: Oxford UP, 1973.

Tierney, Brian. *The Middle Ages. Vol. I: Sources of Medieval History*. NY: McGraw-Hill, 1992.

### ***Renaissance English Literature with its Medieval Roots – Survey***

Lit, 2-3, core lect, survey, any course lecture, BAEN, BAAM, BAmin

Szőnyi György Endre

ANGBA31, ANGBA32, AMEBA33, ANGBA71, AMEBA71, ANGMIN111, AMEMIN111

This lower level survey course aims at introducing English majors to the literature of the English Renaissance which has Shakespeare as its central figure and popular drama as a leading art form. The course, however, beyond treating Shakespeare's art, reaches out to other genres (lyrical poetry and epics) as well as the institutions of literature and the theoretical thinking about literature and its function. The medieval roots of Renaissance English literature (romances, Chaucer) will also be briefly discussed.

### ***Late 19th-20th c. American Literature – Survey***

Lit, 2-3, core lect, survey, any course lecture, BAEN, BAAM, BAAMmin

Kovács Ágnes Zsófia

AMEBA31, ANGBA71, AMEMIN111

The course offers an introduction to the making of "Americans" in late 19<sup>th</sup> century and 20<sup>th</sup> century US literature. This frame includes not only American versions of discourses we traditionally call realism, modernism, postmodernism, multiculturalism, etc. In the US, it

also involves processes like immigration, industrialization, trauma, cold war, globalization. The course aims at locating texts at the crossroads of so-called literary and socio-political issues, so special emphasis will be laid on comparing contrasting representations of American identity, racial identity, gender identity, class identification, political activism. Readings will include Henry Adams, Henry James, Charles Chesnutt, Kate Chopin, W. E. B. DuBois, Scott Fitzgerald, William Faulkner, Anzia Yeziarska, Langston Hughes, Nella Larsen.

## Seminars

### ***Introduction to Literature II.***

lit, 1, sem, BAEN

Kiss Attila, Kiss Attila, Nagy Gergely, Nagy Gergely, Zámboné Kocic Larisa, Bocsor Péter, Szőnyi György Endre

ANGBA22

Based on technical and theoretical issues discussed in the *Introduction to the Study of Literature I*. survey course of the first semester, this course aims at introducing students into the most important considerations of literary interpretation and theory, and in doing so it hopes to help students arrive at a more complex understanding of literary works of art and other products of social signifying practices. Our primary objective is to study the skills and theoretical terms we need in order to approach and interpret texts.

We will be applying different theoretical and interpretive strategies to representative texts of the three major genres, thus enlarging and problematizing the fields we covered in the first semester.

We will discuss problems of textuality, literary communication, interaction between text and interpreter, historicity and contextuality, interdisciplinarity.

Topics:

1. The ontology and dynamics of the literary work of art. The communication model.
2. Formal vs. contextual approaches. Authorial intention & meaning creation, work & text.
3. Horizons of expectations. The act and temporality of reading.
4. Poststructuralism and semiotics.

Grading policy:

a/ home paper (interpretative, argumentative academic paper, must observe the *Style Sheet*: content 10, language 5, apparatus 5): 20

b/ quick tests, terminology, presentations: 15

c/ participation: 5

21-25=2 26-30=3 31-35=4 36-40=5

### ***Introduction to American Literature and Culture 2***

lit, 1, sem, BAAM

Dragon Zoltán

AMEBA22

The course is a practical guide for reading, contextualizing and interpreting works pertaining to American literature and culture. We will focus on a selection of modern and contemporary poetry, fiction, drama, film, video clips and other new media related artifacts and will use key concepts of literary and cultural theories in our understanding of America(s) and American identities. Grading: 20% active participation and teamwork, 40% midterm test, 40% final test.

### ***Introduction to American Literature and Culture 2.***

lit, 1, sem, BAAM  
Tóth Zsófia Anna  
AMEBA22

The course is a practical guide for reading, contextualizing, and interpreting works pertaining to American literature and culture. We will focus on a selection of poetry, drama, fiction (short stories as well as a novel) and film while also using key concepts of literary and cultural theories in our understanding of various America(s), American identities and the diversities of American culture. Background reading: Walter Kalaidjian, Judith Roof, Stephen Watt *Understanding Literature. An Introduction to Reading and Writing* (Boston and NY: Houghton Mifflin, 2004) and J. A. Cuddon *The Penguin Dictionary of Literary Terms and Literary Theory* (1992/2000). Requirements: students are required to read/watch the primary readings and to take part in class discussion; the background reading is recommended. Grading policy: class participation 20%, written midterm test 40% and written final test 40%.

Detailed course description (weekly):

Week 1: What is literature? Introduction to the elements of literature.

Week 2: Poetry: discussing Walt Whitman: *Leaves of Grass: SONG OF MYSELF*

Week 3: Poetry: discussing Emily Dickinson: the theme of death in her poetry

Week 4: Poetry: discussing Aurora Levins Morales: *Child of the Americas*; Maya Angelou: *Phenomenal Woman*, An individual selection of poems brought in by each student

Week 5: Drama: discussing Susan Glaspell: *Trifles*

Week 6: Drama: discussing Tennessee Williams: *The Night of the Iguana*

Week 7: written midterm test

Week 8: Fiction: discussing Nathaniel Hawthorne: *The Scarlet Letter*

Week 9: Fiction: discussing Edgar Allan Poe: *The Murders in the Rue Morgue*, Kate Chopin: *The Storm*

Week 10: Fiction: discussing Sarah Orne Jewett: *A White Heron*, Zora Neale Hurston: *Sweat*

Week 11: Fiction: discussing Leslie Marmon Silko: *Lullaby*, Bharati Mukerjee: *A Wife's Story*

Week 12: Film: discussing *All About Eve* (1950)

Week 13: Film: discussing *Machete Kills* (2013)

Week 14: written final test

***Shakespearean Drama and the Renaissance Theatre***

lit, 2-3, sem, BAEN, BAAM, BAENmin, any course seminar

Kiss Attila

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1

This course aims at introducing students into the basic problems and modes of Shakespeare scholarship. Our major objective is to perform close readings of a representative selection of Shakespeare's dramatic work, situating these texts in the broader context of Elizabethan theatricality and the major social discourses of the age. We will examine how the various traditions of dramatic and iconographic representation are combined with contemporary ideological and intellectual subtexts in the plays. Through this approach, we hope to reveal the position of Shakespeare's dramatic art in the epistemological framework of early modern culture. Scheduled topics and readings: (negotiable)

1. Introduction

Problems in the semiotic typology of early modern culture. Basic problems of Shakespeare scholarship. Medieval, popular and classical origins of Renaissance drama. The representational logic of the emblematic theater.

2. The History Plays

*King Richard III*



3. Early Comedies  
*Love's Labour's Lost*
4. The Romantic Comedies  
*A Midsummer Night's Dream*
5. The Problem Plays  
*Measure for Measure*
6. The Tragedies  
*Hamlet, Macbeth*
7. The Romances  
*The Tempest*
8. Conclusion: Shakespearean drama as a laboratory of subjectivity.

### ***Interpreting The Lord of the Rings***

lit, 2-3, sem, BAEN, BAAM, BAENmin, any course seminar

Nagy Gergely

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1

The aim of this course is to examine and discover the literary and cultural traditions in J. R. R. Tolkien's *The Lord of the Rings*, and introduce students to the variety of approaches and major themes of inquiry which has been brought to bear on Tolkien's book. Peter Jackson's film adaptation of Tolkien's text will often be referred to by way of comparison, and indeed one of the course's objectives is to evolve attitudes and stances of relating to the film on the basis of considerations drawn from the interpretation of the text. This is not a reading course: the schedule will be structured on interpretive considerations and major themes, the traditions that can be found operating in *The Lord of the Rings* and their central concepts. Thus, good familiarity with the text (and *not* only with the film) is absolutely required. Proposed themes: the medieval literary traditions (Old and Middle English literature), languages and linguistic variety (language in the construction of culture, philology and philological reconstruction), mythological traditions and religion (Norse and Germanic mythology and Christian theology), questions of morality, characters and characterizations (literary traditions and character/subject types), tragedy and comedy, the evaluation of the basic Good-vs.-Evil story type, theoretical considerations and differences of cultural frameworks (orality, textuality, historicity, authorship, authority), the representation and creation of culture. In many of these topics, the film offers interesting differences in the use of the central concepts.

Evaluation will be based mainly on participation in class discussions and a seminar paper (6-8 pp). In addition, students will be required to do a presentation on a topic of their choice from the schedule, based on some secondary works concerning the topic in question. This is not a reading course, so at least a fair knowledge of the text (not only the movies) will be taken for granted.

### ***Death thou Shalt Die: Issues of Death in Renaissance Literature***

lit, 2-3, sem, BAEN, BAAM, BAENmin, any course seminar

Zámbóné Kocic Larisa

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1, AMMIN-61

"Yet, do thy worst, old Time: despite thy wrong. / My love shall in my verse ever live long," professed Shakespeare in Sonnet 19 the power of poetry to defy and counterplot mankind's universal enemy: death. The aim of this course is to introduce students to medieval and renaissance approaches to death emphasizing, in particular, prose works dealing with death issues (*Ars Moriendi*, *Memento Mori*, etc.) and the representations thereof in poetry. By reading poetry of Spenser, Shakespeare, Donne and Milton, the course aims to be a

complementary course of those focused on drama, providing thus a fairly neglected (lyric) piece of the renaissance death puzzle. In addition, the discussions of renaissance texts will question present notions of dying prompted by secondary readings from Philippe Aries's *Western Attitudes toward Death: From the Middle Ages to the Present*, David Cressy's *Birth, Marriage & Death: Ritual, Religion, and the Life Cycle in Tudor and Stuart England*, Michael Neill's *Issues of Death: Mortality and Identity in English Renaissance Tragedy*, and Elizabeth Jane Bellamy's (ed.) *Imagining Death in Spenser and Milton*. The course will end with the screening of Mike Nichols's *Wit* featuring Emma Thompson. The students will be required to participate in the discussion (30%), present at least one critical reading from the primary or/and secondary assignments (30 %), and complete an end term paper. (40%)

### ***Literature and the Bible – NEW!***

lit, 2-3, sem, BAEN, BAAM, BAENmin, BAAMmin, any course seminar

Zámbóné Kocic Larisa

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1, AMMIN-61

The aim of this course is twofold. On the one hand, it aims to introduce students to some of the major Biblical narratives, their literary adaptations in English language, and some of the major reading strategies based on them (Frye, Stenberg, Pricket, etc. - excerpts). On the other hand, it also aims to provide a critical reflection on these readings by (re)examining the pivotal, though, restricted roles assigned to women in these narratives through a comparative analysis of their adaptations/interpretations both by male and female authors. Hence, a particular focus will be given to the narrative of Creation and the Fall, as these two short passages from the book of Genesis provided the dominant discourse justifying women's subordination for centuries. Consequently, as Gerda Lerner notes, the Bible was the first and for long the only focus for women to engage in (re)interpretations and self-expressions in both life-writing, translations/paraphrases, theological debates, devotional works, poetry and fiction. Occasionally (e.g. the narrative of Samson), the discussion on the women as the threatening Other will address issues also of cultural/religious otherness and certain interpretative shifts/debates those encounters engender (Judeo-Christina vs Muslim).

Topics to be covered (schedule of readings)

1. Introduction: Bible as Anthology of Genres. The Language of the Bible (cf. Frye)

2. The Creation (Genesis 1-2): Adam, Eve (and Lilith) (two sessions)

John Milton, *Paradise Lost* (excerpts from book 4 and 8)

Dante Gabriel Rossetti, *Eden's Bower*

D. H. Lawrence, 'Let There Be Light!'

C. S. Lewis, *The Magician's Nephew* (excerpt)

Edward LeComte, *I, Eve: A Novel* (excerpt)

3. In the Beginning Was the Word (John 1:1-18)

John Donne, *Holy Sonnets*, no. 4

Lord Byron, *The Morgante Maggiore*

Emily Dickinson, 'A Word Made Flesh is Seldom'

Dylan Thomas, 'In the Beginning Was the Three-pointed Star'

4. The Fall (Genesis 3:1-13) (two sessions)

John Milton, *Paradise Lost*

Aemelia Lanyer, *Salve deus rex judaeorum* (Eve's Appology)

John Wilmot, Earl of Rochester, 'The Fall'

Abraham Cowley, 'The Tree of Knowledge'

Dante Gabriel Rossetti, *Eden's Bower*

William Golding, *Free Fall* (excerpt)

Edward LeComte, *I, Eve: A Novel* (excerpt)

5. Samson and Delila (Judges ch. 13-16) (two sessions)  
 John Milton *Samson Agonistes*  
 Handel, *Samson* (oratorio, excerpt)  
 Exum, Cheryl J. 'Why, why, why Delilah'  
 Milton Studies and the Agon over Samson (Milton-list discussion)
6. Jesus and the Samaritan Woman (John 4:1-30) (two sessions)  
 Genesis 24:10-14  
 Edmund Spenser, *The Faerie Queen*  
 Emily Dickinson, 'I Know Where Wells Grow – Droughtless Wells'  
 John Ruskin, *Unto This Last* (excerpt) cf. Gandhi
7. The Prodigal Son (Luke 15:11-32)  
 John Newton, 'The Prodigal Son'  
 William Wordsworth, *The Excursion*  
 Christina Rossetti, 'A Prodigal Son'  
 W. B. Yeats, 'The Lake Isle of Innisfree'  
 Elizabeth Bishop, 'The Prodigal'
8. The Crucifixion (Mark 15: 33-39)  
 John Donne, *Holy Sonnets*, no. 5 (cf. metaphysical poetry)  
 Aemilia Lanyer, *Salve deus rex judaeorum*(excerpt)  
 James Joyce, *A Portrait of the Artist as a Young Man*(excerpt)

#### Grading Policy:

- a/ home paper (6 page long, interpretative, argumentative academic paper, due in electronic format uploaded to Coospace by the end of May (date to be specified): 20%
  - b/ presentations (presentation: max. 15' long, work in pairs, comparative reading of the texts, highlighting debatable points, put forward questions): 15
  - c/ active, verbal participation (simply being present does not count): 5
- 21-25=2 26-30=3 31-35=4 36-40=5
- More than 3 absences, plagiarism, or the lack of a final seminar paper will automatically result in failure.

#### Literature to consult:

- Bal, Mieke. 1987. *Lethal Love. Feminist Literary Readings of Biblical Love Stories.*(Indiana Studies in Biblical Literature).Indiana University Press.
- Exum, Cheryl J. 1993. "Samson's Women."In *Fragmented Women. Feminist (Sub)versions of Biblical Narratives.* Sheffield Academic Press.
- Exum, Cheryl, J. 1996. "Why, Why, Why, Delilah?" In *Plotted, Shot, and Painted. Cultural Representations of Biblical Women.*Sheffield Academic Press.
- Frye, Northrop and Jay Macpherson. 2004. *Biblical and Classical Myths. The Mythological Framework of Western Culture.*Foreword by Robert D. Denham. Toronto – Buffalo – London: University of Toronto Press.
- Frye, Northrop. 1982. *The Great Code: The Bible and Literature.* London: Routledge.
- Gerda Lerner. 1993. "One Thousand Years of Feminist Bible Criticism." In *The Creation of Feminist Consciousness.From the Middle Ages to the Eighteen-seventy.* Oxford University Press, 138-166.
- Jo Carruthers, Mark Knight and Andrew Tate, eds. 2014.*Literature and the Bible.A Reader.* London – New York: Routledge.

#### **Humor and Gender NEW**

lit, sem, BA

Tóth Zsófia Anna

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1

This course aims to investigate the workings, aims and effects of humor from a gendered perspective. During the course we will read theoretical works concerning humor, the comic and various comedic genres as well as primary literature that supposedly apply the strategy of humor. We will read theories of humor as well as works specifically focusing on gendered humor and women's use of humor. We will read and watch the works (several short stories, novels (some in parts, some entirely), articles, films etc.) of American as well as British women writers/artists. Requirements: students are required to read the primary literature as well as watch the films listed and to take part in class discussion. Several works of the secondary literature are also to be read. Grading policy: written final test 50%, oral presentation 30% and class participation 20%.

Detailed course description (weekly):

Week 1: introduction, theories and psychology of humor, gendered aspects of humor – overview of general issues

Week 2: *The History of England*, *The Beautifull Cassandra* (sic!), *Jack and Alice* and *A Letter from a Young Lady* by Jane Austen

Week 3: *The Three Sisters*, *Love and Freindship* (sic!) by Jane Austen

Week 4: *Herland* by Charlotte Perkins Gilman

Week 5: *Transcendental Wild Oats* by Louisa May Alcott, *Too Tired to Want to Go Home* by Jenni Murray, *A Joking Aside* by Maureen Lipman, *The Secret Diary of Adrian Mole Aged 13 ¾* (an extract) by Sue Townsend

Week 6: *How to Get a Man (I'm Serious)* by Cynthia Heimel, *My Life as a Man* by Alice Kahn, *Heartburn* (an extract) by Nora Ephron, *Baby Rules* by Laurie Graham

Week 7: *Hot Breath* (an extract) by Sarah Harrison; *Too late, Too Late, So never Call Me Mother* by Lynne Truss; *Mrs Hartley and the Growth Centre* (an extract) by Philippa Gregory

Week 8: *The Chicago Tribune Articles* by Maurine Watkins (that inspired the play entitled *Chicago*)

Week 9: *Gentlemen Prefer Blondes. The Illuminating Diary of a Professional Lady* by Anita Loos

Week 10: *Nights at the Circus* by Angel Carter

Week 11: *Night After Night* (1932), *Goin' to Town* (1935) by Mae West

Week 12: *I'm No Angel* (1933) by Mae West and other "comic muses" on screen

Week 13: *Bridget Jones's Diary* by Helen Fielding and *Bridget Jones's Diary* (2001)

Week 14: final test

Suggested readings:

Parkin, John. *Humour Theorists of the Twentieth Century*. Lewiston: The Edwin Mellen Press, 1997.: "Henri Bergson," 5-36.

"Sigmund Freud," 37-87.

"Mikhail Bakhtin," 88-133.

"Arthur Koestler," 134-175.

"Northrop Frye," 176-228.

"Hélène Cixous," 229-277.

Martin, Rod A. *The Psychology of Humor: An Integrative Approach*. Burlington: Elsevier Academic Press, 2007.: "Introduction to the Psychology of Humor," 1-30.

"The Social Psychology of Humor," 113-152.

Cixous, Hélène. "The Laugh of the Medusa." 334-349. In *Feminisms*. Robyn R. Warhol & Diane Price Herndl ed. Rutgers University Press, New Brunswick, 1991.

Barreca, Regina ed. *The Penguin Book of Women's Humor*. New York: Penguin Books, 1996.: "Introduction," 1-10.

Barreca, Regina. *They Used to Call Me Snow White ... But I Drifted. Women's Strategic Use of Humor*. New York: Penguin Books, 1992.: "Getting It," 1-37.

"Do Good Girls Laugh with Their Mouths Open?" 39-69.

"The Laughter in the Kitchen," 101-121.

"It's Hard to Be Funny When You Have to Be Clean," 145-170.

"She Who Laughs, Lasts," 193-202.

Heydt-Stevenson, Jillian. *Austen's Unbecoming Conjunctions. Subversive laughter, Embodied History*. New York: Palgrave Macmillan, 2008.: "Introduction: "Did Jane Austen Really Mean That?" 1-28.

Heydt-Stevenson, Jillian. "'Slipping into the Ha-Ha': Bawdy Humor and Body Politics in Jane Austen's Novels." *Nineteenth-Century Literature* 55.3 (2000): 309-339.

Gillooly, Eileen. *Smile of Discontent. Humor, Gender, and Nineteenth-Century British Fiction*. Chicago: The University of Chicago Press, 1999.: "The Poetics of Feminine Humor," 15-38.

"The Feminine Difference: Three Paradigms," 39-75.

McFadden, George. *Discovering the Comic*. New Jersey: Princeton University Press, 1982.: "The Comic as a Literary Quality," 10-21.

"Description of the Comic as a General Feature in Literature," 22-48.

"The Modern Comic Ethos: Bergson's Laughter," 111-130.

"Modern Comic Ethos Continued: Freud," 131-151.

"Twentieth-Century Theorists: Mauro, Cornford, Frye," 152-173.

Sypher, Wylie. "The Meanings of Comedy." In n.e. Anchor Books edition. *Comedy*. Garden City, New York: Doubleday Anchor Books, Doubleday & Company, Inc, 1956, 193-255.

Bergson, Henri. "Laughter." (same), 61-190.

Hutcheon, Linda. *Irony's Edge. The theory and politics of irony*. London: Routledge, 1995.: "Risky Business," 9-36.

Colebrook, Claire. *Irony*. London, New York: Routledge, 2004.: "The Concept of Irony," 1-21.

"The Philosophy of Irony: Plato and Socrates," 22-46.

"Satire and the Limits of Irony: From Byron and Swift to Butler," 111-130.

"Postmodernism, Parody and irony: Rorty, Hutcheon, Austen, Joyce and Carter," 153-176.

### ***Jane Austen Revisited – NEW!***

lit, 2-3, sem, BAEN, BAAM, BAENmin, any course seminar

Tóth Zsófia Anna

ANGBA81; AMEBA81, ANAMBA881, ANGMIN7-11-1

The aim of this course is to investigate Jane Austen's not so well-known works. When Jane Austen's name emerges, her most popular and widely-read books come to the minds of many. During this course, however, we will have a look at her less-known, yet, also great works. We will read and discuss Jane Austen's earliest and latest works such as short stories from her *Juvenilia* such as *The Beautiful Cassandra*, *The Three Sisters*, *Love and Friendship*, *The History of England*, *Catherine or the Bower* etc., her short novels: *Lady Susan*, *The Watsons* and *Sanditon* as well as three of her major novels: *Mansfield Park*, *Northanger Abbey* and *Persuasion*. Familiarity with her "greatest and most popular" works such as *Pride and Prejudice*, *Sense and Sensibility* and *Emma* is recommended but it is not obligatory,

however, to see the complexity of Jane Austen's oeuvre and to be able to understand the role of these "marginal" works in contrast to the "mainstream" ones it might be advisable. Jane Austen being one of the most prominent women writers has a great literary heritage which waits to be explored in its entirety and not only some of the most "light, and bright, and sparkling" works should be in focus. Requirements: students are required to read the primary readings and to take part in class discussion; although a list of secondary literature is provided it is not compulsory. Grading policy: oral presentation 30%, class participation 20% and written final test 50%.

Detailed course description (weekly):

Week 1: introduction

Week 2: discussing the general context of Jane Austen's novels: literary period, historical background, social context, women's status and situation, marriage politics etc. and discuss briefly *Pride and Prejudice*, *Sense and Sensibility* and *Emma*

Week 3: discussing *The Beautiful Cassandra*, *The Three Sisters*

Week 4: discussing *Love and Friendship*, *The History of England*, *Catherine or the Bower*

Week 5: discussing *Lady Susan*

Week 6: discussing *The Watsons*

Week 7: discussing *Sanditon*

Week 8: discussing *Mansfield Park I*

Week 9: discussing *Mansfield Park II*

Week 10: discussing *Northanger Abbey I*

Week 11: discussing *Northanger Abbey II*

Week 12: discussing *Persuasion I*

Week 13: discussing *Persuasion II*

Week 14: written final test

Suggested readings:

- "Jane Austen's "Wild Imagination": Romance and Courtship Plot in the Six Canonical Novels" by Charles H. Hinnant, in *NARRATIVE*, Vol. 14, No. 3 (October 2006), 294-310. and "Jane Austen's Aesthetics and Ethics of Surprise" by Christopher R. Miller, in *NARRATIVE*, Vol. 13, No. 3 (October 2005), 238-260.
- "Jane Austen's Cover Story (and Its Secret Agents)" in Sandra M. Gilbert & Susan Gubar, *The Madwoman in the Attic* (New Haven: Yale UP, 1980), 146-183.
- "Shut up in Prose: Gender and Genre in Austen's Juvenilia," in Sandra M. Gilbert & Susan Gubar, *The Madwoman in the Attic* (New Haven: Yale UP, 1980), 107-145.
- "Early Writings" in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 41-54. and "Juvenilia" in J. David Grey et al. eds., *The Jane Austen Companion* (New York: Macmillan Publishing Company, 1986), 244-255. and "Omniscience for Atheists: Or, Jane Austen's Infallible Narrator" by William Nelles, in *NARRATIVE*, Vol. 14, No. 2 (May 2006), 118-131.
- "The Juvenilia and *Northanger Abbey*: The Authority of Men and Books," in Claudia L. Johnson, *Jane Austen; Women, Politics and the Novel* (Chicago: The University of Chicago Press, 1988), 28-48. and "Northanger Abbey," in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 55-70.
- "Anger in the Abbey: *Northanger Abbey*" in Tony Tanner, *Jane Austen* (London: Macmillan Education Ltd., 1987), 43-74.
- "The Disease of Activity: *Sanditon*" in Tony Tanner, *Jane Austen* (London: Macmillan Education Ltd., 1987), 250-285.
- "Domestic Mobility in *Persuasion* and *Sanditon*" by Melissa Sodeman, in *SEL* 45, 4 (Autumn 2005), 787-812. and "Sanditon" in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 187-193.

- “Lady Susan” in J. David Grey et al. eds., *The Jane Austen Companion* (New York: Macmillan Publishing Company, 1986), 256-260. and “Jane Austen and the Aristotelian Ethic” by David Gallop, in *Philosophy and Literature* 23.1 (1999), 96-109. and “Moral Vice, Cognitive Virtue: Austen on Jealousy and Envy” by Thomas Williams, in *Philosophy and Literature*, 2003, 27: 223-230. and “Adventures of a Female Werther: Jane Austen’s Revision of Sensibility” by Inger Sigrun Brodey, in *Philosophy and Literature* 23.1 (1999), 110-126.
  - “The Watsons” in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 71-76. and “‘Describing What Never Happened’: Jane Austen and the History of Missed Opportunities” by William Galperin, in *ELH* 73 (2006), 355-382.
  - “*Mansfield Park*: Confusions of Guilt and Revolutions of Mind” in Claudia L. Johnson, *Jane Austen; Women, Politics and the Novel* (Chicago: The University of Chicago Press, 1988), 94-120.
  - “*Mansfield Park*” in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 108-135.
  - “The Quiet Thing: *Mansfield Park*” in Tony Tanner, *Jane Austen* (London: Macmillan Education Ltd., 1987), 142-175.
  - “*Persuasion*: The ‘Unfeudal Tone of the Present Day’” in Claudia L. Johnson, *Jane Austen; Women, Politics and the Novel* (Chicago: The University of Chicago Press, 1988), 144-166. and “*Persuasion*” in Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 168-186.
- “In Between: *Persuasion*” in Tony Tanner, *Jane Austen* (London: Macmillan Education Ltd., 1987), 208-249.

## 7. LINGUISTICS

### Lectures

#### ***Semantics***

ling, 2-3, lect, any, BAEN, BAAM, BAENmin, BAAMmin

Kenesei István

ANGBA71, AMEBA71, AMEMIN102, ANGMIN102

The course gives an overview of the fundamental issues in the study of meaning with special reference to English. Topics to be covered include the following: basic terms & questions of semantics; theories of signs and theories of meaning; types of linguistic meaning; word meanings: semantic fields and componential analysis; semantics and the vocabulary/lexicon; proper names and definite descriptions; syntax and semantics: thematic structure and coreference; meaning and truth: set theory, predicate logic, propositional logic, quantification, modal logic; semantics and pragmatics: deixis, speech acts, conversational implicature.

Prerequisites: SZTE AE1, Intro to Ling

Grading: written exam.

#### ***Second Language Acquisition***

ling, 2-3, lect, survey, BAEN, BAAM, BAENmin, BAAMmin

Peckham, Don

ANGBA71, AMEBA71, ANAMBA62, ANGMIN102, AMEMIN102

This lecture will serve as an introduction to the field of second language acquisition. Four general areas will be covered. 1. Focus on language: the role of the first language and

universal features in second language learning. 2. Focus on learning: differences between L1 and L2 learning, and models of the processes of second language learning. 3. Focus on instruction: classroom interaction and language learning, the effects of instruction on language learning, and general implications for practice. 4. Focus on the learner: individual differences and the question of a critical period for L2 learning. The course should be of interest to people who are interested in language acquisition, second language teaching, and applied linguistics in general.

### ***Introduction to Sociopragmatics***

ling, 2-3, lect, BAEN, BAAM, BAENmin, BAAMmin

Suszczyńska Małgorzata

ANGBA71, AMEBA71, ANAMBA62, ANGMIN102, AMEMIN102

The course provides an introduction to sociopragmatics, a field of linguistics and a subfield of pragmatics which examines meaning emerging in the context of authentic interaction. The course begins with an overview of traditional pragmatic topics (reference, indexicality, speech acts, indirectness, implicatures and presuppositions) and then reviews main sociopragmatic theories and research, such as the theories of linguistic (im)politeness, pragmatic transfer, as well as approaches and methodologies applied in cross-cultural, intercultural and interlanguage pragmatics.

The course ends in a final written exam.

### ***Descriptive Grammar and Syntax of English***

ling, lect, 2-3, BAEN, BAAM, BAENmin, BAAMmin, BAENlev, BAENminlev

Szécsényi Krisztina

ANAMBA61, ANGMIN101, AMEMIN101, ANGLMIN41, ANGBAL41

The course gives a survey of the major fields in the grammar of English: word classes, syntactic constituents, construction types, clauses, as well as the principles and conditions underlying syntactic operations. Topics include descriptive analyses of the tense and auxiliary systems, determiners, finite and nonfinite clause structures, and generative syntactic approaches to thematic roles, arguments and adjuncts, and movement operations. On the basis of the results of descriptive and generative linguistics, the course offers sound foundations for any further study in English linguistics.

Grading will be based on a final written exam.

### ***English Phonetics and Phonology***

ling, 1, lect, BAEN, BAAM, BAENmin, BAAMmin, BAENlev, BAENminlev

Szécsényi Krisztina

ANAMBA21, ANGMIN41, AMEMIN41, ANGLMIN41, AMEMINL41

This course introduces students to the phonetics and phonology of English. It aims at making them familiar with the basic concepts of phonetic description and phonological analysis, including letter-to-sound correspondences. In addition to examining the articulation and transcription of English speech sounds, the course concentrates on segmental and suprasegmental processes of Standard British English (Received Pronunciation, RP) and General American English (GA), and occasionally other accents will also be discussed.

Grading will be based on a final written exam.

## **Seminars**

### ***Professional Translation for Beginners***

ling 2-3, sem BAEN, BAAM any course seminar



Dudits András

ANGBA81, AMEBA81, ANAMBA881

The purpose of the seminar is to develop the basic cognitive and linguistic skills required for professional translation, with a focus on language-specific mechanisms related to translation from English into Hungarian. The development and enhancement of relevant skills will be facilitated by a series of short presentations on the theoretical background of translation and the performance of actual translation tasks, with students being expected to translate texts of a general nature (i.e. non-technical and non-literary) both in class and at home. Based on the assessment of students' translations, text-specific operations related to source-text comprehension and target-text production will be discussed in class. Grading will be based on the formative assessment of translation assignments and class participation.

### ***Multilingualism in the United States***

ling 2-3, sem BAEN, BAAM any course seminar

Fenyvesi, Anna

ANGBA81, AMEBA81, ANAMBA881

This course provides a survey of the main language varieties and linguistic situations found in the USA from a sociolinguistic and contact linguistic perspective.

It examines the status of English (American English as distinct from other Englishes, its regional varieties, and its social varieties like Black English Vernacular), the role of Native American languages (the various Amerindian language families and Native American lingua francas) and mixed languages, and characteristics of immigrant bilingualism (and, specifically, features of American Hungarian).

These US linguistic phenomena are discussed in detail through linguistic notions such as language vs. dialect, regional and social variation, majority vs. minority languages, creole, lingua franca, language maintenance vs. language shift, assimilation, bilingualism, language contact, codeswitching, borrowing, and interference.

Prerequisite: Introduction to Sociolinguistics

### ***Conversation Analysis! Analyzing Everyday Conversation***

ling, 2-3, sem, BAEN, BAAM any course seminar

Suszczyńska Małgorzata

ANGBA81, AMEBA81, ANAMBA881

Conversation analysis is a sub-field of pragmatics that analyses the structure of everyday conversation. The basis assumption of CA is that ordinary conversation is a highly organized, ordered phenomenon. The objective of CA is to illuminate the nature of this orderliness by describing features of sequential structure of conversation, and to demonstrate how this knowledge can be applied to the analysis of various conversational phenomena in private and institutional settings, like, for instance, family arguments, public debates, telephone opening and closings, and how such conversational patterns vary across cultures and discourses.

Grading will be based on participation, one in-class presentation and a course final quiz

### ***Pragmatics and Identity***

ling, 2-3, sem, BAEN, BAAM any course seminar

Suszczyńska Małgorzata

ANGBA81, AMEBA81, ANAMBA881

The objective of the course is to explore, from the perspective of linguistic pragmatics, how participants' identities (cultural, ethnic, gender, professional, etc.) are enacted in authentic face-to-face interaction. It will be demonstrated that in various communicative settings (e.g. business meetings, the media, computer-mediated communication) more than one identity

may emerge (for instance gender and professional) and participants may employ complex pragmatic tools to enact their identities (e.g. the employment of joking by female leaders). The course will take a multidisciplinary approach to identity, reviewing various approaches to the concept of identity and how it interacts with theories of linguistic (im)politeness and face. Grading will be based on participation, in-class presentations and a short research paper.

### ***Approaches to clause structure NEW***

ling, 2-3, sem, BAEN, BAAM any course seminar

Szécsényi Krisztina

ANGBA81, AMEBA81, ANAMBA881

The course focuses on the functional layer of the English clause, the structure of the IP and the CP, both in finite and non-finite constructions. The topic of modality and negation will be discussed in detail, and more specific structures (eg. negation, the problems of Case assignment in Mad Magazine sentences, and how it is possible to express discourse information in a language with fixed word order) will also be dealt with.

Prerequisite: Descriptive Grammar and Structure of English

Grading will be based on participation, occasional homework and a course-final quiz.

Topics:

1. The IP and the split IP hypothesis: tense and agreement
2. Modality: extrinsic and intrinsic modality
3. Modality: an Optimality Theoretical account
4. Negation: head or specifier?
5. The Left Periphery: the split CP hypothesis
6. Questions and relative clauses
7. Topics, foci, negative fronting
8. Finite and non-finite clauses: Exceptional Case Marking, raising and Control

Readings:

Archangeli, Diana, and D. Terence Langendoen. 1997. *Optimality theory: An overview*. Blackwell, Oxford.

Baker, C. L. 1991. The Syntax of English Not: The Limits of Core Grammar. *Linguistic Inquiry* 22:3, 387-429.

Barbosa, Pilar and Danny Fox and Paul Hagstrom and Martha McGinnis and David Pesetsky. 1998. *Is the Best Good Enough? Optimality and Competition in Syntax*. MIT Press and MIT Working Papers in Linguistics. Cambridge, MA.

Haegeman, L. 1995. *The Syntax of Negation*. Cambridge: Cambridge University Press.

Haegeman, L. 1999. *English Grammar*. New Jersey: Blackwall Publishing.

Mark Newson, *Basic English Syntax with Exercises*, HEFOP, Budapest, 2006 downloadable from: <http://primus.arts.u-szeged.hu/bese/> (or google it)

Newson, Mark. 2008. "The English Modal Auxiliaries." In *The Even Yearbook 8*, edited by László Varga. Working Papers in Linguistics. ELTE, Budapest.

<http://seas3.elte.hu/delg/publications/even/2008/08ne.pdf>.

Newson, Mark and Krisztina Szécsényi. 2012. "Dummy Auxiliaries and Late Vocabulary Insertion." In *The Even Yearbook 10*, edited by László Varga, 80–125. Working Papers in Linguistics. ELTE, Budapest. <http://seas3.elte.hu/delg/publications/even/2012/12ns.pdf>.

Radford, Andrew. 2004. *Minimalist Syntax: Exploring the structure of English*, Cambridge University Press, Cambridge