COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Lost in AI Translation: Writing and Translating with Artificial Intelligence / Pasiklydę DI vertime: Vertimas ir rašymas dirbtinio intelekto draugijoje	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr. Kotryna Garanašvili	Department of English Philology Faculty of Philology

Study cycle	Type of the course unit (module)
MA	Optional

Mode of delivery	The period when the course unit (module) is delivered	Language(s) of instruction
Face to face	Spring	English

Requirements for students	
Prerequisites: English proficiency level: B2-C1	Additional requirements (if any)

Course (module) volume in credits	Total student workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competencies to be developed
Artificial Intelligence (AI) is becoming an increasingly important part of our lives, including the sphere of literature. Lately, AI has started to step into the roles of translators and writers. Is it really capable of performing literary translation and creative writing? In a rapidly changing landscape of the modern world, should we approach AI as an enemy, or an ally? This course delves into the possibilities that AI offers us, as well as the threats it imposes. During the seminars, we will explore the ways that AI can be employed to enhance our creativity in translation and writing, and to inform our expertise as literary critics and readers. AI and its diversity will be considered as a universal phenomenon that affects every area of the modern world. In order gain a comprehensive view of the role that AI plays in literature, we will engage in a combination of literary translation, principles of creative writing, and literary theory. This will include a variety of practical tasks, such as comparing human translations to AI translations, conducting exercises of translation as well as creative writing, and studying a wide-ranging theoretical framework of these areas. The course will provide the students with a thorough understanding of the contemporary literary scene along with its connection with modern technology, and equip them with both theoretical and practical skills of translation, creative writing, literary criticism, research and comparative analysis.   Generic competences to be developed (as per the aims of the English Philology programme):   1. ability to find, analyse, synthesize, and evaluate data needed for studies, professional, cultural, and creative activities; integrate knowledge, apply the acquired knowledge in practice, recognize problems, and propose possible solutions;   2. ability to generate ideas and knowledge, independently find appropriate forms of expressing them, seek new knowledge and skills and apply them in solving tasks in a new environment and the implementation of innovations;   3. ability to identify differences between one's own and other's cultural identities and attitudes, explore others' ideas despite cultural differences, express one's ideas in ways that are understandable and acceptable to different people;   4. ability to understand and value the common public interest, work in a team to achieve a common goal, cooperate with people of various cultures, and take responsibility for the quality of one's own and the team's activities and its improvement.   5. ability to set realistic goals, identify all the steps and effective strategies needed to fulfil such goals within the time available; meet

deadlines, make necessary decisions, and flexibly adapt to the circumstances;

6. ability to take initiative and carry out one's activities, rationally assess the strengths and weaknesses of one's work, reflect and be responsible for one's decisions and actions, and be aware of the impact of one's activities and their outcomes on society and the environment.

Subject-specific competences (as per the aims of the English Philology programme):

1. ability to comprehend literary and cultural studies as independent yet interconnected disciplines and define their objects of inquiry; become acquainted with literary and cultural theories, their historical development, and the socio-cultural factors involved in that process; be able to define and use appropriate terminology within the fields of literary and cultural studies;

2. comprehension of the intricacies of the Anglophone literary canon and British culture as highly complex phenomena; ability to demonstrate a thorough knowledge of the development of Anglophone literature and the factors involved in that process; will be able to discuss comprehensively the processes and problems of contemporary literature;

3. ability to analyse and evaluate Anglophone literary and cultural texts of various genres in relation to their historical, social, and other contexts;

4. ability to independently formulate a relevant research question in linguistics, literature, culture, or interdisciplinary studies and design a research study; ability to critically evaluate the application of research methods and approaches and selection of the theoretical framework(s), methodology, and empirical material;

5. ability to conduct a research study by adopting innovative methods of data collection and processing, interpret findings of the study, draw conclusions, and evaluate the results of the research within the context of other studies;

6. ability to present the results of research in writing and orally to a variety of audiences and demonstrate the ability to provide logical arguments in discussions.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
Subject learning outcomes: Through seminar work and presentations, students will demonstrate communication skills, and an ability to work both individually and in a group; through writing assignments, demonstrate appropriate research and bibliographic skills, a capacity to construct coherent, substantiated argument, and a capacity to write clear and correct research-based text as well as perform and critically engage with creative tasks; through research for seminars and pre-writing assignments, demonstrate proficiency in information retrieval and analysis; through research, seminar discussion, and writing assignments demonstrate a capacity to question assumptions, to distinguish between fact and opinion, and to reflect critically on their learning process.	The mode of delivery of seminars is inclusive teaching to benefit all students with their strengths and contributions to class discussions; to have a wider range of views and experiences which can lead to a more critical understanding of a subject. In-class activities consist of a variety of tasks such as translating short passages of literary texts; composing various pieces of creative writing; performing comparative analysis; discussion on the passages of the primary and background reading in class; adequately reporting on the content of the text (its extracts) read in class; thought-mapping, literary maps, and individual feedback from the instructor (if required). Homework assignments include reading primary texts and background reading and research from various sources to investigate the topic area in question, carrying out individual small-scale research, and preparing and delivering it in class.	See Assessment Methods and Criteria (pp. 4-5).

| Content: breakdown of the topics | Contact hours | | | | | | Contact hours | Self-study work: time and assignments | |
	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/work placement		Self-study hours	Assignments
Part 1. AI&I in Literature In order to understand the role of AI in the literary plane, we must regard a wider context of its impact in the modern society, as well as its technical nuances. The following questions will be explored: How does AI function and what are its current abilities? What is the potential of its development? How is it applied in literature? What are the specific qualities of literature that AI needs to adapt in order to engage with it? Theoretical background: -*Artificial Intelligence: Foundations of Computational Agents* by David Poole and Alan Mackworth (2023) -*This Thing Called Literature: Reading, Thinking, Writing* by Andrew Bennett and Nicholas Royle (2015) Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed.			9				9	30	Analysis and discussion of the texts indicated in the Content segment
Part 2. AI&I in Literary Translation Literary translation is a particularly favourable field to analyse AI through, as it provides multiple opportunities for comparative analysis and literary criticism. The following questions will be explored: What are the principles of literary translation and its prominent methods and theories? Is AI capable of selecting a suitable translation method and retaining both the style and content of the source text? What are the nuances of literary translation and how can a human translations and AI translations be compared and critically analysed? Theoretical background: -*Violent Phenomena: 21 Essays On*			9				9	30	Practical tasks, analysis and discussion of the texts indicated in the Content segment

Translation, ed. Kavita Bhanot and Jeremy Tiang (2022) -*Literary Translation* by Chantal Wright (2016) -*Is That a Fish in Your Ear? Translation and the Meaning of Everything* by David Bellos (2011) -*This Little Art* by Kate Briggs (2017) Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed.							
Part 3. AI&I in Creative Writing In order to thoroughly comprehend the principles of literary criticism, an understanding of creative writing is crucial. It includes theoretical background and principles which are necessary in order to critically engage with literary texts and their translation. The following questions will be explored: What processes are involved in writing and is AI capable of performing these processes? How can practical tasks of writing shed light on nuanced meanings of literary texts and their stylistic and thematic qualities? Theoretical background: -*Against Creative Writing* by Andrew Cowan (2022) -*Fifty Sounds* by Polly Barton (2021) -*The Summing Up* by William Somerset Maugham (1938) -*Creative Writing and Stylistics: Critical and Creative Approaches* by Jeremy Scott (2023) Note. The main reading texts (lists) will be uploaded on VMA platform. The teacher has the discretion to modify the reading texts and subtopics as needed.	9				9	30	Practical tasks, analysis and discussion of the texts indicated in the Content segment
Tests (parts 1 and 2)	4				4	28	
Total:	**32**				**32**	**118**	

Assessment strategy	Weight, %	Deadline	Assessment criteria
			The overall grade for the course is determined by two written assignments: Part 1 contributes 50 percent, and Part 2 contributes the remaining 50 percent. To successfully pass the course, achieving a positive grade (5) is mandatory. In the event of a failure, students have the opportunity to retake the failed segment during the retake session in February (see Retake Policy, p.4)

Test: part 1	50	28 March	The test will be centered around the analysis of texts covered in the course. Students should aim to craft well-structured responses that make a compelling argument. Additionally, it is important to employ literary terms and concepts accurately and effectively, while drawing upon the theoretical readings assigned and discussed in class. The assignment will be evaluated on a 10-point scale. Detailed assignment instructions will be made available in written format and can be accessed on the VMA platform.
Test: part 2	50	End of the semester	The text will be centered around the analysis of topics covered in the course. Students should aim to craft well-structured responses that make a compelling argument. Additionally, it is important to employ literary terms and concepts accurately and effectively, while drawing upon the theoretical readings assigned and discussed in class. The assignment will be evaluated on a 10-point scale. Detailed assignment instructions will be made available in written format and can be accessed on the VMA platform.
Assessment			Assignments are graded on a 10-point scale. Grades in the range of 4.5 to 4.9 are not rounded up to 5 due to the policy that negative grades are not rounded up to a positive grade. However, grades from 5.1 onwards are rounded up to the next whole number. **Note on Academic Integrity** In alignment with the university's regulations, as detailed in Article 53.2 of the Study Regulations of Vilnius University (view document), any form of academic dishonesty—including but not limited to plagiarism or cheating—will result in the student receiving a failing grade for the assignment involved. Furthermore, engaging in academic dishonesty will lead to failing the entire course. Additionally, students found guilty of such actions may face expulsion from the University.
Attendance requirements			Students are required to attend a minimum of 70 percent of classes, reflecting the established correlation between academic performance and class attendance. Failure to meet this attendance threshold disqualifies students from taking the final assignment. Should a student miss over 30 percent of the classes, they will be

			advised to retake the course.
Retake policy			The opportunity for a retake is available to both domestic and international students in the first two weeks of September 2025, on a date determined by the course instructor. Retakes are permitted exclusively for students who have met the 70 percent attendance requirement but did not pass the course. Additionally, retakes are intended for passing the course rather than grade improvement.

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or weblink
David Poole and Alan Mackworth	2023	*Artificial Intelligence: Foundations of Computational Agents*		Cambridge: Cambridge University Press
Andrew Bennett and Nicholas Royle	2015	*This Thing Called Literature: Reading, Thinking, Writing*		London: Routledge
Kavita Bhanot and Jeremy Tiang, ed.	2022	*Violent Phenomena: 21 Essays On Translation*		London: Tilted Axis Press
Chantal Wright	2016	*Literary Translation*		London: Routledge
David Bellos	2011	*Is That a Fish in Your Ear? Translation and the Meaning of Everything*		London: Faber and Faber
Kate Briggs	2017	*This Little Art*		London: Fitzcarraldo Editions
Andrew Cowan	2022	*Against Creative Writing*		London: Routledge
Polly Barton	2021	*Fifty Sounds*		London: Fitzcarraldo Editions
William Somerset Maugham	2001	*The Summing Up*		New York: Vintage Classics
Jeremy Scott	2023	*Creative Writing and Stylistics: Critical and Creative Approaches*		London: Bloomsbury

The course description was revised and updated on October 3, 2024.