

-Please note that the course list attached below is tentative and subject to change-

University of Haifa

The Department of English Language and Literature 2017-18

BA LEVEL COURSES

FIRST YEAR REQUIRED COURSES:

SEMESTER A

❖ **ACADEMIC WRITING A**

4 Hours 3 Credits

This course teaches the fundamentals of academic writing, with a focus on critical literary analysis.

109.1050.A.01 Dr. S. Meyer
Sundays 12-14
Wednesdays 10-12

or

109.1050.A.02 Dr. J. Lewin
Mondays 10-12
Wednesdays 12-14

or

109.1050.A.03 Dr. L. Shtremel
Sundays and Thursdays 18-20

❖ **SURVEY I : 14th TO 17th CENTURY ENGLISH LITERATURE**

4 Hours + 1 Hour tutorial 4 Credits

This course offers a survey of major writers, genres, and literary movements from the earlier centuries of the English literary history, with an emphasis on tools for literary analysis such as close reading, argumentation, and historical and social context.

109.1512.A.01 Dr. A. Langer
Mondays 16-18
Thursdays 14-16

Tutorial (choose one group):

109.1513.A.01 Mondays 12-13

109.1513.A.02 Mondays 13-14

❖ **INTRODUCTION TO THE ENGLISH LANGUAGE**

4 Hours 4 Credits

-Please note that the course list attached below is tentative and subject to change-

This course gives students an introduction to the linguistic study of the English language. Topics which will be discussed include phonetics (the sounds of language), phonology (how sounds are organized in a language), morphology (how words are formed), syntax (how sentences are formed from words), semantics (word meaning), writing, how language changes over time and varies from one dialect to another, and the role of language in human society. The class will focus on English, but some comparison will be made with other languages, particularly but not only Hebrew and Arabic, so that students will have a more clear understanding of what is distinctive about English.

109.1025.A.01 Prof. J. Myhill
Mondays and Wednesdays 14-16

SEMESTER B

❖ ACADEMIC WRITING B

4 Hours 3 Credits

This course expands on writing skills taught in *Academic Writing (Style & Composition) A*, developing introductory research skills.

109.1051.B.01 Dr. S. Meyer
Sundays and Wednesdays 10-12

or

109.1051.B.02 Dr. M. Sivan
Tuesdays and Thursdays 10-12

or

109.1051.B.03 Dr. L. Shtremel
Sundays and Thursdays 18-20

❖ SURVEY II : 18th AND 19th CENTURY ENGLISH LITERATURE

4 Hours + 1 Hour tutorial 4 Credits

This course surveys British literature over two centuries of growth and upheaval, encompassing the industrial revolution, the French Revolution, colonialism, the emergence of Britain as a global superstar, the rise of the middle classes, and of women – movements which all revolutionized literature. Through close readings of eighteenth-century poetry and prose, Romanticism, Victorianism, and *Frankenstein*, we will study the major literary movements of these centuries.

109.1514.B.01 Dr. J. Lewin
Mondays 10-12
Thursdays 12-14

Tutorial (choose one group):

109.1515.B.01 Mondays 12-13
109.1515.B.02 Mondays 13-14

-Please note that the course list attached below is tentative and subject to change-

BA: SECOND YEAR REQUIRED COURSES

SEMESTER A

❖ **SURVEY III: AMERICAN LITERATURE**

4 Hours 4 Credits

This course is a study of major American authors and literature from the Puritan literature of the 16-17th Century to the modernist authors of the 20th century. Readings will emphasize the inter-relationships of ideological, historical and religious concepts in these texts.

109.2520.A.01 Dr. M. Sivan
Sundays and Thursdays 16-18

or

109.2520.A.02 Dr. K. Omry
Sundays 12-14
Tuesdays 08-10

❖ **INTRO. TO LITERARY FORMS: POETRY**

4 Hours 4 Credits

This course is designed to introduce students to the formal elements of poetry and drama, through close readings of exemplary texts in English.

109.2001.A.01 Dr. Y. Raz
Mondays and Wednesdays 16-18

SEMESTER B

❖ **SURVEY IV: 20TH CENTURY ENGLISH LITERATURE**

4 Hours 4 Credits

The course is designed to acquaint students with some of the major voices of English literature in the 20th century in their historical contexts. We will read a broad selection of essays, poetry, fiction and drama and discuss questions of canonicity, ideology and literature, and the impact of social and cultural changes on modes of literary representation.

109.2525.B.01 Dr. A. Feldman
Mondays and Wednesdays 08-10

or

109.2525.B.02 Dr. A. Feldman
Mondays and Wednesdays 14-16

-Please note that the course list attached below is tentative and subject to change-

❖ **INTRO. TO LITERARY FORMS: PROSE**

4 Hours 4 Credits

This course is designed to introduce undergraduate students to basic techniques for reading and understanding prose-fiction and drama. Through close readings, we will try to understand principles of selection and composition that inform each text, considering the choices the authors make — not only in what they express but also in how they express it — and possible reasons for these choices. For assistance in such analysis, we will learn the meaning and the various uses of formal elements of narrative fiction and drama such as setting, plot, narration, point of view, character, tone, and etc.

109.2002.B.01 Dr. M. Ebileeni
Tuesdays 14-16
Thursdays 12-14

SEMESTER A+B

❖ **BETWEEN LANGUAGES: TALKS WITH TRANSLATORS & WRITERS IN 3 LANGUAGES**

4 Hours 4 Credits

The class “Between Languages” brings together three literatures from three departments: The Department of Arabic Literature, the Department of English Literature, and the Department of Hebrew and Comparative Literature—a unique opportunity for students to meet writers, poets and translators from three languages in one class. Each talk will host a writer from one of the three languages, or a translator that bridges them. The class will enable us all to learn about contemporary trends in the different languages, and to better understand our fellow students.

The class will be year-long, with a multiple-choice exam at the end of each semester.

109.3555.A.01
109.3556.B.01
Tuesdays 16-18

BA THIRD YEAR REQUIRED COURSES

SEMESTER A

❖ **SURVEY III: AMERICAN LITERATURE**

4 Hours 4 Credits

This course is a study of major American authors and literature from the Puritan literature of the 16-17th Century to the modernist authors of the 20th century. Readings will emphasize the inter-relationships of ideological, historical and religious concepts in these texts.

109.2520.A.01 Dr. M. Sivan
Sundays and Thursdays 16-18

or

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109.2520.A.02 Dr. K. Omry
Sundays 12-14
Tuesdays 08-10

SEMESTER B

❖ **SURVEY IV: 20TH CENTURY ENGLISH LITERATURE**

4 Hours 4 Credits

The course is designed to acquaint students with some of the major voices of English literature in the 20th century in their historical contexts. We will read a broad selection of essays, poetry, fiction and drama and discuss questions of canonicity, ideology and literature, and the impact of social and cultural changes on modes of literary representation.

109.2525.B.01 Dr. A. Feldman
Mondays and Wednesdays 08-10

or

109.2525.B.02 Dr. A. Feldman
Mondays and Wednesdays 14-16

SEMESTER A+B

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4 Hours 4 Credits

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The class will be year-long, with a multiple-choice exam at the end of each semester.

109.3555.A.01
109.3556.B.01
Tuesdays 16-18

BA SECOND & THIRD YEAR PROSEMINARS

SEMESTER A

❖ **INTRODUCTION TO CRITICISM AND THEORY**

4 Hours 4 Credits

In this course we will engage in close reading of primary theoretical texts, we will examine the principles of critical reading, learn key terms in theoretical reading and identify

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benefits and challenges texts of this kind pose. Among others, we will consider terms such as New Historicism, structuralism and poststructuralism, postcolonialism, feminism, Marxism, psychoanalysis, and postmodernism.

109.2623.A.01 Dr. Z. Beenstock
Wednesdays 16-20

❖ **STRUGGLING IN THE STORMS OF FATE**

4 Hours 4 Credits

This course traces the development, adaptation and inheritance of classical tragedy in English literature from the Renaissance to the present day. How does the genre manifest itself in different periods? How has tragedy been transformed, and how have tragic plots been adapted to engage the sensibilities of audiences from one period to the next? What are the genre's continuities and why the recursive compulsion towards this ancient art form in the modern world? Primary texts might include Sophocles' Oedipus Rex; Shakespeare's King Lear; Addison's Cato; Arthur Miller's Death of a Salesman and Sarah Kane's Blasted.

109.2304.A.01 Dr. A. Feldman
Mondays and Wednesdays 08-10

❖ **LOVE POETRY IN RENAISSANCE**

4 Hours 4 Credits

This course will explore the powerful relationship between poetry and love during the English Renaissance. Starting with the sonnet tradition, we will look at the period's memorable poems of love in the context of historical and cultural traditions. Authors to be studied include Wyatt, Spenser, Sidney, Shakespeare, and Donne.

109.2316.A.01 Dr. J. Lewin
Mondays 12-14
Thursdays 08-10

❖ **THE POETICS OF AMERICAN BODIES**

4 Hours 4 Credits

This course will consider the poetry of the last 150 years in America by focusing on representations of the body. Our starting point will be Whitman's revolutionary poetics, which promised a new emphasis on the body, rather than just the soul: the body's pleasures and pains, gender and race. The poems and essays we will discuss will read the transformational movements of America written on, and inscribed within the body and will include discussions of war, civil rights, feminism, AIDS, queer studies, cyborgs, and contemporary somatic poetry.

109.2308.A.01 Dr. Y. Raz
Mondays 14-16
Wednesdays 10-12

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❖ **ARAB-AMERICAN LITERATURE: ORIGIN AND NOW**

4 Hours 4 Credits

Arab descent in the United States from early twentieth century till today. The history of Arab-American literature is over a century old, but it has only recently begun to be recognized as part of the ethnic landscape of literary America. The purpose of this course is to familiarize students with the social history of Arab-American communities as well as with literary productions that represent both the authors creative concerns and these communities' conflicts of preserving a cultural identity in the assimilationist U.S. context. We will read texts by Gibran Khalil Gibran, Ameen Rihani, Diana Abu Jaber, Mohja.

109.2312.A.01 Dr. M. Ebileeni
Tuesdays and Thursdays 10-12

❖ **DETECTIVE FICTION**

4 Hours 4 Credits

This course deals with detective fiction particularly in America from the 19th century until the 21st. It provides the students with the structural and thematic transformation of the genre. The course stimulates a critical reading of detective stories in their literary or cinematic form. Further, students are guided to use modern and postmodern theories to analyze the detective plots

109.2313.A.01 Dr. H. Saliba-Salman
Wednesdays and Thursdays 12-14

SEMESTER B

❖ **ENGLISH SEMANTICS**

4 Hours 4 Credits

This course will include basic terms in current studies of semantics, word meanings, lexical semantics, the semantics of the sentence, logic, speech acts, and the place of semantics in linguistic theory.

109.2140.B.01 Prof. J. Myhill
Mondays 10-12
Thursdays 08-10

❖ **SOCIOLINGUISTICS**

4 Hours 4 Credits

This class will deal with language in its social context discussing such topics as 'correct' and 'incorrect' language usage language and national policy language maintenance and revival language rights of minority groups English as a world language language variation and change and cross-group communication. Course work will include reading a final exam and a research paper.

109.2623.B.01 Prof. J. Myhill
Mondays 12-14

-Please note that the course list attached below is tentative and subject to change-

Thursdays 10-12

❖ **READING SHAKESPEARE FROM A FEMINIST PERSPECTIVE**

4 Hours 4 Credits

In this course, we will read Shakespeare's As You Like It, Hamlet, Macbeth and The Winter's Tale from a feminist perspective. In addition to a close reading of the plays and their thematic analysis, we will discuss a few important feminist texts and address issues such as cross-dressing and gender constitution, the representation of a good daughter/wife/mother, the relations between speech and subjectivity, and the construction of categories such as "feminine" and "masculine."

109.2317.B.01 Dr. R. Barzilai
Mondays and Wednesdays 10-12

❖ **COMEDIC FORM IN SHAKESPEARE AND JANE AUSTEN**

4 Hours 4 Credits

This course will look at Shakespearean comedy and its influence on Jane Austen's novels. Topics will include intergenerational conflict, female identity, marriage, and the role of place in developing plot and character. We will also consider film adaptations of the texts. Shakespeare's A Midsummer Night's Dream and As You Like It and Austen's Pride and Prejudice and Emma.

109.2315.B.01 Dr. J. Lewin
Mondays 12-14
Thursdays 14-16

❖ **CONTEMPORARY AMERICAN POETRY**

4 Hours 4 Credits

This class will study the vibrant, contested field of contemporary American poetry. We will read recently published collections and critical essays and enjoy SKYPE conversations with several of the assigned authors. All these activities will clarify the particular concerns that distinguish contemporary American poetry. Potential issues to be discussed include the relationship between poetry and politics, the revision of traditional literary genres and forms, and the particular responsibilities poets bear as artists and citizens

109.2314.B.01 Prof. D. Caplan
Tuesdays 12-14
Thursdays 16-18

BA SEMINARS

SEMESTER A

❖ **STAGING THE LAW: JURISPRUDENTIAL FROM ANCIENT GREECE TO THE PRESENT**

4 Hours 6 Credits

-Please note that the course list attached below is tentative and subject to change-

This course introduces students to, and interrogates, the complex and productive relationships between drama and the law. How and to what purpose do dramatists recreate the courtroom in the theatre? How do playwrights treat the historical record, the legal doctrines and documents at their disposal, in devising dramatic action? What are those interests neglected by the judicial system to which theatrical representation gives voice? Who or what is really on trial? We will be concerned with the relationship between the individual and the state, with challenges to established orthodoxy and with questions of culpability and judgement in theatre and the law. (Primary texts might include: George Bernard Shaw, *Saint Joan*; Arthur Miller, *The Crucible*; Bertolt Brecht, *Galileo*; Emily Mann, *Execution of Justice*; Moises Kaufmann, *Gross Indecency*; debbie tucker green, *Truth & Reconciliation*; Yael Farber, *Molora*)

109.3118.A.01 Dr. A. Feldman
Sundays 08-12

❖ **VIRGINIA WOOLF**

4 Hours 6 Credits

The course is designed to acquaint the students with the various aspects of Virginia Woolf's work in the historical context of the 1920s and the 1930s; the Great War, the Modernist sensibility, and the Feminist revolution. In addition to these historical and cultural contexts, the course will focus on Woolf's narrative singularities and her particular idiom through close readings and discussions of film adaptations of some of her best works.

109.3803.A.01 Prof. D. Erdinast-Vulcan
Sundays 12-16

❖ **SEMANTICS**

4 Hours 6 Credits

This class will investigate the meanings of words connected with political legal and social controversies. We will consider questions such as: What is 'terrorisem'? Is abortion murder'? What difference does it make if something is called a 'fence' or 'wall' What is the legal meaning of 'sexual harassment'? What is a 'refugee'? What is the potential significance of referring to something as 'genocide'? Course work will include readings a final exam and a research paper.

109.3018.A.01 Prof. J. Myhill
Mondays 10-14

❖ **GOTHIC TERROR**

4 Hours 6 Credits

The concept of terror was coined in the eighteenth century, and emerged from the Gothic novel. This course explores the explosive relationship between the feeling of terror and political disorder, as it emerged in the British Gothic novel of the eighteenth and nineteenth centuries. We will read Horace Walpole's *Castle of Otranto*, Matthew Gregory Lewis's *The Monk*, Ann Radcliffe's *The Romance of the Forest*, William Godwin's *Caleb*

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Williams, and Bram Stoker's *Dracula*, alongside theoretical engagements with terror and fear by Edmund Burke, Sigmund Freud, Sara Ahmed, and others.

109.3120.A.01 Dr. Z. Beenstock
Tuesdays 12-16

SEMESTER B

❖ **POETS, PROPHETS & MADMEN**

4 Hours 6 Credits

This class will try to understand the Romantic figure of the poet-as-prophet, taking into account the influences of biblical and Greek models for prophecy, as well looking forward to modernist and contemporary poets who have fought with their prophetic inheritance. The seminar will examine how prophecy in Anglo-American poetry has been a way to consider voice, gender, power, nationalism, secularity, apocalypse, & war from the mad-pamphleteers of 17th century Cromwell's England, to the visionary speeches of Martin Luther King, which cast the Civil Rights movement in prophetic terms.

109.3119.B.01 Dr. Y. Raz
Sundays 08-12

❖ **THE MODERNIST NOVEL**

4 Hours 6 Credits

This course will focus on some of the major modernist novels with the intention of exploring their aesthetic and thematic relation to the conditions of modernity. We will discuss this genre's experimental character in its literary representations of a contemporary, radically changing reality at the turn of the 20th century. During our readings of novels by distinct authors such as Joseph Conrad, F. Scott Fitzgerald, Virginia Woolf, James Joyce, and William Faulkner, we will also become familiar with current critical approaches regarding these works. Students should be aware that the modernist novel is a demanding literary genre that requires patience and dedication on behalf of the reader. Therefore, in order to conduct fruitful class discussions, students will have to take the time to do the (very necessary) reading assigned for each week.

109.3122.B.01 Dr. M. Ebileeni
Tuesdays 08-12

-Please note that the course list attached below is tentative and subject to change-

MA LEVEL COURSES

MA REQUIRED COURSES

SEMESTER A

❖ **APPROACHES TO RESEARCH IN ENGLISH LITERATURE**

4 Hours

The course is a research workshop which will prepare incoming MA students for academic research in English Literature.

109.4105. A.01 Dr. K. Omry
Sundays 16-20

❖ **Departmental seminar**

4 Hours

All MA students must attend at least 4 department seminar lectures per year of study. Please register for both semesters A + B in the first 2 years of study.

109.4080.A.01
Sundays 16-20

SEMESTER B

❖ **Departmental seminar**

4 Hours

109.4081.B.01
Sundays 16-20

MA ELECTIVES

SEMESTER A

❖ **STAGING THE LAW: JURISPRUDENTIAL FROM ANCIENT GREECE TO THE PRESENT**

4 Hours 4 Credits

This course introduces students to, and interrogates, the complex and productive relationships between drama and the law. How and to what purpose do dramatists recreate the courtroom in the theatre? How do playwrights treat the historical record, the legal doctrines and documents at their disposal, in devising dramatic action? What are those interests neglected by the judicial system to which theatrical representation gives voice? Who or what is really on trial? We will be concerned with the relationship between the individual and the state, with challenges to established orthodoxy and with questions of culpability and judgement in theatre and the law. (Primary texts might include: George Bernard Shaw, Saint Joan; Arthur Miller, The Crucible; Bertolt Brecht, Galileo; Emily

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Mann, Execution of Justice; Moises Kaufmann, Gross Indecency; debbie tucker green, Truth & Reconciliation; Yael Farber, Molora)

109.4118.A.01 Dr. A. Feldman
Sundays 08-12

❖ **VIRGINIA WOOLF**

4 Hours 4 Credits

The course is designed to acquaint the students with the various aspects of Virginia Woolf's work in the historical context of the 1920s and the 1930s; the Great War, the Modernist sensibility, and the Feminist revolution. In addition to these historical and cultural contexts, the course will focus on Woolf's narrative singularities and her particular idiom through close readings and discussions of film adaptations of some of her best works.

109.4803.A.01 Prof. D. Erdinast-Vulcan
Sundays 12-16

❖ **SEMANTICS**

4 Hours 4 Credits

This class will investigate the meanings of words connected with political legal and social controversies. We will consider questions such as: What is 'terrorisem'? Is abortion murder'? What difference does it make if something is called a 'fence' or 'wall' What is the legal meaning of 'sexual harassment'? What is a 'refugee'? What is the potential significance of referring to something as 'genocide'? Course work will include readings a final exam and a research paper.

109.4018.A.01 Prof. J. Myhill
Mondays 10-14

❖ **GOTHIC TERROR**

4 Hours 4 Credits

The concept of terror was coined in the eighteenth century, and emerged from the Gothic novel. This course explores the explosive relationship between the feeling of terror and political disorder, as it emerged in the British Gothic novel of the eighteenth and nineteenth centuries. We will read Horace Walpole's *Castle of Otranto*, Matthew Gregory Lewis's *The Monk*, Ann Radcliffe's *The Romance of the Forest*, William Godwin's *Caleb Williams*, and Bram Stoker's *Dracula*, alongside theoretical engagements with terror and fear by Edmund Burke, Sigmund Freud, Sara Ahmed, and others.

109.3120.A.01 Dr. Z. Beenstock
Tuesdays 12-16

-Please note that the course list attached below is tentative and subject to change-

SEMESTER B

❖ **POETS, PROPHETS & MADMEN**

4 Hours 4 Credits

This class will try to understand the Romantic figure of the poet-as-prophet, taking into account the influences of biblical and Greek models for prophecy, as well looking forward to modernist and contemporary poets who have fought with their prophetic inheritance. The seminar will examine how prophecy in Anglo-American poetry has been a way to consider voice, gender, power, nationalism, secularity, apocalypse, & war from the mad-pamphleteers of 17th century Cromwell's England, to the visionary speeches of Martin Luther King, which cast the Civil Rights movement in prophetic terms.

109.4119.B.01 Dr. Y. Raz
Sundays 08-12

❖ **THE MODERNIST NOVEL**

4 Hours 4 Credits

This course will focus on some of the major modernist novels with the intention of exploring their aesthetic and thematic relation to the conditions of modernity. We will discuss this genre's experimental character in its literary representations of a contemporary, radically changing reality at the turn of the 20th century. During our readings of novels by distinct authors such as Joseph Conrad, F. Scott Fitzgerald, Virginia Woolf, James Joyce, and William Faulkner, we will also become familiar with current critical approaches regarding these works. Students should be aware that the modernist novel is a demanding literary genre that requires patience and dedication on behalf of the reader. Therefore, in order to conduct fruitful class discussions, students will have to take the time to do the (very necessary) reading assigned for each week.

109.4122.B.01 Dr. M. Ebileeni
Tuesdays 08-12

MA SEMINARS

SEMESTER A

❖ **CLASSICAL IDEOLOGICAL AMERICAN FILMS**

4 Hours 4 Credits

Classical Ideological American Films

- .1 Forest Gump
- .2 Pulp Fiction
- .3 Jerry McGuire
- .4 Bull Durham
- .5 Coming to America
- .6 The Graduate
- .7 American History X
- .8 Casablanca
- .9 The Big Lebowski
- .10 When Harry Met Sally

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We will view these movies (not necessarily in this order) in light of their ideological content and the ways the latter relates to American dreams. The list is both incomplete and arbitrary but all the films fill the function of helping us understand what Americans believe about themselves. Each student will present a section of a different film and explain the ideological content to the class, in addition to writing a seminar paper about a film we haven't discussed or viewed.

109.5301.A.01 Dr. B. Kravitz
Sundays 08-12

❖ **WORDSWORTH & BOOK HISTORY**

4 Hours 4 Credits

Book history studies literature through practices of publication and distribution. According to this approach, authorship is not a private enterprise, but part of broader socio-economic networks. Wordsworth referred to his long autobiographical poem *The Prelude* as “a thing unprecedented in literary history, that a man should talk so much about himself.” This new self is formed through Wordsworth’s redefinition of the relationship between texts and audiences in his *Lyrical Ballads* project. We will read *The Prelude*, the *Lyrical Ballads*, and a selection of critical material on book history to understand Wordsworth’s innovative account of the modern self and its relationship to publicity and literary markets.

109.5303.A.01 Dr. Z. Beestock
Sundays 12-16

SEMESTER B

❖ **TONI MORRISON**

4 Hours 4 Credits

This seminar will concentrate on the works of one of the central literary voices of the twentieth century. We will read a substantial selection of Morrison’s fiction and non-fiction, alongside works by writers such as James Baldwin, Ralph Ellison, Percival Everett, William Faulkner, Alice Walker, Virginia Woolf and we will consider both her influences and her legacy. We will examine concepts such as race, language, religion, gender, and music. Students will be expected to prepare for and attend class, submit short assignments during the semester, and write a final seminar paper.

109.5304.B.01 Dr. K. Omry
Sundays 12-16

❖ **THE DRAMA OF SAMSON**

4 Hours 4 Credits

Why did Milton choose the Biblical hero, Samson, “the Hebrew Hercules,” to represent a complicated intellectual process of self-constitution? In this course we will explore the symbolic, conceptual and political aspects of Milton’s drama *Samson Agonistes*.

109.5302.B.01 Dr. A. Langer
Tuesdays 16-20