

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

# University of Haifa

## The Department of English Language and Literature 2018-19

### 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 14-16  
Wednesdays 12-14

or

109.1050.A.02          Dr. L. Shtremel  
Sundays and Thursdays 18-20

or

109.1050.A.03          Dr. J. Lewin  
Mondays 08-10  
Wednesdays 10-12

#### ❖ **SURVEY I : 14<sup>th</sup> TO 17<sup>th</sup> 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. J. Lewin  
Mondays and Wednesdays 10-12

#### ❖ **INTRODUCTION TO THE ENGLISH LANGUAGE**

4 Hours          4 Credits

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

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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  
Tuesdays 10-12  
Thursdays 08-10

### **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 16-18  
Wednesdays 10-12

or

109.1051.B.02 Dr. L. Shtremel  
Sundays and Thursdays 18-20

or

109.1051.B.03 Dr. J. Lewin  
Tuesdays 10-12  
Thursdays 12-14

#### ❖ **SURVEY II : 18<sup>th</sup> AND 19<sup>th</sup> 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. A. Ben-Yishai  
Mondays and Thursdays 10-12

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## **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  
Mondays 12-14  
Thursdays 10-12

❖ **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 14-16

### **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 20<sup>th</sup> 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 12-14  
Wednesdays 14-16

❖ **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

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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 and Thursdays 12-14

## **BA THIRD YEAR REQUIRED COURSES**

### **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 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

### **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 SECOND & THIRD YEAR PROSEMINARS**

### **SEMESTER A**

#### **❖ PALESTINIAN LITERATURE IN EXILE**

4 Hours      4 Credits

Following a nearly thirty-five year interval since Jabra Ibrahim Jabra's pioneering and sole English novel *Hunters in a Narrow Street* (1960) and Atallah Mansour's *In a New Light*

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(Beor Hadash, 1966), the number of Anglophone, Latinate, Nordic, and Hebrew writings by Palestinian authors began to "flourish" in the mid-nineties. The existence of these literary productions in multiple languages demonstrate that Palestinian literary productions have surmounted their circumscribed position within the Arab context. This course will focus on fiction and non-fiction by Palestinian and Palestinian-descended authors from around the globe such as Fawaz Turki, Edward Said, Anton Shammas, Susan Abulhawa, Sayed Kashua, Lina Meruane, and Selma Dabbagh among several others. The purpose is to explore to explore the ongoing cultural diversification among writers from the various contexts "inside" and the variety of locations "outside" Israel-Palestine, running through three generations since their historic uprooting in 1948 (the Nakba).

109.2304.A.01 Dr. M. Ebileeni  
Tuesdays 12-16

❖ **THE HARLEM RENAISSANCE AND THE BEAT GENERATION**

4 Hours 4 Credits

This course will focus on two different artistic movements in the first art of the twentieth century in America, which, each in their own way, spearheaded a social and aesthetic revolution, speaking outside of mainstream American culture. First, we we will consider the literature of the Harlem (or New Negro) Renaissance, with special attention to the meaning of migration, the construction of black identity, and issues of difference within black America. In the second part of the course, we will study the writers of the Beat Generation, reading them within the historical and literary context of mid-twentieth-century America, as well as situating them within a visionary tradition through their reinvention of poetry readings & performance, as well as their debt to Jazz. Our critical consideration of both movements will help us reflect on the making of a literary movement, and the making of a literary canon. Who gets in? Who gets left out? Readings will include: *Their Eyes Were Watching God*, by Zora Neale Hurston, *On the Road*, by Jack Kerouac, as well as a selection of poetry and critical texts

109.2319.A.01 Dr. Y. Raz  
Mondays 16-18  
Wednesdays 10-12

❖ **VARIETIES OF COSMOPOLITANISM IN THE MODERN ENGLISH WRITING**

4 Hours 4 Credits

For centuries, world citizenry that is not restricted to national border or local culture has sparked the imagination of thinkers, authors and political leaders. At its prime, the British Empire was seen by many as the fulfillment of a cosmopolitan vision, which postcolonial theorist, in turn, have decried as reprehensible. The course explores different varieties of cosmopolitanism—trans-nationalism, the cosmopolitan city and the notion of “world literature”—as articulated and embodied in the works of twentieth century authors Francis MacManus, George Orwell, Salman Rushdie and Virginia Woolf.

109.2324.A.01 Dr. O. Scharf  
Sundays 12-14  
Wednesdays 08-10

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## SEMESTER B

### ❖ **FOUR GENRES IN A SHAKESPEAREAN DRAMA**

4 Hours      4 Credits

This course explores four genres in four of Shakespeare's most celebrated plays: *Richard II*, *The Taming of the Shrew*, *The Tempest*, and *King Lear*. We will focus on questions of kingship, marriage, magic, family, gender, art, and illusion, and examine different interpretations by relevant critical reading.

109.2322.B.01      Dr. A. Langer  
Tuesdays and Thursdays 14-16

### ❖ **THE BARD AND BEYOND: ELIZABETHAN AND JACOBEAN TRAGEDY**

4 Hours      4 Credits

Considering tragedies by five English playwrights, this course focuses upon the extraordinary fertility of the genre on the Early Modern stage. Shakespeare's *Hamlet*, arguably *the* seminal tragedy of the period will be placed alongside four other, major works by the greatest dramatists of the day, subordinating Shakespeare's pre-eminence within the canon to a more rounded vision, allowing students to appreciate Shakespeare's genius within its proper context and to acknowledge the extraordinary accomplishments of his contemporaries—Kyd, Marlowe, Webster, Middleton and Rowley. Within the broad context of tragedy, we will consider the recurrent thematic and structural features of the genre: tragedy's transgressions of nature, in its encounters with the unnatural and the supernatural; the figure of the malcontent; the practice and ethics of revenge and the recurrent motif of madness.

109.2321.B.01      Dr. A. Feldman  
Mondays 14-16  
Wednesdays 16-18

## BA SEMINARS

### SEMESTER A

### ❖ **LAND OF THE FREE, HOME OF THE BRAVE? STAGING POSTWAR AMERICA**

4 Hours      6 Credits

This course covers the principal movements and seminal playwrights of the twentieth-century American theatre and offers a history of the development of the modern American stage. It also interrogates the relationship between the theatre of the United States and European literary and dramatic traditions of various kinds. Engaging with playwrights' responses to the cultural conditions of American life, the course focuses on dramatic expressions of the tensions underlying American society. The liberal ideology of American constitutionalism and the pressures to which it has been subject will be of recurrent

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concern, as will the stage presence of the numerous minority cultures who have contributed both to the richness of American culture and its drama.

109.3073.A.01 Dr. A. Feldman  
Tuesdays 08-12

❖ **ROMANTIC OREINTALISM**

4 Hours 6 Credits

In this course we will study a selection of eighteenth- and nineteenth-century Romantic novels and poems that deal with the orient, focusing on Britain's encounter with the Ottoman Empire, North Africa, the Middle East, and Jews. Topics include admiration of the east in Lady Mary Wortley Montagu's *Turkish Embassy Letters* and in Lord Byron's *Turkish Tales*; fear in William Beckford's *Vatheck*; revising anti-Semitism in Maria Edgeworth's *Harrington*; rewriting Crusader journeys to the Holy Land in Sir Walter Scott's *The Talisman*; and post-Romantic oriental allegory in H. G. Wells's *The Time Machine*. These texts will enable us to reflect on the genres through which Britain articulated its imaginary of the orient: travel literature, the gothic, the sentimental novel, the historical novel, and science fiction – as well as theoretical questions about veiling, desire, exoticism, fear, racism, and guilt.

109.3072.A.01 Dr. Z. Beenstock  
Sundays 08-12

❖ **SEMANTICS, SOCIETY AND CONFLICT**

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  
Thursdays 12-16

**SEMESTER B**

❖ **MILTON'S PARADISE LOST**

4 Hours 6 Credits

*Paradise Lost* is one of the greatest literary works written in English. In retelling the biblical story of the creation of the world, the first human pair, their fall and regeneration, Milton invested the full scope of his erudition and power of imagination. In this course we will read the poem in its critical context, glance at excerpts from his writings on divorce and freedom, and concentrate on the key questions of the poem in order to draw as accurate a picture as possible of the imaginary scope of *Paradise Lost*

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109.3074.B.01 Dr. A. Langer  
Sundays 12-16

❖ ***TURN ON, TUNE IN, DROP OUT: AMERICAN LITERATURE OF THE 1960'S***  
4 Hours 6 Credits

In this course we will watch films and read short and long fiction, poetry, and plays that describe the political and social movements that made the 1960s such a turbulent and pivotal decade in American history. At the time of their publication, these texts were not just reflections of the counterculture, but were often active proponents of challenge and change.

109.3075.B.01 Dr. M. Sivan  
Wednesdays 10-14

❖ ***GENRES OF THE NOVEL***  
4 Hours 6 Credits

Genres of the Novel: On Literary Conventionality and Unconventionality Arguably the most widely read literary genre of the past 250 years, the novel comes in many forms, generic in themselves: we often talk of the historical novel, spy novel, romance novel, philosophical novel, or bildungsroman, to name only a few. Some novels also overlap with other, non-novel genres such as the epic, allegory, even the lyric. Reading novels from diverse genres, periods, and locations, we will investigate the ways that writing through genre has shaped the history of the novel, and the way that reading through genre – knowingly or not – determines the meaning we assign to the novels we read.

109.3076.B.01 Dr. A. Ben-Yishai  
Mondays 16-20

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## 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. A. Ben-Yishai  
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

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4 Hours 6 Credits

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Tuesdays 08-12

❖ **ROMANTIC OREINTALISM**

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109.4018.A.01 Prof. J. Myhill  
Thursdays 12-16

**SEMESTER B**

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4 Hours 6 Credits

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Wednesdays 10-14

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4 Hours    6 Credits

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109.4076.B.01    Dr. A. Ben-Yishai  
Mondays 16-20

## [MA SEMINARS](#)

### [SEMESTER A](#)

❖ ***RESTORING THE MONARCHY, RENEWING THE DRAMA: BRITISH THEATRE 1660-1780***  
4 Hours    4 Credits

The Restoration of the British monarchy in 1660, after over a decade of Parliamentary rule, occasioned a major theatrical revival. A Puritan ordinance had closed the theatres in 1642 and their re-opening by Charles II fostered the drama's renewal, inspired by emergent European dramatic traditions, absorbed by Britain's exiled aristocracy in their continental exile during the Interregnum. Considering both the writing and performance of plays, from the Restoration to the 1770s, this course offers a range of readings in comedy (the period's dominant genre) and tragedy (which also played a significant part in the dramatic revival.) We will read the major works of the period within the historical and political contexts of the long eighteenth century, examining the role of drama in shaping and responding to the culture of its period.

109.5203.A.01    Dr. A. Feldman  
Sundays 12-16

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## **SEMESTER B**

### **❖ WILLIAM FAULKNER**

4 Hours    4 Credits

Nobel Laureate William Faulkner continues to be classified among the most important writers of American letters and one of the most original authors of the 20th century. This course will focus on the period from 1929 to 1942 (the “long decade” of Faulkner’s greatest literary achievements). We will study the major novels from this period — *The Sound and the Fury*, *As I Lay Dying*, *Absalom, Absalom*, and *Light in August* — along with a selection of short stories. Our aim is not only to read the texts, but also to place them in the historical and cultural context of the U.S. south. Furthermore, during our readings, we will explore different theoretical orientations such as psychoanalysis, gender studies, and narratology. This will be a class with student discussion and occasional assignments. It is therefore essential that students do not fall behind in their reading.

109.5202.B.01    Dr. M. Ebileenu  
Tuedays 14-18

### **❖ THE END OF THE WORLD: APOCALYPSE, REVELATION AND IMAGINATION**

4 Hours    4 Credits

Angels! Trumpets! The Mark of the Beast! Armageddon! The whore of Babylon! Gog & Magog! The Four Horsemen! The End of the World! In this class we will consider the Christian vision of the end of the world and its distinctive stamp on English literature, through a close reading of the last book of the Christian Bible, the Book of Revelation, and its re-interpretation and reception in literary texts including Spenser’s *The Faerie Queene*, Blake’s *Jerusalem: The Emanation of the Giant Albion*, Kushner’s *Angels in America*, and contemporary American evangelical versions of the rapture.

109.5201.B.01    Dr. Y. Raz  
Sundays 08-12