

Free Auditors

Please note!

- Registration for free auditors begins only on October 1st.
- Admission to the courses below depends on vacancies. This means that the department's students are the main priority, and only in case of vacancies can free auditors register. To check for vacancies, please contact the Department's office – [see contact info here](#).
- For registration to seminar courses and M.A. level courses, free auditors must receive a confirmation/approval from the course lecturer. For the Department's faculty contact info, please [click here](#).

שומעים חופשיים

שימו לב!

- ההרשמה עבור שומעים חופשיים מתחילה רק מה 1- לאוקטובר.
- הכניסה לקורסים להלן הינה על בסיס מקום פנוי. המשמעות היא שתלמידי החוג הם בראש סדר העדיפויות, ורק במקרה של מקומות פנויים, תהיה אפשרות לשומעים חופשיים להירשם ולהצטרף לקורסים של החוג. לבדיקת מקומות פנויים בקורסים, אנא פנו למזכירות החוג – [ראה פרטי התקשרות כאן](#).
- על מנת להירשם לקורסי סמינריון וקורסים ברמת M.A, שומעים חופשיים חייבים לקבל אישור ממרצה הקורס. לפרטי יצירת קשר עם המרצים של הפקולטה, [לחץ כאן](#).

Study Year 2021-2022

Courses Details & Information

BA LEVEL COURSES

BA – FIRST YEAR REQUIRED COURSES:

FALL SEMESTER

SURVEY I : 14th TO 17th CENTURY ENGLISH LITERATURE

4 Hours || 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.

Course Number	Lecturer	Time slot
109.1512 G.01	Dr. R. Barzilai	Tuesdays and Thursdays, 08-10
109.1512 G.02	Dr. A. Langer	Mondays and Wednesdays, 14-16

SPRING SEMESTER

SURVEY II : 18th AND 19th CENTURY BRITISH LITERATURE

4 Hours || 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.

Course Number	Lecturer	Time slot
109.1514 G.01	Dr. Z. Beenstock	Tuesdays and Thursdays, 14-16
109.1514 G.02	Ms. J. Wale	Sundays and Tuesdays, 10-12

INTRODUCTION TO POETRY AND DRAMA

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.

Course Number	Lecturer	Time slot
109.1021.G.00	Dr. Y. Raz	Tuesdays and Thursdays, 16-18
109.1021.G.00	Ms. J. Lewin	Sundays and Wednesdays, 12-14

BA – SECOND YEAR REQUIRED COURSES:

FALL SEMESTER

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.

Course Number	Lecturer	Time slot
109.2520 G.01	Dr. K. Omry	Sundays and Wednesdays, 12-14
109.2520 G.02	Dr. D. Luzon	Mondays and Thursdays, 14-16

INTRO. TO LITERARY FORMS: POETRY & DRAMA

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.

Course Number	Lecturer	Time slot
109.2001	Dr. Y. Raz	Mondays and Thursdays, 16-18

SPRING SEMESTER

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.

Course Number	Lecturer	Time slot
109.2525	Dr. M. Sivan	Mondays and Thursdays, 10-12
Tutorial(s):		
Course Number	Time slot	
109.2565.01	Mondays, 12-13	
109.2565.03	Wednesdays, 10-11	
109.2565.04	Wednesdays, 11-12	

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, etc.

Course Number	Lecturer	Time slot
109.2002	Dr. M. Ebileeni	Tuesdays and Thursdays, 16-18
Tutorial(s):		
Course Number	Time slot	
109.2101.02	Tuesdays, 11-12	
109.2101.03	Wednesdays, 14-15	
109.2101.04	Wednesdays, 15-16	

BA – PROSEMINARS (2nd & 3rd YEAR ELECTIVES):

FALL SEMESTER

ENGLISH SEMANTICS

4 Hours || 4 Credits

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

Course Number	Lecturer	Time slot
109.2358.A.01	Dr. J. Myhill	Sundays and Wednesdays, 8-10

FEMALE MASQUERADE IN THE EARLY NOVEL

4 Hours || 4 Credits

The new identity of the public women, independent and active in society, coincided with the new literary form of the novel, which rose in the eighteenth century. Because the entrance of women into the public sphere was perceived as an oxymoron, both women and men imagined this new identity through figures of prostitution, cross dressing, black face, and masquerade. We will read a selection of eighteenth-century fictions of gender as masquerade – Aphra Behn's *Oronooko*, Eliza Haywood's "Fantomina" Henry Fielding's "The Female Husband," Daniel Defoe's *Roxana*, and Mary Wollstonecraft's *The Wrongs of Woman, Or Maria* – alongside theoretical texts by John Berger, Roxane Gay, Peter Brooks, Judith Butler, Susan Sontag, Slavoj Žižek, and Wollstonecraft herself.

Course Number	Lecturer	Time slot
109.2657.A.01	Dr. Z. Beenstock	Sundays and Thursdays, 14-16

THE POETICS OF AMERICAN BODIES

4 Hours || 4 Credits

According to Walt Whitman, “If any thing is sacred the human body is sacred.” In this class we will consider the relation of American poets to the body – thinking especially about the way poets represent race, sexuality, and ability/disability. We will start with Whitman, who celebrated his own body, the bodies of his friends and lovers, and the bodies of all Americans of all different colors, races, classes as “one great procession.” Whitman promised a new American poetry which was open, liberated, sweaty, smelly, and gloriously embodied (!) but in America the body has also been a site of horror – particularly of inequality and racial violence. So together with celebrating the great experiment of American poetry we will also think about American ghosts such as the mutilated bodies of slaves and victims lynched by mobs. We will think about how paying close attention to the body, even in its imperfections, can change and transform individuals, groups, and the nation.

Course Number	Lecturer	Time slot
109.2658.A.01	Dr. Y. Raz	Mondays and Thursdays, 12-14

WRITING THE ENVIRONMENT: ECOLOGICAL CONSCIOUSNESS IN 19TH CENTURY AMERICAN LITERATURE

4 Hours || 4 Credits

In this proseminar, we will examine the relationships between nineteenth-century American literature and the environment. We will look at various modes of Nature writing, focusing on the ethical, political, and environmental possibilities of one’s openness to non-human forms of agency and consciousness. While our discussions will consider the role of nature in antebellum imaginations of alterity (gender, racial, national, environmental), we will also engage with these texts to reflect more urgently on the climate crisis of our time.

Course Number	Lecturer	Time slot
109.2658.A.01	Dr. D. Luzon	Mondays and Thursdays, 18-20

SPRING SEMESTER

THEOSOPHICAL MAHATMAS AND THE CULTURAL POLITICS OF THE Fin de Siècle

4 Hours || 4 Credits

This course will explore intersecting notions of gender, race, and spirituality in four novels associated with the Theosophical Society, an international esoteric movement founded in 1875 that has had a wide-ranging cultural impact. We will study novels written by supporters and detractors of Theosophy of different nationalities, paying special attention to literary depictions of “mahatmas” or Oriental spiritual masters. In some cases, the mahatmas are presented as guides for evolving humanity, whereas in others, they appear as evil beings bent on leading spiritual seekers astray. We will explore the cultural politics of such depictions, to include what they can tell us about how notions of masculinity and race were reinterpreted in light of the emergent category of “spirituality.”

Course Number	Lecturer	Time slot
109.2334.B.01	Dr. J. Chajes	Sundays and Wednesdays, 12-14

SHAKESPEARE'S WOMEN: READING SHAKESPEARE FROM A FEMINIST PERSPECTIVE

4 Hours || 4 Credits

What does it mean to be a wo/man (then and now)? How stable (or fluid) are gender categories? How does theatrical cross-dressing affect our understanding of these categories? What makes a good wife, or a good husband? How strong is the bond between parents (of both sexes) and their children? And are the answers to these questions determined by nature or by culture? We will explore these issues, and more, through a close reading of four plays by Shakespeare—*As You Like It*, *Hamlet*, *Macbeth*, and *The Winter's Tale*—alongside seminal feminist texts from the 20th and 21st centuries.

Course Number	Lecturer	Time slot
109.2619.B.01	Dr. R. Barzilai	Mondays and Thursdays, 12-14

THE MODERNIST SHORT STORY

4 Hours || 4 Credits

This course will focus on some of the modernist short stories with the intention of exploring their aesthetic and thematic relation to the conditions of modernity.

Course Number	Lecturer	Time slot
109.2725.B.01	Dr. M. Ebileeni	Tuesdays and Thursdays, 14-16

BA - SEMINARS: FALL SEMESTER

LANGUAGE AND CITIZENSHIP

4 Hours || 5 Credits

The topic of this class is the relationship between language and citizenship. Different countries have different policies regarding language. Some countries use only one language for all official purposes, including government, schools, and law courts, while other countries use more than one language, varying for different people, in different functions, and in different places. One of the basic premises of the class is that the right to use one's own language in official functions is a basic human right, although this right is often not respected for minority language speakers. The course will begin with a general introduction to the concept of citizenship, focusing on language, and then discuss the language situation in a variety of countries around the world, particularly Europe, North American, and Muslim countries, leaving time after this for extensive discussion of the situation in Israel in the light of what has been discussed about other countries. Students will be required to write a seminar paper and give a 20-minute presentation on the topic of their paper.

Course Number	Lecturer	Time slot
109.3321.A.01	Prof. J. Myhill	Sundays and Wednesdays, 10-12

POST-WWII BRITISH LITERATURE

4 Hours || 5 Credits

The course will focus on British Novels and some short fiction written during the three decades that followed World War II, a period which saw some major cultural, ideological and political transitions in Britain and the Western world. The nine (9) short novels on the course reading list are all classics of 20th century literature.

Students will be required to read these novels in preparation for class discussions, to give presentations in class and participate actively in the discussions, to take a final exam or – if the management of Covid issues should require distant instruction on Zoom -- two in-class assignments, and to write a final seminar paper.

Required reading: George Orwell, *Nineteen Eighty-Four*; Ray Bradbury, *Fahrenheit 451*; Graham Greene, *The Third Man*, *the Fallen Idol*, and *The Human Factor*; Anthony Burgess, *A Clockwork Orange*; William Golding, *Lord of the Flies*; Muriel Spark, *The Prime of Miss Jean Brodie*; Doris Lessing, *The Grass is Singing*; Jean Rhys, *Wide Sargasso Sea*.

Course Number	Lecturer	Time slot
109.3811.A.01	Prof. D. Erdinast-Vulcan	Mondays, 08-12

POST-COLONIAL SCIENCE FICTION

4 Hours || 5 Credits

The purpose of this course is to explore intersections and interactions between the genre of science fiction and post-colonial theory.

Course Number	Lecturer	Time slot
109.3813.A.01	Dr. M. Ebileeni	Tuesdays & Thursdays, 12-14

STAGE MAGICIANS: WITCHES AND WIZARDS IN DRAMA

4 Hours || 5 Credits

This course explores the representation of magic and its practitioners in four early modern plays—Christopher Marlowe's *Doctor Faustus*, Shakespeare's *The Tempest* and *Macbeth*, and Rowley, Dekker and Ford's *The Witch of Edmonton*—and a fifth play about 17th century witch hunts, Arthur Miller's *The Crucible*. In addition to a close reading of the plays, we will discuss the early modern views of (black and white) magic, the relations between magic, religion, and science, the gendered distinctions between practitioners of magic, and the functions of the social category "witch."

Course Number	Lecturer	Time slot
109.3812.A.01	Dr. R. Barzilai	Tuesdays, 16-20

SPRING SEMESTER

COPING WITH CONTRADICTIONS: LITERATURES OF THE BRITISH EMPIRE

4 Hours || 5 Credits

The nineteenth century marked the rapid ascent and consolidation of the British Empire, and also the prominence of the novel. In this seminar we will inquire into the connection Empire and British Literature of the nineteenth and early twentieth centuries. What role did Empire play in the development of literary form? How did the literature contribute to the expansion of Empire, to the way it was perpetuated, critiqued and understood? What does the literature tell us about the ways the British understood themselves and others? Through our readings, we will think about the relationship between literature and history, culture and society, text and context. Finally we will learn to put our reading and thinking to writing – in a series of assignments geared toward the final writing of a research paper.

Course Number	Lecturer	Time slot
109.3121.B.01	Dr. A. Ben-Yishai	Sundays, 14-18

ONCE UPON A TIME: PHILOSOPHY AND LITERATURE

4 Hours || 5 Credits

In this interdisciplinary course, where philosophy meets literature, we will use concepts drawn from the history of philosophy as tools for excavating works of literature. How can reading Aristotle or Einstein contribute to our understanding of Milton and Auden? Our focus will be the concept of time as it pertains to chronology, identity, and truth.

Course Number	Lecturer	Time slot
109.3056.B.01	Dr. A. Langer	Mondays and Wednesdays, 14-16

MODERN DISABILITY

4 Hours || 5 Credits

While impairment has always existed, disability is a new concept dating back to the last three centuries. Theories of disability question the association of this concept with illness and deficiency. Instead, they identify the restrictive notions of society as the disabling factor and critique the assumption that people are naturally autonomous and self-sufficient. We will read texts that reflect on the emergence of disability – Daniel Defoe's *Robinson Crusoe*, J. M. Coetzee's rewriting of it in *Foe*, a selection of Romantic poetry, and debates in contemporary disability studies.

Course Number	Lecturer	Time slot
109.3059.B.01	Dr. Z. Beenstock	Tuesdays and Thursdays, 08-10

BLAKE: POET, VISIONARY, AND REVOLUTIONARY

4 Hours || 5 Credits

This class will be an opportunity to delve into William Blake's rich oeuvre, from his early short poems in *Song of Innocence and Experience* to his longer more puzzling any mysterious prophecies as well as his engravings, illustrations, and paintings. Throughout the seminar, we will develop a variety of theoretical tools to confront, understand, enjoy, and unravel the "handsome, odd, bizarre, grotesque, weird, and lovely images" (as Morris Eaves puts it) to be found in Blake's poems and visions. We will read Blake as an (a)typical Romantic poet, but also as a unique figure, uniting revolutionary intensity, prophetic enthusiasm, mystical secrecy and a wicked sense of humor. We will also consider some of the ways Blake has influenced popular culture in music, movies, and comic books.

Course Number	Lecturer	Time slot
109.3058.B.01	Dr. Y. Raz	Mondays, 14-18

TRANSLATION IN THE NOVEL, THE NOVEL IN TRANSLATION

4 Hours || 5 Credits

This seminar considers translation something that takes place not only *between* texts but also *within* texts. We will examine a variety of thematic, formal, and stylistic effects which translation techniques introduce into prose fiction. Shifting from short stories to novels, we will explore texts whose protagonists are translators, as well as narratives which draw attention to their being originally written "in translation." Our discussions will ultimately lead us to reflect on how translation in the novel can unsettle the national culture, by opening up an intricate linguistic space of in-betweenness.

Course Number	Lecturer	Time slot
109.3057.B.01	Dr. D. Luzon	Wednesdays, 16-20

SUMMER SEMESTER

JAZZ IN LITERATURE

4 Hours || 5 Credits

This course will explore the link between Jazz music and 20th century American literature and culture. Listening to musical examples in the class and reading theoretical work on the politics of aesthetics, the course will offer an introduction to jazz as a basis for literary analysis. Examining texts such as the blues poetry of Langston Hughes, Toni Morrison's *Jazz*, Norman Mailer's "White Negro", James Baldwin's "Sonny's Blues", and Philip Roth's *The Human Stain*, the course will explore the wide variety of jazz presences in literature. The different writers use jazz differently – as imagery, content, language, and narrative structure – in order to locate themselves in a particular historical, political, social, and aesthetic moment.

Course Number	Lecturer	Time slot
109.3514.S.01	Dr. K. Omry	Mondays and Thursdays, 10-14

MA LEVEL COURSES

MA - SEMINARS / ELECTIVES:

FALL SEMESTER

JOSEPH CONRAD: THE QUESTION OF LOYALTY

4 Hours || 0 Credits

The course will focus on the work of Joseph Conrad (1857-1924) and relate it to the ethics and aesthetics of Modernism. We will read and discuss some of Conrad's short fiction ("The Secret Sharer", "An Outpost of Progress", "The Nigger of the Narcissus"), one novella (*Heart of Darkness*), and four major novels (*Almayer's Folly*, *Lord Jim*, *The Secret Agent*, *Under Western Eyes*).

Students will be required to read these works in preparation for class discussions, to give presentations involving secondary materials in class, to take a final exam or – if the management of Covid issues should require distant instruction on Zoom -- two in-class assignments, and to write a final seminar paper.

Course Number	Lecturer	Time slot
109.4800.A.01	Prof. D. Erdinast Vulcan	Sundays, 10-14

TONI MORRISON

4 Hours || 0 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.

Course Number	Lecturer	Time slot
109.5304.A.01	Dr. K. Omry	Mondays, 14-18

NARRATIVES OF TRAVEL TO THE LEVANT: GENDER AND GENRE

4 Hours || 0 Credits

This seminar introduces students to the interdisciplinary study of travel narrative and the methods of archival research by examining early modern and modern narratives of travel to the Levant by women. We will look at the genres of pilgrimage and learned travel and the entrance of women into the traditionally male conventions of the travel narrative. Women rewrite themes of tourism, trade, exploration, globalization, self-discovery, encounter, emancipation, and religion that had been gendered as male to develop an evolving vocabulary of mobility. In addition, they reflect on aspects of cultural encounter unavailable to men due to their access to the domestic sphere. We will read works by Margery Kempe, Lady Mary Wortley Montagu, Lady Lucy Hester Stanhope, Sarah Belzoni, and Judith Motefiore, alongside feminist criticism and studies of travel narrative. The course will be co-taught in Hebrew and English together with Zur Shalev from the history

department, integrating students from both departments. Students will write papers in the language of their department, and will learn to work with the archives in the University of Haifa's Rare Books Library.

Course Number	Lecturer	Time slot
109.4013.A.01	Dr. Z. Beenstock	Tuesdays, 08-12

PALESTINE BETWEEN ORIENTALISM AND DISPLACEMENT

4 Hours || 0 Credits

This course proposes to focus on writings and films by Palestinian and Palestinian-descended authors and filmmakers from around the world.

Course Number	Lecturer	Time slot
109.4016.A.01	Dr. M. Ebileeni	Tuesdays, 16-20

SPRING SEMESTER

STAGING HISTORY: FROM MEDIEVAL ENGLAND TO THE OSLO PEACE ACCORDS

4 Hours || 0 Credits

This course explores the dramatic representations of historical figures and events. We begin with the emergence of history as a dramatic genre in early modern England, reading Shakespeare's *Richard II*, *Henry IV Part One*, and *Henry V* which dramatize momentous historical events in 15th century England. Our next play, Morgan Lloyd Malcolm's 2019 *Emilia*, imagines the life of Emilia Bassano (also known as Aemelia Lanyer), Shakespeare's contemporary (and beloved?). From 17th century England we move on to 18th century North America, with Lin-Manuel Miranda's musical *Hamilton* about one of the founding fathers of the United States. We end close to home with J. T. Rogers's 2016 *Oslo*, dramatizing the secret negotiations between Israeli and Palestinian diplomats leading to the signing of the Oslo Peace Accords in 1993.

Course Number	Lecturer	Time slot
109.4029.B.01	Dr. R. Barzilai	Mondays, 16-20

PARADISIAN PLACE, INFERNAL SPACE

4 Hours || 0 Credits

How do we experience place? What is the difference between place and space? And how does Milton imagine Paradisian vs. Infernal places? In this course we will closely read Milton's late masterpieces in light of a wide range of concepts of place and space, which have been developed in the classical, biblical, early modern and modern periods.

Course Number	Lecturer	Time slot
109.4028.B.01	Dr. A. Langer	Tuesdays, 08-12

THE BBC AT 100: A RESEARCH SEMINAR

4 Hours || 0 Credits

The year 2022 marks the centennial of one of the most celebrated cultural institutions of the twentieth century—the British Broadcasting Corporation. From its early days, the BBC's aim to "Inform, Educate and Entertain," exceeded national boundaries. In 1932, this expansionist tendency found an institution in the newly minted "Empire Service." Over the next decades, the service added to its English-language broadcasts services in 40 languages. In the last century, the BBC has come to define state broadcasting, often emulated by newly independent states in Africa, Asia and the Middle East. Its journalistic output, standards and values have been embraced as an ideal by broadcasters and listeners around the world. At the same time, it has also come to symbolize soft power diplomacy and has come under attack for being a tool of neo-imperialism. This seminar will examine the role of the BBC in key moments of the twentieth century in a broad transnational and geopolitical context. In the first part of the seminar we will understand how radio was used as a tool of governance from its beginnings in the 1920s and through international crises and wars. We will analyze how BBC programs contributed to the definition of the national community and shaped the values and expectations of its listeners. The second part of the course will document the rise of television in postwar Britain. We will ask what the technology offered its viewers and how it tapped into fears about Americanization, the loss of national identity and youth culture. We will explore how it contributed to an experience of national belonging but also, how it added to the exclusion of some groups from the nation. We will ask how issues such as feminism, anti-colonial and anti-racist campaigns or identity politics were reflected in this medium and how television had shaped public debate about these issues. Throughout the course we will explore concepts such as soft power, propaganda, resistance, solidarity and belonging. Selected Students will present their projects to leading scholars during the international conference *Broadcasting Margins: The BBC Centennial From Afar* hosted at the Port Campus, the University of Haifa.

Course Number	Lecturer	Time slot
109.4032.B.01	Dr. T. Zalmanovich	Tuesdays, 16-20