**Study Year 2022-2023**

**Courses Details & Information**

# BA LEVEL COURSES

## BA – FIRST YEAR REQUIRED COURSES:

### FALL SEMESTER

* **ACADEMIC WRITING A**

**4 Hours || 3 Credits**

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

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1050 G.01 | Dr. J. Lewin | Sundays and Tuesdays, 10-12 |
| 109.1050 G.02 | Dr. J. Lewin | Sundays and Wednesdays, 14-16 |
| 109.1050 G.03 | Dr. M. Sivan | Mondays, 14-16 and Thursdays, 16-18 |

* **WRITING SKILLS**

**0 Hours || 0 Credits**

This is **NOT** a mandatory course. It is a session with Dr. Lewin to assist students with their academic writing and researching skills. To make an appointment write to jlewin@staff.haifa.ac.il

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.101 | Dr. J. Lewin | Sundays and Wednesdays, 12-14 |

* **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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1512  | Dr. R. Barzilai | Online Course  |

### SPRING SEMESTER

* **ACADEMIC WRITING B**

**4 Hours || 3 Credits**

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

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1051 G.01 | Dr. J. Lewin | Sundays and Tuesdays, 10-12 |
| 109.1051 G.02 | Dr. J. Lewin | Sundays and Wednesdays, 14-16 |
| 109.1051 G.03 | Dr. M. Sivan | Mondays, 12-14, and Thursdays, 10-12 |

* **WRITING SKILLS**

**0 Hours || 0 Credits**

This is **NOT** a mandatory course. It is a session with Dr. Lewin to assist students with their academic writing and researching skills. To make an appointment write to jlewin@staff.haifa.ac.il

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1011 | Dr. J. Lewin | Sundays and Wednesdays, 12-14 |

* **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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1514  | Dr. A. Ben-Yishai | Tuesdays and Thursdays, 16-18 |

* **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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.1021 | Dr. Y. Raz | Mondays and Wednesdays, 10-12 |

## 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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2520  | Dr. D. Luzon | Sundays and Wednesdays, 12-14 |

* **INTRO. TO LITERARY FORMS: FICTION**

**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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2002 | Dr. M. Ebileeni | Mondays and Wednesdays, 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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2525 | Dr. A. Feldman | Sundays and Wednesdays, 16-18 |

## BA – THIRD YEAR REQUIRED COURSES:

### FALL SEMESTER

* **INTRODUCTION TO CRITICISM AND THEORY**

**4 Hours || 4 Credits**

In this course, we will engage in close reading of critical articles in relation to Charlotte Brontë’s novel *Jane Eyre* and *Wide Sargasso Sea* by Jean Rhyss. Among topics studied, we will consider terms such as structuralism, psychoanalysis, Marxism, deconstruction, new historicism, post-colonialism, feminism, queer theory, postmodernism, and disability studies.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2623 | Dr. A. Ben-Yishai | Sundays, 16-18, and Wednesdays, 18-20 |

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

### FALL SEMESTER

* **DIGITAL HUMANITIES – מבוא למדעי הרוח הדיגיטליים**
* **DIGITAL HUMANITIES – DIGITAL HISTORICAL JOURNEYS**

**4 Hours || 4 Credits**

**NOTE**: IT’S MANDATORY TO TAKE BOTH OF THESE COURSES TOGETHER IF CHOSEN.

Digital Humanities - מבוא למדעי הרוח הדיגיטליים – מה עושה המהפך הדיגיטלי לתוצרי הרוח והתרבות האנושית? כיצד מומר מושא המחקר של חוקר/ת הספרות, ההיסטוריה, השפה והתרבות לפורמט הדיגיטלי והופך לנתונים, ל׳דאטה׳ הניתנים לאצירה, למדידה, למניפולציה ולהעשרה? בקורס מבואי זה למדעי הרוח הדיגיטליים נתוודע לעולם המתפתח והפורץ של מדעי הרוח הדיגיטליים ולהשלכות שלו על מבני הידע המסורתיים. הקורס יעניק אוריינות דיגיטלית בסיסית ומיומנויות בכלים שיוכלו לקדם את יכולות הלמידה וניהול הידע במדעי הרוח בכלל, כמו גם כישורים שיאפשרו להשאיר חותם במרחב הידע והתרבות הדיגיטלי.

Digital Historical Journeys - The genre of Travelogs to the holy land, which blossomed in the long 19th century, is a treasure chest of history, geography, folklore, and religion, which also invites analysis and criticism of its different perspectives and narrative forms. In this project-based learning (PBL) course, the students will create a smart digital edition of a historical travelog. As a prerequisite to the course, the Students will participate in the Digital Humanities 101 course, where they will be acquainted with tools and methods for digital curation, processing, enrichment, and analysis. While engaging with the chosen travelogs, the students will implement these tools and their skills in both practice and theoretical reflection, skills that will be useful for their future in both research and education.

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| **Course** | **Course Number** | **Lecturer** | **Time slot** |
| מבוא למדעי הרוח הדיגיטליים | 212.4010 |  | Thursdays, 12-14 |
| Digital Historical Journeys | 109.2846  | Dr. S. Rusinek | Thursdays, 14-16 |

* **TWENTTIETH-CENTURY REVOLUTIONS**

**4 Hours || 4 Credits**

In this course, we explore some of the recent revolutions that have made our world what it is today: capitalist, computerized, and global. We will read about classic political revolutions but also social and cultural revolutions, both successful and failed. What separates the true revolutions from periods of rapid change? What makes a successful revolution? The focus of the course is on twentieth-century Europe and America. It is primarily historical but will also draw heavily on literature and we will read two novels during the semester. One of the goals of this mitkadem course is to expand your skills working with primary historical and literary sources and the readings will be a mix of historical documents and academic literature. Assignments will include three short primary source analyses and a final essay. This course is taught in English and is cross-listed with the English Department.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2663 | Dr. Bellotti | Sundays and Thursdays, 14-16 |

* **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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2140 | Dr. J. Myhill | Mondays and Thursdays, 8-10 |

* **SHAKESPEARE IN LOVE**

**4 Hours || 4 Credits**

This course explores the representation of love, lovers, and romantic relationships in 4 plays by William Shakespeare: *Romeo and Juliet, A Midsummer Night’s Dream, Othello,* and *Much Ado about Nothing.*

Through a close reading of the plays—accompanied by clips from stage and film versions— and a guided reading of 4 secondary sources, we will explore Shakespeare’s representation of issues such as love at first sight, love and sexual norms, jealousy, courtship, the end of love, and the thin line between love and hatred.

In addition, two lessons will be devoted to a discussion of John Madden’s *Shakespeare in Love*, which both adapts *Romeo and Juliet* and portrays Shakespeare himself in a romantic relationship.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2654 | Dr. R. Barzilai | Sundays and Wednesdays, 10-12 |

* **FICTIONS OF THE FIN DE SIÈCLE**

**4 Hours || 4 Credits**

This course will introduce students to the fictions of late nineteenth-century Britain, focusing both on the writings regarded as exemplary of the fin de siècle’s decadence, and the birth and development of the new genres that were to flourish in the century that followed. Students will have the opportunity to engage with the period’s rich cultural history—advances in science; the rapid expansion of Britain’s cities; a fascination with the spiritualism and the occult; the emergence of the “New Woman”—and its seminal literary movements—the urban Gothic; the ghost story; the detective story and science fiction.

Texts may include: Oscar Wilde’s *The Picture of Dorian Gray* and other short fiction; Arthur Conan Doyle, *Gothic Tales* and *The Adventures of Sherlock Holmes*; Robert Louis Stevenson, *Strange Case of Dr Jekyll & Mr Hyde*; H. G. Wells, *The Time Machine* and *The Island of Dr Moreau*; George Egerton, *Keynotes*; Vernon Lee, *Hauntings: Fantastic Stories*.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2023 | Dr. A. Feldman | Tuesdays and Thursdays, 16-18 |

### SPRING SEMESTER

* **ARAB-AMERICAN LITERATURE: ORIGINS AND NOW**

**4 Hours || 4 Credits**

This course will focus on literary writings in English by authors of Arab descent in the United States from the early twentieth century until 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 the communities’ struggles to preserve their cultural identity in the assimilationist U.S. context. We will read texts by Gibran Khalil Gibran, Ameen Rihani, Diana Abu Jaber, Mohja Kahf, and Susan Muaddi Darraj among several others.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2312 | Dr. M. Ebileeni | Tuesdays and Thursdays, 16-18 |

* **NEO-SLAVE NARRATIVES**

**4 Hours || 4 Credits**

Studying the neo-slave narrative offers us tools with which to consider contemporary questions of race in the US and how they relate to the past. We will study how this form revisits, reconsiders, and rethinks the problematic legacy of enslavement through forms of autobiography, historical account, and speculative fiction.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2512 | Dr. K. Omry | Sundays and Wednesdays, 12-14 |

* **THE END OF THE WORLD**

**4 Hours || 4 Credits**

In this class, we will consider the Christian vision of the end of the world as told to John of Patmos in the Book of Revelation and juxtapose it with our current, contemporary “sense of an ending,” as inflected by war, pandemic, and climate change. The Book of Revelation and its monstrous afterlives in English literature will give us the language of apocalypse with which to read late capitalism and the age of the Anthropocene. Topics will include: Flood narratives & fire narratives; literal versus allegorical readings; the recurrence of apocalyptic moments, AIDS and angels, ruin appreciation, and dark hope.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2703 | Dr. Y. Raz | Mondays, 16-18, Wednesdays, 14-16 |

* **FOLK LITERATURE**

**4 Hours || 4 Credits**

This course will introduce the students to the field of folklore with special link to English, American and Arabic folk literature. It will discuss both prose genres, mainly fairy tales and legends, and epic poetry. Special attention will be given to main approaches to research.

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| **Course Number** | **Lecturer** | **Time slot** |
|  | Prof. L. Fialkova | Mondays, 12-16 |

### SUMMER SEMESTER

* **ROMANTIC POETRY**

**4 Hours || 4 Credits**

It is often claimed that present culture is shaped by Romantic values. But what is Romanticism? Romantic poetry of the late eighteenth and early nineteenth centuries mixed preexisting genres of the lyric, the ballad, and the ode to produce a new poetry focused on changing conceptions of the self, of imagination, of the sublime, of nature, and genius, alongside questions about time, change, history, identity, gender, self-representation, and fame. Students will be asked to relate Romantic concerns to those of their own period and to assess the endurance of Romantic values in contemporary culture. This course will emphasize methodologies of close reading, consulting secondary sources, and the writing of a midterm and concluding research paper.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.2358 | Dr. Z. Beenstock | Sundays and Tuesdays, 10-14 |

## BA - SEMINARS:

### FALL SEMESTER

* **SEMANTICS, SOCIETY AND CONFLICT**

**4 Hours || 5 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.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3018 | Prof. J. Myhill | Mondays and Thursdays, 10-12 |

* **READING AND WRITING THE AMERICAN AVANT-GARDE**

**4 Hours || 5 Credits**

In this course, we will map out some of the most groundbreaking and revolutionary literary movements in 20th century America. We will focus on five literary movements: Imagism, Harlem Renaissance, the Beats, L=A=N=G=U=A=G=E poetry, and New Narrative (with some forays into the San Francisco Renaissance and local experiments.) Our scholarly inquiry will emerge along with our own creative writing, as we write our way through the twentieth century, experimenting with new techniques and new ideas about creativity, inspiration, language, and society. The second part of the semester will focus on workshopping creative work and writing a portfolio + aesthetic statement.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3127 | Dr. Y. Raz | Mondays, 10-14 |

* **CLIMATE FICTION**

**4 Hours || 5 Credits**

The climate crisis is increasingly recognized as one of the central and all-encompassing threats to a viable future for humanity. Eliciting an array of political, religious, ideological, scientific, aesthetic, and literary responses, this crisis finds its way into contemporary literature in a wide variety of ways. In this seminar, we will consider how authors use language and imagination to reflect on the nature of this threat, on its pervasive impact on the here-and-now, and on strategies of coping and care within its domain.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3011 | Dr. K. Omry | Mondays and Wednesdays, 14-16 |

### SPRING SEMESTER

* **TRAGEDY PAST & PRESENT**

**4 Hours || 5 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, Elaine Feinstein’s Lear Daughters, Sarah Kane's Blasted and Rita Dove’s The Darker Face of the Earth.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3515 | Dr. A. Feldman | Sundays and Wednesdays, 18-20 |

* **AMERICAN LITERATURE BEFORE THE CIVIL WAR**

**4 Hours || 5 Credits**

We will look at a variety of literary explorations of gender, sexuality, race, class and the nation in works written before the end of the civil war. We will examine in particular how different literary forms participate in negotiating ideas on democracy and individual freedom.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3702 | Dr. D. Luzon | Mondays, 10-14 |

* **PSYCHOANALYSIS AND THE TEXT**

**4 Hours || 5 Credits**

The aim of this course is to get acquainted with key psychoanalytic theories, terms, and reading strategies. The course will focus on specific key concepts and explore how they developed through the writings of Freud, Kristeva, and Lacan among other psychoanalytic theorists. The course will also include a selection of literary texts and film to probe various artistic configurations of psychoanalytic themes and concepts.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3704 | Dr. M. Ebileeni | Tuesdays, 10-12 and Thursdays, 12-14 |

### SUMMER SEMESTER

* **SAMSON THEN AND NOW**

**4 Hours || 5 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 closet drama *Samson Agonistes*.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3552 | Dr. A. Langer | Mondays and Thursdays, 16-20 |

# MA LEVEL COURSES

## MA – REQUIRED COURSES:

### FALL SEMESTER

* **DEPARTMENTAL SEMINAR**

**4 Hours || 0 Credits**

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4080  | -- | Tuesdays, 12-14 |

* **APPROACHES TO RESEARCH IN ENGLISH LITERATURE**

**4 Hours || 0 Credits**

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

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4105 | Dr. K. Omry | Tuesdays, 12-16 |

### SPRING SEMESTER

* **DEPARTMENTAL SEMINAR**

**4 Hours || 0 Credits**

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4081 | -- | Tuesdays, 12-14 |

## MA – SEMINARS / ELECTIVES:

### FALL SEMESTER

* **RESTORATION DRAMA: RENEWING THE STAGE 1660-1710**

**4 Hours || 0 Credits**

After over a decade of Parliamentary rule, during which the theatres had been closed, the Restoration of Charles II to the English throne occasioned a major theatrical revival. Inspired by emergent European dramatic traditions, the London stage came back to vigorous life, with plays of wit, intrigue, sex and revenge. Considering English drama, from the Restoration to the reign of Queen Anne in the early 1700s, 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 age, examining the playwrights’ responses to Restoration culture, satisfying and challenging the tastes of their aristocratic audiences.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.5203 | Dr. A. Feldman | Sundays, 14-18 |

* **THE SONG OF THE BIRD & THE BONE: WORKING WITH POETIC FORMS**

**4 Hours || 0 Credits**

In this class we will consider three very different historical forms of poetry—the ballad, the sonnet, and the ghazal— as test cases for the way poets have altered, spliced, and transformed inherited genres for translating ideas, cultures, and languages, creating formal innovation and experimentation, and marshalling radical social critique. Texts will include Shakespearean sonnets, anonymous “Murder Ballads,” and ballads of the Harlem Renaissance, hip-hop sonnets, versions of Hafez and Rumi, and uniquely American ghazals. Some of the topics we will theorize on: oral and written poetry, high and low culture, neoclassicism and New Formalism, Orientalism, and the Avant-Garde in poetry.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4134 | Dr. Y. Raz | Tuesdays, 8-12 |

* **WORLDING AND THE TEXT**

**4 Hours || 0 Credits**

This course will focus on the literary text as a world-making medium during the 19th and the 20th century. While the Anglophone text conventionally constructed the world through Western perspectives, global mobility and literary flows of the past century have led to the emergence of culturally diverse writers who are not only changing the English-language text but also how it is constantly remaking the world. Contemporary Anglophone writings present a variety of perspectives and itineraries that move across borders in multiple directions. We will read works by distinct authors such as Mark Twain, Ameen Rihani, Joseph Conrad, and Tayeb Salih, among others, to explore these processes of literary worlding and the Anglophone text.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4126 | Dr. M. Ebileeni | Tuesdays, 16-20 |

### SPRING SEMESTER

* **HUMAN RIGHTS AND NON-HUMAN RIGHTS**

**4 Hours || 0 Credits**

This course examines various strands of ecological thinking, arguing for its importance to conversations about social (in)justice. We will consider how an awareness to the more-than-human world in which we live bears significant ethical implications. For example, we will ask ourselves how environmental literary studies may increase one’s openness to various modes of alterity (both human and other-than-human), as well as one’s better recognition of the enduring colonial violence and loss in contemporary landscapes and peoples. We will also reflect on how animal liberation theories may offer a critical corrective to the devastating ways in which *speciesism* is harmful both to the environment and to humans.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4135 | Dr. D. Luzon | Sundays, 16-20 |

* **STEAMPUNK**

**4 Hours || 0 Credits**

On this course, we will study Steampunk literature, critically examining how this popular sub-genre of science fiction, inspired by Victorian-era steam-powered machinery, expresses changing fears and fascinations with technology. Reading authors such as H. G. Wells, Paul Di Filippo, Ann Vandermeer, Nisi Shawl, as well as studying fashion, visual art, cinema, and architecture, we will ask questions about genre, history, aesthetics, and ideology.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4908 | Dr. K. Omry | Mondays, 14-18 |

* **NARRATIVE THEORY BETWEEN FORM AND IDEOLOGY**

**4 Hours || 0 Credits**

This course addresses some of the primary questions of literary analysis – What are the forms in which our stories appear? Why and how do they matter? Narrative is a basic human strategy for making sense of our world, our experiences in it, and of more abstract notions such as time, voice, and perspective. In this course, we will study the various kinds of narrative, their various structures, elements, uses, and effects as well as the way that they form and inform our world. we will question the cultural, political, formal and ethical implications of colonialism in the past and in the present, finally debating their relevance to the study of literature.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4708 | Dr. A. Ben-Yishai | Tuesdays, 8-12 |

* **RE-PRESENTING SHAKESPEARE: TRANS-MEDIAL AND CROSS-CULTURAL ADAPTATIONS**

**4 Hours || 0 Credits**

This course traces the travels of stories between genres, cultures, and media: from London to Tokyo and the Caribbean islands, and from the page (script) to the stage, to the screen, and back to the page (as a novel). Relying on recent work in adaptation theory, we will trace the various transformations of two plays: King Lear, and The Tempest. Beginning our discussion with Shakespeare’s own sources (wherever such exist), we shall explore and problematize the concept of an “original.” Then, we will trace the retelling of the same story in Shakespeare’s play, in a play by another playwright, in a film, and in a novel.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.3125 | Dr. R. Barzilai | Tuesdays, 16-20 |

### SUMMER SEMESTER

* **BROADCASTING HISTORY: 20TH CENTURY BRITAIN**

**4 Hours || 0 Credits**

This course investigates the historical development of Britain throughout the twentieth century with particular emphasis on the role of broadcast media on how society, culture, and politics have been shaped during this period. It will consider aspects such as changing perceptions about the role of the State, gender relations, class, and race conflicts. We will ask what impact two world wars and their aftermaths had on the development of the welfare state, on the decline of empire, and on immigration policy. We will look at how processes of decolonization, structural racism, and race “riots” changed the perception of the national community. We will ask how Thatcherism and the neo-liberal revolution transformed ideas about society, the individual, and the appropriate relations between them. We will ask how the once largest empire on earth had adopted a “small island” mentality, how that relates to Brexit, and to the ways in which the empire is remembered.

Our main assumption will be that in the twentieth century, broadcasting media was central to how Britons experienced and made meaning of these transformations, and that it had played a role in shaping the memory of key historical moments. To demonstrate this, we will use radio and television broadcasts as our primary sources. We will analyse taped coverage of media events as well as programs depicting historical events and periods. We will ask how these kinds of broadcasts define expectations regarding the self, the nation, and Britain’s place in the world. We will explore how writers, filmmakers, and broadcasters used radio and television to both challenge and protect ideas about gender, class, and race. We will analyse the mediums’ role in creating Britain’s historical memory, and ask whether it is possible to change perceived notions about the past via radio and television. Throughout the semester we will explore concepts such as soft power, nationality and nationalism, race and racism, memory, representation, empire and decolonization.

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| **Course Number** | **Lecturer** | **Time slot** |
| 109.4303 | Dr. T. Zalmanovich | Tuesdays, 10-14 |