

## Study Year 2024-2025

# 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.

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

### 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](mailto:jlewin@staff.haifa.ac.il)

Course Number	Lecturer	Time slot
109.101	Dr. J. Lewin	Sundays and Thursdays, 08-12

### SURVEY I: 14<sup>th</sup> TO 17<sup>th</sup> 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	Dr. A. Langer	Online Course

### INTRODUCTION TO 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
109.1021	Dr. Y. Raz	Mondays and Thursdays, 14-16

#### 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.

Course Number	Lecturer	Time slot
109.1051 G.01	Dr. M. Sivan	Sundays and Wednesdays, 10-12
109.1051 G.02	Dr. M. Sivan	Sundays, 16-18 and Wednesdays, 14-16
109.1051 G.03		

## 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	Dr. Z. Beenstock	Mondays, 14-16 and Wednesdays, 16-18

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	Dr. K. Omry	Mondays and Thursdays, 12-14

## INTRODUCTION TO NARRATIVE 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.

Course Number	Lecturer	Time slot
109.2002 G01	Dr. D. Luzon	Sundays, 12-14 and Wednesdays, 10-12
109.2002 G02	Dr. D. Luzon	Sundays, 14-16 and Wednesdays, 12-14

#### SPRING SEMESTER

### SURVEY IV: 20<sup>TH</sup> 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 and 21st centuries in their historical contexts. We will read a broad selection of essays, poetry, fiction and drama, from the United Kingdom, the United States, and a selection of immigrant and minority literatures, discussing questions of genre, canonicity, ideology, and the impact of social and cultural changes on modes of literary representation.

Course Number	Lecturer	Time slot
109.2525	Dr. A. Feldman	Mondays 14-16, 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 Rhys. Among topics studied, we will consider terms such as structuralism, psychoanalysis, Marxism, deconstruction, new historicism, post-colonialism, feminism, queer theory, postmodernism, and disability studies.

Course Number	Lecturer	Time slot
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109.2623	Dr. M. Ebleeni	Tuesdays 18-20, and Thursdays 14-16
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BA – PROSEMINARS (2<sup>nd</sup> & 3<sup>rd</sup> YEAR ELECTIVES):

FALL SEMESTER

### **A World of Difference: Multilingual Spaces in the Novel in English**

**4 Hours || 4 Credits**

This course will bring together faculty and students from three politically and linguistically complex locations – Haifa, Kolkata, and Singapore – to think about the ways that multilingualism shapes our world and culture today. Looking at the ways in which texts travel across and within languages and the way various languages work within a text, we will examine how intersecting contingencies of language, race, and ethnicity have been central to the cultural history of the past 150 hundred years and our conceptualization of modernity. Central to our discussion will be an examination of the historical role of English within multilingual cultures: from colonial rule, through the consolidation of the modern nation, to the growing pressures of globalization. We will ask how and why English has come to be the default language for global exchange, and how it inflects our world – and our locations – today. What are the stakes of categories such as “Anglophone,” “Postcolonial,” “World literature”? What methodologies and ideologies do each of these categories imply? Are the theoretical frameworks determined by us or demanded by the texts themselves? Are the ways in which we read mutually exclusive, or can we come up with an eclectic methodology?

Course Number	Lecturer	Time slot
109.2003	Prof. A. Ben-Yishai	Sundays, 10-12 and Tuesdays, 12-14

### **"Sad & Merry Madness": Genres of Dramatic Comedy**

**4 Hours || 4 Credits**

This course will address a broad spectrum of dramatic comedy, from the ancient world to the present day, reflecting upon comedy's modes, moods and genres, from the satiric to the sentimental, the philosophic to the farcical. We will consider the development of the genre, the survival and transformation of ancient comedic typologies, and comedy's encounter with the aesthetics, the identities and the ideologies of the periods and places in which it has been

composed and staged. (Texts include: Shakespeare, *Twelfth Night*; Goldsmith, *She Stoops to Conquer*; Wilde, *The Importance of Being Earnest*)

Course Number	Lecturer	Time slot
109.2333	Dr. A. Feldman	Mondays, 10-12 and Wednesdays, 16-18

### The Modernist Short Story

**4 Hours || 4 Credits**

This course will focus on modernist short fiction 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, Katherine Mansfield, Henry James, Virginia Woolf, James Joyce, and William Faulkner (among others), we will also become familiar with current critical approaches regarding these works.

Course Number	Lecturer	Time slot
109.2725	Dr. M. Ebileeni	Tuesdays, 16-18, and Thursdays, 16-18

### SPRING SEMESTER

### Milton

**4 Hours || 4 Credits**

This course explores the poetry of John Milton by focusing on his major works in their biographical, historical, philosophical, and literary contexts.

Course Number	Lecturer	Time slot
109.3637	Dr. A. Langer	Sundays, 10-12 and Tuesdays, 16-18

## Modern American Fiction

**4 Hours || 4 Credits**

This course explores the negotiation of Americanness within early-twentieth-century U.S. literature. This era is characterized both by substantial formal experimentation and profound social transformations, including the mass immigration to the United States, the movement of African Americans to the North known as the Great Migration, and the economic upheavals of the Great Depression. Examining the rise of new literary voices across diverse regions, races, ethnicities, and classes, we will delve into the varied visions of America thematized through their unique novelistic forms.

Course Number	Lecturer	Time slot
109.2005	Dr. D. Luzon	Sundays, and Tuesdays, 12-14

## Shakespeare in Love

**4 Hours || 4 Credits**

This course examines the portrayal of love, lovers, and romantic relationships in four of William Shakespeare's plays: *Romeo and Juliet*, *A Midsummer Night's Dream*, *Othello*, and *Much Ado About Nothing*. Through close readings of these plays—enhanced by clips from stage and film adaptations—and guided analysis of four secondary sources, we will investigate Shakespeare's depiction of themes such as love at first sight, sexual norms, courtship, jealousy, and the end of love. Additionally, two lessons will focus on John Madden's *Shakespeare in Love*, which adapts *Romeo and Juliet* and depicts Shakespeare himself in a romantic relationship.

Course Number	Lecturer	Time slot
109.2654	Dr. R. Barzilai	Mondays, and Wednesdays, 12-14

## Writing Through Poetic Forms

4 Hours || 4 Credits

In this creative writing workshop, we will use relatively rigid poetic forms as models to paradoxically form and reform our own personal voice in poetry. We will consider the complex history and geography of many poetic forms and their transformations over time, as well as reflect upon the importance of form in poetry. Forms will include: haikus, villanelles, sestinas, odes, sonnets, ghazals and pantoums as well as prose poems, confessional poems, dramatic monologues, and hybrid forms. Beginners as well as more experienced poets are warmly invited. Evaluation will be based on creative writing exercises, as well as an exam and some short essay assignments.

Course Number	Lecturer	Time slot
109.2143	Dr. Y. Raz	Mondays, 12-14 and Thursdays, 14-16

## Medieval and Early Modern Romance

4 Hours || 4 Credits

Featuring magic, knights, and damsels (not all of whom are in distress), as well as heart-wrenching separations and miraculous reunions, romance has captivated us for thousands of years. This course delves into the genre from its earliest appearances in Greek literature, through its Medieval English expressions, and up to its early modern rendition in Spenser's *The Faerie Queene*.

We shall try to understand the persistent appeal of romance by reading seminal critical studies of the genre alongside its manifestations through the ages: Longus's ancient Greek *Daphnis and Chloe* (2nd or 3rd century CE), Chaucer's "The Knight's Tale" (alongside its 2001 film adaptation *A Knight's Tale*), Arthurian Romances such as Marie de France's *Lanval* (12<sup>th</sup> century) and Thomas Malorie's *Morte D'Arthur* (15<sup>th</sup> century), and the adventures of the woman-knight Britomart in Book 3 of Edmund Spenser's *The Faerie Queene*.



Course Number	Lecturer	Time slot
109.2005	Dr. R. Barzilai	Mondays and Wednesdays, 16-18

## 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 fear 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*, Jane Austen's *Northanger Abbey*, and Bram Stoker's *Dracula*, alongside theoretical engagements with terror and fear by Edmund Burke, Sigmund Freud, Sara Ahmed, and others.

Course Number	Lecturer	Time slot
109.3120	Dr. Z. Beenstock	Tuesdays, 10-12 and Thursdays, 12-14

BA - SEMINARS:

FALL SEMESTER

## Walt Whitman: Life and Afterlives

**4 Hours || 5 Credits**

Amidst a complex and painful moment in our current civil society, will turn to Whitman and turn again to the ghost of Whitman, to get old/new perspectives on the "state of the nation and of our common life." We will consider Whitman's re-visioning of democracy, community, diversity, and urban life in the shadow and wake of the American Civil War. We will discuss his 1857 claim to be writing a "New Bible" – in light of his dual and paradoxical self-positioning as an iconoclastic freethinker and at the same time a towering prophetic figure. Our discussion of politics and spirituality will be informed, nuanced, and complicated by Whitman's attention to the racial, gendered, and sexual body – and the liberation of the body. In the last third of the class we will look at writers – such as Langston Hughes, June Jordan, Alicia Ostriker, Pablo Neruda, Allen Ginsberg, and Rob Halpern.

Course Number	Lecturer	Time slot
109.3124	Dr. Y. Raz	Mondays and Wednesdays, 16-18

### **Detective Fiction: From Truth to Post-truth**

**4 Hours || 5 Credits**

This course will trace the changing forms of Detective Fiction. We will identify the defining terms of the genre, examining their shifting natures and relevance to the fast-changing culture in which we live. Key questions this course will address include: How does contemporary literature reflect the time, place, economy, and politics of its production? How do dynamic models of identity – nation, gender, ethnic, postcolonial, postmodern – affect the rules of the genre? What is the value and the role of popular culture? Reading novels, short stories, and/or graphic novels, as well as watching films and television episodes, students will learn to identify the politics of aesthetic production, they will gain practice in critical thinking, and they will be exposed to new and old theories of culture.

Course Number	Lecturer	Time slot
109.3017	Dr. K. Omry	Tuesdays, 08-12

SPRING SEMESTER

### **Metaphysical Aspects of Early Modern English Poetry**

**4 Hours || 5 Credits**

This course explores the metaphysical aspects of early modern English poetry, by focusing on poems by John Donne, Aemilia Lanyer, George Herbert and others.

Course Number	Lecturer	Time slot
109.3013	Dr. A. Langer	Sundays, 14-18

### **Postcolonial Science Fiction**

**4 Hours || 5 Credits**

The appearance of science fiction titles from Asia, Africa, and the Middle East has effectively recast this mostly Western European and North American genre. It seems that the so-called

“third-world” writers are — inspired by western sci-fi aesthetics, utopian and dystopian fiction, and high-tech satire — similarly bringing their respective nations out of the colonial past and re-situating them within futuristic settings to explore the ongoing repercussions of colonization. The purpose of this course is to explore intersections and interactions between the genre of science fiction and postcolonial theory, concentrating on titles such as H.G. Wells’s *The Island of Dr. Moreau* (1896), Nalo Hopkinson and Uppinder Mehan’s *So Long Been Dreaming: Postcolonial Science Fiction and Fantasy* (2004), Basma Abdel Aziz’s *The Queue* (2016), and Nnedi Okorafor’s *Lagoon* (2014).

Course Number	Lecturer	Time slot
109.3813	Dr. M. Ebileeni	Mondays and Wednesdays, 10-12

SUMMER SEMESTER  
BA- SEMINARS

 **Literature and the Environment**

**4 Hours || 5 Credits**

This seminar provides an introduction to key works of Anglophone environmental literature of the 19th, 20th, and 21st centuries, focusing specifically on texts and cultural histories that may inform our understanding of current environmental problems. Taking the term "environment" in the widest sense possible (i.e., as referring to human as well as more-than-human environments), we'll consider how environmental concerns have shaped literary innovations, and how literature has conversely come to influence environmental discourse. We'll also explore vital sociological and theoretical frameworks foregrounding Black, Indigenous, queer, women's, and working-class thought and experiences.

Course Number	Lecturer	Time slot
109.3016	Dr. A. Gorin	Sundays and Wednesdays, 12-16

 **Stage Magicians: Witches and Wizards 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 17<sup>th</sup> 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
109.3821	Dr. R. Barzilai	Mondays and Thursdays, 10-14

#### BA-PROSEMINAR

### Modern and Contemporary American Poetry

**4 Hours || 4 Credits**

This course introduces you to key movements, writers, and debates within the fields of American poetry and poetics. Focusing on the twentieth and twenty-first centuries, we will hone our skills of literary analysis while exploring various critical frameworks, methodologies, and social histories that remain broadly relevant to the study of literature. Particular attention will be paid to the politics of poetic form, the role poetry has played in countercultural social movements, and the relation between poetic history and the major cultural and technological changes undergone during this period.

Course Number	Lecturer	Time slot
109.2804	Dr. A. Gorin	Mondays and Thursdays, 14-18

## MA LEVEL COURSES

#### FALL SEMESTER

### Early Modern Tragedy: Beyond the bard

**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 (1582-1633), beyond the works of Shakespeare. Subordinating Shakespeare's pre-eminence within the canon to a

more rounded vision, this course acknowledges the accomplishments of his contemporaries—Kyd, Marlowe, Middleton & Rowley, Webster, and Ford. 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. (Texts include: *The Spanish Tragedy*; *The Jew of Malta*; *The Changeling*; *The Duchess of Malfi* and *Tis Pity She's a Whore*).

Course Number	Lecturer	Time slot
109.4062	Dr. A. Feldman	Mondays, 16-20

### One Thousand and One Nights

**4 Hours || 4 Credits**

This seminar introduces students to the interdisciplinary study of travel between Europe and the Middle East—an area known as the Levant—in the modern era, from the sixteenth to the twentieth centuries. While printed “Journeys into the Levant” by male travelers are well familiar, in this seminar we emphasize the bidirectional relationship between West and East. We explore the understudied perspectives of Eastern travelers in Europe, of elite Europe women in the East, and the various locations they described (Paris, Cairo, Palmyra). Through memoirs, personal letters, and objects, the seminar also introduces students to the history of the book, a field of materially-based research. Students will participate in a workshop as part of an international conference planned for the Fall semester.

Course Number	Lecturer	Time slot
109.4079	Dr. Z. Beenstock	Tuesdays, 08-12

### Re-Presenting Shakespeare: Trans-Medial and Cross-Cultural Adaptations

**4 Hours || 4 Credits**

The course traces the travels of stories between genres, cultures, and media: from London to Tokyo and Zanzibar, and from the page (as play-script) to the stage, to the screen, and back to the page (as a novel or a poem).

Relying on recent work in adaptation theory, we will read and watch various adaptations of Shakespeare's *Measure for Measure* and *King Lear*. Beginning our discussion with Shakespeare's own sources, we will explore and problematize the concept of an “original,”

and then trace the retelling of the same stories by Shakespeare and by others in various media, periods, and locations.

Course Number	Lecturer	Time slot
109.4125	Dr. R. Barzilai	Tuesdays, 16-20

### Narrative Theory

**4 Hours || 4 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 diverse structures, elements, uses, and effects as well as the way that they form and inform our world.

Course Number	Lecturer	Time slot
109.4708	Prof. A. Ben-Yishai	Wednesdays, 16-20

SPRING SEMESTER

### DEPARTMENTAL SEMINAR

**4 Hours || 4 Credits**

Course Number	Lecturer	Time slot
109.4081	--	Tuesdays, 14-16

SPRING SEMESTER

### Afrofuturism

**4 Hours || 4 Credits**

*This course will trace paradigms of race-imagination from the beginning of the 20<sup>th</sup> century to the contemporary by looking at examples of black speculative fiction. We will focus on*

*Afrofuturism but consider ideas such as black utopia, diaspora, Black Power, Afrofuturism, post-Blackness, and American-Africanism. Partial reading list includes primary and secondary texts by: W.E. B. Du Bois, Tananarive Due, Paul Gilroy, Jewelle Gomez, Nalo Hopkinson, N. K. Jemisin, Janelle Monae, Sun Ra, and Tade Thompson*

Course Number	Lecturer	Time slot
109.4082	Dr. K. Omry	Sundays, 10-14

### Ethnic Literary America

**4 Hours || 4 Credits**

This course will focus on American novelists of various ethnic backgrounds: Asian-, Jewish-, Muslim-, native-, Hispanic-American writers. The purpose is to familiarize students with the ethnic landscape of literary America by studying the social history of the various communities as well as texts that represent both the authors' creative concerns and the communities' struggles to both assimilate and preserve their cultural identity in the U.S. context.

Course Number	Lecturer	Time slot
109.4068	Dr. M. Ebileeni	Mondays, 16-20

### Poetic Forms: Rules of the Dance

**4 Hours || 4 Credits**

W.B. Yeats famously asks, “how can we know the dancer from the dance?” In this class we will consider poetry from the perspective of form, shifting our attention to “the dance” (not only “the dancer”), especially considering the *rules* of the dance. That is, rather than celebrating the unfettering of poetry from its shackles (which supposedly happened circa the 19<sup>th</sup> and 20<sup>th</sup> century) we will investigate the formal roots rhymes and rhythms of poetry. We will focus on 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. Some of the topics we will theorize on: oral and written poetry, the invention of “folk culture,” modernity and subjectivity, high and low culture, tradition and innovation, gender and literature, the sublime, fragmentation, erasure, Orientalism, the Avant-Garde in poetry, and the historicity of genre.

Course Number	Lecturer	Time slot
109.4069	Dr. Y. Raz	Tuesdays, 10-14

### Henry James and the Art of Fiction

**4 Hours || 4 Credits**

Dedicating this semester to Henry James, one of the most influential modern writers and theorists of prose fiction, we will ask ourselves what makes the Jamesian text “Jamesian.” Putting short stories and novellas in dialogue with scholarship by Eve Sedgwick, Sharon Cameron, Lionel Trilling, Jonathan Freedman, and Wai Chee Dimock, we will consider theoretical prisms such as realism, impressionism, affect, experience, aesthetics, sexuality, focalization, and cosmopolitanism.

Course Number	Lecturer	Time slot
109.4067	Dr. D. Luzon	Tuesdays, 16-20