

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

University of Haifa

The Department of English Language and Literature 2019-20

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 16-18
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
Thursdays 10-12

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

4 Hours + 1 Hour tutorial 4 Credits

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

109.1512.A.01 Dr. R. Barzilai
Mondays and Wednesdays 10-12

or

109.1512.A.02 Dr. A. Langer
Sundays 14-16
Tuesdays 12-14

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❖ **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 changes over time and varies from one dialect to another, and the role of language in human society. The class will focus on English, but some comparison will be made with other languages, particularly but not only Hebrew and Arabic, so that students will have a more clear understanding of what is distinctive about English.

109.1025.A.01 Prof. J. Myhill
Mondays 12-14
Wednesdays 14-16

SEMESTER B

❖ **ACADEMIC WRITING B**

4 Hours 3 Credits

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

109.1051.B.01 Dr. S. Meyer
Sundays 14-16
Wednesdays 12-14

or

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

or

109.1051.B.03 Dr. M. Sivan
Mondays 14-16
Thursdays 10-12

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

4 Hours + 1 Hour tutorial 4 Credits

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

109.1514.B.01 Dr. A. Ben-Yishai
Mondays 10-12
Thursdays 08-10

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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 16-18
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 Thursdays 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 20th century in their historical contexts. We will read a broad selection of essays, poetry, fiction and drama and discuss questions of canonicity, ideology and literature, and the impact of social and cultural changes on modes of literary representation.

109.2525.B.01 Dr. A. Feldman
Mondays and Thursdays 16-18

❖ **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 14-16
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 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, postcolonialism, feminism, queer theory, postmodernism, and disability studies.

109.2623.A.01 Dr. Z. Beenstock
Wednesdays 14-18

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

❖ ARAB-AMERICAN LITERATURE: ORIGIN AND NOW

4 Hours 4 Credits

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

109.2313.A.01 Dr. M. Ebileeni
Tuesdays 14-16
Thursdays 12-14

❖ **SHAKESPEARE'S WOMEN**

4 Hours 4 Credits

In this course, we will read and watch four plays by Shakespeare – As You like It, Hamlet, Macbeth, and The Winter's Tale – from a feminist perspective. In addition to a close reading of the plays, we will read a few seminal feminist texts on the construction of gender categories and apply them to the plays. The main issues we will explore together are: What does it mean to be a wo/man (then and now)? How stable (or fluid) are gender categories? How does cross-dressing in the theater affect our understanding of these categories? What makes a good marriage? 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?

109.2619.A.01 Dr. R. Barzilai
Mondays 12-14
Wednesdays 08-10

❖ **SCIENCE AND RELIGION IN THE 19TH CENTURY**

4 Hours 4 Credits

Through a close reading of texts written by leading figures in nineteenth century scientific and religious life, this course will reveal the profound connections between religion and science and uncover the sources of the by-now familiar trope of their incompatibility. Among the figures whose writings we will explore are Charles Darwin, Robert Chambers, and the members of the Society for Psychological Research. Each session will begin with a general introduction to the material to be covered followed by in-class discussion of the primary sources.

109.2331.A.01 Dr. J. Chajes
Wednesdays 10-14

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SEMESTER B

❖ **ONCE UPON A TIME: LITERATURE AND PHILOSOPHY**

4 Hours 4 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.

109.2322.B.01 Dr. A. Langer and Dr. S. Lebens
Mondays and Wednesdays 14-16

❖ **ISLANDS: 18TH AND 19TH BRITISH LITERATURE**

4 Hours 4 Credits

Shipwreck, pirates, mutiny, slavery – the British literary imagination is dominated by a romance with its mysterious other: the sea. This course will study the fraught relationship between Britain and its surrounding, distant, and imaginary islands. The sea is a space in which social values are examined and redefined. We will read Defoe's *Robinson Crusoe*, parts of Swift's *Gulliver's Travels*, Stevenson's *Treasure Island*, Wells's *The Island of Doctor Moreau*. Poems by Blake, Coleridge, and Byron, and critical essays on pirates and the sea.

109.2327 Dr. Z. Beenstock
Mondays and Wednesdays 14-16

❖ **ENGLISH SEMANTICS**

4 Hours 4 Credits

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

109.2140.B.01 Prof. J. Myhill
Tuesdays 10-14

❖ **ROWING IN EDEN: WOMEN VISIONARY POETS IN AMERICA**

4 Hours 4 Credits

Can a poet see the future? Can she speak with the gods and travel through otherworldly realms, seeking guidance? Can she picture heaven and hell? Can she write a new Bible? Can she speak with the dead? Woman poets have often been relegated to the metaphorical inside of the house – the kitchen, the living room, the bedroom – writing the mundane & the quotidian. In this class we will create a genealogy of women poets who dare to make grand gestures, far-reaching predictions, epic utterances on the destiny of nations, planets, and the cosmos, speaking as sibyls, shamans, and witches, and reclaiming a prophetic

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mode seemingly reserved for men and mankind. We will consider the affinities, possibilities, and differences a woman's voice brings to this prophetic mode. Most poets will be 20th century American and will include: Emily Dickinson, H.D., Etel Adnan, Alicia Ostriker, Alice Notley, M. Nourbese Phillips, Aisha Sasha John, Anne Boyar.

109.2330 Dr. Y. Raz
Mondays and Wednesdays 10-12

BA SEMINARS

SEMESTER A

❖ HISTORY AND THE NOVEL

4 Hours 5 Credits

This course will investigate the interface between history and the English novel in three distinct, if overlapping levels: The historical novel, historical thinking in the novel, and the history of the novel form. We will ask ourselves how changing conceptions of history led to changing forms of the novel and the way the novel form contributed to the ways history is written and understood. 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.

109.3131.A.01 Dr. A. Ben-Yishai
Sundays 08-12

❖ AMERICAN LYRIC POETRY: HISTORY, THEORY AND PRACTICE

4 Hours 5 Credits

According to the scholar-critic Helen Vendler, American lyric poets bring to their craft "a formal and generic and cultural knowledge" of prior writers (Shakespeare, Tennyson, Keats, Shelley, and others) and transform that knowledge into new and distinct literary identities. Taking their dual mission--identifying with a tradition and reinventing it--as our starting point, in this course we will examine the genre of lyric from its very inception to the twentieth century, working with both the vocabulary and theory of lyric as well as the literature's various historical contexts (the Civil War, industrialization, and social movements). What defines American poetry as American will also be considered throughout the semester, especially as lyric tends to be a vehicle for admiring other countries' artistic and scientific accomplishments. Poets we will study include Anne Bradstreet, Joel Barlow, Emily Dickinson, Herman Melville, F. G. Tuckerman, W.C. Bryant, Lydia Sigourney, H. W. Longfellow, E. A. Poe, and Emma Lazarus. Guest lectures from leading scholars in the field will be featured.

109.3072.A.01 Dr. J. Lewin
Sundays 12-16

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

❖ **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 'terrorism'? Is abortion murder'? What difference does it make if something is called a 'fence' or 'wall' What is the legal meaning of 'sexual harassment'? What is a 'refugee'? What is the potential significance of referring to something as 'genocide'? Course work will include readings a final exam and a research paper.

109.3018.A.01 Prof. J. Myhill
Mondays 08-12

❖ **THE MODERNIST NOVEL**

4 Hours 5 Credits

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

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

❖ **LOST IN THE LABYRINTH: 18TH AND 19TH CENTURY LONDON**

4 Hours 5 Credits

London was the first metropolis to experience the industrial revolution. The city offered new forms of identity for diverse populations living in close proximity. This course traces the representation of London in eighteenth- and nineteenth-century novels, poetry and essays. Themes will include urban sprawl and planning, vagrancy, drug addiction and prostitution, city walking, and urban monsters. We will read *Moll Flanders*, *Oliver Twist*, *The Confessions of an English Opium Eater*, *Dr. Jeckyll and Mr Hyde*, and poems by Swift, Robinson, Blake, and Wordsworth. Theoretical texts by Benjamin, Foucault and others.

109.3128.A.01 Dr. Z. Beenstock
Tuesdays 12-16

SEMESTER B

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

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

4 Hours 5 Credits

This course traces the travels of stories between genres, cultures, and media: from London, to Tokyo, Tel-Aviv, and Ramallah, and from the page (as play-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 would explore and problematize the concept of an "original." Then, we would trace the retelling of the same story in Shakespeare's play, in a play by another playwright, in a film, and in a novel.

As part of the course requirements, students would analyze either an Israeli stage production of Hamlet or a Palestinian stage production of Richard II.

109.3125.B.01 Dr. R. Barzilai
Sundays 08-12

❖ **WRITING THE CENTURY'S END: OSCAR WILDE AND THE SPIRIT OF HIS AGE**

4 Hours 5 Credits

The seminal writer of the *fin de siècle*, and one of its greatest social and literary critics, Oscar Wilde defined, embodied, celebrated, satirised and, ultimately, was expelled from the late-Victorian English society to which he belonged. Wilde's celebration of beauty (as the ultimate value), his abiding concern with style and his edification of pleasure, were considered decadent by the conservative critics of his day, evidence of the period's moral decline. But Wilde was both a revolutionary and a visionary, who radically transformed every genre in which he wrote, from the fairy-tale to the critical dialogue—and whose interest in social performance and in sensual excess captured the spirit of his age and would find their echoes in the philosophy and literature of the twentieth-century.

Reading Wilde's plays, poetry, prose and the transcripts of his trial, this course will offer a rounded portrait of a man, who might be regarded as Britain's first modern dramatist, and one of the seminal aesthetic theorists of his or any other period. We will consider his life and works within the cultural and intellectual history of Victorian Britain, interpreting his significance to his own époque and his legacy in our own.

109.3356.B.01 Dr. A. Feldman
Sundays 16-20

❖ **MODERN BRITISH DRAMA**

4 Hours 5 Credits

This course surveys the development of modern British drama from the perspective of nationhood. We will examine the principal movements and seminal playwrights of the twentieth-century British stage within the contexts of British identity politics, patriotism, jingoism, Imperial decline and the functioning and dysfunction of class. Covering a broad spectrum of aesthetic intentions and ideological concerns, we will be recurrently concerned with war and the family, as thematic reference points, facilitating the comparison of the plays.

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109.3109.B.01 Dr. A. Feldman
Mondays 08-12

❖ **WORLDING AND THE TEXT**

4 Hours 5 Credits

What world does literature allow us to imagine? 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.

109.3126.B.01 Dr. M. Ebeelini
Tuesdays 08-12

❖ **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 and 21st century America. We will read poetry, memoirs, manifestos, and selected fiction from such varied movements as Imagism, Projectivism, Harlem Renaissance, the Beat Generation, L=A=N=G=U=A=G=E poetry, Black Arts Movement, New Narrative, and Somatic Poetry. Our scholarly inquiry will go side-by-side with creative writing, as we will write our way through the twentieth century, experimenting with new techniques and new ideas about creativity, inspiration, language, and society. Students signing up for this class should be prepared to share their own creative writing (poetry or short fiction). Beginners are fine!

109.3127 Dr. Y. Raz
Mondays 12-14
Thursdays 14-16

❖ **LANGUAGE AND CITIZENSHIP**

4 Hours 5 Credits

109.3331.B.01 Dr. J. Myhill
Thursdays 08-12

❖ **THEOSOPHY IN THE 19TH CENTURY**

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

4 Hours 5 Credits

The Theosophical Society is an occultist movement established in 1875 that has had a profound influence on diverse forms of culture and literature from its founding until the present day. In this course, we will learn about the history, doctrines, and relevance of Theosophy through reading a diverse range of texts, including the famous works of Madame Blavatsky, Theosophical novels, and letters supposedly written by mysterious spiritual masters.

109.3331.B.01 Dr. J. Chajes
Wednesdays and Thursdays 12-14

MA LEVEL COURSES

MA REQUIRED COURSES

SEMESTER A

❖ Departmental seminar

4 Hours

109.4080.A.01
Tuesdays 16-20

❖ 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. Langer
Tuesdays 16-20

MA ELECTIVES

SEMESTER A

❖ HISTORY AND THE NOVEL

4 Hours 4 Credits

This course will investigate the interface between history and the English novel in three distinct, if overlapping levels: The historical novel, historical thinking in the novel, and the history of the novel form. We will ask ourselves how changing conceptions of history led to changing forms of the novel and the way the novel form contributed to the ways history is written and understood. 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.

109.4131.A.01 Dr. A. Ben-Yishai
Sundays 08-12

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109.4018.A.01 Prof. J. Myhill
Mondays 08-12

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109.4128.A.01 Dr. Z. Beenstock
Tuesdays 12-16

MA REQUIRED COURSES

SEMESTER B

❖ **Departmental seminar**

4 Hours

109.4081.B.01
Tuesdays 16-20

MA ELECTIVES

SEMESTER B

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109.4356.B.01 Dr. A. Feldman
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109.4109.B.01 Dr. A. Feldman
Mondays 08-12

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109.4127.B.01 Dr. Y. Raz
Mondays 12-14
Thursdays 14-16

❖ **LANGUAGE AND CITIZENSHIP**

4 Hours 4 Credits

109.4331.B.01 Dr. J. Myhill
Thursdays 08-12

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4 Hours 4 Credits

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109.4331.B.01 Dr. J. Chajes
Wednesdays and Thursdays 12-14

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MA SEMINARS

SEMESTER A

❖ **CAMPUS KOLKATA**

4 Hours 4 Credits

This course will investigate the cultural history of modern India, with a three-fold emphasis: (a) The city of Kolkata/Calcutta. (b) Indian Anglophone literature and the complex roles and functions of English in modern Indian culture, politics, and society. (c) The history and ongoing legacy of the 1947 South Asian Partition.

The course will meet every other week during Semester A, and will culminate in a 10-day trip to Kolkata during the semester break, in which we will study jointly with students in the English Department at Jadavpur University.

Students will be admitted to the course after interview; the students admitted will receive a scholarship to cover parts of the cost of the trip to India.

109.5207.A.01 Dr. A. Ben-Yishai
Sundays 16-20

❖ **HENRY JAMES: BETWEEN AESTHETICS AND ETHICS**

4 Hours 4 Credits

The seminar will focus on some major Jamesean themes: The “International theme”, “being” and “doing”, aesthetics and/or ethics, art and/or life, knowledge and illusion, desire and possession. We will examine these conceptual issues in relation to James’s narrative art, treatment of dialogue, stylistic choices, and the “central consciousness” as a narrative strategy. Additionally, we will read some of James’ theoretical essays and prefaces (to be assigned) and relate them to his own work.

109.5716.A.01 Prof. D. Erdinast-Vulcan
Tuesdays 08-12

SEMESTER B

❖ **SAMSON AGONISTES**

4 Hours 4 Credits

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

109.5716.B.01 Dr. A. Langer
Sundays 12-16

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

❖ UNBECOMING A WOMAN: EARLY FEMINISM

4 Hours 4 Credits

“One is not born but becomes a woman,” - Simone de Beauvoir. This course explores the origins of modern feminism in the texts of eighteenth-century women writers who recognized that Enlightenment values of universal freedom applied only to men. We will read critiques of gender construction in novels, poems, and essays written by women in the eighteenth century, and compare them to the arguments of twentieth- and twenty-first feminist theory.

109.5206.B.01 Dr. Z. Beenstock
Tuesdays 12-16