

Study Year 2023-2024 Courses Details & Information For Auditors

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	Dr. R. Barzilai	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 10-12, and Wednesdays 12-14

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	Prof. A. Ben-Yishai	Sundays 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	Sundays and Wednesdays, 16-18

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	Dr. D. Luzon	Sundays and Wednesdays, 10-12
109.2002 G02	Ms. R. Mansour	Mondays and Thursdays, 10-12

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 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 16-18, and Wednesdays 14-16

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
109.2623	Dr. M. Ebileeni	Mondays and Wednesdays, 14-16

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

FALL SEMESTER

“LAND OF THE BRAVE, HOME OF THE FREE”: POSTWARE AMERICAN DRAMA

4 Hours || 4 Credits

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

Course Number	Lecturer	Time slot
109.2103	Dr. A. Feldman	Sundays and Wednesdays, 18-20

INTRODUCTION TO DISABILITY STUDIES

4 Hours || 4 Credits

While impairments have always existed, disability has not. This course examines the emergence of disability in modern culture and the commonly held assumption that people need to be independent and able-bodied. We will read contemporary disability theory alongside works of literature of the last two hundred years, looking at patterns of sympathy, pity, and voyeurism, and examining the perspectives of disabled writers who remodel culture towards their inclusion. Throughout the course we will examine the intersections of disability with race, gender, and sexuality.

Course Number	Lecturer	Time slot
109.2104	Dr. Z. Beenstock	Mondays and Thursdays, 12-14

FANTASY IN LITERATURE FOR CHILDREN

4 Hours || 4 Credits

This course will discuss Children's Literature not in the framework of education, but rather as Literature directed to children and parents alike. This angle presupposes discussing its various layers, for example, the connection of Fantasy to Folklore, the reflection of slavery, economics, law and religion in it. The syllabus will include J.R.R. Tolkien's "*The Hobbit*", C.S. Lewis's "*The Lion, the Witch and the Wardrobe*", L. Carroll's "*Alice's Adventures in Wonderland*" and J.K. Rowling's "*Harry Potter and the Philosopher's Stone*".

Course Number	Lecturer	Time slot
109.2105	Prof. Fialkova	Sundays, 12-16

SPRING SEMESTER

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	Dr. R. Barzilai	Sundays and Wednesdays, 10-12

POETS, PROPHETS, AND MADMEN

4 Hours || 4 Credits

Since antiquity prophecy and poetry have both been tied to ecstasy, passion, vision, enthusiasm, and inspiration. But the ties between the figure of the poet and the figure of the prophet became particularly pronounced in the late eighteenth and nineteenth century following the *political* upheavals of the French & American Revolutions, the *religious* upheavals of Enlightenment and secularism, and the *artistic* (i.e aesthetic and formal) revolutions of Romanticism. For Romantic and post-Romantic poets, the poet-prophet emerged as a literary figure, a trope, a persona, a powerful way of gesturing to morality, politics, imagination—a new way to be a poet. We will consider the way that adopting the prophetic voice creates a majestic authority for poets. At the same time, prophetic poetry can also be written under the sign of the stammer, the fissure, the uncertain and catastrophic future. After an introduction to ancient Near Eastern modes of prophecy, we will explore the “reception” of this ancient figure in modern texts over three main periods: (1) in English Romanticism, (2) in the 19th American visionary tradition, and in (3) 20th century adaptations of the prophetic voice in African-American literary tradition.

Course Number	Lecturer	Time slot
109.2203	Dr. Y. Raz	Mondays and Wednesdays, 12-14

THE HISTORY OF GLOBALIZATION

4 Hours || 4 Credits

We take it for granted that we live in a globalized world. But is globalization a modern phenomenon or was the world always deeply interconnected? How did we arrive at the forms of globalization that are familiar to us and that we encounter each day? In this course we will examine the history of globalization and, more specifically, the ways in which globalization has affected how individuals lived their lives in the 19th, 20th, and 21st centuries. Our focus is on the commercial, political, cultural, and environmental changes that increasingly connected people living thousands of kilometers apart in geographically distinct regions. We will examine recent forms of globalization by examining industry, war, global climate change, migration, communications, and ideas. Through lectures, readings, and historical source analysis we will see how global connections shape people's everyday lives in different ways today than they did in the more distant past. We will learn how the new forces of globalization create both connections and divisions, in the world and in our own lives. Assessments for this course build towards a final essay in which you will research the history of an aspect of globalization in your own life, as well as in-class discussions & quizzes.

Course Number	Lecturer	Time slot
109.2018	Dr. A. Bellotti	Sundays and Thursdays, 16-18

MEDIA AND IDENTITY

4 Hours || 4 Credits

How do media shape the ways we understand ourselves and others? In what ways have changes to the media landscape altered how we conceptualize and engage in spaces of public representation? What are the limitations placed on access to representation for minoritized groups and individuals? And how have these groups and individuals used creative practices to reappropriate, subvert, or “disidentify” with dominant cultural forms, in pursuit of critical alternatives? This course examines the relationship between mediated forms of communication and the formation of identities, both individual and social. Attention will be paid to the way media represent different social and cultural groupings, with particular emphasis on race, ethnicity, gender, sexuality, class, and nationality in the North American context. We will read foundational and newer works of media studies, cultural studies, and public-sphere theory in order to consider how these fields have posed answers to the set of questions raised above. We’ll also explore key moments in the development of mass-communications technologies (including photography, radio, cinema, television, and the internet) to examine ways these forms and the rhetorics they espouse have been determined by histories of settler colonialism, capitalist extractivism, heteronormativity, and white supremacy.

Course Number	Lecturer	Time slot
109.2204	Dr. A. Gorin	Mondays and Thursdays, 14-16

SUMMER SEMESTER

WRITING THE ENVIRONMENT: ECOLOGICAL CONSCIOUSNESS IN NINETEENTH-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 own time.

Course Number	Lecturer	Time slot
109.2659	Dr. D. Luzon	Sundays and Tuesdays, 10-14

BA - SEMINARS:

FALL SEMESTER

STAGING THE LAW: JURISPRUDENTIAL DRAMA FROM ANCIENT GREECE TO THE PRESENT

4 Hours || 5 Credits

This course introduces students to, and interrogates, the complex and productive relationships between drama and the law. How and to what purpose do dramatists recreate the courtroom in the theatre? How do playwrights treat the historical record, the legal doctrines and documents at their disposal, in devising dramatic action? What are those interests neglected by the judicial system to which theatrical representation gives voice? Who or what is really on trial? We will be concerned with the relationship between the individual and the state, with challenges to established orthodoxy and with questions of culpability and judgement in theatre and the law. (Primary texts might include: Sophocles, *Antigone*; Shakespeare, *Measure for Measure*; George Bernard Shaw, *Saint Joan*; Arthur Miller, *The Crucible*; Emily Mann, *Execution of Justice*; Moises Kaufmann, *Gross Indecency*; Yael Farber, *Molora*)

Course Number	Lecturer	Time slot
109.3118	Dr. A. Feldman	Sundays and Wednesdays, 12-14

FROM RICHARD II TO RICHARD III: STAGING HISTORY

4 Hours || 5 Credits

This course explores the emergence of history as a dramatic genre in early modern England through reading four plays by Shakespeare and another by Christopher Marlowe. We shall begin with Marlowe's influential *Edward II*, dramatizing, among others, the (hi)story of a homosexual love affair, and then read a sequence of four plays by Shakespeare beginning with the deposition of Richard II and leading up to the defeat of Richard III and the foundation of the Tudor dynasty: *Richard II*, *Henry IV Part One* (and selections from *Part Two*), *Henry V*, and *Richard III*. We shall also watch Stephen Frears' 2022 movie *The Lost King* and discuss overlaps between art, propaganda, and historical knowledge.

Course Number	Lecturer	Time slot
109.3064	Dr. R. Barzilai	Mondays, 16-20

LEVANT TRAVEL ACROSS IDENTITIES BETWEEN THE EARLY MODERN TO THE MODERN

4 Hours || 5 Credits

This seminar introduces students to the interdisciplinary study of travel narrative by examining early modern to modern narratives of travel to the Levant. We will look at the genres of pilgrimage and learned travel, the relation of the Arabian Nights to travel narratives, the entrance of women into the traditionally male conventions of travel writing through the circulation of personal letters, and the emergence of Levant travel in Romanticism. The course will be co-taught in Hebrew and English together with Zur Shalev from the history department, integrating students from both departments.

Course Number	Lecturer	Time slot
109.3062	Dr. Z. Beenstock and Dr. Shalev	Tuesdays, 8-12

SPRING SEMESTER

AMERICAN LITERATURE OF THE 1960

4 Hours || 5 Credits

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

Course Number	Lecturer	Time slot
109.3075	Dr. M. Sivan	Wednesdays, 12-16

WRITING CHILDREN

4 Hours || 5 Credits

This course examines the emergence of the child in nineteenth-century British literature through poems and fiction written for both adults and children. We will study children's fiction as it emerges from pedagogical texts, through the Romantic focus on children's imaginations in the works of Rousseau, Blake, Wordsworth, and De Quincey, and its culmination in Victorian children's literature with *Alice's Adventures in Wonderland*, *Peter Pan*, and *The Secret Garden*.

Course Number	Lecturer	Time slot
109.3802	Dr. Z. Beenstock	Tuesdays 10-12, and Thursdays 8-10

MODERN AND CONTEMPORARY AMERICAN POETRY

4 Hours || 5 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
109.3804	Dr. A. Gorin	Tuesdays 18-20, and Thursdays, 16-18

SUMMER SEMESTER

THE SHORT STORY IN THE WORLD

4 Hours || 5 Credits

The short story has been one of the most popular forms of fiction worldwide over the last 200 years. Reading a diverse selection of short stories written in English over the last 200 years, we will think of the short story as an international form. We will discuss various genres of the short stories and its many locales, think of its centrality to narrative theory, and its political relation to the contexts in which it is written and read.

Course Number	Lecturer	Time slot
109.3805	Prof. A. Ben-Yishai	Mondays and Wednesdays, 14-18