Study Year 2025-2026

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, 10-12 and Tuesdays, 12-14
109.1050 G.02	Dr. J. Lewin	Sundays, 14-16 and Wednesdays, 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

Course Number	Lecturer	Time slot
109.1010	Dr. J. Lewin	By appointment and individual (meeting in Dr. Lewin's office)

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

* Including: Survey 1 Tutorial

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. A. Gorin	Mondays and Thursdays, 14-16

* Including: Intro. To Poetry and Drama Tutorial

SPRING SEMESTER

ACADEMIC WRITING B

4 Hours || 3 Credits

This course expands on writing skills taught in *Academic Writing A,* developing introductory research skills and work with secondary sources.

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

Course Number	Lecturer	Time slot
109.1011	Dr. J. Lewin	By appointment and individual (meeting in Dr. Lewin's office)

SURVEY II : 18th AND 19th CENTURY BRITISH LITERATURE

4 Hours || 4 Credits

This course offers a survey of major writers, genres, and literary movements in British literature, beginning with the Restoration in the late seventeenth century and continuing through Romanticism and the Victorian age of the nineteenth century. Emphasis is placed on developing tools for literary analysis, including close reading, argumentation, and attention to historical and social contexts.

Course Number	Lecturer	Time slot
109.1514	Ms. Jenny Wale	Mondays, 10-12 and Thursdays, 12-14

* Including: Survey 2 Tutorial

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, 14-16 and Thursdays, 12-14

INTRODUCTION TO PROSE FICTION AND DRAMA

4 Hours || 4 Credits

This course introduces students to essential devices commonly used in prose fiction and drama. Through attentive close readings, we will examine the formal principles of selection and combination that inform each text. We will be using our analysis to move beyond what the texts say to how they express their thematic complexities. Among the principal devices analyzed in this course are setting, plot, narration, point of view, character design, tone, and genre.

Course Number	Lecturer	Time slot
109.2002	Dr. D. Luzon	Tuesdays, 10-12 and Wednesdays, 12-14

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, 14-16 and Wednesdays, 16-18

BA – THIRD YEAR REQUIRED COURSES:

FALL SEMESTER

INTRODUCTION TO CRITICISM AND THEORY

4 Hours || 4 Credits

This course offers a survey of major trends and ideas in literary theory and methodology of the twentieth and twenty-first century. At the most basic level we will ask ourselves how we read and why. In another sense, this course investigates the philosophical basis and connects literary criticism to larger trends in modern philosophy. Situated at the beginning of the third year of study, the course asks us to reflect on the ways we have read so far, to defamiliarize, understand, and evaluate what we have been doing, as well as to offer new ideas and approaches for scholarly analysis as you write your seminar papers, and possibly continue your studies in the graduate program.

Course Number	Lecturer	Time slot
109.2623	Dr. M. Ebileeni	Tuesdays, 12-14 and Wednesdays, 14-16

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

FALL SEMESTER

A WORLD OF DIFFERENCE: MULTILINGUAL SPACES IN WRITING IN ENGLISH

4 Hours || 4 Credits

This course will bring together faculty, texts, 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 Wednesdays, 8-10

BEING GOOD, BEING EVIL: MORAL ONTOLOGY IN PARADISE LOST

4 Hours || 4 Credits

This course examines John Milton's *Paradise Lost* as a work of philosophical theology that explores the fundamental nature of moral existence. Rather than treating good and evil as mere ethical categories or behavioral choices, this course investigates how Milton presents good and evil as distinct modes of being itself. Students will analyze how the poem constructs a metaphysical universe where moral states determine ontological reality—where being good and being evil represent fundamentally different ways of existing.

Course Number	Lecturer	Time slot
109.2761	Dr. A. Langer	Sundays and Tuesdays, 12-14

ROMANTIC POETRY

4 Hours || 4 Credits

Romanticism is the beginning of modern poetry. This course looks at its major forms: the lyric, the ballad, the sonnet, and the ode. Through close readings of poems by William Blake, William Wordsworth, Samuel Taylor Coleridge, Anna Barbauld, John Clare, Walter Scott, John Keats, Percy Bysshe Shelley, and Lord Byron we will examine the origins of contemporary notions of religion, selfhood, madness, celebrity, gender, and social activism.

Course Number	Lecturer	Time slot
109.2358	Dr. Z. Beenstock	Mondays, 10-12 and Thursdays, 8-10

SPRING SEMESTER

HOW TO READ SHAKESPEARE

4 Hours || 4 Credits

This course offers an in-depth introduction to Shakespeare's plays through close reading, discussion, and performance analysis. Focusing on As You Like It (comedy), Richard III (history), Antony and Cleopatra (tragedy), and Cymbeline (romance), we will explore how Shakespeare's language, dramatic structure, and use of genre shape meaning, open up staging possibilities, and construct audience experience.

Over the semester, students will develop critical tools for reading Shakespearean drama—rhetorical strategies, character construction, staging possibilities, and thematic analysis—while also examining how each play engages with questions of power, gender, identity, and performance.

Course Number	Lecturer	Time slot
109.2022	Dr. R. Barzilai	Mondays and Wednesdays, 10-12

"ON EARTH WE WERE BRIEFLY GORGEOUS": QUEER LITERATURE AND QUESTIONS OF THE PRESENT

4 Hours || 4 Credits

This course examines contemporary queer literature through an intersectional lens, exploring how race, gender, class, migration, ecological crisis, war, transition, and age shape queer experience and representation. Centering diverse voices, we will engage critically with short fiction, memoir, novel, performance, and film that challenge dominant narratives and illuminate the complexities of not only queer life today, but our world as a whole.

Course Number	Lecturer	Time slot
109.2559	Dr. N. Gordinsky	Wednesdays, 8-12

THE SIXTIES: A WORLD TRANSFORMED

4 Hours || 4 Credits

The 1960s was a watershed era for the West. Our relationships, our legal rights, our fashion, and our politics were all formed in part by this pivotal decade. This class examines the "long 1960s," the period from the late 1950s through the early 1970s when many norms of behavior, commerce, education, family life, and culture changed profoundly and rapidly. What set these changes in motion? And what survives of the '60s revolution in the present? To answer these questions, among others, we will read historical documents on student protest movements and general strikes, demographic shifts and generational conflict, the birth of the feminist and gay rights movements, and, of course, sex, drugs, and rock n' roll. We will see that Europe was embedded in global networks of culture and politics that stretched from the civil rights movement in the USA to anti-colonial struggles in Asia and Africa. This course is taught in English and includes analysis of two historical novels.

Course Number	Lecturer	Time slot
109.2019	Dr. A. Bellotti	Thursdays, 14-18

CREATIVE PROSE

4 Hours || 4 Credits

In this course, students will be reintroduced to the elements of fiction they have learned in their literature courses but from the point of view of the craftsperson making decisions. Students will write short and then longer texts of fiction and creative non-fiction and learn how to utilize the tools related to these genres to create narratives that are coherent, compelling, and considered. As importantly, they will learn about themselves as thinkers and creators.

Course Number	Lecturer	Time slot
109.2554	Dr. M. Sivan	Thursdays, 14-18

BA - SEMINARS:

FALL SEMESTER

THE NOVEL: REPRESENTING REALITY

4 Hours || 5 Credits

Novels try to persuade us that what they offer is real, even reality itself. How do they do this? In this course we will attend to novels which choose radically different ways to represent reality. We will ask ourselves why and how these choices are made, how certain strategies evolve in certain contexts, and what kinds of realities arise from these different texts.

Course Number	Lecturer	Time slot
109.3835	Prof. A. Ben-Yishai	Sundays, 12-16

MINOR EXPERIMENTALISMS

4 Hours || 5 Credits

“Blackness is an avant-garde thing… and the avant-garde is a black thing,” writes poet and scholar Fred Moten. This seminar explores the intersection of minoritarian experience and aesthetic experimentation in creative and theoretical works from the twentieth and twenty-first centuries. Emphasis will be on investigating thinking about the relation between social marginalization and aesthetic innovation, while examining various case studies from racially-marked, LGBTQ+, disabled, working-class, women-identified, and otherwise minoritized authors.

Course Number	Lecturer	Time slot
109.3133	Dr. A. Gorin	Mondays and Thursdays, 16-18

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	Tuesdays, 8-12

AMERICAN LITERATURE BEFORE THE CIVIL WAR

4 Hours || 5 Credits

In this BA seminar, we will look at literary explorations of the nation in works written before the end of the Civil War. We will examine how various narrative forms make possible the negotiation of ideas on democracy and individual freedom. Focusing on the themes of voice and kinship, we will trace liminal spaces between private and public, self and other, considering how aesthetic forms can express and at times even reconcile crucial antebellum sociohistoric tensions.

Course Number	Lecturer	Time slot
109.3702	Dr. D. Luzon	Sundays, 10-14

PSYCHOANALYSIS AND THE TEXT

4 Hours || 5 Credits

This course will focus on a selection of major texts by Freud, Lacan, Kristeva, and other psychoanalysts, along with selected literary texts and films, for the purpose of exploring the history and possibilities of psychoanalytic criticism. We will discuss the development of psychoanalytic terms such as “the Oedipus Complex,” “Desire,” “Consciousness and the Unconscious,” “the Abject of Desire” and several others. These discussions will also address theories of modern subjectivity, narratology, and reader-response as we closely read a variety of literary text from Shakespeare to Faulkner and analyze films such as *Blade Runner* and *Being John Malkovich.*

Course Number	Lecturer	Time slot
109.3704	Dr. M. Ebileeni	Mondays and Thursdays, 12-14

LOVE POETRY

4 Hours || 5 Credits

In this course we will read a wide variety of lyric poems about love in order to deepen our understanding of the rhetorical, historical, and social dimensions of this ever-popular literary genre. We will concern ourselves primarily with poems about erotic and marital love, but the roles of family, friendship, country, and the divine will appear as well. Our focus will be mostly on these four sets of texts: John Donne's *Songs and Sonnets*, John Keats' love poems, Louise Glück's *The Wild Iris*, and Ocean Vuong's *Night Sky with Exit Wounds*.

Course Number	Lecturer	Time slot
109.3703	Dr. J. Lewin	Wednesdays, 12-16

SUMMER SEMESTER

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.

Course Number	Lecturer	Time slot
109.3011	Dr. K. Omry	Sundays and Wednesdays, 10-14

MA LEVEL COURSES

MA – REQUIRED COURSES:

FALL SEMESTER

DEPARTMENTAL SEMINAR

4 Hours || 0 Credits

Course Number	Lecturer	Time slot
109.4080	--	Tuesdays, 14-16

APPROACHES TO RESEARCH IN ENGLISH LITERATURE PART A

2 Hours || 0 Credits

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

Course Number	Lecturer	Time slot
109.4083	Dr. A. Langer	Tuesdays, 14-16

SPRING SEMESTER

DEPARTMENTAL SEMINAR

4 Hours || 0 Credits

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

APPROACHES TO RESEARCH IN ENGLISH LITERATURE PART B

2 Hours || 0 Credits

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

Course Number	Lecturer	Time slot
109.4084	Dr. A. Langer	Tuesdays, 14-16

MA – SEMINARS/ELECTIVES:
FALL SEMESTER

TONI MORRISON

4 Hours || 0 Credits

This seminar will concentrate on the works of one of the central literary voices of the twentieth century. We will read a substantial selection of Morrison's fiction and non-fiction, alongside works by writers such as James Baldwin, Ralph Ellison, Percival Everett, William Faulkner, Alice Walker, Virginia Woolf and we will consider both her influences and her legacy. We will examine concepts such as race, language, religion, gender, and music. Students will be expected to prepare for and attend class, submit short assignments during the semester, and write a final seminar paper.

Course Number	Lecturer	Time slot
109.4304	Dr. K. Omry	Tuesdays, 10-14

WORLDING AND THE TEXT

4 Hours || 0 Credits

What worlds 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 trajectories that move across national borders in multiple directions. The course will focus on works by distinct authors such as Mark Twain, Ameen Rihani, Joseph Conrad, and Tayeb Salih, among others, to explore the relationship between worlding processes and the Anglophone text.

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

NASTY WOMEN: FEMINISM'S LONG HISTORY

4 Hours || 0 Credits

"One is not born but becomes a woman," - Simone de Beauvoir. Likewise, one is not born but becomes a feminist and the work of feminism is a long historical project still underway. This course explores the origins of modern feminism from the seventeenth to the twenty-first centuries. We will pair canonical feminist literary texts with contemporary feminist theory. Dialogues will include: Mary Astell and Judith Butler on gender construction; Mary Wollstonecraft and Gayatri Spivak on rights and reason; Frances Burney's Evelina, Jane Austen's Persuasion, Luce Irigaray, and Sandra Gilbert and Susan Gubar on women's writing; Charlotte Brontë's Jane Eyre and Elizabeth Wilson on affect and embodiment; Eliza Haywood's "Fantomina" and Julia Serano on sexuality and bodily autonomy. Our double literary and theoretical approach will allow us to study the development of feminist ideology in the overlapping fields of novel writing and theory.

Course Number	Lecturer	Time slot
109.4206	Dr. Z. Beenstock	Thursdays, 12-16

SPRING SEMESTER

AMERICAN BODIES: MATERIAL INCOHERENCE IN THE ANTEBELLUM IMAGINATION

4 Hours || 0 Credits

In this M.A. seminar, we will examine how antebellum American literature uses bodily figurations to negotiate social tensions within the body politic. Drawing on new approaches in new materialism, critical race studies, and sexuality studies, we will consider literary explorations of bodily incoherence and corporeal transformation (in instances like tattooing, cannibalism, intersexuality, and metempsychosis). We will look at how the material body becomes a site where antebellum anxieties about race, gender, sexuality, and colonial violence converge and find new shapes.

Course Number	Lecturer	Time slot
109.4658	Dr. D. Luzon	Tuesdays, 10-14

SHAKESPEARE IN ALL GENRES

4 Hours || 0 Credits

Is comedy necessarily funny? What qualifies as a "problem play"? And is there a difference between a story and a history? This course aims to answer these questions (and many others) by exploring the conventions of dramatic genres in early modern England, and by assessing Shakespeare's adherence to, deviation from, and reshaping of these genres.
We shall read selected theoretical texts about dramatic genres, exploring a variety of their definitions and conventions, alongside five plays by Shakespeare, one from each genre: Richard III (history), The Taming of the Shrew (comedy), Hamlet (tragedy), Cymbeline (romance), and The Merchant of Venice (a problem play).

Course Number	Lecturer	Time slot
109.4036	Dr. R. Barzilai	Tuesdays, 16-20

THEATRES OF CONFLICT: LITERATURE, POLITICS AND SOCIETY IN THE INTERWAR PERIOD

4 Hours || 0 Credits

This course will examine the British fiction and drama of the 1920s & 30s, decades marked by economic crisis, social upheaval, political strife and both the threat and the reality of war on the European continent. Contextualizing our primary dramatic works within the literary landscapes of the period, we will think about the ways in which novelists and playwrights responded to the unrest of their period, in comedy, tragedy, satire. Authors may include: Evelyn Waugh, George Orwell, Virginia Woolf, Christopher Isherwood, Noel Coward, J. B. Priestley & Daphne Du Maurier.

Course Number	Lecturer	Time slot
109.4039	Dr. A. Feldman	Mondays, 16-20

THREE POETS: O'HARA, BARAKA, MAYER

4 Hours || 0 Credits

This seminar takes a deep dive into the work, lives, and critical conversations surrounding three contemporary American poets: Frank O'Hara, Amiri Baraka, and Bernadette Mayer. While these writers held different affiliations and preoccupations, all were active in New York City during the second half of the twentieth century, and all did innovative work engaging with issues of sexuality, race, and gender. The aim of the course is to provide students experience doing the sort of holistic research on individual authors that tends to be relevant to advanced academic writing projects. We will focus on primary texts as well as biographical and secondary source materials, and students will be asked to write a final paper that attempts to add something to the critical conversation on one of these writers. We will also explore important overlapping historical developments (gay rights, Black nationalism, feminism), literary movements (the New York School, the Black Arts Movement, Language writing), and theoretical frameworks (queer theory, critical race theory, feminist theory) that aid our understanding of these poets and their times.

Course Number	Lecturer	Time slot
109.4136	Dr. A. Gorin	Wednesdays, 16-20

SUMMER SEMESTER

POSTCOLONIAL LITERATURE AND THEORY

4 Hours || 0 Credits

The world as we understand it today has been settled and unsettled - literally and metaphorically - by colonialism and its aftermaths. In this graduate course, we will try to interrogate the way these historical events have shaped our understanding of the English-speaking world, as well as the individuals, cultures and ideas of which it is comprised. Through our readings of literary, theoretical and critical texts, we will question the cultural, political, formal and ethical implications of colonialism in the past and in the present, debating their relevance to the study of literature.

Course Number	Lecturer	Time slot
109.4824	Prof. A. Ben-Yishai	Sundays and Wednesdays, 14-18