

## Study Year 2026-2027

### 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, 14-16 and Wednesdays, 10-12 |
| 109.1050 G.02 | Dr. J. Lewin | Mondays, 8-10 and Wednesdays, 12-14  |

### 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                                                     |
|---------------|--------------|---------------------------------------------------------------|
| 109.1010      | Dr. J. Lewin | By appointment and individual (meeting in Dr. Lewin's office) |

## 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 |

\* Including: Survey 1 Tutorial (109.1513)

## INTRODUCTION TO POETRY & DRAMA

**4 Hours || 4 Credits**

This semester is the first part of a two-part course designed to introduce you to the formal elements of poetry, narrative, and drama, through close readings of exemplary texts of literature in English of all genres. During this first semester we will focus on poetry before turning to ancient and contemporary drama at the end of the course. What are poetry and drama and what are they good for? Why and how should we read? What might be at stake, both personally and politically, in acts of composition and interpretation? And what can we learn about ourselves and each other through literary study? Thinking through these and other questions, we will develop our skills of close reading and writing, while expanding our vocabulary of literary terms, ideas, and historical contexts.

| Course Number | Lecturer     | Time slot                    |
|---------------|--------------|------------------------------|
| 109.1021      | Dr. A. Gorin | Mondays and Thursdays, 14-16 |

\* Including: Intro. To Poetry and Drama Tutorial (109.1022)

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. J. Lewin | Mondays, 8-10 and Wednesdays, 12-14  |

 **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                                                     |
|---------------|--------------|---------------------------------------------------------------|
| 109.1011      | 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 of the eighteenth and nineteenth century in British literary history, with an emphasis on tools for literary analyses such as close reading, argumentation, and historical and social context.

| Course Number | Lecturer            | Time slot                           |
|---------------|---------------------|-------------------------------------|
| 109.1514      | Prof. A. Ben-Yishai | Mondays, 10-12 and Thursdays, 12-14 |

\* Including: Survey 2 Tutorial (109.1515)

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 text until WWI. 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 Wednesdays, 10-12 |

 **INTRODUCTION TO PROSE FICTION AND DRAMA**

**4 Hours || 4 Credits**

This course introduces undergraduate students to basic techniques for reading and understanding prose fiction and drama. Through close readings, we will explore principles of selection and composition that inform each text, considering the choices authors make not only in what they express but also in how they express it. Our analysis will lead us to examine key formal elements of narrative fiction and drama, focusing on devices such as setting, plot, narration, point of view, character, and tone.

| Course Number | Lecturer     | Time slot                            |
|---------------|--------------|--------------------------------------|
| 109.2002      | Dr. D. Luzon | Mondays, 10-12 and Wednesdays, 14-16 |

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, 14-16 |

#### 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 to graduate study.

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

BA – PROSEMINARS (2<sup>nd</sup> & 3<sup>rd</sup> YEAR ELECTIVES):  
FALL SEMESTER

### STAGES OF GRIEF: ELIZABETHAN AND JACOBEAN TRAGEDY

**4 Hours || 4 Credits**

Reading the tragedies of Shakespeare and his contemporaries, this course focuses upon the extraordinary fertility of the tragic genre on the Early Modern stage. Shakespeare's works (e.g. Hamlet and Macbeth)—the seminal tragedies of the period—will be placed alongside major works by the greatest dramatists of the day, allowing students to appreciate Shakespeare's genius within its proper context and to acknowledge the extraordinary accomplishments of his contemporaries: Christopher Marlowe, Thomas Kyd and John Webster. We will attend to the genre's recurrent thematic and structural features: tragedy's transgressions of nature, its encounters with the unnatural and the supernatural; the figure of the malcontent; the practice and ethics of revenge and the motif of madness.

| Course Number | Lecturer       | Time slot                            |
|---------------|----------------|--------------------------------------|
| 109.2321      | Dr. A. Feldman | Mondays, 12-14 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 has the world also been deeply interconnected at points in the past? 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, and how increasing globalization was neither constant nor unchallenged. 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 discussions & quizzes.

| Course Number | Lecturer        | Time slot      |
|---------------|-----------------|----------------|
| 109.2018      | Dr. A. Bellotti | Sundays, 16-20 |

## EDITING A LITERARY JOURNAL PART A

**2 Hours || 2 Credits**

In this class we will learn all about editing a literary journal by analyzing examples and historical accounts of magazines in the Anglo-American world and in the Middle East, interviewing active writers and editors, discussing publishing dilemmas – such as censorship, representation, and editorial intervention – planning and executing small-scale publishing projects, and by actually editing the department's own literary journal: Voyage. Class will include a number of mentored individual publishing assignments as well as collectively publishing a full-length issue of Voyage Volume III, 2027. Together we will solicit material from fellow classmates, department members, and beyond, generate supplementary material such as interviews, artwork, and ephemera for the journal, make decisions about content and how to edit it, curate artwork and learn about layout, proofread, distribute, plan a reading, and celebrate our literary journal. All of these various tasks will be required parts of the class – you do not have to be an accomplished creative writer yourself, but you must come prepared to work hard toward a deadline as well as having a high motivation to participate in a collective project! In addition to the production of an individual 'zine and the department journal, class presentations and written reflections will be required assignments. The class will take place across the year.

| Course Number | Lecturer   | Time slot      |
|---------------|------------|----------------|
| 109.2898      | Dr. Y. Raz | Sundays, 14-16 |

\* This is a year-long course

SPRING SEMESTER

 **A WORLD OF DIFFERENCE: MULTILINGUAL SPACES IN WRITING IN ENGLISH**

**4 Hours || 4 Credits**

This course originates in 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 and political role of English within multilingual cultures: from colonial rule, through the consolidation of the modern nation, to the growing pressures of globalization.

| Course Number | Lecturer            | Time slot                          |
|---------------|---------------------|------------------------------------|
| 109.2003      | Prof. A. Ben-Yishai | Sundays, 10-12 and Thursdays, 8-10 |

 **MODERN AND CONTEMPORARY AMERICAN POETRY**

**4 Hours || 4 Credits**

This course introduces you to key movements, writers, and debates within the fields of modern and contemporary American poetry. Focusing on the twentieth and twenty-first centuries, we will hone our skills of close reading while exploring critical frameworks and social histories that remain broadly relevant to the study of literature and culture. Particular attention will be paid to the politics of poetic form, the role poetry has played in social movements, and the relation between literary history and the major cultural and technological changes undergone in the period. This proseminar is intended to introduce students to the art of scholarly research. Along with reading responses, quizzes, and a brief presentation, you will be expected to complete a final essay on the work of a single 20th or 21st century American poet of your choosing.

| Course Number | Lecturer     | Time slot                          |
|---------------|--------------|------------------------------------|
| 109.2804      | Dr. A. Gorin | Sundays, 16-18 and Tuesdays, 16-18 |

## ETHNIC AMERICA, SCIENCE FICTION, AND THE SPECULATIVE SHORT STORY

**4 Hours || 4 Credits**

This proseminar explores the speculative and science fiction short story as a form of ethnic literary expression in the United States. Reading across African American, Asian American, Muslim American, and Native American traditions, students will examine how writers use science fiction and fantasy to engage questions of racial and religious identity, displacement, and cultural memory, with attention to the formal strategies — estrangement, alternative temporalities, the non-human.

| Course Number | Lecturer        | Time slot                           |
|---------------|-----------------|-------------------------------------|
| 109.2660      | Dr. M. Ebileeni | Mondays, 16-18 and Thursdays, 14-16 |

## EDITING A LITERARY JOURNAL PART B

**2 Hours || 2 Credits**

In this class we will learn all about editing a literary journal by analyzing examples and historical accounts of magazines in the Anglo-American world and in the Middle East, interviewing active writers and editors, discussing publishing dilemmas – such as censorship, representation, and editorial intervention – planning and executing small-scale publishing projects, and by actually editing the department's own literary journal: Voyage. Class will include a number of mentored individual publishing assignments as well as collectively publishing a full-length issue of Voyage Volume III, 2027. Together we will solicit material from fellow classmates, department members, and beyond, generate supplementary material such as interviews, artwork, and ephemera for the journal, make decisions about content and how to edit it, curate artwork and learn about layout, proofread, distribute, plan a reading, and celebrate our literary journal. All of these various tasks will be required parts of the class – you do not have to be an accomplished creative writer yourself, but you must come prepared to work hard toward a deadline as well as having a high motivation to participate in a collective project! In addition to the production of an individual 'zine and the department journal, class presentations and written reflections will be required assignments. The class will take place across the year.

| Course Number | Lecturer   | Time slot      |
|---------------|------------|----------------|
| 109.2899      | Dr. Y. Raz | Sundays, 14-16 |

\* This is a year-long course

BA - SEMINARS:  
FALL SEMESTER

### 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, Virginia Woolf, James Joyce, and William Faulkner, we will also become familiar with current critical approaches regarding these works.

| Course Number | Lecturer        | Time slot                             |
|---------------|-----------------|---------------------------------------|
| 109.3122      | Dr. M. Ebileeni | Tuesdays, 18-20 and Wednesdays, 16-18 |

### TRANSLATION IN THE NOVEL: THE NOVEL IN TRANSLATION

4 Hours || 5 Credits

This seminar considers translation to be something that takes place not only between texts but also within texts. We will examine a variety of thematic, formal, and stylistic effects which translation techniques introduce into prose fiction. Shifting from short stories to novels, we will explore texts whose protagonists are translators, as well as narratives which draw attention to their being originally written "in translation." Our discussions will ultimately lead us to reflect on how translation in the novel can unsettle the national culture, by opening up an intricate linguistic space of in-betweenness.

| Course Number | Lecturer     | Time slot                            |
|---------------|--------------|--------------------------------------|
| 109.3057      | Dr. D. Luzon | Mondays, 14-16 and Wednesdays, 10-12 |

SPRING SEMESTER

 **THE MILTONIC MOMENT**

**4 Hours || 5 Credits**

John Milton lived and wrote in a world torn apart by civil war, religious upheaval, and scientific revolution. His career — from his earliest poems to his late masterpieces — unfolded against a backdrop of radical instability and trauma. This course traces Milton's career through both prose and poetry, reading Milton's work as both a representation of rupture and loss and an exploration of the possibility of recovering from trauma.

| Course Number | Lecturer      | Time slot       |
|---------------|---------------|-----------------|
| 109.3362      | Dr. A. Langer | Tuesdays, 10-14 |

 **INTRO POETRY WORKSHOP**

**4 Hours || 5 Credits**

This course introduces students to the practice of writing and revising poetry in community with others. Through close attention to form, students will produce their own poems while engaging with the work of selected contemporary poets. Class time will be devoted to critical discussion, writing exercises, and constructive group feedback (i.e. “workshopping”). By the end of the course, students will have produced and revised a substantial portfolio of poems and gained a deeper understanding of poetry as both craft and conversation.

| Course Number | Lecturer     | Time slot         |
|---------------|--------------|-------------------|
| 109.3806      | Dr. A. Gorin | Wednesdays, 14-18 |



## THE FEMALE VISIONARY MODE

4 Hours || 5 Credits

Woman writers and poets have often been relegated to the metaphorical inside of the house — the kitchen, the living room, or the bedroom — writing the mundane & the quotidian, taking up the mantle of the nineteenth century “poetess,” who offers her sentimental collection of poetry as if it was a book of pressed flowers. In this class we will map a genealogy of women writers who dared to be visionary: to make grand gestures, far-reaching predictions, epic utterances on the destiny of nations, planets, and the cosmos, speaking as sibyls, shamans, priestesses, and witches, cursing and blessing king and country, and reclaiming a prophetic/ visionary mode often reserved in Western literature for men and mankind. We will consider the affinities, possibilities, and differences a woman’s voice brings to this prophetic mode. We will focus on Anglo-American writers in the twentieth century, including H.D., M. NourbeSe Philip, Doris Lessing, Hannah Weiner, Octavia Butler, Etel Adnan, and Alice Notley.

| Course Number | Lecturer   | Time slot                            |
|---------------|------------|--------------------------------------|
| 109.3603      | Dr. Y. Raz | Sundays, 12-14 and Wednesdays, 10-12 |

### SUMMER SEMESTER



## 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                            |
|---------------|-------------|--------------------------------------|
| 109.3023      | Dr. K. Omry | Sundays, 10-14 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, 16-18 |

#### 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, 16-18 |

### 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

 **POETIC FORMS IN ROMANTICISM AND BEYOND**

**4 Hours || 0 Credits**

Romantic poetry is often imagined as a reaction to neo-classical formalism and rigidity: a poetry more passionate, spontaneous, organic, individualistic, and unfettered than what came before it – closer to the truth of the human heart. At the same time, paradoxically, Romantic poets were enthralled by traditional poetic forms, reinventing, splicing, and transforming inherited genres as vehicles for aesthetic, philosophical, and political experimentation and radicalism. We will focus on four forms: the ballad, the ode, the sonnet, and the fragment, to map the way the Romantics powerfully reinvented traditional forms, and see how these Romantic reinventions became vital to twentieth and twenty-first century poetics. Along the way we will read some of the most beautiful and sublime poetry ever written in the English language.

| Course Number | Lecturer   | Time slot      |
|---------------|------------|----------------|
| 109.4066      | Dr. Y. Raz | Tuesdays, 8-12 |

 **ALTERNATE HISTORIES IN THE CONTEMPORARY**

**4 Hours || 0 Credits**

This course will focus on the subgenre of alternate histories to examine what historical speculation teaches us about our times. By means of close reading of literary, theoretical, and critical texts, we will identify the questions that rise from alterity: what is it for? what is its relation to Realism? to the traditional Novel? to the political, aesthetic, and ethical questions of our times? Students will be expected to prepare for and attend class, submit short assignments during the semester, give a short presentation, and write a final research paper.

| Course Number | Lecturer    | Time slot       |
|---------------|-------------|-----------------|
| 109.4116      | Dr. K. Omry | Tuesdays, 12-16 |

SPRING SEMESTER

 **THE MILTONIC MOMENT**

**4 Hours || 0 Credits**

John Milton lived and wrote in a world torn apart by civil war, religious upheaval, and scientific revolution. His career — from his earliest poems to his late masterpieces — unfolded against a backdrop of radical instability and trauma. This course traces Milton's career through both prose and poetry, reading Milton's work as both a representation of rupture and loss and an exploration of the possibility of recovering from trauma.

| Course Number | Lecturer      | Time slot       |
|---------------|---------------|-----------------|
| 109.4362      | Dr. A. Langer | Tuesdays, 10-14 |

 **PASSING NARRATIVES**

**4 Hours || 0 Credits**

This course examines narratives of passing, in which individuals claim a racial, ethnic, or class identity that their society does not believe they “possess.” Although the term passing most commonly refers to passing for white, or crossing the racial color line, we will explore a range of passing narratives. Through these works, we will consider the role of racial visibility in the construction of Americanness, reflecting on the ideological inscription of race and the ambiguities inherent in social identities.

| Course Number | Lecturer     | Time slot       |
|---------------|--------------|-----------------|
| 109.4033      | Dr. D. Luzon | Tuesdays, 16-20 |

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

4 Hours || 0 Credits

The seminal writer of the *fin de siècle*, and one of its greatest social and literary critics, Oscar Wilde defined, embodied, celebrated and satirised the late-Victorian English society, from which, ultimately, he was expelled. 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, 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.

| Course Number | Lecturer       | Time slot         |
|---------------|----------------|-------------------|
| 109.4356      | Dr. A. Feldman | Wednesdays, 16-20 |

### SUMMER SEMESTER

## GENRES OF THE NOVEL

4 Hours || 0 Credits

The novel comes in many forms: we often talk of the historical novel, spy novel, romance novel, philosophical novel, or bildungsroman, to name only a few. Some novels also overlap with other, non-novel genres such as the epic, allegory, even the lyric. Reading novels from diverse genres, periods, and locations, we will investigate the ways that writing through genre has shaped the history of the novel, and the way that reading through genre – knowingly or not – determines the meaning we assign to the novels we read.

| Course Number | Lecturer            | Time slot                            |
|---------------|---------------------|--------------------------------------|
| 109.4076      | Prof. A. Ben-Yishai | Sundays, 14-18 and Wednesdays, 14-18 |