

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

**University of Haifa**  
**The Department of English Language and**  
**Literature 2016-17**

**BA LEVEL COURSES**

**FIRST YEAR REQUIRED COURSES:**

**SEMESTER A**

❖ **ACADEMIC WRITING (STYLE & COMPOSITION) 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 10-12  
Wednesdays 14-16

109.1050.A.02            Dr. L. Barzilai  
Sundays 14-16  
Wednesdays 18-20

109.1050.A.03            Dr. L. Shtremel  
Sundays 18-20  
Tuesdays 18-20

❖ **SURVEY I : 14<sup>th</sup> TO 17<sup>th</sup> 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. J. Lewin  
Mondays 10-12  
Thursdays 10-12

Tutorial (choose one group):  
109.1512.A.03 Mondays 14-15  
109.1512.A.04 Mondays 15-16  
109.1512.A.05 Thursdays 12-13  
109.1512.A.06 Thursdays 13-14

109.1512.A.02            Dr. A. Langer  
Tuesdays 16-18  
Thursdays 16-18

Tutorial (choose one group):  
109.1512.A.07 Tuesdays 14-15  
109.1512.A.08 Tuesdays 15-16

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

109.1512.A.09 Thursdays 18-19

109.1512.A.10 Thursdays 19-20

❖ **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 12-14

**SEMESTER B**

❖ **ACADEMIC WRITING (STYLE & COMPOSITION) 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. M. Sivan

Tuesdays 10-12

Thursdays 12-14

109.1051.B.02 Dr. L. Barzilai

Sundays 14-16

Wednesdays 18-20

109.1051.B.03 Dr. L. Shtremel

Sundays 18-20

Tuesdays 18-20

❖ **SURVEY II : 18<sup>th</sup> AND 19<sup>th</sup> CENTURY ENGLISH LITERATURE**

4 Hours + 1 Hour tutorial 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 analysis such as close reading, argumentation, and historical and social context.

109.2511.B.01 Dr. Z. Beenstock

Mondays 10-12

Wednesdays 10-12

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**Tutorial (choose one group):**

109.2511.B.03 Mondays 12-13

109.2511.B.04 Mondays 13-14

109.2511.B.05 Wednesdays 12-13

109.2511.B.06 Wednesdays 13-14

109.2511.B.02 Dr. A. Ben-Yishai

Tuesdays 08-10

Thursdays 08-10

**Tutorial (choose one group):**

109.2511.B.07 Tuesdays 12-13

109.2511.B.08 Tuesdays 13-14

109.2511.B.09 Thursdays 10-11

109.2511.B.10 Thursdays 11-12

## **BA: SECOND YEAR REQUIRED COURSES**

### **SEMESTER A**

❖ **SURVEY I : 14<sup>th</sup> TO 17<sup>th</sup> 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. J. Lewin

Mondays 10-12

Thursdays 10-12

**Tutorial (choose one group):**

109.1512.A.03 Mondays 14-15

109.1512.A.04 Mondays 15-16

109.1512.A.05 Thursdays 12-13

109.1512.A.06 Thursdays 13-14

109.1512.A.02 Dr. A. Langer

Tuesdays 16-18

Thursdays 16-18

**Tutorial (choose one group):**

109.1512.A.07 Tuesdays 14-15

109.1512.A.08 Tuesdays 15-16

109.1512.A.09 Thursdays 18-19

109.1512.A.10 Thursdays 19-20

### **SEMESTER B**

❖ **SURVEY II : 18<sup>th</sup> AND 19<sup>th</sup> CENTURY ENGLISH LITERATURE**

4 Hours + 1 Hour tutorial 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

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for literary analysis such as close reading, argumentation, and historical and social context.

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Mondays 10-12

Wednesdays 10-12

**Tutorial (choose one group):**

109.2511.B.03 Mondays 12-13

109.2511.B.04 Mondays 13-14

109.2511.B.05 Wednesdays 12-13

109.2511.B.06 Wednesdays 13-14

109.2511.B.02            Dr. A. Ben Yishai

Tuesdays 08-10

Thursdays 08-10

**Tutorial (choose one group):**

109.2511.B.07 Tuesdays 12-13

109.2511.B.08 Tuesdays 13-14

109.2511.B.09 Thursdays 10-11

109.2511.B.10 Thursdays 11-12

## **BA THIRD YEAR REQUIRED COURSES**

### **SEMESTER A**

#### ❖ **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 20<sup>th</sup> 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.A.01            Dr. A. Feldman

Mondays 14-16

Wednesdays 14-16

### **SEMESTER B**

#### ❖ **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.B.01            Dr. B. Kravitz

Mondays 14-16

Wednesdays 14-16

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

## BA SECOND & THIRD YEAR ELECTIVES

### SEMESTER A

#### ❖ 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.A.01      Prof. John Myhill  
Mondays 10-12  
Wednesdays 10-12

#### ❖ VICTORIAN LITERATURE

4 Hours      4 Credits

The marriage plot is central to nineteenth-century literature, and in this course we will explore many topics arising from this device including love, friendship, gender, the law, and family structure. We will also examine marriage as a narrative technique. Texts: Jane Austen's *Persuasion*, Dickens' *Great Expectations*, George Eliot's *Silas Marner*, George Meredith's *Modern Love*, and Trollope's *Lady Anna*.

109.2828.A.01      Dr. J. Lewin  
Tuesdays 10-12  
Thursdays 12-14

#### ❖ INTRODUCTION TO SCIENCE FICTION

4 Hours      4 Credits

Science Fiction is one of the dominant forms of contemporary popular cultural expression in the West. In this course we will learn some of the defining characteristics of the genre through close reading of some of the canonical SF texts (prose and film); we will examine the rich developments in the genre; and, by means of critical and philosophical texts, we will consider some of the more serious questions raised in SF. The reading list will include texts by Aldous Huxley, Isaac Asimov, William Gibson, and Octavia Butler, as well as others.

109.2610.A.01      Dr. K. Omry  
Sundays 12-14  
Wednesdays 10-12

#### ❖ AMERICA IN THE LYRICS OF BOB DYLAN

4 Hours      4 Credits

We will study approximately 100 of Dylan's songs from all of his various periods of creativity to determine what America looked and looks like from his artistic perspective.

109.2611.A.01      Dr. B. Kravitz  
Mondays 12-14  
Wednesdays 08-10

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

❖ **LITERARY COMMERCE IN EARLY AMERICA**

4 Hours          4 Credits

This course examines the ways in which late 18<sup>th</sup>- and early 19<sup>th</sup>-century American literature is established as a commercial enterprise whose aim is to launch a domestic textual market. Dwelling on the cultural creation of the new American nation, we will focus on the rise of a national arena of texts produced for mass consumption. We will explore, among other issues, the birth of the professional author, the impact of commerce on literary style, the gendering of the business, and the changing material conditions which underlie textual production. Reading the works of both classic early American authors and lesser known ones, we will discuss the ways American literature comes to be linked with commerce and ultimately turns into one of the most prolific national industries.

109.2612.A.01    Dr. M. Merlob

Mondays 12-14

Wednesday 12-14

❖ **ONE HUNDRED YEARS OF SHORT STORIES IN AMERICA**

4 Hours          4 Credits

Since the 19<sup>th</sup> century, the short story form has flourished on American soil. Inspired by Germany's tradition of short tales, writers in America altered the form to suit their economy, lifestyle, and sensibilities. The goals of this course are twofold. First, we will use the short story to examine the last 100 years (post WW1) of the American experience as it plays out in different geographical regions – New England, the South, the mid-West, the West, and New York City (a megalopolis with the impact of a region!). Geographical influences on characters' lives (interior and exterior), dialects, customs, politics, religion, and 'local color' will inform our reading. Our second concern is aesthetic authorial choices, from the traditional to the innovative. Form will be a central concern as we examine the workings of narrative voice, point of view, character, plot, place, time, structure, and prose style (realism, modernism, post-modernism).

109.2613.A.01    Dr. M. Sivan

Tuesdays 10-12

Thursdays 12-14

❖ **THE REPRESENTATIONS OF TRAUMA IN LITERARY TEXTS**

4 Hours          4 Credits

The course will explore the representations of trauma in literary texts created in the 20<sup>th</sup> century, in the shade of major traumatic events, such as World War I and the Holocaust. The students will be introduced to the conceptual framework which addresses trauma not as an original violent event itself but rather as a way it returns to haunt the survivor later on.

Texts: Virginia Woolf, *Mrs Dalloway*; Art Spiegel, *Maus I & Maus II*; Victor Frankl, *Will to Meaning*.

Theoretical backgrounds: Sigmund Freud, *Thoughts on Times of War and Death*; Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History*

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109.2615.A.01 Dr. V. Clebanov  
Tuesdays 14-16  
Thursdays 14-16

❖ **QUEER LIFESTYLES**

4 Hours 4 Credits

The word “queer” used to mean strange or peculiar; it suggested an unusual way of living or being. The word gradually became a slur to describe someone sexually different, and we have now rehabilitated it as a convenient way to group a coalition of identity politics related to sex and gender: gay, lesbian, bisexual, trans, intersex. The idea of queerness has also stood for an ironic and detached relation to any and all forms of identity that police who we are. Working at the intersection of these two impulses, this course will cover classic statements of queer theory and survey cultural products that strive to work out what queerness entails as a way of living with others. We will examine the search for “queer lifestyles” through such topics as the history of sexuality, homonormativity, intersectional critique, queer affects and temporalities, queer spirituality and experimental sexual cultures.

*Book list:* Oscar Wilde, *Portrait of Dorian Gray*; Eileen Myles, *Chelsea Girls*; William Burroughs, *Cities of the Red Night*; and a course reader.

109.2614.A.01 Dr. J. Weiner  
Tuesdays 12-14  
Thursdays 10-12

❖ **INTRODUCTION TO CRITICISM AND THEORY**

4 Hours 4 Credits

In this course we will engage in close reading of primary theoretical texts, we will examine the principles of critical reading, learn key terms in theoretical reading and identify benefits and challenges texts of this kind pose. Among others, we will consider terms such as New Historicism, structuralism and poststructuralism, postcolonialism, feminism, Marxism, psychoanalysis, and postmodernism.

109.2623.A.01 Dr. K. Omry  
Wednesdays 16-20

**SEMESTER B**

❖ **PEDAGOGICAL GRAMMAR**

4 Hours 4 Credits

The course deals with the application of linguistic concepts that underlie English grammar and are necessary for the teaching of English. The focus of this course will be on the analysis of English grammatical systems which cause problems for the non -native English speaker.

109.2190.B.01 Dr. T. Aviad-Levitzky  
Mondays 16-20

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

❖ **CONTEMPORARY WOMEN'S POETRY**

4 Hours          4 Credits

The course focuses on a close reading of some of the most influential and significant women poets in the twentieth century and beyond. Through reading these texts we will try to address a few questions, such as: How do these representative voices explore, reflect, and shape the socio-cultural contexts they spring from? What multiple meanings are offered or scrutinized by some of the relevant gender, race, subject, and other theoretical issues? How do these broader contexts relate to and modify some of the poetic strategies made by these poets? We will read poems by Adrienne Rich, Elizabeth Bishop, Audre Lorde, Sharon Olds, Diane Wakoski, Lucile Clifton, Marge Piercy, Anne Carson, Denise Levertov, Carol Ann Duffy, and others.

109.2616.B.01    Dr. S. Meyer  
Sundays 10-12  
Wednesdays 12-14

❖ **JEWISH-AMERICAN LITERATURE**

4 Hours          4 Credits

Course description TBA

109.2618.B.01    Dr. M. Y. Shreiber  
Mondays 12-14  
Wednesdays 18-20

❖ **INTRODUCTION TO LINGUISTICS**

4 Hours          4 Credits

The Introduction to Modern Linguistics course focuses on analysis of the basic units of language: the sound system, words, syntax, and meaning. The course will also provide an introduction to related areas such as language acquisition in children, language and society, sign language of deaf people, and gesture studies.

109.2621.B.01    Prof. W. Sandler  
Tuesdays 16-18  
Wednesdays 16-18

❖ **CHILDREN'S LITERATURE: THE READER AND THE BOOK**

4 Hours          4 Credits

In this course we will read and examine a range of storybooks and novels for children and young adults. We will use various critical theories to analyze the content and value of these within and independent of their historical context. We will consider the status of children's and YA literature as it has evolved from a channel for transmitting ideologies to a marketing powerhouse. At the same time we will also explore the study of children's literature as an evolving discipline with its own distinct set of pressures and influences.

109.2620.B.01    Dr. E. Palkovich  
Tuesdays 14-16  
Thursdays 14-16



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

❖ **SHAKESPEARE'S WOMEN**

4 Hours          4 Credits

The course will explore Shakespeare's representation of women in their defining roles as daughters, lovers, wives, and mothers. We will read four plays, *As You Like It*, *Hamlet*, *Macbeth*, and *The Winter's Tale*, as well as a few seminal feminist texts, and address issues such as cross-dressing and gender constitution, the concept of companionate marriage, the relations between speech and subjectivity, and the construction of categories such as feminine and masculine.

109.2619.B.01   Ms. R. Barzilai  
Tuesdays 10-12  
Thursdays 10-12

❖ **LITERATURE AND AFRICA**

4 Hours          4 Credits

This course will give an introduction to the written literary tradition in English in Sub-Saharan Africa as it has developed over the past century. Contextualizing this tradition within the political and cultural frameworks of Africa – particularly as they appear through the lens of typicality – we will examine several key themes through which an African identity is negotiated and constructed: orality, colonialism, independence and post-independence, gender, education and (dis)enchantment. Taking the realist novel as our point of departure, we shall explore the novel's relation to other written genres such as drama, poetry, autobiography and magical realism, thereby considering African literature within the tradition that is often referred to as "world literature".

109.2617.B.01   Ms. R. Wenske-Stern  
Sundays 12-14  
Thursdays 12-14

❖ **INTRODUCTION TO TRANSLATION STUDIES**

4 Hours          4 Credits

Much of our knowledge about literature, politics or science is mediated through translation. This nearly invisible activity has been studied on various levels - from the vantage point of literature, history, linguistics, and more. This introductory course to the world of translation exposes the student to theoretical issues of translation (the position of translated texts in the target language, the tension between domesticating vs. foreignizing approaches to translation, alleged universal of translation) and more practical issues (translation of humor and figurative language, various levels of equivalence, lexical gaps/voids). The students will be given some exercises in the practice of translation, either between Hebrew and English or between Arabic and English, depending on the mother tongue of student and his or her personal preferences. Whereas this hands-on experience is not supposed to train one as a translator, it will allow for striking a balance between the theoretical and the practical, and for a better appreciation of this wonderful human endeavor.

109.2622.B.01   Dr. N. Ordan & Mr. S. Levin  
Thursdays 16-20

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

## BA SEMINARS

### SEMESTER A

#### ❖ **THE AMATORY MODE: GENDER AND THE EIGHTEENTH-CENTURY NOVEL**

4 Hours     6 Credits

The novel, recognized as the dominant modern literary form, emerged from writings by and about women. Amatory fiction typically involves stories of women seduced by male libertines. It leaves moral deliberation up to the reader, questioning the legitimacy of female desire and established gender norms. This course examines the emergence of the novel as we know it in response to the amatory mode. We will read novels by Aphra Behn, Delarivier Manley, Eliza Haywood, Daniel Defoe, Samuel Richardson and Henry Fielding alongside critical discussions of amatory fiction and gender theory by Judith Butler and Susan Sontag.

109.3106.A.01     Dr. Z. Beenstock  
Sundays 08-12

#### ❖ **ILLUSION AND REALITY IN SHAKESPEAREAN DRAMA**

4 Hours             6 Credits

This course explores the question of illusion and reality in four of Shakespeare's most celebrated plays: *Richard II*, *The Taming of the Shrew*, *The Tempest*, and *King Lear*. We will focus also on questions of kingship, marriage, magic, family, gender, art and power, and examine different interpretations by relevant critical reading.

109.3108.A.01     Dr. A. Langer  
Mondays 16-20

#### ❖ **MODERN BRITISH DRAMA**

4 Hours             6 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.

Text selection: George Bernard Shaw, *Heartbreak House* (1919); J. B. Priestly, *An Inspector Calls* (1945); John Osborne, *Look Back in Anger* (1956); Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966); Harold Pinter, *No Man's Land* (1975); Caryl Churchill, *Cloud Nine* (1979); Sarah Kane, *Blasted* (1995)

109.3109.A.01     Dr. A. Feldman  
Tuesdays 16-20

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

## SEMESTER B

### ❖ **BREAKING THE LYRIC: THE GENRES OF ROMANTICISM**

4 Hours      6 Credits

Is Romanticism a useful concept for poetry? Does Romanticism have distinct formal qualities? Since the Romantics, the lyric has come to dominate poetry, leading to a definition of poetry as the utterance of private feelings often targeted by later poets and by critics alike for being frustratingly narrow. This course will consider the diversity of genres in Romanticism, with an eye to interrogating broader concepts of poetry and interpretation. Genres include the Romantic lyric, the Georgic, autobiography, the epic, the ballad, the dramatic monologue and the oriental tale. Poems include selections from Wordsworth and parts of *The Prelude*, “Beppo” by Byron and selections from his *Don Juan*, Canto I of Keats’s *Fall of Hyperion*, *The Arabian Nights*, Shelley’s *Laon and Cythna* and poems by Coleridge. We will also consider modern responses to Romanticism by Wallace Stevens and Elizabeth Bishop alongside criticisms by Rita Felski, Yopie Prins, Simon Jarvis, Theodor Adorno, Jonathan Culler and Classical sources by Aristotle and Virgil.

109.3110.B.01    Dr. Z. Beenstock  
Sundays 12-16

### ❖ **THE CONTEMPORARY: POST 9/11 AESTHETICS**

4 Hours      6 Credits

This Seminar examines the benefits and challenges of studying contemporary culture. As part of this examination we will be reading texts from a variety of disciplines, including anthropology, philosophy of science, cinema studies, and of course literature, to examine how contemporary culture affects and is affected by politics, ideology, and history. As our case study we will take post-9/11 aesthetics and seek to identify how it is constructed and what its role is in society and art. Course texts will include works by Don DeLillo, Thomas Pynchon, Spike Lee, and Amy Waldman.

109.3117.B.01    Dr. K. Omry  
Sundays 08-12

### ❖ **RENAISSANCE POETRY**

4 Hours      6 Credits

English Renaissance poets, including Shakespeare, were obsessed with the Bible—its stories, characters, and poetry fascinated them, and the deep influence of the Bible is visible throughout their work. Focusing on the books of Genesis and Psalms, in this course we will study the poets and translators who write about and reimagine the Bible and its lasting impact on their work and English literature.

109.3113.B.01    Dr. J. Lewin  
Tuesdays 10-14

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

❖ **REALISM AND THE VICTORIAN NOVEL**

4 Hours 6 Credits

This course examines the heyday of novelistic realism – the Victorian period. We will attend to the strategies Victorian novels choose to represent reality, asking ourselves why and how these choices are made, and how they relate to their historical context. Finally we shall address the relationship between fiction and the real by thinking about the realities that are generated by realist texts.

**Texts:** Elizabeth Gaskell, *North and South*, Charles Dickens *Oliver Twist*, George Eliot, *The Mill on the Floss*, Thomas Hardy *The Mayor of Casterbridge*

109.3114.B.01 Dr. A. Ben-Yishai  
Tuesdays 16-20

❖ **RELIGION AND LITERATURE**

4 Hours 6 Credits

In the ancient world, religious texts, works of prayer, and sacred wisdom often took the form of poetry. Psalms, the Song of Solomon, and--much later--the Book of Common Prayer are all examples of works which blur the boundary between poetry and prayer. These texts, full of their own rhythms and beauty, set the stage for this course, as we set out to investigate the relationship between poetry and expressions of spiritual longing. We will start with poems from the **Hebrew Bible** (as well as looking at some contemporary poets who reinterpret these ancient texts), then turn to the Christian prayer tradition and examine such powerful works as the mystical poems of **St. Teresa of Avila** and **St. John of the Cross**. Moving from the medieval period to the seventeenth century, we will read **John Donne** and **George Herbert**, studying how language can be used to access the divine. From there we turn to modern and contemporary poets such as **Gerald Manley Hopkins**, **T.S. Eliot**, and **Denise Levertov**, who make spiritual inquiry central to their poetic practice. Finally, we will move from Judeo-Christian work to the ghazels of the **Islamic tradition**. With this frame, we are poised to read some important Muslim American poets such as **Aghah Shahid Ali**.

109.3115.B.01 Dr. M. Y. Shreiber  
Wednesdays 08-12

❖ **COUNTERFACTUALS AND ALTERNATE HISTORIES: ALTERNATIVITY IN LITERATURE**

4 Hours 6 Credits

This Seminar is a direct extension of the Intro to SF proseminar offered in the first semester, and will continue asking many of the same questions. In particular, we will concentrate on the sub-genre of alternate histories. Through close reading of literary, critical, and theoretical texts we will examine alternativity as a literary or aesthetic mode that raises questions such as, what is its purpose and effect? What is its relation to Realism? To the classic novel form? To the political and moral questions of our times? The required reading will include theoretical articles and texts such as: Chabon, *Yiddish Policeman's Union*, Roth, *The Plot Against America*, and others

109.3116.B.01 Dr. K. Omry  
Wednesdays 16-20

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

## MA LEVEL COURSES

### MA REQUIRED COURSES

#### SEMESTER A

#### ❖ **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. Ben-Yishai  
Sundays 16-20

#### ❖ **Departmental seminar**

4 Hours

All MA students must attend at least 4 department seminar lectures per year of study. Please register for both semesters A + B in the first 2 years of study.

109.4080.A.01  
Sundays 16-20

#### SEMESTER B

#### ❖ **Departmental seminar**

4 Hours

109.4081.B.01  
Sundays 16-20

### MA ELECTIVES

#### SEMESTER A

#### ❖ **THE AMATORY MODE: GENDER AND THE EIGHTEENTH-CENTURY NOVEL**

4 Hours

The novel, recognized as the dominant modern literary form, emerged from writings by and about women. Amatory fiction typically involves stories of women seduced by male libertines. It leaves moral deliberation up to the reader, questioning the legitimacy of female desire and established gender norms. This course examines the emergence of the novel as we know it in response to the amatory mode. We will read novels by Aphra Behn, Delarivier Manley, Eliza Haywood, Daniel Defoe, Samuel Richardson and Henry Fielding alongside critical discussions of amatory fiction and gender theory by Judith Butler and Susan Sontag.

109.4106.A.01 Dr. Z. Beenstock  
Sundays 08-12

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

❖ **ILLUSION AND REALITY IN SHAKESPEAREAN DRAMA**

4 Hours

This course explores the question of illusion and reality in four of Shakespeare's most celebrated plays: *Richard II*, *The Taming of the Shrew*, *The Tempest*, and *King Lear*. We will focus also on questions of kingship, marriage, magic, family, gender, art and power, and examine different interpretations by relevant critical reading.

109.4108.A.01 Dr. A. Langer  
Mondays 16-20

❖ **MODERN BRITISH DRAMA**

4 Hours

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.

Text selection: George Bernard Shaw, *Heartbreak House* (1919); J. B. Priestly, *An Inspector Calls* (1945); John Osborne, *Look Back in Anger* (1956); Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966); Harold Pinter, *No Man's Land* (1975); Caryl Churchill, *Cloud Nine* (1979); Sarah Kane, *Blasted* (1995)

109.4109.A.01 Dr. A. Feldman  
Tuesdays 16-20

**SEMESTER B**

❖ **BREAKING THE LYRIC: THE GENRES OF ROMANTICISM**

4 Hours

Is Romanticism a useful concept for poetry? Does Romanticism have distinct formal qualities? Since the Romantics the lyric has come to dominate poetry, leading to a definition of poetry as the utterance of private feelings often targeted by later poets and by critics alike for being frustratingly narrow. This course will consider the diversity of genres in Romanticism, with an eye to interrogating broader concepts of poetry and interpretation. Genres include the Romantic lyric, the Georgic, autobiography, the epic, the ballad, the dramatic monologue and the oriental tale. Poems include selections from Wordsworth and parts of *The Prelude*, "Beppo" by Byron and selections from his *Don Juan*, Canto I of Keats's *Fall of Hyperion*, *The Arabian Nights*, Shelley's *Laon and Cythna* and poems by Coleridge. We will also consider modern responses to Romanticism by Wallace Stevens and Elizabeth Bishop alongside criticisms by Rita Felski, Yopie Prins, Simon Jarvis, Theodor Adorno, Jonathan Culler and Classical sources by Aristotle and Virgil.

109.4110.B.01 Dr. Z. Beenstock  
Sundays 12-16

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

❖ **THE CONTEMPORARY: POST 9/11 AESTHETICS**

4 Hours

This Seminar examines the benefits and challenges of studying contemporary culture. As part of this examination we will be reading texts from a variety of disciplines, including anthropology, philosophy of science, cinema studies, and of course literature, to examine how contemporary culture affects and is affected by politics, ideology, and history. As our case study we will take post-9/11 aesthetics and seek to identify how it is constructed and what its role is in society and art. Course texts will include works by Don DeLillo, Thomas Pynchon, Spike Lee, and Amy Waldman.

109.4117.B.01     Dr. K. Omry  
Sundays 08-12

❖ **RENAISSANCE POETRY**

4 Hours

English Renaissance poets, including Shakespeare, were obsessed with the Bible—its stories, characters, and poetry fascinated them, and the deep influence of the Bible is visible throughout their work. Focusing on the books of Genesis and Psalms, in this course we will study the poets and translators who write about and reimagine the Bible and its lasting impact on their work and English literature.

109.4113.B.01     Dr. J. Lewin  
Tuesdays 10-14

❖ **REALISM AND THE VICTORIAN NOVEL**

4 Hours

This course examines the heyday of novelistic realism – the Victorian period. We will attend to the strategies Victorian novels choose to represent reality, asking ourselves why and how these choices are made, and how they relate to their historical context. Finally we shall address the relationship between fiction and the real by thinking about the realities that are generated by realist texts.

Texts: Elizabeth Gaskell, *North and South*, Charles Dickens *Oliver Twist*, George Eliot, *The Mill on the Floss*, Thomas Hardy *The Mayor of Casterbridge*

109.4114.B.01     Dr. A. Ben-Yishai  
Tuesdays 16-20

❖ **RELIGION AND LITERATURE**

4 Hours

In the ancient world, religious texts, works of prayer, and sacred wisdom often took the form of poetry. Psalms, the Song of Solomon, and--much later--the Book of Common Prayer are all examples of works which blur the boundary between poetry and prayer. These texts, full of their own rhythms and beauty, set the stage for this course, as we set out to investigate the relationship between poetry and expressions of spiritual longing. We will start with poems from the **Hebrew Bible** (as well as looking at some contemporary poets who reinterpret these ancient texts), then turn to the Christian prayer tradition and

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

examine such powerful works as the mystical poems of **St. Teresa of Avila** and **St. John of the Cross**. Moving from the medieval period to the seventeenth century, we will read **John Donne** and **George Herbert**, studying how language can be used to access the divine. From there we turn to modern and contemporary poets such as **Gerald Manley Hopkins**, **T.S. Eliot**, and **Denise Levertov**, who make spiritual inquiry central to their poetic practice. Finally, we will move from Judeo-Christian work to the ghazels of the **Islamic tradition**. With this frame, we are poised to read some important Muslim American poets such as **Aghah Shahid Ali**.

109.4115.B.01 Dr. M. Y. Shreiber  
Wednesdays 08-12

## ❖ **COUNTERFACTUALUS AND ALTERNATE HISTORIES: ALTERNATIVITY IN LITERATURE**

4 Hours

This Seminar is a direct extension of the Intro to SF proseminar offered in the first semester, and will continue asking many of the same questions. In particular, we will concentrate on the sub-genre of alternate histories. Through close reading of literary, critical, and theoretical texts we will examine alternativity as a literary or aesthetic mode that raises questions such as, what is its purpose and effect? What is its relation to Realism? To the classic novel form? To the political and moral questions of our times? The required reading will include theoretical articles and texts such as: Chabon, *Yiddish Policeman's Union*, Roth, *The Plot Against America*, and others

109.4116.B.01 Dr. K. Omry  
Wednesdays 16-20

## **MA SEMINARS**

### **SEMESTER A**

## ❖ **THEORIZING THE LOCAL AND THE GLOBAL IN INDIAN LITERATURE IN ENGLISH**

4 Hours

This course will survey the history of the novel in India in the twentieth century; from colonial rule, through the consolidation of the Indian nation, to the growing pressures of globalization. Our readings will discuss the formal and thematic concerns of the novels and the ways in which Indian culture constructs itself in relation to the world beyond as well as in negotiation with the multiple locales, identities, languages, and cultures that it contains. Central to our theoretical discussion will be the meaning of Indian writing in English, and its relation to what has come to be called "world literature." The course will be informed by recent discussions of post-colonial theory as well as by relevant historical/sociological/political analyses of modern India.

**Texts:** Rabindranath Tagore, *Home and the World* (1916); Mulk Raj Anand, *Across the Black Waters* (1935); Ahmad Ali, *Twilight in Delhi* (1941); R.K. Narayan, *The Guide* (1956); Anita Desai, *Clear Light of Day* (1980)

109.4357.A.01 Dr. A. Ben-Yishai  
Sundays 08-12



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

❖ **JAMES JOYCE**

4 Hours

The course will cover a selection of Joyce's work—stories from Dubliners (“Araby”, “A Painful Case”, “Eveline”, “A Little Cloud” and “The Dead”), A Portrait of the Artist as a Young Man, and Ulysses.

109.4623.A.01 Prof. D. Erdinast Vulcan  
Sundays 12-16

❖ **MARK TWAIN IN AMERICAN HISTORY**

4 Hours

Through Mark Twain's writings we will try to understand his place in American history. In addition, we will examine how the artist set history himself.

109.4107.A.01 Dr. B. Kravitz  
Sundays 12-16

**SEMESTER B**

❖ **EARLY MODERN DRAMA: "CARNAL, BLOODY & UNNATURAL ACTS"**

4 Hours

This course will introduce students to the remarkable fertility of English Renaissance drama *via* the seminal tragedies of the Elizabethan and Jacobean theatres. Considering the genre's philosophical foundations, structural properties and recurrent thematic concerns, we will consider tragedy's origins in the ancient world and its reorientation towards the cultural and theatrical conditions of Early Modern England. As the title suggests, this course will pay particular attention to the violence of the plays, and their deviations from nature – the demonic, the lunatic and the perverse.

Text selection: Christopher Marlowe, *Dr Faustus*; Thomas Kyd, *The Spanish Tragedy*; William Shakespeare, *Hamlet & Coriolanus*; Thomas Middleton, *The Revenger's Tragedy*; John Ford, *Tis Pity She's a Whore*.

109.4112.B.01 Dr. A. Feldman  
Sundays 12-16