



אוניברסיטת בן-גוריון בנגב
הפקולטה למדעי הרוח והחברה

המחלקה לספרויות זרות ובלשנות, תש"פ 20-2019

Name of the course: Methodology, Theory, and Criticism in Literary Studies

Lecturer name: Yael Ben-zvi

Course number: 132-2-0012

Office hours: by appointment

Short course description (5-10 lines) with key words at the end of the paragraph

This class will introduce you to fundamental issues and practices of literary studies, and encourage you to formulate your own scholarly interests. The purpose of the course is to help you develop as a scholar by facilitating an open, ongoing dialogue between the material you study and your present and future work. We will focus on three primary texts: Herman Melville's *Benito Cereno* (1855), Henry James's *The Turn of the Screw* (1898), and Toni Morrison's *Beloved* (1987), which we will read in the context of their criticism in order to develop a practical understanding of, and modes of interventions in, literary scholarship. In addition to reading, responding to, and engaging with critical and theoretical works, you will be introduced to primary-source databases and learn how to work effectively with secondary-source databases.

Key words: literary criticism, literature, culture, methodology

Course requirements:

Attendance required	yes
1. Active participation	10%
2. Short assignments	20%
3. Midyear paper	20%
4. Final paper	50%

סילבוס מפורט של הקורס (נושאים, לוח זמנים, ספרות חובה/בחירה וכדומה)

- This is a partial list of the readings:
- Literature and Culture as keywords: entries by Raymond Williams, Sandra Gustafson, Tony Bennett, and George Yúdice.
- Herman Melville, *Benito Cereno*
- Amasa Delano, *A Narrative of Voyages and Travels in the Northern and Southern Hemispheres*
- Jean Fagan Yellin, "Black Masks: Melville's 'Benito Cereno.'" *American Quarterly* 22.3 (Autumn 1970): 678-689.
- Christine Yao, "Visualizing Race Science in 'Benito Cereno.'" *J19* 3.1 (Spring 2015): 130-137.
- Peter Coviello, "The American in Charity: 'Benito Cereno' and Gothic Anti-Sentimentality." *Studies in American Fiction* 30.2 (Autumn 2002): 155-180.
- Kelly Ross, "Babo's Heterochronic Creativity." *Leviathan* 18.1 (March 2016): 5-21.
- Shari Goldberg, "Benito Cereno's Mute Testimony: On the Politics of Reading Melville's Silences." *Arizona Quarterly* 65.2 (Summer 2009): 1-26.
- Jeannine Marie DeLombard, "Salvaging Legal Personhood: Melville's *Benito Cereno*." *American Literature* 81.1 (March 2009): 35-64.
- Henry James, *The Turn of the Screw*
- Critical sources from The Norton Critical Edition of *The Turn of the Screw*, eds. Deborah Esch and Jonathan Warren.

- Beth Newman, "Getting Fixed: Feminine Identity and Scopic Crisis in 'The Turn of the Screw.'" *NOVEL: A Forum on Fiction* 26.1 (Autumn 1992): 43-63.
- Stuart Burrows, "The Place of a Servant in the Scale." *Nineteenth-Century Literature* 63.1 (June 2008): 73-103.
- Toni Morrison, *Beloved*
- Jean Wyatt, "Giving Body to the Word: The Maternal Symbolic in Toni Morrison's *Beloved*." *PMLA* 108.3 (May 1993): 474-488.
- Pamela E. Barnett, "Figurations of Rape and the Supernatural in *Beloved*." *PMLA* 112.3 (May 1997): 418-427.
- Dennis Childs, "'You Ain't Seen Nothin' Yet': *Beloved*, the American Chain Gang, and the Middle Passage Remix." *American Quarterly* 61.2 (June 2009): 271-297.
- Elizabeth S. Anker, "The 'scent of ink': Toni Morrison's *Beloved* and the Semiotics of Rights." *Critical Quarterly* 56.4 (December 2014): 29-45.
- Timothy Aubry, "Why is *Beloved* So Universally Beloved?: Uncovering Our Hidden Aesthetic Criteria." *Criticism* 58.3 (Summer 2016): 483-506.