

## ENG 2012 Sec. B51, Approaches to Literature

### Theme: Scales of Judgment



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Discussion Meets: Tues./Thurs. 12:30-1:45 p.m.

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#### Welcome to ENL 2012, Approaches to Lit!

This course provides a starting point for working with theoretical texts, being aware of conversations in literary criticism, and participating in scholarly conversations about the texts you read. In this course, you will learn strategies and skills for critical and original thinking about a variety of texts, communicating through writing and speaking, and assessing the value of diverse critical approaches to literature and other texts. As you develop these abilities, they will serve you throughout college and your lifetime.

#### Course Resources



Name &  
email address here



Blackboard  
[ecampus.fiu.edu](http://ecampus.fiu.edu)



Bookstore  
Graham Center



Office hours:  
& by appt. / Location



## Course Description

English 2012 is an introduction to literary analysis that begins to prepare you for the demands of critically writing about and reading literature in the university but also helps you to think about writing beyond the classroom and in a variety of contexts.

**Reading and writing are both acts of inquiry and communication. With that in mind, this course offers you:**

- opportunities to identify, develop, and express concepts;
- to engage in conversations with the ideas of others;
- to critique and construct arguments through original writing projects about the texts we read.

Writing is also a process, and since this course fulfills part of your composition requirements, we will emphasize drafting, revising, and editing as critical practices in developing thoughtful

To accomplish these goals, this course places attention on understanding different approaches to literary analysis, applying literary analysis methods to diverse media and cultural contexts, and developing argumentative writing skills.

**Together, we will consider questions including:**

- Is there only one way to read a text?
- What are the tools, lenses, or methods that might be useful for producing original insights into and debatable claims about a text?
- Why might we want to interpret literature at all?
- What interpretive tools or methods are more or less effective for thinking through the projects of individual texts?
- What is required for careful or “close” reading, and are their other methods, such as “distant” reading which also have value for our interpretive practices?
- How do you use different genres or discourse conventions to make your writing work?
- How can you contribute to critical conversations about texts as cultural objects?

Finally, English 2012 emphasizes critical thinking, which rests on a process of careful and engaged reading of texts in a variety of forms and the use of writing as conversation and discussion to explore, express, and argue about ideas as well as their place in the larger world.

## What’s the theme of this course? SCALES OF JUDGMENT

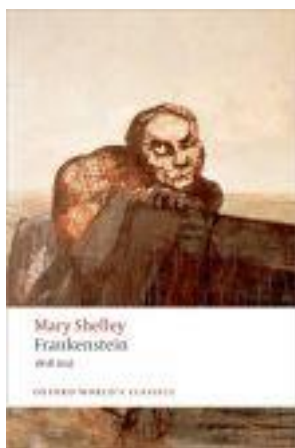
Scholars of literature have held a longstanding debate about whether or not there is a right way to read literature. Approaches to literature have changed over the past century, from New Criticism, which insisted on reading only what was in the text and nothing beyond, to the digital humanities, which attempts to use algorithmic methods to visualize massive quantities of text. In this class, we will familiarize ourselves with these various methods of reading, from the smallest word to the biggest corpus of literature, for scales of judgment on which to analyze text. Understanding that there are different scales (depths or heights), from words to phrases to sentences to chapters to full libraries, within which can read a text forces us to make choices about which scale will be most appropriate and useful for gleaning literature’s project.



Nineteenth-century British literature (Romantic and Victorian) lends itself well to the practice of these methods. Consequently, we will think with nineteenth-century writers about literary form, reading depth, part-whole relationships, the individual and society, and the ligatures between reading practices and different types of judgment. We will also read recent theorists of literature, such as Heather Love, Franco Moretti, and Eric Hayot, who argue for reading practices at various scales, from form to canons of literature to the entire world. In practicing these critical skills, we will read nineteenth-century literature that was invested in thinking about judgment through law suits, aesthetics, or social conventions. Together, we will ask such questions as: which reading methods are more or less appropriate for literature? what do these methods and measures help us accomplish as readers? and how do they assist us in gaining new perspectives on what literature is and can do? We will interrogate not only how these authors attempted to think about judgment through the forms of their texts but whether those forms encourage us to emphasize one critical approach over another.

### What texts should you buy?

**BE AWARE:** If possible, please purchase these exact editions of the texts. New and used copies are available for less than \$30 total for this course. Because we will be working with texts from the nineteenth century, the text can vary from edition to edition, depending on the editor and which manuscript versions were chosen. In other words, if you do not purchase or have scanned versions of these editions, your page numbers will not match and, in fact, the text itself might be different from what we are reading in class.



*Frankenstein, or the Modern Prometheus (the 1818 edition)*

By Mary Shelley

Marilyn Butler, editor

Oxford UP, 2009

ISBN: 9780199537150



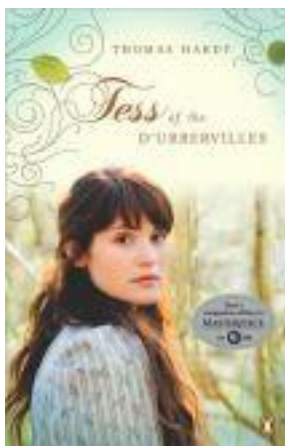
*Bleak House by Charles Dickens*

Patricia Ingham, editor

Broadview Press, 2010

ISBN: 9781551119311





*Tess of the D'Urbervilles* by Thomas Hardy

With notes by Tim Dolin

Penguin 2008

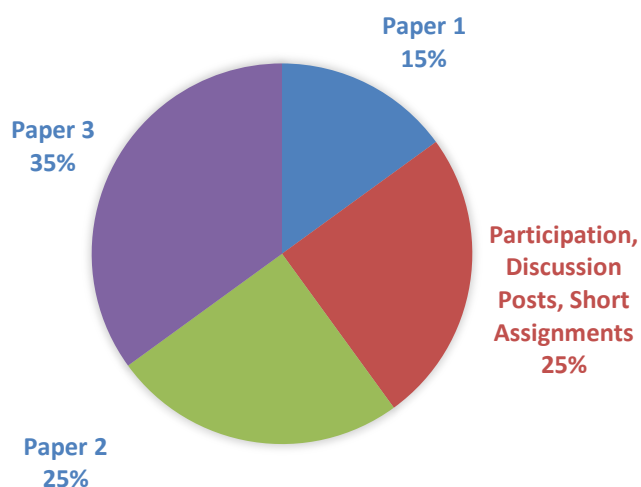
ISBN: 9780143115946

### What texts will be provided to you on Canvas?

All other texts will be provided to you on Canvas as scanned Adobe (.pdf) files. On the course calendar, these texts are indicated in parenthesis, like so (C).

### How will we evaluate your progress in this class?

**BE AWARE:** This course is reading and writing intensive. This term, you will write on a weekly basis, either discussion posts, short responses, or longer essay assignments. One of the major goals for this course is to strengthen your writing skills. Writing often is the way to do that. If you are used to waiting until the night before a paper is due to write your draft, that method will not lead to success in this course. I emphasize and teach that writing is process. The best way to grow and develop as a writer, and to turn in successful work, is to work on your projects a little bit each day.





**By the end of the semester, you will be able to:**

**CRITICAL OUTCOMES:**

**Recognize different critical and theoretical approaches to literary analysis**

- o define the distinction between theoretical and critical conversations
- o Read texts with multiple critical approaches
- o recognize that there are many valid interpretations of a texts
- o assess the effectiveness of some critical methods over others
- o appraise critical arguments and identify their components
- o formulate new interventions into critical conversations

**INTERPRETIVE OUTCOMES:**

**Evaluate texts in diverse media and cultural contexts using those approaches**

- o comprehending and analyzing texts
- o recognizing genre expectations
- o practice textual analysis on a variety of texts
- o become a better critical reader able to connect ideas and texts, ask questions, and identify assumptions and values
- o extrapolate from theoretical and critical conversations to offer original interpretive insights
- o Develop applicability of approaches to personal experience/cultural contexts
- o Reflect on applicability of approaches to texts, courses, and own lives

**WRITING OUTCOMES:**

**Write interpretative arguments of texts using those approaches**

- o selecting, narrowing, and focusing topics
- o generating and organizing ideas
- o learning how to use evidence effectively
- o learning the conventions of academic writing
- o find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- o citing sources, avoiding plagiarism
- o revising and editing written projects for ideas, organization, logic, as well as lower order concerns, such as grammar
- o develop basic research skills specific to the study of literature (e.g. library databases, citation and documentation conventions, evaluation and use of secondary sources)

## **PROFESSIONALISM AND PARTICIPATION POLICIES**

**How will you succeed in this course?**

- 1) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. Reading ahead is always wise and strongly recommended. Taking notes as you read is also recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in* the text, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 2) **Your participation grade (including Discussion Board assignments and Digital Practicum) is 25% of your total grade**, which is sufficient to either pull your grade up or pull your grade down depending on your active participation. Come prepared to offer evidence from your reading, to think with others by offering ideas in discussion, and to develop your writing.
- 3) Participation is key to your learning. Everyone contributes to the success of this course. Speaking up during class is easier for some than others. I can help out if you are unsure how to enter the conversation—talk to me after class or end me an email. If you have any concerns about participation in this course, please speak to me about options.
- 4) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you “know” is right. Rather, argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.



### How to think about preparing:

- the text is your evidence to back up your argument and claims
- learn to take notes to capture your thinking as you read
- if you don't want to write in your text, write on post-it notes, flags, or in a separate notebook.
- prepare for discussions by identifying specific examples from the reading
- identifying this *textual evidence* will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- Always bring your text to class.
- think of our conversations as an exercise in **critical analysis**, **reasoning**, and **persuasion**

### Useful techniques to enhance your class participation skills:

- prepare at least one comment or question about the week's reading for each discussion session and bring it with you to class
- write your questions down and come prepared to raise your ideas in discussion
- when you talk, address your comments to the whole class, not just to me
- identify suggestions for things you would like to discuss (e.g., confusing passages, key terms)
- feel free to ask questions if something is unclear
- be on time
- shut off your cell phone
- have your text and notes with you for each class meeting

### ENVIRONMENT OF MUTUAL RESPECT:

I emphasize and require an environment of mutual respect in our classroom.

#### To help build an environment of mutual respect in the classroom:

- Come to class with a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.



## Frequently Asked Questions

### What if I'm sick or miss class?

If you are feverish or come down with the flu or a nasty cold (are coughing, sneezing, or vomiting prior to class), notify me of your absence by email, and please do not attend class. The absence will count toward your **four (4) allowed absences**. You do not need to detail your symptoms or provide a doctor's note. If you anticipate that your illness will last longer than the **four (4) allowed absences**, please email me so we can consider your options.

### What if I can't turn work in on time?

You will do a lot of writing in this course. All work must be turned in on the date specified. No late work is accepted unless you have spoken with me prior to the deadline (in the case of the three big assignments). A half-grade deduction for each day late after the due date will be applied. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. I am always open to and generous with allowing extensions IF you contact me in advance of the deadline. Once the deadline passes, then rules for late work will be applied. You must turn in all work for this course by the end of the term to pass the class.

### What kind of assignments should I expect to do?

There will be short writing assignments in addition to reading and essay assignments. For these and the longer essays, you will be informed of the expectations and instructions for the assignment well in advance of the due date. We will also work together to peer review each assignment in advance of the due date. Doing so not only helps you to think about writing as a process (not something you do the night before!), but it will also teach you to provide constructive criticism to colleagues, a valuable skill both in college and in your future professions. You are always welcome to ask me questions about assignments in class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

### Can I use a cell phone in class?

In keeping with my comments above about an environment of mutual respect, **the use of cellular phones is not allowed in my class without prior permission. Please turn off your phone when you come to class. When you enter class, turn them off and put them away.** We have 2+ hours together each week. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day.

### What about other devices, such as my laptop or tablet?

Since this course involves reading many texts online, laptops or tablets needed for note taking or reading texts are allowed. As with the cellular devices, if I see that you are on social media or any other website not associated with our discussion (e.g. buying shoes, looking at soccer scores), you will be asked to leave and counted absent that day.

### How will I find out about assignments and changes to the syllabus?

Often assignments and instructions will be delivered via email. Reading my emails and coming prepared to class with any handouts you receive is your responsibility. Weekly assignments and coming prepared to class (this includes bringing your book or laptop for reading the texts) count toward your participation grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm happy to help!



## RESOURCES

### What is academic misconduct? How do I avoid it?

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author's name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author's name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

### What other resources are available to you as a student at FIU?

**Disability Resource Center:** I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.
- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your full participation and success in this course.



**Digital Accessibility Resources:** Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

**Violence and Harassment Resources:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively, you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

**Crisis Resources:** You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University.

CAPS Modesto Maidique  
Campus  
UHSC 270  
305-348-2277

CAPS Biscayne Bay Campus  
WUC 320  
305-919-5305

**Food insecurity resources:**

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus  
DM 166  
305-348-6995  
Biscayne Bay Campus  
WUC 307  
305-919-5620 Ext. 4

In addition to campus programs and services, additional resources are available in the community.

**LOOKING FORWARD TO A TERRIFIC TERM!**



## **English 2012: Schedule of Discussions and Readings**

Jan. 9 Introduction, Syllabus, **“SCALES OF JUDGMENT”**

**HOMEWORK:** Syllabus Quiz due 1/11 in class  
John Keats, “Ode on a Grecian Urn” (poem; C)  
Review close reading handouts

Jan. 11 **SEQUENCE 1: CLOSE READING & NARRATIVE THEORY**

Review Syllabus Quiz to field questions about course

Discuss initial reading concepts from homework

**HOMEWORK:** Student Information Form due 1/16 in class  
John Keats, “On Seeing the Elgin Marbles” (poem; C)  
Constance Naden, “Natural Selection” (poem, C)  
Cleanth Brooks, Introduction to *Understanding Poetry* (C)

### **DUE: First online discussion**

Jan. 16 Introduction to attentive or “close” reading

Practice close reading with Keats & Naden

**HOMEWORK:** John Keats, “On First Looking Into Chapman’s Homer” (poem; C)

**REVIEW:** Brooks and Warren, Introduction to *Understanding Poetry* (C)

Jan. 18 Identifying key words

Practice close reading with Keats

**HOMEWORK:** Mary Shelley, *Frankenstein* (Preface to p. 123)  
Mieke Bal, Introduction only from *Narratology* (C)

### **DUE: Second online discussion post**

Jan. 23 Discerning key words

Work on developing claims about these key words

**HOMEWORK:** Eric Berlatsky, “Lost in the Gutter: Within and Between Frames in Narrative and Narrative Theory” (C)

Jan. 25 Developing claims about what the text (or author) is saying

Discussion of authorial intention vs. textual evidence and historical context

Introduction to First Paper instructions

**HOMEWORK:** Criscillia Benford, “‘Listen to my tale’: Multilevel Structure, Narrative Sense Making, and the Inassimilable in Mary Shelley’s *Frankenstein*” (C)  
Mary Shelley, *Frankenstein* (pp. 124-end)

Jan. 30 Components of a thesis

Review model thesis statements in class

Identify key words and begin to formulate thesis claims

**HOMEWORK:** Draft thesis and introduction for Paper 1

### **DUE: DRAFT First Paper Thesis and Introduction for peer workshop (bring 3 copies to class)**

Feb. 1 Peer review in class (will take about half the time for this class meeting)

**HOMEWORK:** Explore a website for your discussion post (see list on Canvas)  
David M. Berry, “The Computational Turn” (C)  
Stephen Marche, “Literature is Not Data” (C)



## **STUDENT CONFERENCES RE: FIRST PAPER THIS WEEK!**

### **SEQUENCE 2: TEXT AS DATA & TRANSLATION**

#### **DUE: First DH Practicum**

Feb. 6 Introductory Paragraphs: a lesson in best practices

Review online tutorial of DH methods

**HOMEWORK:** Edgar Allan Poe, "Murders in the Rue Morgue" (C)

Feb. 8 MEAL Plan: paragraphs in the body

Review online tutorial of DH methods

Data and ratiocination in Poe

**HOMEWORK:** Edgar Allen Poe, "The Murder of Marie Roget" (C)

George Demko, "Defining Place in Crime Fiction" (C)

Feb. 13 Developing Arguments from Theses, Crafting Arguments

Topic Sentences, How to Structure an Argument

Role of place in crime fiction

**HOMEWORK:** Arthur Conan Doyle, "A Scandal in Bohemia" (C)

#### **DUE: First Paper uploaded by to Canvas by midnight Feb. 14**

Feb. 15 Data & place

**HOMEWORK:** Arthur Conan Doyle, "The Speckled Band" (C)

Efram Kristal, "Considering Coldly" (C)

Zhang Ping, "Sherlock Holmes in China" (C)

#### **DUE: Second DH Practicum**

Feb. 20 Discussion of translation and digital humanities

**HOMEWORK:** Jose Luis Borges, "Death and the Compass" (C)

**REVIEW:** Kristal's "Considering Coldly" and Ping's "Sherlock Holmes in China"

Feb. 22 Translation theory

Introduction to Second Paper instructions

**HOMEWORK** Tony Hillerman, "Chee's Witch" (C)

George Demko, "Crime in Cold Places" (C)

#### **DUE: Third DH Practicum**

Feb. 27 Role of race and place in fiction

**HOMEWORK:** Franco Moretti, *Graphs, Maps, Trees* (2005), pp. 1-33 (C)

Katherine Schulz, "What is Distant Reading?" (New York Times; C)

Mar. 1st **NO CLASS TODAY - AMY TRAVELING TO ATTEND CONFERENCE**

**HOMEWORK:** Charles Dickens's *Bleak House* (Introduction pp. 13-44)

Charles Dickens's *Bleak House* (Chs. 1-4)



### SEQUENCE 3: DISTANT READING, NETWORKS, & LITERARY WORLDS

#### **DUE: Third online discussion post**

Mar. 6 Introduction to Dickens

Discussion of Distant Reading

**HOMEWORK:** Franco Moretti, "On Paragraphs, Scale, Themes, and Literary Form" (C)

#### **DUE: DRAFT Second Paper Outline for peer workshop (bring 3 copies to class)**

Mar. 8 Peer review in class (will take about half the time for this class meeting)

Dickens at the scale of the sentence

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 5-19)

Patrick Chappell, "Paper Routes" (C)

### **SPRING BREAK MARCH 11-18TH**

Mar. 20 Paper Networks in Dickens

#### **DUE: Second Paper uploaded to Canvas by midnight Mar. 21st**

Mar. 22 Character networks in Dickens

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 20-26)

Caroline Levine, "Narrative Networks" (C)

#### **DUE: Fourth online discussion post**

Mar. 27 Narrative Networks in Dickens

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 27-35)

Mar. 29 Environmental Networks in Dickens

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 36-43)

Maurice Lee, "Searching the Archives with Dickens"

#### **DUE: Fifth online discussion post**

Apr. 3 Text, technology, archives in Dickens discussion

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 44-53)

Apr. 5 Text, technology, archives in Dickens (continued)

Introduce Third Paper instructions

**HOMEWORK:** Charles Dickens, *Bleak House* (Chs. 54-End)

Eric Hayot, *On Literary Worlds* (Intro. 1-20; C)

#### **DUE: Sixth online discussion post**

How is *Bleak House* a literary world?

**HOMEWORK:** Thomas Hardy, *Tess of the d'Urbervilles* (Chs. 1-15; C)

Eric Hayot, *On Literary Worlds* ("Aspects of Worldedness" 54-73, stop at Connectedness)

Apr. 12 **NO CLASS - Final Paper Work Day**

Apr. 17 The worlds of Tess

**HOMEWORK:** Hardy, *Tess of the d'Urbervilles* (Chs. 25-34; C)



**DRAFT Third Paper Thesis, Introduction, and Outline for peer workshop (bring 3 copies to class)**

Apr. 19 Peer review in class (will take about half the time for this class meeting)

**HOMEWORK:** Hardy, *Tess of the d'Urbervilles* (Chs. 35-44; C)  
Eric Hayot, *On Literary Worlds* ("Aspects of Worldedness" 73-end)

Apr. 24 Hardy, Dickens, and worldedness

**HOMEWORK:** Hardy, *Tess of the d'Urbervilles* (Chs. 45-End; C)

**Due: Final Paper uploaded to Canvas by midnight Apr. 25th**

Apr. 26 Course Wrap Up & Evals