

ENG 222, American Literature II, McNulty– Spring 2014

Instructor: Terence McNulty

Email: by BlackBoard, or to tmcnulty@mxcc.edu -- email anytime, but don't expect a response after 8 p.m.! My goal is always to get back to you within 24 hours of your email to me.

Phone: (860) 343-5889

Office: Snow 520

Office Hours: M, T, W: 9:30-10:30 T,R: 11:30-12:30. Other times available by appointment.

Online Office Hours: W: 1:30-2:30 via G-Chat or Skype. Other times available by appointment.

Meeting Times: Online

Credit Hours: This course is 3 credit hours.

CRN: 1634

Prerequisites:

Successful completion of English 101 and either English 102 or English 110.

Course Description:

Reading and analysis of major works of American literature from 1865-present. Focus on literary and historical context, close reading, and interpretation. Researched essays are required.

Required Texts:

Baym, Nina. *The Norton Anthology of American Literature, Volume 2 (1865-Present)*, Shorter Eighth Edition.

Rothenberg, Jerome, et al. *Poems for the Millennium, Volume 2: from Postwar to Millennium*. First Edition.

Scope of Course

ENG 222 focuses on American Literature from 1865 to Present. Students should expect to read important works of poetry, fiction and drama. Students should also be prepared to consider these works in the context of American and world history.

Structure of Course

On An Average Week

- Each week you will be asked to read somewhere between 55-60 pages. However, because the pages are large and the font is small, this is the equivalent of reading **80-100 pages per week**.
- **The expected average workload per week is the same as a “ground” class – 9-12 hours per week.**
- Most weeks you will be asked to review course audio/video files, PowerPoints (lectures) or other outside media/sources alongside your reading.
- **By Noon on Friday of each week** you will be required to have posted a two paragraph discussion board post. Your first paragraph should demonstrate your ability to understand a reading in the context of the weekly PowerPoint. Your second paragraph should demonstrate your capacity to interpret a reading independent of context. You are encouraged to take risks in your interpretations -- you can't really be right or wrong in this class, but you will be assessed on the depth of your thinking and reasoning about the reading in question. You will receive more precise directions, and examples, during the semester.
- **By Sunday at noon**, you will be required to have posted a one paragraph response to a peer on

the discussion board. The goal of these “response posts” is to expand the thinking of your peers – to take the idea they're working with and push it further.

➤ The rhythm of our course will be as follows:

- Sunday at Ten PM: Receive assignment, budget reading.
- Friday at Noon: All posts must be present and accounted for. No late posts accepted.
- Sunday at Noon: Your response to a peer must be posted.
- Sunday at Ten PM: Begin next reading assignment, budget reading.
- It goes on like this.

In other words, during most weeks of the semester, you will write a minimum of **3 paragraphs on our discussion boards**.

Weeks When A Paper Is Due

- You will have one week to write each paper for this course.
- During that week, there will be no reading assignments or discussions.
- **All papers, regardless of grade, can be revised. However, discussion board posts cannot be revised.**

Grading:

Your grade in this course will be figured by the following formula:

Paper 1 (Naturalism/Realism)	25%
Paper 2 (Modernism)	25%
Paper 3 (Postmodernism):	25%
Weekly Discussion Boards:	25%

Late Papers:

- **Late papers and discussion boards lose 5 points per day late.**
- There are no fractional points. If a paper was due at 11:59 and you submit it at 12:01, it's one day late.
- **Late papers/discussion board posts will be graded, but will not receive feedback/comments.**

Essay Expectations/Grading Scale

Because of the prerequisites on this course, I'm assuming everyone enrolled knows how to write a college level argument (and I'm not going to spend much time teaching or reviewing this skill). I also expect that all enrolled students have a basic facility with literary interpretation (though that skill will continue to develop over the course of this semester).

- **A and B papers are well above average** in critical analysis, style, and mechanics.
- **C papers are average college work**, with grammatical, organizational, or developmental problems that distract from the quality of the essay. C papers may also suffer from insufficient analysis of the texts in question.
- **D or F papers do not** meet the assignment, contain numerous errors, are not logically organized or lack substantial development of their main idea.

Discussion Board Expectations/Grading Scale

Discussion board postings are graded on a scale from A to F. **Discussion board posts are not revisable.**

- Please note that the grade of “A” is reserved for extraordinary work. Simply meeting the criteria for the assignment does not earn you an A.
- If you meet the criteria for the assignment and do average work, you will earn a C.
- Grades of “A” and “B” are reserved for those students who are going above and beyond basic course expectations and who are thus engaging in above average work.
- You will largely be graded on your content and ideas, but the quality of your prose will also impact your grade. I expect clear, focused writing.

Online Rules:

1. No personal attacks are permitted. If there is a difference of opinion, mature discussion and conflict resolution are expected.
2. If I have to delete your post from a discussion board (for personal attacks, inappropriate language or action, etc.), you will receive an automatic F for that week’s discussion.
3. You are expected to login several times over the course of the week (to watch lectures, to post and to respond). Logging in once a week for one hour will not lead to success in this course.
The expectation of this course is 9-12 hours per week of work.

Plagiarism and Academic Honesty:

“At Middlesex Community College we expect the highest standards of academic honesty. Academic dishonesty is prohibited in accordance with the Board of Trustees’ Proscribed Conduct Policy in Section 5.2.1 of the Board of Trustees Policy Manual. This policy prohibits cheating on examinations, unauthorized collaborations on assignments, unauthorized access to examinations or course materials, plagiarism and other proscribed activities. Plagiarism is defined as the use of another’s idea(s) or phrase(s) and representing that/those idea(s) as your own, either intentionally or unintentionally.” (Board of Trustees’ Policy 5.2.1)

You must use proper citation. Presenting another person’s ideas or language as your own will result in an F for that paper without the right to revise it. It may also result in an F for the course and escalation to the office of the Dean.

Very often students plagiarize because of deadline stress or confusion regarding an assignment. It’s my job to help you if you’re confused. It’s your job to ask for help and **to not plagiarize.**

<i>Unit No</i>	<i>Instructional Unit</i>	<i>Specific Outcomes of Instructional Unit</i> (The specific objectives reflect the behavioral outcomes, which include what the student will be able to do at the completion of the unit. Evaluation is then to be based on the student's accomplishment of these objectives. Assume that each statement is prefixed with "The student will".)
	Reading matter Discovery Analysis Writing	<ul style="list-style-type: none"> ➤ read works of recognized merit in British prose and poetry, beginning with the Romantics and moving to contemporary writings ➤ learn to recognize the distinguishing characteristics of significant literary periods and movements ➤ learn about the historical, social, cultural, and creative contexts that influence the writing of literature from period to period ➤ learn about the relationship between the literature and the lives of the writers ➤ learn to interpret literature on the basis of textual evidence ➤ learn to recognize and understand the value of standard literary elements and devices within literary works ➤ learn to recognize conventional themes within and among literary works ➤ write examinations and/or papers that demonstrate a grasp of the elements listed above, and will do so in acceptable prose

These core competencies are important personally, academically, and professionally. The outcomes, as stated in the syllabus, are covered in this course. This course may be used to meet program requirements in General Studies and other select programs.

Disabilities

Students with physical or learning disabilities who may require accommodations are encouraged to contact the Counseling Office. After disclosing the nature of the disability, students are urged to discuss their needs with individual instructors. This should be done at the beginning of each semester. Instructors, in conjunction with appropriate college officials, will provide assistance and/or accommodations only to those students who have completed this process.

In Order to Succeed in This Course

Please keep in mind that this course is rigorous. It requires you to manage your time well, employ good study skills and keep ahead of assignments.

Remember – I’m willing to work as hard as you’re willing to work. Want to revise your work? Good! I’ll read it again. Want help narrowing an idea for a paper? Good! That’s my job. Let’s work together to help you realize your potential as a reader, writer and thinker.

Plan of Study, English 222, McNulty

- ❖ Please note I may change this schedule at any time to match the pace and needs of the class.
- ❖ All readings are in the Norton anthology except for readings marked “PFM,” which are in *Poems for the Millennium*.
- ❖ I may add .mp3 or .mp4 files to the course at any given time (as I find them or as I feel the need to produce them).
- ❖ New work will always appear by 10:00 PM on Sunday night, and, on occasion, earlier.

Week 1 (1/22): Settling into the Course

- **Listen:** Introductory .mp3 file.
- **Read:**
 - John Greenleaf Whittier Context
 - John Greenleaf Whittier poem
- **Respond:**
 - Post a response to the “Practice Message Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Practice Board” by Sunday, Noon.

YOU WILL NOT RECEIVE A “REAL” GRADE FOR WEEK 1. YOU WILL COMPLETE A PRACTICE ASSIGNMENT AND RECEIVE FEEDBACK AND A “PRACTICE” GRADE. THE GOAL HERE IS TO ALLOW YOU TO GET A SENSE OF HOW THE CLASS WORKS.

Unit One: Naturalism/Realism

Week 2 (1/26)

- **Study:** “Realism/Naturalism” PowerPoint
- **Read:**
 - “The Notorious Jumping Frog of Calaveras County” by Mark Twain, 101-105.
 - “Daisy Miller” by Henry James, 327-366.
 - “The Open Boat,” by Stephen Crane, 584-600.
 - All William Dean Howells, 548-554.
 - “Desiree’s Baby,” by Kate Chopin, 421-425
 - “The Story of an Hour,” by Kate Chopin 425-427
 - All Paul Laurence Dunbar, 621-627
- **Respond:**
 - Post a response to the “Week 2 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 2 Board” by Sunday, Noon.

Week 3 (2/2)

- **Study:** “Whitman and Dickinson” PowerPoint
- **Read:**
 - All Walt Whitman, 20-79
 - All Emily Dickinson, 79-98
- **Respond:**
 - Post a response to the “Week 3 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 3 Board” by Sunday, Noon.

Week 4 (2/9)

- **Study:** “Realism as Political Argument” PowerPoint
- **Read:**
 - All Booker T Washington, 449-457
 - All W.E.B. DuBois, 531-548
 - “A White Heron” by Sarah Orne Jewett, 412-420.
 - TBD Chapter of *Huckleberry Finn* by Mark Twain.
 - “A New England Nun,” by Mary E. Wilkins Freeman, 439-446.
 - “The Yellow Wallpaper” by Charlotte Perkins Gilman, 484-498.
- **Respond:**
 - Post a response to the “Week 4 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 4 Board” by Sunday, Noon.

Week 5 (2/16)

Paper 1 Due.

Unit 2: Modernism

Week 6 (2/23)

- **Study:** “Modernism” PowerPoint
- **Read:**
 - All Modernist manifestos, 794-807.
 - All Mina Loy poems (link).
 - “The Sculptor’s Funeral” by Willa Cather, 699-709.
 - “The Waste Land” by TS Eliot, 825-838.
 - All Ezra Pound, 786-794.
- **Respond:**
 - Post a response to the “Week 6 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 6 Board” by Sunday, Noon.

Week 7 (3/2)

- **Study:** “The Traditional Modern” PowerPoint
- **Read:**
 - Robert Frost: “Mending Wall” (729), “After Apple Picking” (734), “The Road Not Taken” (735), “Stopping by the Woods on a Snowy Evening” (739).
 - “Winesburg, Ohio” by Sherwood Anderson (755-763).
 - All Claude McKay, 925-929.
 - All Marianne Moore, 812-818.
 - “The Love Song of J. Alfred Prufrock” by TS Eliot 822-825.
 - “A Rose for Emily” by William Faulkner, 998-1004.
- **Respond:**
 - Post a response to the “Week 7 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 7 Board” by Sunday, Noon.

Week 8 (3/9)

- **Study:** “Toward the Avant Garde: High Modernism” PowerPoint
- **Read:**
 - All Wallace Stevens, 766-777, plus “Not Ideas About the Thing, but the Thing Itself” (link).
 - All William Carlos Williams, 777-788.
 - All Gertrude Stein, 714-727.
 - All H.D., 808-812.
 - All Hart Crane, 1016-1019.
- **Respond:**
 - Post a response to the “Week 8 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 8 Board” by Sunday, Noon.

Spring Break, Week of 3/16

Week 9 (3/23)

- **Study:** “The Harlem Renaissance (and Beyond!)” PowerPoint
- **Read:**
 - All Zora Neale Hurston, 939-951.
 - All Langston Hughes, 1037-1045.
 - All Countee Cullen, 1056—1060.
 - Sterling Brown (links).
 - “The Man Who Was Almost a Man,” Richard Wright, 1060-1070.
- **Respond:**
 - Post a response to the “Week 9 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 9 Board” by Sunday, Noon.

Week 10 (3/30)

Paper 2 Due

Unit 3: PostModernism

Week 11 (4/6)

- **Study:** “PostModernism” PowerPoint
- **Read:**
 - All Robert Lowell, 1298-1309.
 - All Amiri Baraka, 1456-1464.
 - All Ted Berrigan, 526-530 (PFM).
 - All John Cage, 108-114 (PFM).
- **Respond:**
 - Post a response to the “Week 11 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 11 Board” by Sunday, Noon.

Week 12 (4/13)

- **Study:** “The PostModern Mainstream Poetry and Fiction” PowerPoint
- **Read:**
 - All Elizabeth Bishop, 1103-1113.
 - All Gwendolyn Brooks, 1309-1313.
 - All Adrienne Rich, 1379-1393.
 - All Sylvia Plath, 1416-1424.
 - All Billy Collins, 1516-1520.
 - All Rita Dove, 1581-1587.
 - “Entropy” by Thomas Pynchon, 1484-1494.
 - “No Name Woman” by Maxine Hong Kingston, 1506-1516.
 - “Sexy,’ by Jhumpa Lahiri, 1650-1665.
- **Respond:**
 - Post a response to the “Week 12 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 12 Board” by Sunday, Noon.

Week 13 (4/20)

- **Study:** “The Objectivists and the New York School Poets” PowerPoint
- **Read:**
 - from “A 12,” by Louis Zukofsky, 60-64 PFM.
 - All George Oppen, 89-92 PFM.
 - All Charles Olson, 97-103 PFM.
 - All Robert Duncan, 138-144 PFM.
 - All Jackson Mac Low, 165-171 PFM.
 - All Denise Levertov, 201-204 PFM.
 - All Robert Creeley, 273-278 PFM.
 - All Frank O'Hara, 289-292 PFM and Links.
 - All John Ashberry, 292-297 PFM.
 - Charles Reznikoff (links).
 - Lorine Niedecker (links).
- **Respond:**
 - Post a response to the “Week 13 Discussion Board” by Friday, Noon.
 - Respond to at least one other student’s post on the “Week 13 Board” by Sunday, Noon.

Week 14 (4/27)

- **Study** “The L=A=N=G=U=A=G=E Poets” PowerPoint
- **Read:**
 - All Hannah Weiner, 342-346 PFM.
 - “Black Dada Nihilisums” by Amiri Baraka 420-422 PFM.
 - from “Otherhow: Feminist Poetics, Modernism, the Avant Garde” by Rachel Blau DuPlessis, 433-436 PFM.
 - from “Artifice of Absorption” by Charles Bernstein 446-449 PFM.
 - “Rant” by Diane DiPrima 449-450 PFM.
 - All Rosemarie Waldrop, 568-572 PFM.

- All Susan Howe, 620-626 PFM.
- All Clark Coolidge, 657-664 PFM.
- L=A=N=G=U=A=G=E Poets, 664-679 PFM.
- Links TBA.

➤ **Respond:**

- Post a response to the “Week 14 Discussion Board” by Friday, Noon.
- Respond to at least one other student’s post on the “Week 14 Board” by Sunday, Noon.

Week 15 (5/4)

➤ **Study 4 Contemporary Poets**

➤ **Read:**

- Jennifer Moxley links.
- Lisa Robertson links.
- Benjamin Friedlander links.
- Elaine Equi links.

➤ **Respond:**

- Post a response to the “Week 15 Discussion Board” by Friday, Noon.
- Respond to at least one other student’s post on the “Week 15 Board” by Sunday, Noon.

Finals Week (5/11)

Paper 3 due.

Thank you for your hard work this semester. I appreciate your effort and labor, and I hope you feel like you’re a better reader (and a more informed person) for it. Good luck!