

ENG 222, American Literature II, McNulty– Winter 2017

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: By appointment (on Skype or on the Middletown campus).

Meeting Times: Online

Credit Hours: This course is 3 credit hours.

CRN: 4010

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.

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 Day

- Each day you will be asked to read somewhere between 30-40 pages.
- New course content will be released each morning at 9 AM. Assignments will be available in advance via the "Assignment Archive" link in the left-hand nav bar.
- Most days you will be asked to review course audio/video files, PowerPoints (lectures) or other outside media/sources alongside your reading.
- **Four times per semester** you will be required to have posted a three paragraph discussion board post. Your job in these posts will be to connect the context you've been studying in the class PowerPoints to something we've read to that point in the semester. More detailed assignments are in the "Assignment Archive" and will be released at logical points during the semester.
- **Each day**, except days when an assignment is due, you will be required to send me a brief email with a question or thought about that day's reading/context. This is to help keep you on track and to encourage ongoing conversation about the work you're exploring!

Grading:

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

4 Discussion Board Posts	40%
Paper 1	25%
Paper 2	25%
Daily Check-In Emails	10%

Late Work:

- **Because of the accelerated nature of the class, NO LATE WORK WILL BE ACCEPTED.**

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.

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. Plagiarism will result in an F for that paper/post 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 American prose and poetry from 1865-present ➤ 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

Additional Syllabus Information

For information about the college's policies and procedures regarding academic honesty, accessibility/disability services, attendance, audio-recording in the classroom, grade appeals, plagiarism, religious accommodations, weather/emergency closings, and more, please go to the following website: www.mxcc.edu/catalog/syllabus-policies/



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 unless otherwise indicated.
- ❖ New work will always appear every day (including weekends) at 9:00 AM with the exception of January 1st. Assignments are due on the date indicated.

Work listed beside a day is due that day. You will also be responsible for sending me daily “Check-In” emails that summarize what you’ve learned from the previous day’s context.

Date/Era	Context	Reading	Writing
12/26	None!	Syllabus	None!
12/27 (Realism)	PowerPoint, 1865-1880	Walt Whitman, “Song of Myself” (20-67), Emily Dickinson, “Poems through (1129)” (79-97), Mark Twain, “The Notorious Jumping Frog of Calaveras County”(101-105).	None!
12/28 (Realism)	PowerPoint, 1880-1890	Henry James, <i>Daisy Miller</i> (327-366).	None!
12/29 (Naturalism)	PowerPoint, 1890-1900	Mary E. Wilkins Freeman, “A New England Nun” (439-447), Charlotte Perkins Gilman, “The Yellow Wall-paper” (485-498), Stephen Crane, “The Open Boat,” (584-600) All Paul Laurence Dunbar poems (622-627).	DB 1 Due, 11:59 PM
12/30 (Naturalism)	PowerPoint, 1900-1910	Booker T Washington, from “Up from Slavery,” (449-457), W.E.B Du Bois, from “The Souls of Black Folk,” (533-548), William Dean Howells, “Editha” (307-317), Kate Chopin “The Story of an Hour” (425-427).	None!
12/31 (Modernism)	PowerPoint, 1910-1920	All Robert Frost poems (727-742), All Ezra Pound poems (788-794), Gertrude Stein, from <i>Tender Buttons</i> (716-727), All Claude McKay poems (925-929).	None!
1/2 (Modernism)	PowerPoint, 1920-1930	TS Eliot, “The Love Song of J. Alfred Prufrock” and “The Waste Land” (822-838), Mina Loy, “Feminist Manifesto” (796-800), All Countee Cullen poems (1056-1060), Zora Neale Hurston, “How It Feels to Be Colored Me (939-943), All Hart Crane poems (1016-1019).	None!
1/3 (Modernism)	PowerPoint, 1930-1940	All Langston Hughes poems (1037-1045), All H.D. poems (808-812), Sterling Brown (online), William Faulkner, “A Rose for Emily” (998-1004), Richard Wright, “The Man Who Was Almost a Man” (1061-1071).	DB 2 Due, 11:59 PM

1/4 (Modernism)	PowerPoint, 1940-1950	All Wallace Stevens poems (766-777), All Marianne Moore poems (812-818), All William Carlos Williams poems(777-786).	None!
1/5	None!	None!	Drafting Paper 1
1/6	None!	None!	Paper 1 due, 11:59 PM
1/7 (PostModernism)	PowerPoint, 1950-1960	Charles Olson (online), Robert Creeley (online), Frank O'Hara (online), All Robert Lowell poems (1298-1308), John Cage (online).	None!
1/8 (PostModernism)	PowerPoint, 1960-1970	All Gwendolyn Brooks poems (1309-1313), Thomas Pynchon, "Entropy" (1484-1494), All Denise Levertov poems (1323-1327), All Amiri Baraka poems (1456-1463), All Sylvia Plath poems (1416-1424), Louis Zukofksy (online), George Oppen (online), Lorine Niedecker (online).	DB 3 Due, 11:59 PM
1/9 (PostModernism)	PowerPoint, 1970-1980	The L=A=N=G=U=A=G=E Poets (online), All Elizabeth Bishop poems (1103-1113), Maxine Hong Kingston, "No Name Woman" (1507-1516), All Adrienne Rich poems (1386-1393), Charles Reznikoff (online).	None!
1/10 (PostModernism)	PowerPoint, 1980-1990	Toni Morrison, "Recitatif" (1403-1416), Raymond Carver, "Cathedral" (1495-1506), All Rita Dove poems (1581-1587), John Ashberry (1365-1370), Martin Espada (online).	None!
1/11 (PostModernism)	PowerPoint, 1990-2000	All Billy Collins poems (1516-1520), Jennifer Moxley (online), Benjamin Friedlander (online), Lisa Robertson (online).	DB 4 Due, 11:59 PM
1/12 (PostModernism)	PowerPoint, 2000-Present	Junot Diaz, "Drown" (1666- 1673) Jhumpa Lahiri, "Sexy" (1650-1665), Elaine Equi (online),	
1/13	None!	None!	Drafting Paper 2
1/14	None!	None!	Paper 2 Due, 11:59 PM

✓ Each day you'll have to send me a "Check-In" email that summarizes what you've learned from the previous day's context/readings.

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!