ENG 142 M1 - STUDIES IN AMERICAN LITERATURE

Instructor Information:
Instructor: Tracy Wood
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Homepage: www.suffolk.edu/madrid-campus/academics/faculty

Course Information:
Catalog Description: Study of argumentative writing and research through extensive work with writing process and revision and the critical reading of a variety of texts.
Credit Hours: 4 credit

This course follows the US Federal Government’s Credit Hour definition: “An amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutional established equivalence that reasonably approximates no less than:

(1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester or trimester hour of credit, or ten to twelve weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or

(2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.”


A more detailed breakdown of the student engagement is given below:

<table>
<thead>
<tr>
<th>Assignment/Activity</th>
<th>Engagement Estimate</th>
<th>Engagement Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Readings</td>
<td>525 pages x 8 minutes per page</td>
<td>70 hours</td>
</tr>
<tr>
<td>Essay #1</td>
<td>10 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>10 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>Writer Project Research</td>
<td>15 hours</td>
<td>15 hours</td>
</tr>
<tr>
<td>Writer Project Essay</td>
<td>10 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>Essay #2</td>
<td>10 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>Final Exam</td>
<td>10 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>Class Attendance</td>
<td>3 hours x 15 hours per week</td>
<td>45 hours</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>180 HOURS</strong></td>
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</tbody>
</table>
Textbooks/Required Materials:
None. All texts will be placed on Blackboard.

Course Goals & Learning Objectives:

<table>
<thead>
<tr>
<th>GOALS</th>
<th>OBJECTIVES</th>
<th>ASSESSMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upon completion of this course, students should be able to understand:</td>
<td>By the end of this course, students should be able to:</td>
<td>How the student will be assessed on these learning outcomes</td>
</tr>
<tr>
<td>• academic work as a recursive process of inquiry, using writing and research to form new questions and pursue existing enduring questions.</td>
<td>• Craft questions that guide research, making their process manageable and likely to yield insights;</td>
<td>• proposal</td>
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<td></td>
<td>• Find, summarize, analyze, evaluate, and synthesize appropriate sources;</td>
<td>• peer review of proposal</td>
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<td></td>
<td>• Integrate evidence in their own writing in a way that complicates (develops, refines, extends, refutes, and deepens) their own ideas;</td>
<td>• critique</td>
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<tr>
<td></td>
<td>• Produce research-based writing in formats appropriate to the context, purpose, genre, and audience.</td>
<td>• synthesis essays</td>
</tr>
<tr>
<td>• genre expectations for some research-based writing contexts within the university.</td>
<td>• Use an academic documentation style consistently and appropriately;</td>
<td>• journal responses to course readings</td>
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<tr>
<td></td>
<td>• Articulate the rhetorical choices they have made as a writer and researcher, illustrating their awareness of a writer's relationship to the subject, context, purpose, and audience;</td>
<td>• bibliography</td>
</tr>
<tr>
<td></td>
<td>• Use a variety of media (print and digital) to address different audiences, as appropriate;</td>
<td>• journal responses to online source quality</td>
</tr>
<tr>
<td></td>
<td>• Produce prose with few surface-level convention errors that distract readers from attending to the meaning and purpose of the writing.</td>
<td>• formal essays requiring secondary source use</td>
</tr>
<tr>
<td>• how to read and think critically about different social and cultural perspectives in the texts they study.</td>
<td>• Recognize bias in texts, information sources, or other research contexts;</td>
<td>• peer essays requiring secondary source use</td>
</tr>
<tr>
<td></td>
<td>• Identify the social dynamics figuring in the choices and actions of others in texts;</td>
<td>• journal responses to sources and media</td>
</tr>
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<td></td>
<td>• Discuss how cultural traditions and subcultures may inform the meaning of a text.</td>
<td>• respond to peer reviews in small groups</td>
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<td></td>
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<td>• final exam</td>
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</tbody>
</table>

Course Policies:
Late assignments: Excused or unexcused absences are not justification for late assignments. Please submit in advance (in my mailbox or via email) any assignments on the day on which they are due. Note: It is the student’s responsibility to ensure that the professor receives the document on time. Essays received after class will be considered late and will be marked down.

Classroom policies:
Class Behavior: Students are expected to come to class equipped with a copy of the required texts and other pertinent materials. Correct classroom behavior is also expected. Eating and drinking (with the exception of water) are not permitted. Mobile phones should be turned off or put in the "silent" mode.
Grading/Evaluation:
Students are expected to prepare required reading assignments prior to the class session. There will be a mid-term and final exam. Reading quizzes will also be given frequently and may be announced or unannounced. Final drafts of essays must be typed in 12 point Times New Roman (or something similar), double-spaced, and should be approximately 250 words per page.

Students will be evaluated in the following areas:

Assignments/Exams/Papers/Projects:
Reading Quizzes: 10%
Writer Presentation & Essay: 20%
Other Essays (2): 30%
Midterm Exam: 20%
Final Exam: 20%

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
<th>Percentage</th>
<th>Grade</th>
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<tbody>
<tr>
<td>94-100</td>
<td>A</td>
<td>77-79</td>
<td>C+</td>
</tr>
<tr>
<td>90-93</td>
<td>A-</td>
<td>73-76</td>
<td>C</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
<td>70-72</td>
<td>C-</td>
</tr>
<tr>
<td>83-86</td>
<td>B</td>
<td>60-69</td>
<td>D</td>
</tr>
<tr>
<td>80-82</td>
<td>B-</td>
<td>59 or less</td>
<td>F</td>
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Participation/Attendance Policy:
The SUMC Student Handbook states the following:

Once a student is registered for a course, attendance at every meeting of every class is expected, including those held in the first week of the semester. A maximum of two unjustified absences is permitted. Each additional absence will cause the final course grade to be lowered by one-third of a letter grade, i.e., from A to A-; A- to B+; B+ to B, etc.

Excessive absences in a course will have a negative effect on the final grade. When a student is absent, the quality of his or her work in a course will deteriorate since material missed in class sessions can rarely be made up satisfactorily, even though the student remains responsible for that work.

Please note that even when a student has a justified reason for missing class, such as illness, the negative academic impact on learning will be the same as if the absence were for spurious reasons.

In this course, any absence due to illness should be justified by a note from the student’s physician or other health professional confirming the day(s) on which the student was unable to attend class. A written excuse from a student’s host parent or residence supervisor is also acceptable.

In the event that a class meeting is unexpectedly cancelled, students will be expected to continue with readings or other assignments as originally scheduled. Any assignments due or class activities (e.g., a quiz, exam or presentation) planned for such a cancelled class are due at the next class meeting unless other instructions are communicated.

There will be at least one mandatory night activity during the semester such as movie, theater play or conference.

Disability Statement:
If you anticipate issues related to the format or requirements of this course, please meet with me. I would like us to discuss ways to ensure your full participation in my classroom.
If formal, disability-related accommodations are necessary, it is very important that you be registered with the Office of Disability Services (ODS) at the main Campus in Boston so that I am notified of your eligibility for reasonable accommodations. We can then plan how best to coordinate your accommodations. Check the ODS web site at www.suffolk.edu/disability for information on accommodations.

**Student Resources:**
SUMC provides a range of student services, both academic and personal. To learn more about course-related tutorials and academic workshops, refer to the SUMC Student Handbook, Section 2 “Academic Policies and Services”. Section 5, “Living in Madrid”, contains information on the medical and mental health resources, including an English-speaking therapist, available to you.

**Midterm Review:**
At midterm, around week 6, you will be given a midterm grade based on your progress to date (performance on assignments, quizzes and midterm exam). Midterm grades of C- or below will be reported to the Madrid Campus Academic Standing Committee, with an explanation of what I believe has contributed to that grade: excessive absences, poor time management or study skills, lack of effort, difficulty with the course material or with writing or language skills, etc. The Academic Standing Committee or I may contact you to suggest strategies for addressing these difficulties. I strongly encourage you to visit me during my office hours so we may discuss how you can be successful in this class.

**Academic Misconduct:**
[www.suffolk.edu/about/mission-history/policies-procedures/academic-misconduct-policy](www.suffolk.edu/about/mission-history/policies-procedures/academic-misconduct-policy)

Suffolk University expects all students to be responsible individuals with high standards of conduct. Students are expected to practice ethical behavior in all learning environments and scenarios, including classrooms and laboratories, internships and practica, and study groups and academic teams. Cheating, plagiarism, unauthorized collaboration, use of unauthorized electronic devices, self-plagiarism, fabrication or falsification of data, and other types of academic misconduct are treated as serious offenses that initiate a formal process of inquiry, one that may lead to disciplinary sanctions.

Student work will be thoroughly examined for academic integrity and may be scanned using plagiarism detection software. A faculty member suspecting academic misconduct will contact the student using the Suffolk email address to schedule a meeting and will make all effort to do so within five business days of detecting the incident. During the meeting, the faculty member will present the documentation that led to suspected academic misconduct. Resolution of the incident will be according to the procedures outlined in the SUMC Student Handbook.

**Academic Grievances Policy:**

**Course Schedule:**
The schedule, policies, procedures, and assignments in this course are subject to change in the event of extenuating circumstances, by mutual agreement, and/or to ensure better learning.

Students are expected to prepare the readings for the classes listed below. Frequent quizzes will be given to ensure students stay abreast of the reading.
<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday</th>
<th>Thursday</th>
</tr>
</thead>
</table>
| 1    | Tuesday | First class  
Discussion of syllabus  
What is American literature? |
| 2    | Emily Dickinson, “I’m Nobody” (1861)  
---, “I heard a fly buzz” (1862)  
---, “After great pain” (1862)  
---, “Because I could not stop” (1863) | Walt Whitman, from *I Sing the Body Electric* (1855)  
---, “When I Heard at the Close of Day” (1860)  
---, “One’s Self I Sing” (1867) |
| 3    | Poe, “The Tell-Tale Heart” (1843)  
Alcott, “My Contraband” (1869)  
Stowe, “The Ghost in the Mill” (1872) | Twain, “The Celebrated Jumping Frog of Calaveras County” (1865)  
---, “Cannibalism in the Cars” (1868)  
---, “The Story of the Good Little Boy” (1870)  
---, “The War Prayer” (1905) |
| 4    | Poe, “The Tell-Tale Heart” (1843)  
Alcott, “My Contraband” (1869)  
---, “The Story of an Hour” (1894)  
---, “The Storm” (1898) |
| 5    | Poe, “The Tell-Tale Heart” (1843)  
Alcott, “My Contraband” (1869)  
Stowe, “The Ghost in the Mill” (1872) | Cather, “Paul’s Case” (1905)  
Dreiser, “The Second Choice” (1918)  
| 6    | Poe, “The Tell-Tale Heart” (1843)  
Alcott, “My Contraband” (1869)  
Larsen, “Sanctuary” (1930)  
Hughes, “Red-Headed Baby” (1934) |
| 7    | Poe, “The Tell-Tale Heart” (1843)  
Alcott, “My Contraband” (1869)  
Stowe, “The Ghost in the Mill” (1872) | Midterm Exam  
Pre-midterm Quiz |
| 8    | SPRING BREAK | SPRING BREAK |
| 9    | Pound, “In a Station of a Metro” (1916)  
Edna St. Vincent Millay, “Spring” (1921)  
e. e. cummings, “I like my body when it is with you” (1925) | Frost, “The Road Not Taken” (1916)  
Williams, “The Red Wheelbarrow” (1923)  
---, “4th of July” (1933)  
---, “The Girl with a Pimply Face” (1938) |
| 10   | Fitzgerald, “Bernice Bobs Her Hair” (1920)  
---, “Babylon Revisited” (1931)  
---, “An Alcoholic Case” (1937) | Hemingway, “Hills Like White Elephants” (1927)  
---, “A Clean Well-Lighted Place” (1933)  
---, “The Snows of Klimanjaro” (1936) |
| 11   | Faulkner, “A Rose for Emily” (1930)  
---, “That Evening Sun” (1931)  
---, “Barn Burning” (1939) | Welty, “Why I Live at the P.O.” (1941)  
Jackson, “The Lottery” (1948)  
Yamamoto, “Seventeen Syllables” (1949) |
| 12   | Fitzgerald, “Bernice Bobs Her Hair” (1920)  
---, “Babylon Revisited” (1931)  
---, “An Alcoholic Case” (1937) | Ellison, “Battle Royal” (1952)  
O’Connor, “A Good Man is Hard to Find” (1953)  
Wright, “The Man Who Was Almost a Man” (1961) |
| 13   | Ginsberg, “America” (1956)  
Kerouac, “October in the Railroad Earth” (1957)  
---, “The Vanishing American Hobo” (1960)  
Silvia Plath, “Daddy” (1962)  
Elizabeth Bishop, “Manners” (1965)  
Audre Lorde, “Power” (1978) |
| 14   | 16 | 18  
Bambara, “The Lesson” (1972)  
Toni Morrison, “Recitatif” (1983) | Holiday |
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Assignments</th>
<th>Due Date</th>
</tr>
</thead>
</table>
| 15   | Carver, “Popular Mechanics” (1978)  
      | Hollinger, _Naked Lunch_ (2003)  
      | Last Class  
      | Doty, “The Embrace” (1997)  
      | Pre-Final Quiz | Essay #2 Due |
| 16   | Final Exam TBA      |          |