Course Information
MWF 10:00-10:50
Course: Room 162 Island Hall (IH) (IH number 17 on online map)

Contact Information
Office: Room 270 B Faculty Center (FC number 14 on online map).
Phone: 361.825.2452
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Class Assistant: TBA
Office Hours: M 2-4, W 2-4 & F 11-12 and by appointment

Link to Course Home Web Page http://englishwiki.tamucc.edu/wiki/Murphy/Home

Course Description
In this Course, we will examine the human condition from the 17th century to 21st century through its cultural texts that, in the words of Bertolt Brecht, "hammer" the shape of our reality. We will read from a range of literary genres, as well as exploring other cultural texts (e.g., music and visual art). As we read, we will consider the significant shifts that individuals and groups in the Western Hemisphere have as they rise or fall within cultural constraints. Our goal will be to determine how difference has marked and shaped Western thinking through cultures and literatures of those on the margins. Some of the questions that will guide our study are: how do customs considered unacceptable to society become acceptable? How has religion changed from the 17th to 21st centuries? What constitutes difference and where are the marks and shapes today here and now? Why the sacred and the taboo are one in the same? What profound historical, social and cultural connections with our times are in these texts? How do we respond critically in written and oral rhetoric to these texts and connections?

Prerequisites
• English 1301
• English 1302

Student Learning Outcomes
• Recognize the connections between literary works and their social, historical, and cultural contexts;
• Respond critically to literary works.

Core Literature Objectives
1. To examine the connections between literary works and their social, historical, and cultural contexts, by reading texts by authors from a range of cultures and nationalities;
2. To explore the distinctive characteristics of relevant literary periods, genres, and writers;
3. To understand and use basic literary terms and concepts;
4. To develop analytic skills by close reading, class discussion, and writing;
5. To use writing as a tool for learning.

**Course Grade**

- **25%** Active participation in class discussion
  - (15%) In-class writing assignments
  - (10%) Class Attendance
- **15%** Presentation-Facilitation
  - (10%) [Group Presentation](#)
  - (5%) A [Self Assessment](#)
- **30%** 3 Essays 10% each for a total of 30%
- **10%** Midterm Examination *(In Class 3.2.11, Essay 3.5.11)*
  - Material covered between 1.11.11-3.2.11, including, texts, handouts, presentations, movies and music.
- **20%** Final Examination *(4.30.11)*
  - Material covered between 3.5.11-4.30.11, including, texts, handouts, presentations, movies and music.

If you are concerned about a grade, see me during office hours.

**Course Requirements**

**Attendance and Class Participation**

- You are either present or not.
- Regular class attendance is extremely important in this course. You can miss three classes without penalty. For every subsequent class you miss, 2% will be deducted from your participation grade. Only TAMUCC sanctioned excuses accepted!
- In-class writing assignments are sometimes a group effort or by an individual that concerns material due on that given day. Be prepared to write every day in class that means you need to have paper and a pen/pencil everyday, plus a copy of the text being discussed on that particular day. On review days, students are required to bring all texts included in that particular examination.
- In-class discussion is vital for all students in understanding these texts even if that discussion may take place in the office or through email.
- All cell phones will be turned off, placed upside down in front of you on the desk before each class starts.

**Presentation-Facilitation**

Every student will prepare and present a 7 to 10 minute group project that concentrates on either the historical or cultural or social context of the subject in connection to the text we are reading or have read or to a specific literary movement.

**Three Tiered Format**

1. A biography of the artist, writer or object
2. An exhibition of the art form (if a musician, we need to hear music, if poet, we need to see and hear poetry, if artist, we need to see art and so on)
3. Facilitate the subject to the class through historical, cultural or social ideas, styles and/or
literary movements.

Process
- Each student will sign up on the Section 002 Presentation page to work within a group on a subject that connects with the texts being discussed
- Each group will meet with professor at least one week before the presentation date
- Each group will turn in copies of audiovisuals, handouts, and/or other materials
- Each group will be graded by a specific Rubric
- A Self Assessment of the preparation of the presentation is due the day of the presentation

Tips for Presentation-Facilitation
1. Have knowledge of the classroom equipment, making sure that your information is compatible.
2. Know the musical number, the painting, the poem’s name when presenting.
3. Do not read from Powerpoint Slides!
4. Be sure to turn in your self-assessment before presenting.
5. Be sure to look at the presentation rubric to know what points are important to make.
6. Be sure to stay within the time frame of 7 to 10 minutes.
7. HAVE FUN!

Required Texts
In most cases, the assigned readings will include materials not covered in class. As such, it is absolutely essential that you read the assignments before class in order to succeed in this course.
- Select materials, available as handouts or online
- In class videos

Turnitin.com
Academic writing differs from other kinds of writing in that it is a conversation with other people who are writing and thinking about your topic. When you write an academic essay you will agree with others, disagree with them, or do a little of both, but above all you will remain in a conversation. If you do not clearly identify their words and ideas from your own, you are not in a position to demonstrate your own critical thinking. Plagiarism, therefore, not only robs others other their proper credit, but it robs you of your ability to respond. To protect the integrity of the course (in this age of the internet) and help you develop the critical thinking necessary to respond to academic arguments, I ask students to submit their out-of-class essays to a plagiarism-checking website called www.turnitin.com. That website, in turn, will generate a report for me and to you. It will also archive your paper. If you would prefer not to have your work checked by this plagiarism website and your work archived in it, that is your
right. However, instead of using turnitin.com, you would need to write a 250 word essay in my presence (during my office hours) explaining your objections. After accepting this handwritten essay from you, I would then check your future out-of-class work with other electronic tools that do not archive your work.

Turnitin.com has video tutorials on how to upload your papers, and it has tutorials on how to understand proper citation. I urge you to create an account as soon as possible by viewing the video training found at http://www.turnitin.com/static/support_video_gallery.html. These videos will tell you how to create a student user profile, enroll in a class and submitting a paper (as you would with an attachment) and have it checked. It's a fairly easy and painless process, but you must create the user profile first (giving your email address, creating a password, etc.). You will do this only once. Save your password! After you create that user profile, you will need to know the class ID and the class password for this class (ENGL 2333.002). Here they are: Class ID 4563279 Password BEATLES.

This means you will need to have to use your Islander email account, or at least have it connect to your Pop mail account in order to receive and send information, including to the instructor. If you need help, go to http://orientation.tamucc.edu/email.html.

**Essays**
You will be required to write five 1,250 word essays. Besides using Turnitin.com, you will turn in a hard copy of your essay in class.
* A Guide to Writing each essay is outlined here, including the 1,250 word length description.
* Due dates for each essay:
  - 2.13.12 Essay 1
    - (write an essay that addresses the historical, social and/or cultural aspects of *Tartuffe* by Molière in conjunction with *Frankenstein* by Mary Shelley)
  - 3.5.12 Midterm Examination Essay
  - 4.2.12 Essay 2
    - (write an essay that addresses the historical, social and/or cultural aspects of *Passing* by Nella Larsen in conjunction with *Tropic of Orange* by Karen Tei Yamashita)
  - 4.27.12 Essay 3
    - (write an essay that addresses the historical, social and/or cultural aspects of *What Now My Love* by Floyd Salas in conjunction with *Fear and Loathing in Las Vegas* by Hunter S. Thompson)
  - 4.30.12 Final Examination Essay

**Examinations**
All exams are to be taken in blue books (1 per exam). These may be purchased at the university bookstore. Do not, under any circumstances, remove any pages from your blue book before turning it in. All cell phones will be turned off and put away before you will receive each examination.
* There will be a Midterm (In Class 3.2.12, Take Home Essay 3.5.12) and a Final Examination (4.30.12).
Each exam will include short answer questions (40%), and an essay question (60%).
• The short answer questions will be drawn from the lectures and a list of identifications from the readings, presentations & movies.
• The essay questions will cover both descriptive and analytical materials on major topics of the texts.
• All essay questions will be drawn from a list of questions distributed before the exam.

Course Policies

Make-up Work
All make up work must be previously arranged or it will not be accepted.

Make-up Midterm Examination
For students who miss the scheduled midterm, the makeup midterm will be on at 3:00 on March 7th in Mr. Murphy's office FC 270B. You should immediately reserve this date and time on your calendar; if you miss the scheduled exam, this is the time you will take the makeup, so you need to reserve the date and time at the beginning of the semester. The makeup will come from the same materials and review guides as the regular exams. Because of the nature of the course, however, students are strongly advised to take the exams at the originally scheduled times.

Extra Credit
You have enough of importance to do in the regular assignments for this course. No extra credit opportunities will be available.

Grade Appeals
Grade Appeal Process. As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

Assistance
Office hours are intended to make this course less forbidding. Feel free to come by and talk with me about your work, or about literature in general, during the office hours listed. If you cannot make these times, ask me for an appointment.

Freedom of Speech
Feel free to raise your hand with a question or comment. Reducing confusion, providing clarification, or responding to student curiosity is an important part of the classroom process and
will be undertaken to the extent that time and class size permit. In most cases, if you did not understand something, it is because I did not explain it clearly, so you will be doing your colleagues and yourself a service if you request a clarification. However, all students' using electronic devices that are not in use for course work is deemed Disruptive Behavior and student will be told to leave the seminar.

**Academic Integrity & Dishonesty** Specifically # 15 & 16 in the Student Code of Conduct.

Cheating or plagiarism on an assignment or test, or failure to complete any of the course requirements, will result in a zero grade for the assignment in question. Our University catalog defines "plagiarism" as "the presentation of the work of another as one's own work." Please note that plagiarizing someone else's work may lead to an F in the course. To avoid any suspicion of plagiarism, make sure that you always cite your sources properly and clearly identify your own work if you study with other students. Cases will be reported to university officials for further action. Also, anyone signing another student's name may lead to an F in the course for all concerned parties.

**Dropping a Class**

I hope no student needs to drop this course. However, events sometimes occur that make dropping a course necessary or wise. The University has set March 30th as the last day to drop a course for the semester with an automatic grade of “W.”

**Acceptance of Diversity**

We are the most diverse campus, in terms of self-declared ethnicity, in the Texas A&M system. This means that we are all meeting and working with people who are different from ourselves in terms of their identities: whether that be defined by their race, ethnicity, gender, sexual orientation, and/or religion. Respecting and accepting difference is vital to your success in this class, on this campus, and in the global community.

**Student with Disabilities**

Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office (361) 825-5816, located in CCH 116 and 119. If you need disability accommodations in this class, please see me as soon as possible.

**The Writing Center**

The Writing Center of Texas A&M Corpus Christi provides free help for students at any stage in the writing process. Writing Center consultants are trained to work with writers one-on-one to help them find ideas, organize their thoughts, cite sources, and succeed at all aspects of the writing task. The Writing Center works closely with faculty across campus to understand the writing projects they assign and to help students meet the expectations of those assignments. The Writing Center is located in Glasscock Center (GSSC) 112, in the Center for Academic Student Achievement (CASA). Both drop-in and scheduled appointments are available. The Writing Center will be open soon. More information is available at: The Writing Center website.
**Academic Advising**
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at (361) 825-3466.

**English Majors**
Reminder to English Majors: As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.

*If you are concerned about a grade, see me during office hour*

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**ENGL 2333.002 Tentative Schedule - Spring 2012**

**Week One**
1/11
• Course Introduction
• Sign-up for Presentation
• 1st day Questions
1/13
• Syllabus Quiz
  Syllabus
• Neoclassicism
• Descartes Readings
  Automata
  Two Test to identify as Human
  Descartes Links
  Descartes discussion
• Sign-up for Presentation

**Week Two**
1/16 MLK DAY no class
1/18
6. "Monster Culture" condensed
  Letterman top 10 1998
  Letterman top 10 2008
7. Last day to sign-up for Presentation
1/20
• Tartuffe Acts I-II
  Molière

**Week Three**
1/23
- *Tartuffe* Acts III-V
  - GW1
  - Molière
1/25
4. Romanticism
5. *Frankenstein* Introduction, Author's Introduction, Preface, Letters & Chapter 1
   - *Frankenstein Links*
   - *Characters of Frankenstein*
   - *Johnson Introduction*
6. xxvii
1/27
- *Vocabulary Quiz 1*
- *Chapter 2-4 Questions*
- *Frankenstein* Chapters 2-4
  - *Monster Culture Ch2-4 Frankenstein*
  - *Frankenstein Links*

**Week Four**
1/30
8. Presentation-Facilitation:
9. Presentation-Facilitation:
10. *Frankenstein* Chapters 5-9
  - *Frankenstein Links*
11. "Mary Shelley's *Frankenstein*" film
  - *Film 1*
  - *Characters of Frankenstein*
2/1
- Presentation-Facilitation:
- *Frankenstein* Chapters 10-12
  - *Strange Brew Cartoon June 5, 2008*
  - *Monster Culture Frankenstein*
  - *Frankenstein Links*
  - *Characters of Frankenstein*
2/3
- *Reading Quiz*
- *Frankenstein* Chapters 13-15
  - *Monster Culture Frankenstein*
  - *Frankenstein Links*
  - *Characters of Frankenstein*

**Week Five**
2/6
- Presentation-Facilitation:
- *Frankenstein* Chapters 16-20
  - *Monster Culture Frankenstein*
  - *Frankenstein Links*
  - *Characters of Frankenstein*
2/8
- Presentation-Facilitation:
  - *Frankenstein* Chapters 21-22
    - Monster Culture *Frankenstein*
    - *Frankenstein* Links
    - Characters of *Frankenstein*

2/10
- *Frankenstein* Chapters 23-24
  - *Frankenstein* Links
  - Characters of *Frankenstein*
- "Young Frankenstein" film
  - Film 2

Week Six
2/13
- Modernism
- *Passing* Introduction: Nella Larsen's Erotics of Race (ix-xxvii), Part I Chapters 1-2 (1-23)
  - Introduction
  - *Passing* Links
- First essay due (write on a topic that addresses the historical, social and/or cultural aspects of *Tartuffe* & *Frankenstein* in the following prompts:
  - 1) As Monsters, compare and contrast Tartuffe and Victor Frankenstein. What do these monsters say about their cultures? This essay will need to bring in “Monster Culture (Seven Theses)” in all discussion of textual passages;
  - 2) Morality is based upon religious ideas of right and wrong. How does the term “morality,” when used within the texts, connect Descartes (*Two Test to identify as Human* *Tartuffe* and *Frankenstein*)? How does this term differ between Neoclassicism and Romanticism? Textual examples from all three texts should be thoroughly discussed in this essay;
  - 3) We live in a patriarchal society and the monster is the enforcer. Compare and contrast the patriarchal systems of *Tartuffe* and *Frankenstein*, while thinking about, race, sexuality, education or social conformity.

2/15
- Reading Quiz 2
- Presentation-Facilitation:
  - *Passing* Part I Chapters 3-4 (23-35)
    - the word *Passing*
    - *Passing* Links

2/17
- Vocabulary 2
- Presentation-Facilitation:
  - *Passing* Part II Chapter 1 (35-43)
    - *Passing* Links

Week Seven
2/20
- *Passing* Part II Chapters 2-4 (43-59)
- **Find the Evidence**
- **Passing Links**
  - **Editing Marks**

2/22
- **Passing** Part III Chapter 1-2 (59-69)
  - **Find the Evidence** (59-69) added.
  - **Passing Links**

2/24
- **Passing** Part III Chapter 3-4 (69-82)
  - **Passing Links**

**Week Eight**
2/27
- **Passing**
  - **Find the Evidence** Debate
  - **Passing Links**

2/29
- **Midterm Study Questions**
3/2
- **Midterm Examination**
  - **Midterm Questions**

**Week Nine**
3/5
- **Midterm Essay Due**
- **Postmodernism**
- **Tropic of Orange** Contents - Hyper Contexts + **Monday**: Summer Solstice - 7: **To Wake** - The Market Place (1-51)
  - Magical Realism defined
  - Hyperreality
  - Hyperreality
  - Magical Realism & Hyperreality
  - 7.2 earthquake in Baja April 4th 2010
  - Karen Tei Yamashita Links

3/7 **Tropic of Orange** **Tuesday**: Diamond Lane - 10: **Morning** - En México (53-70)
  - Reading Quiz
  - Magical Realism & Hyperreality
  - Karen Tei Yamashita Links
  - Make up exam 3:00 Place TBA
    - Need to confirm with professor
3/9
- **stop, start, continue**
- **Vocabulary Quiz #3**
  - "The '90s Culture of Xenophobia" by Guillermo Gómez-Peña
- **Tropic of Orange** 11: **To Wash** - On the Tropic - 14: **Budgets** - Skirting Downtown (70-93)
  - Karen Tei Yamashita Links

**SPRING BREAK!**
Week Ten
3/19
• Presentation-Facilitation:
• *Tropic of Orange* **Wednesday:** Cultural Diversity - 21: *To Eat* - La Cantina de Miseria y Hambre (95-134)
  - Karen Tei Yamashita Links
  - "The '90s Culture of Xenophobia" by Guillermo Gómez-Peña
  - Gómez-Peña links
  - Gómez-Peña questions
  - The Problem
3/21
• Presentation-Facilitation:
• *Tropic of Orange* **Thursday** The Eternal Buzz 24: *Dusk* - To The Border (136-154)
  - Karen Tei Yamashita Links
  - Hour of the Truck
3/23
• *Tropic of Orange* 25: *Time & a Half* - Limousine Way - 28 *Lane Change* - Avoiding the Harbor (154-171)
  - Karen Tei Yamashita Links
• Vocabulary Quiz #4
  - plot lines

Week Eleven
3/26
• Presentation-Facilitation:
• *Tropic of Orange* **Friday** Artificial Intelligence - 39: *Working Weekend* - Dirt Shoulder (177-228)
  - Dawn-The Other Side
  - Arcangel's poem for Sol
  - Karen Tei Yamashita Links
3/28
• Reading Quiz 4
• Arcangel's poem for Sol finish group writing
• *Tropic of Orange* 40: *Social Security* - I-5 - 43: *Deadline* - Over The Net (228-249)
  - Karen Tei Yamashita Links
3/30
• *Tropic of Orange* 44: *Commercial Break* - The Big Sleep - 49: *American Express* - Mi Casa/Su Casa (249-268)
  - Orange Final Scenes
  - Karen Tei Yamashita Links
• Last day to DROP A CLASS

Week Twelve
4/2
• *What Now My Love* Chapters 1-2 (1-40)
  - Miles, Carole & Sam
  - Floyd Salas Links
• Second essay due (write on a topic that addresses the historical, social and/or cultural aspects
of *Passing & Tropic of Orange* in the following prompts:

1) Compare and contrast the racially mix marriages of Clare & John Bellew and Rafaela Cortes & Bobby Ngu. How do these couples cope with cultural/racial and gender differences in their relationships;

2) What does it mean to be a woman of color? How does Irene & Clare in *Passing* and Rafaela and Emi in *Tropic of Orange* construct their racial and gendered presences of themselves;

3) “Security. Was it just a word? If not, then was it only by the sacrifice of other things, happiness, love, or some wild ecstasy that she had never known, that it could be obtained? And did too much striving, too much faith in safety and permanence, unfit one for these other things?” (Larsen 76). How does security and permanence fit into *Passing* and *Tropic of Orange*? Does the striving for security and permanence merely remain a pursuit of happiness, love or some “wild ecstasy” and if so, what sacrifices are made. Examine two characters from each text to discuss this topic.

4/4
- Presentation-Facilitation:
  - *What Now My Love* Chapters 3-4 (41-66)
    - Like to Love
    - Floyd Salas Links

4/6
- *What Now My Love* Chapter 5 (67-95)
- Vocabulary Quiz #5
- The Scene
  - Floyd Salas Links

**Week Thirteen**

4/9
- *What Now My Love* Chapters 6-7 (96-135)
  - News
  - Carole & Scoring
  - Fight
  - Miles 115
  - Floyd Salas Links

4/11
- Presentation-Facilitation:
  - *What Now My Love* Chapter 8 (136-154)
    - Realization
    - Floyd Salas Links

4/13
- *Fear and Loathing in Las Vegas* Part I Chapters 1-3 (1-25)
  - New Journalism
    - NJ Questions
  - Thompson Links

**Week Fourteen**

4/16
- Presentation-Facilitation:
• *Fear and Loathing in Las Vegas* Part I Chapters 4-9 (27-74)
  - *Charsce*
  - *Thompson Links*
  - 4/18
• *Fear and Loathing in Las Vegas* Part I Chapters 10-12 (75-96)
• *Fear and Loathing in Las Vegas* film
  - *Telegram & Cop Discussion*
  - *Thompson Links*
  - 4/20
• Presentation-Facilitation:
• *Fear and Loathing in Las Vegas* Part II Chapters 1-7 (97-149)
  - *Thompson Links*
  - *Thompson Reading Quiz*
  - Week Fifteen
  - 4/23
• Presentation-Facilitation:
• *Fear and Loathing in Las Vegas* Part II Chapters 8-10 (150-175)
  - *Thompson Reading Quiz*
  - *Thompson Links*
  - 4/25
• *Fear and Loathing in Las Vegas* Part II Chapters 11-14 (176-204)
  - *American Dream*
  - *Thompson Links*
  - 4/27
• *Final Review*
• Third essay due (write on a topic that addresses the historical, social and/or cultural aspects of *What Now My Love & Fear and Loathing in Las Vegas* in the following prompts:
  - 1) “And I suddenly became extremely conscious of my body and its place in the car, on the freeway, in the middle of the whole landscape, that part of the earth where I happened to be” (Salas 40). Cars, road trips, and the experience of automobility are vital in *What Now My Love* and *Fear and Loathing in Las Vegas*. In a pre-internet, pre-cell phone era, discuss the technological cultural importance and personal affection for these vehicles and their passengers in the landscape they inhabit.
  - 2) From the music chosen to the rumblings of car engines the soundscape in *What Now My Love* and *Fear and Loathing in Las Vegas* add an imperative texture to these texts. Determine the value of the soundscape from specific passages of each text; what does the particular style of music and/or noise say about these cultures portrayed?
  - 3) Miles and Raul Duke each discuss the failure of the “scene” and the problems with the Police State. Construct an essay that discusses the failure points of both the counter and the hegemonic culture. Discuss the answers these two have for themselves.)
  - *Guide To Writing*
Week Sixteen
4/30
• Final Examination