

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number ENGL 470 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

See attached application to include ENGL 470 in the Cultural Literacy Menu.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

					COUNCIL ³					
	Change to a Course	Dept./School	College Academic	Deans	TEC	UGEC	UAC	GRAD	Provost	President
1.	Title (description unchanged)	A	A	A	I				I	I
2.	Description (not affecting content)	A	A	A	I				I	I
3.	Course term(s)	A	I	A	I				I	I
4.	Content (substantive change)	A	A	A	I				A	I
5.	Number of hours (lecture, lab, contact)	A	A	A	A				A	I
6.	Course number within the hundred	A	A	I	I				I	I
7.	Course number beyond the hundred	A	A	A	A				A	I
8.	Prerequisites	A	A	A	I				I	I
9.	Course fee(s)	A	--	A	--				A	I
10.	From U to G <i>or</i> G to U	A	A	A	A				A	I
11.	Cross list with another department: U or G level	A	A	A	A				A	I
12.	Department of record	A	A	A	A				A	I
13.	Open or close a course	A	A	A	A				A	I
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A	A				A	I

Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

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COUNCIL ³												
	☐ Change to a Degree Plan	Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	Provost	Faculty	President	Board of Trustees
1.	University Requirements — Change in approved course content ⁶	A	A	A	A				A	--	A	--
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A	A				A	A	A	--
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--	A				A	--	A	--
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A	A				A	A	A	--
5.	Major — Revision of major ^{4,5}	A	A	A	A				A	--	A	--
6.	Major — Adopt or change admission requirements	A	A	A	A				A	--	A	--
7.	Major — Add ^{4,5}	A	A	A	A				A	A	A	I
8.	Major – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I
9.	Major – Discontinue (proposed by the Provost)	See below.										
10.	GPA — Revise major or cumulative requirement	A	A	A	A				A	A	A	--
11.	Minor — Revise course selection	A	A	A	I				I	--	I	--
12.	Minor — Add	A	A	A	A				A	--	A	--
13.	Minor – Discontinue (proposed by the department or college)	A	A	A	A				A	--	A	--
14.	Minor – Discontinue (proposed by the Provost)	See below.										
15.	Degree — Add	A	A	A	A				A	A	A	I
16.	Degree – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I
17.	Degree – Discontinue (proposed by the Provost)	See below.										
18.	Any change to a graduate degree program	A	A	A	A				A	--	A	--

COUNCIL ³										
	Provost-Proposed Change	Provost	Department	Dean	TEC	UUAC	Graduate	Faculty	President	Board of Trustees
1.	Major/Graduate Program – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I
2.	Minor – Discontinue (proposed by the Provost)	A	R	R	A			--	A	--
3.	Degree – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I

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COUNCIL³

	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A	A
2.	Admission requirements	--	--	--		A		A	A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A	A

¹ Councils may request additional information about “Information” items. These items are approved as “Consent Agenda.”

² The Dean and Department should respond to the Provost’s recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU’s University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and “not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession” (SACS 2.7.3). Departments may request exceptions to the first three criteria.

⁷ The UUAC approved the clarification that “general requirements for graduation” means the enumerated items in the “General Requirements for Bachelor’s Degrees” section of the catalog.

Revised 8-26-19

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
<u>Steven Moore</u>	<u>9-16-22</u>
<i>Signature</i>	<i>Approval date</i>
_____	_____
<i>Signature</i>	<i>Approval date</i>

College Academic Council(s)	
_____	_____
<i>Signature</i>	<i>Approval date</i>
_____	_____
<i>Signature</i>	<i>Approval date</i>

Dean(s)	
_____	_____
<i>Signature</i>	<i>Approval date</i>
_____	_____
<i>Signature</i>	<i>Approval date</i>

Teacher Education Council	
_____	_____
<i>Chair's signature</i>	<i>Approval date</i>

General Education Council	
_____	_____
<i>Chair's signature</i>	<i>Approval date</i>

Undergraduate Academic Council	
_____	_____
<i>Chair's signature</i>	<i>Approval date</i>

Graduate Council	
_____	_____
<i>Chair's signature</i>	<i>Approval date</i>

Provost	
_____	_____
<i>Signature</i>	<i>Approval date</i>

Faculty	
_____	_____
<i>Chair of faculty senate</i>	<i>Approval date</i>

President	
_____	_____
<i>Signature</i>	<i>Approval date</i>

Application for Cultural Literacy Menu

Guidelines For All General Education Courses

1. All general education courses must be 100-level or above.
2. General education courses should present a breadth of knowledge, not focusing on skills, techniques, and procedures specific to a particular occupation or profession.
3. Individual courses will fulfill only a single general education requirement.
4. Courses free of prerequisites are preferred. Applications to add courses with prerequisites must provide additional evidence that the course contributes to a student's breadth of knowledge and is not specific to a particular occupation or profession.
5. Each course may appear on a maximum of two menus that accept applications (arts and humanities, cultural literacy, life and physical sciences, and social and behavioral sciences).

Cultural Literacy Description

Courses within this domain provide students opportunity to develop informed discourse and understand the interconnectedness of diverse peoples. Additionally, students will courageously interrogate their own internal processes about diversity and equity. Courses satisfying this menu will assist students to 1) explore global, historical, and cultural experiences of diverse populations, and 2) interrogate one's internal and external views and values for greater self-awareness.

Instructions

Complete this form and submit it with a course syllabus and approval chart to the University General Education Council. Faculty submitting an application should be prepared to perform annual assessment for their course. The assessment will be conducted with the rubric included in this course application.

Subject code, course number, and title of course:	ENGL 470: Multicultural Literature
Terms offered:	Spring, odd years
Catalog description:	An introduction to and a study of literature by various cultures in the United States. Includes both general backgrounds and specific authors and works. May be repeated as content varies.
Course prerequisites:	Completion of Sophomore English requirements.
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	None

Other general education menus on which the course appears or you are applying for:	None; Only applying for the <u>Cultural Literacy Menu</u> .
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Description of Menu Fit

Please describe how your class fits into the Cultural Literacy Menu (200 words or less). The course description, this statement, and the course syllabus together should demonstrate that a substantial portion of the course content (about half) is dedicated to issues involving the three relevant outcomes listed below.

ENGL 470 (Multicultural Literature) perfectly fits into the Cultural Literacy Menu by simply exposing students to various cultures in the United States through literature. In this course, each student will become *culturally literate* about cultures different from their own culture. Furthermore, ENGL 470 perfectly matches three relevant outcomes created by the committee:

- SLO #4, #1, #2 from syllabus connects to some of the descriptions underneath Relevant Outcome B1, but especially the highlighted portions;
- SLO #10 from syllabus connects to some of the descriptions underneath Relevant Outcome B2, but especially the highlighted portions;
- SLO #2 from syllabus connects to some of the descriptions underneath Relevant Outcome B3, but especially the highlighted portions.

Prerequisites

If the course has prerequisites, provide evidence that the course contributes to a student's breadth of knowledge. Also provide evidence that the course content is not specific to a particular occupation or profession (200 words or less).

On page 12 of the General Education Proposal, the committee stated the following: "...this SLO (Examine Diverse Perspectives) fits ACU's mission statement...Service and leadership throughout the world requires a desire for knowledge about and understanding of the world in which we live, and the populations with whom we interact. The values, skills, and knowledge related to diversity allow ACU graduates to effectively serve and lead with confidence and compassion." The required prerequisites will simply provide a solid foundation for students to be extremely successful in this course; the critical thinking, reading, and writing skills will prepare them for the journey to learn more about this culturally diverse world. If are graduates are going to "effectively serve and lead with confidence and compassion," then taking a course that examines various diverse cultures and minority groups is absolutely essential to their development and growth as a servant leader in this world.

Relevant Outcomes

At a minimum, a course applying to the Cultural Literacy menu must use at least one topic or activity listed below each of the mapped outcomes:

- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
 - Account for and explain divergent perspectives on cultural phenomenon (e.g., female face-coverings in Islamic communities, “nepotism” in collectivistic contexts, aesthetic values in a certain historical period, etc.).
 - Demonstrate how social and historical contexts shape a community’s worldview or cultural commitments.
 - Study or write a case study of inculturation, ritual, or morality that emerges from a specific cultural context.
 - Identify underlying values, ideologies, perspectives, and attitudes that account for external cultural practices and products of a specific culture, particularly as these are expressed through its language.
 - Through measurable assessments, compare the cultural perspectives of another culture with those of a student’s own culture and reflect through adequate speech (oral or written) on how this knowledge prepares them to be culturally sensitive professionals.
- B2: Understand the interconnectedness of human experience with a posture of humility while celebrating difference.
 - Reflect on a specific issue(s) considering the notion of cultural humility or ethnorelativity.
 - Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.
 - Engage in and reflect upon a special event or celebration that highlights a different cultural background.
 - Requires students to attend and actively participate in an event honoring or presenting one or more aspects of a racial/cultural group that they do not identify with and respond to that event by a writing assignment or another medium.
 - Study and evaluate an accepted institutional or association statement on culture, race, or diversity (e.g., [UN Declaration on Cultural Diversity](#), [American Anthropological Association Declaration on Anthropology and Human Rights](#), etc.) and reflect upon it from a discipline-specific and/or faith perspective.
 - Require students to both recognize and demonstrate their respect for differences along at least two of the following axes of difference: gender, class, religion, sexuality, disability, age, or a major cultural difference (e.g., race, ethnicity, individualism-collectivism, high-low power distance orientation, high-low uncertainty avoidance, etc.).
 - Analyze attitudes and practices of working with those of differing cultural perspectives (at the micro, mezzo, and macro levels) with a presence of

humility while learning, communicating, offering help, and making decisions in professional practice and settings.

- Create a rationale (moral, ethical, religious) for maintaining an interpersonal stance that is other-oriented (open to the other) in relation to aspects of cultural identity that are most important to a person or persons of a different cultural perspective.
- Reflect upon the cultural dimensions of complex challenges of human interconnections (e.g., changing relations within and between human communities, changing relations with ecological and climatic conditions, shifts in technology, migration, environmental degradation, new technologies, etc.).
- B3: Interrogate one's internal and external views and values for greater self-awareness.
 - Reflect upon one's social location regarding race and at least two of the following: gender, class, sexuality, disability, age.
 - Create a framework to discuss and demonstrate critical reflection up cultural differences in the workplace
 - Feature personal reflections which involves diverse cultural perspectives not typical of mainstream North American culture.
 - Feature personal reflections on the intersection of biography (identifying the origins of the content of their reflections) and social inequality/injustice on race, gender, sexuality, social class, disability, and/or age
 - Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.
 - Examine systems of privilege and oppression that shape students' perspectives, values, and behavior, with a focus on race, gender, sexuality, social class, disability, and/or age.
 - Require students to examine critically their social location regarding race as a system of inequality and at least two of the following: gender, sexuality, disability, age as systems of inequality.
 - No less than 50% of course content focuses on one or more of the following: cultural difference, power, privilege, structural and institutional inequality.
 - No less than 40% of course content features diverse sources of knowledge integrated throughout the semester, including but not limited to indigenous, spiritual, community-centered, or otherwise marginalized knowledges.
 - No less than 40% of the course content focuses on structural and institutional social change in one or more of the following contexts: campus, community, state, nation, global region, or global system.
 - Provide an account of why it is important not be neutral regarding power relations and cultural hegemony, especially white supremacy, and all forms of racism.

From the lists above, indicate which topic or activity fulfills this course's connection to each learning outcome.

Outcome	Topic or Activity
Outcome B1	Underneath B1, it states the following: “Through measurable assessments, compare the cultural perspectives of another culture with those of a student’s own culture and reflect through adequate speech (oral or written) on how this knowledge prepares them to be culturally sensitive professionals.” In ENGL 470, students will compare the cultural perspectives of another culture to their own culture by composing <i>Personal Responses</i> over some of the assigned readings (e.g., Toni Morrison’s <i>The Bluest Eye</i> and Stephen Chbosky’s <i>The Perks of Being a Wallflower</i>).
Outcome B2	Underneath B2, it states the following: “Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture” and “Requires students to attend and actively participate in an event honoring or presenting one or more aspects of a racial/cultural group that they do not identify with and respond to that event by a writing assignment or another medium.” In ENGL 470, students will have the opportunity to evaluate a theatrical production or visit a museum honoring a culture of an underrepresented group in a special homework assignment (e.g., students will watch and respond to a production of <i>A Raisin in the Sun</i> on campus or at the Dallas Theatre Center or experiencing a Latino Opera production at the Sundance Square in Fort Worth).
Outcome B3	Underneath B3, it states the following: “Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.” In this class, students will read, listen, and view content created by non-fiction writers who will share personal accounts of experiencing social inequalities in this American society (e.g., students will personally interact with Poet Gabriel Prado or Austin Slam Poets of Color via Zoom and/or conference call on this topic).

Assessment

Ideally, assessment will occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. These artifacts may be the same as the activities listed in the Relevant Outcomes section. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome B1	Personal Response: After reading this non-fiction work by Ta-Nehisi Coates, think about these questions: Does this reading assignment allow you to reflect upon a personal experience or situation from your life? How does this literary work relate to your personal life? Now think deeply and critically about the assigned work from Ta-Nehisi Coates. What did you learn or discover about his experiences of living as a person of color in this society? How does his racial identity and socioeconomic class differ from yours (or similar)? For the personal

	response, demonstrate your knowledge of the reading by connecting a personal experience from your own life with an aspect or idea from the reading assignment. The connection should be extremely clear and pertinent. Your response must be typed, double-spaced, and three to four pages in length; do not include a formal heading; simply provide your name on the first line.
Outcome B2	Stepping Outside Assignment: As discussed, students will have the opportunity to evaluate and respond to a theatrical production or visit a museum honoring the culture of an underrepresented group in a special homework assignment (e.g., students will watch a production of <i>A Raisin in the Sun</i> on campus or at the Dallas Theatre Center or experiencing a Latino Opera production at the Sundance Square in Fort Worth).
Outcome B3	In this class, students will read, listen, and view content created by non-fiction writers who will share personal accounts of experiencing social inequalities in this American society (e.g., students will personally interact with Poet Gabriel Prado and Austin Slam Poets of Color via Zoom and/or conference call on this topic). After experiencing this interaction in class, students will compose a Reactionary Paper , sharing with me their honest reaction, observations, and insights about the interview.

Please use the following rubric to perform assessment each year.

Student Learning Outcome B1

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.	Shows little to no understanding of two or more of the areas of different experiences of diverse populations.	Conversant in experiences of diverse populations.	Demonstrates exceptional depth of understanding in discourse in all three areas of different experiences of diverse populations.

Student Learning Outcome B2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Understand the interconnectedness of the human experience with a posture of humility.	Shows little to no understanding about connections among people and/or expresses cultural superiority.	Able to express understanding about connections among people and express that one's own culture or experiences are not superior to others.	Clearly expresses understanding about a connected, shared human experience and clearly expresses humility of perspective on human experiences.
Celebrate difference among people.	Unable to express value in the differences among individuals and/or cultures.	Able to express value in the differences among individuals and/or cultures.	Expresses persuasive advocacy for valuing human difference.

Student Learning Outcome B3

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Interrogate one's internal and external views and values for greater self-awareness.	Unable to acknowledge having a unique cultural viewpoint and/or unable to analyze the factors that contribute to it.	Expresses self-examination of a cultural viewpoint and expresses a conclusion about any potential individual blind spots due to that perspective.	Clearly expresses a thorough self-examination of one or more cultural viewpoints, expresses a conclusion about any potential individual blind spots due to that perspective, and expresses a plan for growth.

Abilene Christian University
Educating Students for Christian Service and Leadership throughout the World

LANGUAGE & LITERATURE DEPARTMENT
ENGLISH 470—01
MULTICULTURAL LITERATURE

Dr. Steven T. Moore
Ph.D., University of Nebraska
Professor of English, Department Chair, Director of McNair Scholars Program

Class Room	Hardin Administration Building, Room #219
Class Time	MW, 3:30—4:50 PM
Office	Hardin Administration Building, Room 220
Office Hours	By Appointment Only
Office Phone Number	325-674-2403
E-Mail Address	steven.moore@acu.edu

Favorite Quotes

“Do not let your hearts be troubled. Trust in God; trust also in me. In my Father’s house are many rooms; if it were not so, I would have told you. I am going there to prepare a place for you. And if I go and prepare a place for you, I will come back and take you to be with me that you also may be where I am. You know the way to the place where I am going” (John 14:1-4).

“Who shall separate us from the love of Christ? Shall trouble or hardship or persecution or famine or nakedness or danger or sword?...No, in all these things we are more than conquerors through him who loved us. For I am convinced that neither death nor life, neither angels nor demons, neither the present nor the future, nor any powers, neither height nor depth, nor anything else in all creation, will be able to separate us from the love of God that is in Christ Jesus our Lord” (Romans 8:35-39).

“I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life” (Henry David Thoreau).

Departmental Mission Statement

Sovereign God calls us to be a community of learners—humbled, renewed, and unified before Him. As we are being transformed, we reflect His light, shaping all inquiry into a pursuit of God and His Truth. Let us encourage one another in this journey.

My Life Mission Statement

My entire being is not complete without a life mission statement: I will live as a living instrument for the Lord, constantly striving to show Christ to others, constantly inspiring amazing minds through teaching, and constantly savoring every adventure of life.

Required Texts

- Alexie, Sherman. The Absolutely True Diary of a Part-Time Indian. New York: Little, Brown Books, 2009.
- Baca, Jimmy Santiago. C-Train and Thirteen Mexicans—Poems. New York: Grove Press, 2002.
- Coates, Ta-Nehisi. Between the World and Me. New York: Spiegel & Grau, 2015.
- Chbosky, Stephen. The Perks of Being a Wallflower. New York: Simon and Schuster, 1999.
- Cisneros, Sandra. House on Mango Street. New York: Knopf Doubleday, 1984.
- Cunningham, Michael. The Hours. New York: Picador, 1998.
- Glancy, Diane. Claiming Breath. Lincoln: University of Nebraska Press, 1996. (Optional)
- Kramer, Larry. The Normal Heart. New York: Samuel French, 2011.
- Morrison, Toni. The Bluest Eye. New York: Knopf Doubleday, 2007.
- Ng, Celeste. Everything I Never Told You. New York: Penguin Books, 2014.
- Torres, Justin. We the Animals. New York: Houghton Mifflin Harcourt, 2011.
- Wright, Richard. Native Son. New York: Harper Perennial, 2005.

Class Format

Socratic Method is primarily executed in this course. Students will passionately and assertively share critical insights and scholarly interpretations about the readings during class discussions. Each student will deliver a persuasive presentation in front of the class, and peers will be encouraged to raise fascinating questions and observations for the presenter to address. The classroom should be an exciting environment where students and the teacher will learn and grow together. Students will also be required to attend special class sessions off campus.

Course Description from Catalog

An introduction to and a study of literature by various cultures in the United States. Includes both general backgrounds and specific authors and works. May be repeated as content varies. Prerequisite: Completion of Sophomore English requirements.

Student Learning Outcomes

1. Students will examine a diverse survey of multicultural authors and perspectives; some of those perspectives will rise from various ethnic cultures and backgrounds.
2. Students will learn how to have empathy and how to patiently study from a culture different from theirs, especially from a group that may face major socioeconomic inequalities compared to their own.
3. Students will examine some of the literary, historical, political, sociological, psychological, and economical influences upon some of these diverse cultures.
4. Students will learn how to “step outside” of their own culture, worldview, and/or social location in order to compare their culture to another culture (exams, in-class

- work, and homework assignments). In doing so, students will learn how to be culturally sensitive and aware to diverse cultures all around them in this world.
5. Students will encounter various perspectives, ideologies, and philosophies surrounding this area of study.
 6. Students will explore some of the scholarly interpretations, concepts, theories, and ideals involved with the study of multicultural literature.
 7. Students will discover some distinct patterns of thought in the study of multicultural literature.
 8. Students will learn how to see themselves as professional researchers, literary scholars, and ingenious authors with countless unique thoughts and ideas.
 9. Students will continue to learn and develop critical thinking, reading, and writing skills.
 10. Students will personally, critically, and artistically assess cultural expressions of various cultures and minority groups in the United States through creative and insightful assignments. Students will also respond to issues and topics raised in the study of multicultural literature through scholarly research papers.

Course Details

1. In this upper-level English course, I expect the highest level of commitment and dedication from all students. Your participation in our class discussions and your scholarly work should exhibit first-rate thinking.
2. Active participation is required in this class. Each student must have active participation. Allow your mind to truly soar in this class—answer questions, ask questions, talk about your discoveries, and share your insights about the literature. Your participation is a crucial component to the learning process; we learn and grow when all members are contributing around the table of life. Throughout this entire semester, you must consistently speak out and share your scholarly insights/questions about the readings with the entire class. Do not wait for me to call on you to speak out during the discussions. It is nearly impossible for you to receive an “A” in this class if you hold back during our seminar discussions and during in-class group activities (and do not become a distraction or problem during in-class group activities).
3. Please keep in mind that I will be determining (judging) what grade you will be receiving for your *Participation and Class Readiness* grade, so everything matters and counts. Talk with me if you have any questions regarding this important matter.
4. Take note of **David Foster Wallace’s** policy concerning active class participation:

Anybody gets to ask any questions about any fiction-related issues he/she wants. No question about literature is stupid. You are forbidden to keep yourself from asking a question or making a connection because you fear it will sound obvious or unsophisticated or lame or stupid. Because critical reading and prose fiction are such hard, weird things to try to study, a stupid-seeming comment or question can end up being valuable or even profound. I am deadly serious about creating a classroom environment where everyone feels free to ask or speak about anything he/she wishes. So any student who groans, smirks, mimes machine-gunning, chortles/chuckles, eye-rolls, or in any way ridicules some other student’s in-class

question/comment will be warned once in private and on the second offense will be kicked out of class and flunked, no matter what week it is.

This does not mean we all have to sit around smiling sweetly at one another for three hours a week. No truths about the form, content, structure, symbolism, theme, or overall artistic quality of any piece of fiction are etched in stone or beyond dispute. In class, you are invited (more like urged) to disagree with one another and with me – and I get to disagree with you – provided we’re all respectful of one another and not snide, savage, or abusive. Historically, I’ve given the highest grades to students whose readings of and opinions about literature were different from mine, provided that those students could argue interestingly and plausibly for their claims (David Foster Wallace, 1994 Syllabus of English 102, Literary Analysis I: Prose Fiction).

5. Each student is expected to read all assigned readings before class. Expect a reading quiz each time that we meet for class (surprise quizzes will factor into your final participation and class readiness grade).
6. If you are guilty of plagiarism or cheating on any assignment in this course—homework assignment, literary essay, or presentation—then you will automatically receive a zero on the work, and you will also face possible failure in the course for your actions. A case of academic dishonesty also requires the professor to report your action to the Chair of the English Department as well as the Associate Dean of the College of Arts and Sciences. These administrators may then ask the Dean of Student Life to proceed with additional disciplinary action—up to and including dismissal from the University, depending upon the extent of the offense.
7. Each student is expected to complete all work on time. **Late work will not be accepted in this class.** If I do not receive an assignment on time, then you will receive an automatic zero on it.
8. **Attendance in this course is extremely important and essential.** A student incurring six absences, regardless of the reason, will receive a WF in the course (according to the Language and Literature Department Attendance Policy). Also, two tardies will count as an absence.
9. If you are extremely ill due to the flu or stomach virus, **DO NOT** come to my class—Email me and seek medical attention immediately.
10. If a student is absent from class, then he or she will not receive credit for the in-class activity, in-class assignment, quiz or homework scheduled for that day.
11. If you are absent due to an extreme illness, emergency, or a university-sponsored event, then you must bring documentation (a signed note from a university official or a signed doctor’s note) in order for me to consider excusing your absence.
12. If you show up late or if you are absent from class, then you will not receive credit for work (in-class work, reading quiz, test, workshop or presentation) scheduled that day.
13. Do not leave class early. If you leave class early, then you will be marked absent and you will not receive credit for work scheduled that day.
14. It is your responsibility to contact a reliable student in this class concerning lecture details and assignments when you are absent.

15. Disrespectful behavior (allowing your cell phone to ring in class, walking into class late, sleeping in class, e-mailing or playing games on your laptop, talking while the professor is lecturing, exhibiting rude behavior to a student or the professor, talking while a student is expressing a thought, rudely talking to the professor concerning a grade on an assignment, putting your head down on the desk during class, etc.) will not be tolerated in this course. If you are disrespectful in class, then you will be dismissed with a failing grade for that day. You will then be required to set up an appointment with the professor of this course before you can attend class again. If you are constantly disrespectful in this class, then I will deduct 20% off your final course grade.
16. Pets are not allowed in the classroom.
17. Do not become a distraction with food brought into this classroom.
18. I have an open door policy. If you are struggling in this course, please visit with me. If you are facing a difficult problem or a crisis in the family, which is preventing you from performing effectively in the course, then please meet with me immediately. We will pray together and we will try to reach a solution that will help your performance in the class. And even if you do not have a problem and you want to touch basis with me, feel free to come by my office. I love for students to visit me. This is one reason why I love teaching and this is why I am here at ACU. I want to do whatever I can to help you achieve success in this course.
19. Recording devices are not allowed at all in this course.
20. **You are not allowed to use your laptop, iPhone, iPad, or any other electronic device during our seminar discussions/class lectures. I will need to see your eyes.**
21. If you have a problem with my evaluation of your work (essay, project, assignment, quiz, etc.), meet with me right away.
22. **Your course grade is ultimately your responsibility; keep track of your scores and grades throughout the semester.** If you do not understand the instructions of an assignment, then it is your responsibility to contact me weeks BEFORE it is due. If you have a problem with a graded assignment, raise your concern to me immediately. Once the class has officially ended (when we depart on the very last day together), changing your final grade is not a possibility.
23. Finally, please let me know if you believe that a reading assignment or film in this course is going to trouble you spiritually or emotionally (see **Studying Controversial Art & Literature** at the end of course syllabus).

Grading Rubric

A Paper	Excellent, Outstanding, Fluent, Thought-Provoking, Original This paper is a superior and carefully organized response to the assigned topic, each paragraph having a controlling idea and excellent supporting detail, the style fluent and the content thought-provoking. There are few if any mechanical errors. The presentation shows thought and original insights on the part of the writer, independent of the teacher and/or text.
B Paper	Good, Above Average, Clear, Well-Organized This paper is a good response to the assigned topic. Each paragraph has a controlling idea adequately supported by detail. The sentences are clear and show some variety. Mechanical errors are not distracting to the reader. The writer has mastered the material presented by the text and/or the teacher.
C Paper	Average, Adequate, Competent, Fair, Unoriginal This paper is an adequate, routine response to the assigned topic. A central idea is stated, perhaps too generally, but it is more or less maintained and supported in token fashion. The style is moderately clear, and the mechanics are reasonably competent. Errors in grammar, punctuation, usage, and organization do not seriously interfere with a reader's understanding of the paper.
D Paper	Below Average, Inadequate, Ineffective, Unclear, Under-developed This paper is an inadequate response to the assigned topic because of significant mechanical errors that make communication ineffective, weakness of word choice, or insufficient support/understanding of the topic. It may contain a stated controlling idea, but the relation of details to that idea is unclear.
F Paper	Failure, Blocked Communication, Plagiarism-Cheating, Major Errors, Illiteracy, Directions Not Followed, Badly Under-developed This paper is an altogether unacceptable response to the assigned topic, whether by failure of the writing, the thought, or both. The voice of the writer fails to appear because another writer's language has been misappropriated or because gross errors have blocked communication. A controlling idea does not exist or, if it does, it is incoherent or underdeveloped. Errors in diction may suggest illiteracy.

Grading Scale

A = 100—90%, B = 89—80%, C = 79—70%, D = 69—60%, F = 59—0%

Breakdown of Final Grade

Reading Quizzes, In-Class Assignments, Scholarly Presentations	20%
Participation and Class Readiness	20%
Research Paper	30%
Homework Responses, Mid-Term, Final Exam	30%

Reading Quizzes

It is your responsibility to keep up with reading assignments in this class. As discussed, you must come to each class period prepared and ready to discuss the literature. I hate comments such as “I didn’t have time to read for today” or “You should be happy and proud of me—I read at least half of the work due for today.” Come prepared to my class and expect for a reading quiz to greet you at the door each time. If you show up late on the day of a reading quiz, I will dock points off due to lateness. If you are absent on the day of a quiz due to a serious emergency or school event, then you will need to meet with me and I will decide if you will be allowed to make the quiz up or not (expect to show proper documentation for your excused absence); once you have been approved by me to take the “make-up quiz” (completely different version from the one distributed in class), you will have less than a week to complete the make-up quiz in our departmental office located in Hardin Administration Building, Room #220. Finally, I will not drop your lowest quiz grade.

Individual Presentation Details

Each student will deliver a presentation over an assigned literary work listed on our reading schedule. Here are the specific details concerning your presentation:

- (1) Produce a critical/scholarly response, **three (3) pages, double-spaced, neatly typed, 12-point-font size, and Times New Roman** for the font style. Do not prepare a formal heading; simply record your name and title on the first line and then provide your response from top to bottom. While composing/building your response, consider the following suggestions: reveal a few profound insights that you discovered while reading the assigned literary work; or capture a bizarre or controversial perspective that you have about the text; or reveal a fascinating insight for us to embrace through a literary device at work within the text (symbol, metaphor, character, setting, theme); or boldly agree or disagree with the central message from the author; or uncover a jaw-dropping interpretation about the text; or powerfully apply a literary theory/criticism to the text.
- (2) In your response, you will need to provide textual proof (brief lines and/or passages from the literary work) in order support your case at hand. Do not toss in long passages in order to take up space.
- (3) On the day of your scheduled presentation, powerfully and effectively read your response out loud to us; practice reading it before the day of your presentation.
- (4) You do not have to make copies of your presentation for the entire class; however, please bring a few hardcopies for the class to share; after your presentation, you will simply submit a hardcopy to me.

- (5) If you show up late on presentation day, I will decide if you will present to us or not. If I allow you to present, your grade will drop a whole letter grade. If you are absent on the day of your presentation, then you will receive an automatic zero.
- (6) Do not insult yourself before you begin and do not offer nonsensical remarks such as “I’m not smart at all,” “Sorry for all of the mistakes in my presentation response,” “I just threw some thoughts together and come up with this presentation,” or “I simply do not belong here.”

Research Paper Details

Each student will produce a research paper on a scholarly topic relevant to this course. Please take note of the following instructions/check-off list:

- Use a 12-point-font size and a “Times New Roman” font style
 - Do not insert extra spaces in between the paragraphs; 1-inch margins must be used from top to bottom and from side to side throughout the entire document
 - Paper must be in **MLA format**; feel free to ask me for sample research papers
 - You may want to utilize one literary work written by a primary author on our reading list in your research paper
 - Use a **minimum of four scholarly sources**
 - You must provide **direct quotes** from your primary and secondary sources; you may also use indirect quotes; the dictionary, encyclopedias, Wikipedia, and the Bible will not count as a source
 - The **minimum length requirement** for this paper is **10 full-pages to 12 pages of content** (does not include the Works Cited and/or Bibliography Page)
 - Provide a captivating title for your research paper
 - Create a thought-provoking, bold thesis statement; open your paper with a captivating introduction and close with powerful conclusion
 - Compose original, fresh, deep, significant insights and observations for me to consider about your topic
 - Spend quality time proofreading your work
 - Do not produce this paper for another class and do not submit an old research paper for this class
-

Schedule of Events

The following schedule is subject to change by the professor of this course. It is the responsibility of each student to record changes to the course schedule. The **bold print** indicates that the entire literary work must be completed by the time you arrive in class. Keep in mind that I will not accept late work.

January 14	Introduction to the Course
January 16	Bulosan's "Be American" and Li-Young Lee's "The Hammock," "This Hour and What Is Dead," "Mnemonic," "Eating Alone," and "The Waiting" (Handout)
January 21	Martin Luther King, Jr. Holiday – Campus Closed
January 23	Dínot's "Drown" and Petry's "Like a Winding Sheet" (Handout)
January 28	Toni Morrison – The Bluest Eye
January 30	Toni Morrison – The Bluest Eye
February 4	Stephen Chbosky – The Perks of Being a Wallflower
February 6	Stephen Chbosky – The Perks of Being a Wallflower
February 11	Jimmy Santiago Baca – C Train and Thirteen Mexicans
February 13	Jimmy Santiago Baca – C Train and Thirteen Mexicans; Selections from <i>Grandfather Cedar</i> by Gabriel Pedro Prado
February 18	Richard Wright – Native Son
February 20	Richard Wright – Native Son
February 25	Celeste Ng – Everything I Never Told You
February 27	Celeste Ng – Everything I Never Told You
March 4	Michael Cunningham – The Hours
March 6	Michael Cunningham – The Hours
March 11	Spring Break
March 13	Spring Break
March 18	Sherman Alexie – Absolutely True Diary of a Part-Time Indian
March 20	Sherman Alexie – Absolutely True Diary of a Part-Time Indian; Selections from <i>Claiming Breath</i> by Diane Glancy
March 25	Cinematic Exploration
March 27	Cinematic Exploration
April 1	Ta-Nehisi Coates – Between the World and Me
April 3	Ta-Nehisi Coates – Between the World and Me
April 8	Larry Kramer – The Normal Heart
April 10	Larry Kramer – The Normal Heart
April 15	Justin Torres – We the Animals
April 17	Justin Torres – We the Animals
April 22	Sandra Cisneros – House on Mango Street
April 24	Sandra Cisneros – House on Mango Street
April 29	Selected Poems
May 1	Selected Poems
May 6	Research Paper Due – Upload to Canvas
May 10	Final Examination

Studying Controversial Art & Literature

Foul language—like murder, pride, jealousy, another sinful behavior—is part of the reality of our world. People do these things. Art reflects our world, and thus responsible artists will sometimes reflect the flaws of our world. Some of these flaws may be troubling, but that does not mean the artist has done something wrong. They may be merely reflecting the world honestly.

Imagine what the Bible would be like if it did not portray people committing adultery, lying, stealing, speaking harshly with each other, betraying each other, murdering each other. Just because bad behavior is *portrayed* in a story does not mean that such behavior is being *condoned*. We must weigh carefully whether we think such behavior is being recommended or merely reflected.

I have worked among people who use profanity excessively all of the time. It is the way many people talk. Instead of running away from those people, I am challenged to listen to them, to understand what they are saying, to have patience with them and to love them. Foul language is often used to get the attention of others, to help the speaker express a sense of frustration or powerlessness. I should be able to listen and respond with patience and grace.

—Jeffrey Overstreet

What would you say to Christians who will stay away from a movie simply because there might be some darker, unsavory themes, such as violence, sexual content, etc.?

I think they're missing the point of the film. Maybe they're missing the whole Bible. The Bible is a book about sinners in need of redemption. It's about a society that doesn't work—the things we do to each other, and our need for restoration and hope.

The second theme I found were films about community, particularly communities in crisis, like *Crash*, *Mystic River* or *Million Dollar Baby*—films that had these messy, epic issues. *Hotel Rwanda*—should we care about those in Africa? I thought about it in terms of the Bible—where did we get that question? Well, that's the oldest question in the Bible, where God says to Cain, "Where is your brother?" What does Cain say? "Am I my brother's keeper?" The answer, according to God, is, "Yes, you are." The oldest question in the Bible is about learning to empathize with others, caring for others, intervening in other people's lives. A film like *American Beauty*, I think, is presenting both the tragedy of the human condition and the possibility of a benevolent force—like it says in the film, with the plastic bag blowing in the wind. It gives us hope. It tells us there's a reason why we should live, why we should care, why we should risk and why we should love. It's a very hopeful film wrapped in a very dark package, and that's the whole point of the book *Into the Dark*. You've got to go into the dark to come out on the other side and have that hard-earned hope, the R-rated truth that emerges at the end of a daunting journey.

The third group of films I found over and over were fantasy films. On the same list as all of these dark films, there are Pixar films that look relentlessly bright. People just love these

movies about friendship, companionship and love. *WALL-E* is already in the top 10 list of all time. In some ways you could say it's a dark film about Earth and how we've destroyed the planet, but in the midst of that, there's a flower that's still blooming. I see the next generation as understanding the darkness of our situation, but still being drawn to these hopeful stories, whether it's a Pixar film or a big epic like *Lord of the Rings*.

—Interview with Dr. Craig Detweiler

ADA Compliance

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667.

Racial and Sexual Harassment

Racial and sexual harassment is a violation of the code of conduct as described in Section 2-02 of the ACU Student Guide and will not be tolerated during class or class-related activities. Harassment is any action, including a joke or suggestion that creates an intimidating, hostile or degrading environment and would have such an effect on a reasonable person of the alleged victim's status. Violators of Section 2-02 will be referred to Campus Life.