

Abilene Approval Chart for Curriculum Changes

A = Approve I = Information Item R = Respond in Writing

Course Number ENGL373 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 ENGL373 in Cultural Literacy menu

Indicate the requested change.

	Change to a Course	Dept./School ¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	President
1.	Title (description unchanged)	A	A	A	I	–	I	I	I
2.	Description (not affecting content)	A	A	A	I	–	I	I	I
3.	Course term(s)	A	I	A	I	–	I	I	I
4.	Content (change of course outcomes)	A	A	A	I	–	I	A	I
5.	Number of hours (lecture, lab, contact)	A	A	A	A	–	A	A	I
6.	Course number within the hundred	A	A	I	I	–	I	I	I
7.	Course number beyond the hundred	A	A	A	A	–	A	A	I
8.	Prerequisites	A	A	A	I	–	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	A	I
11.	Cross-list course	A	A	A	A	–	A	A	I
12.	Department of record	A	A	A	A	–	A	A	I
13.	Close a course	A	A	A	A	–	A	A	I
14.	New course (includes combining or splitting courses)	A	A	A	A	–	A	A	I

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	Change to the University Requirements (All Campuses)	Dept./School¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	Faculty	President	Trustees
1.	University Requirements — Change course outcomes of an included course ²	A	A	A	–	A	–	A	–	A	–
2.	University Requirements — Add or drop a required course from the University Requirements ²	A	A	A	–	A	–	A	A	A	–
✓ 3.	University Requirements — Add or drop a course from a menu within the University Requirements ²	A	–	–	–	A	–	A	–	A	–
4.	University Requirements — Change hours within a menu in the University Requirements ²	A	A	A	–	A	–	A	A	A	–
	Change to Catalog Information (for Campus)										
1.	General Requirements for Bachelor's Degrees and Associate's Degrees	–	–	–	–	–	A	A	A	A	–
2.	Policies governing academic probation and suspension	–	–	–	–	–	A	A	A	A	–
3.	Requirements for graduating with honors	–	–	–	–	–	A	A	A	A	–
	Change to a Degree Plan Proposed by Faculty or College										
5.	Educational Program — Revise ³	A	A	A	A	–	A	A	–	A	–
6.	Educational Program — Adopt/change admission requirements	A	A	A	A	–	A	A	–	A	–
7.	Educational Program — Add ³	A	A	A	A	–	A	A	A	A	I
8.	Educational Program — Discontinue	A	A	A	A	–	A	A	A	A	I
9.	GPA — Revise program-required GPAs	A	A	A	A	–	A	A	–	A	–
10.	Minor — Revise	A	A	A	I	–	I	I	–	I	–
11.	Minor — Add	A	A	A	A	–	A	A	–	A	–
12.	Minor — Discontinue	A	A	A	A	–	A	A	–	A	–
13.	Degree — Add	A	A	A	A	–	A	A	A	A	I
14.	Degree — Discontinue	A	A	A	A	–	A	A	A	A	I
	Change to a Degree Plan Proposed By Provost										
15.	Educational Program — Discontinue	R	–	R	A	–	A	A	A	A	I
16.	Minor — Discontinue	R	–	R	A	–	A	A	–	A	–
17.	Degree — Discontinue	R	–	R	A	–	A	A	A	A	I

¹ 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.

² Courses that satisfy ACU's University Requirements 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.

³ For undergraduate majors, a minimum of 30 hours is required. These programs must have a minimum of 6 elective hours, unless the requirements of external accrediting bodies make it impossible.

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

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

Abilene 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:	ENGL373, African American Literature
Terms offered:	Spring
Catalog description:	A survey of major African American writers, thinkers, and texts from the 19th century to the present.
Course prerequisites:	Sophomore Literature
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	NA
Other general education menus on which the course appears or you are applying for:	Arts and Humanities

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. **SEE PAGE 6 OF APPLICATION**

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). **SEE PAGE 6 OF APPLICATION**

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	Reading significant works of African American literature.
Outcome B2	Study of common themes in African American literature.
Outcome B3	Discussion of the role of race in American culture.

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	Reading quizzes.
Outcome B2	Class discussions.
Outcome B3	Scholarly paper—prompt available in sample syllabus.

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.

DESCRIPTION OF MENU FIT

This African-American literature course solidly matches the Cultural Literacy Description. Studying the literature in this course will help students understand how African-Americans/Blacks fit into the global discussion of what it means to be human from members of this oppressed culture. They will also learn the history of Blacks (how the narrative of oppression began with the colonization of Africa and how Blacks became victims of slavery and the Transatlantic Slave Trade, which spread and impacted several other cultures around the world). Students will also grasp the cultural experiences of diverse populations within the African-American community by studying the literature in this course. Furthermore, each student will be able to interrogate his/her internal and external views and values for greater self-awareness. Reading and studying African-American culture from the past and present will allow intellectual and spiritual growth to take place in the hearts and minds of students, helping them to understand the complexities of the racism in America and beyond; this course will teach them how to have a “greater awareness” of injustices, institutionalized racism, and how fight for change through social activism.

PREREQUISITES

African American literature is a broadly neglected field of literature (note that ACU didn’t offer courses in it until the past couple of years). Thus, while more specific than a generic American literature survey, the effect is to broaden a student’s knowledge—this course covers a field students likely haven’t had significant exposure to. Moreover, an understanding of a diverse range of cultures is beneficial to everyone, not single specific career field.

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

ENGLISH 373—01 AFRICAN AMERICAN LITERATURE FALL 2022

Dr. Steven T. Moore
Professor of English and Director of McNair Scholars
B.A., University of Wisconsin-Parkside
M.A., University of Nebraska
Ph.D., University of Nebraska

Class Room	Don H. Morris Center, Room 320
Class Time	MWF, 11:30 AM—12:20 PM
Office #1	Hardin Administration Building, Room 209-A
Office #2	Honors College, Zellner Hall, Room 109
Office Hours	By Appointment Only
Office Number	325-674-2403
Email Address	steven.moore@acu.edu

University Mission Statement

The Mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College of Arts and Sciences Mission Statement

The College of Arts and Sciences at ACU educates students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education.

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.

Professor's Perspective on Faith and Learning

As a Christian, it is my duty to be the hands and feet of Christ. I cannot do this effectively if I do not understand the context in which I am working. Thus, a socially focused literature course is not simply an academic pursuit, but a way to prepare yourself to better serve those around you. Moreover, the critical thinking and writing skills developed in this course likewise can and should prepare you to be a more effective servant of Christ.

Intended Audience and Prerequisites

This course is intended for anyone who has completed all of their Sophomore English requirements.

Required Texts¹

- Baldwin, James. Go Tell It on the Mountain. New York: Vintage International, 1981.
- Douglass, Frederick. Narrative of the Life of Frederick Douglass. Norton Critical Edition. New York: Norton, 2016.
- Du Bois, W. E. B. The Souls of Black Folk. New York: Dover Publications, 1994.
- Ellison, Ralph. Invisible Man. New York: Vintage Books, 1995.
- Hughes, Langston. The Collected Poems of Langston Hughes. New York: Vintage Classics, 1995.
- Jacobs, Harriet A. Incidents in the Life of a Slave Girl. Ed. Jean Fagan Yellin. Cambridge: Harvard University Press, 1987.
- Larsen, Nella. Quicksand and Passing. Ed. Deborah E. McDowell. New Brunswick: Rutgers University Press, 1986.
- Morrison, Toni. Beloved. New York: Vintage International, 2004.
- Morrison, Toni. The Bluest Eye. New York: Vintage International, 2007.
- Truth, Sojourner. Narrative of Sojourner Truth. New York: Penguin Classics, 1998.
- Walker, Alice. The Color Purple. New York: Penguin Books, 1982.
- Walker, David. Appeal to the Colored Citizens of the World. New York: Hill and Wang, 1995.
- Washington, Booker T. Up From Slavery. New York: Dover Publications, 1995.
- Whitehead, Colson. Nickel Boys: A Novel. New York: Anchor Books, 2019.
- Wilson, August. Fences. New York: Penguin Group, 1986.
- Wright, Richard. Black Boy (American Hunger). New York: Harper Collins, 2020.

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. The classroom should be an exciting environment where students and the teacher will learn and grow together.

Catalog Description

Survey of prominent African-American writers and thinkers from the 19th century to the present.

¹ Please read special instructions from the professor of this course before purchasing books for this class. After individual class presentations have been assigned, you will then know which novels you have to purchase.

	<i>Student Learning Outcome</i>	<i>Measurement</i>
1	Students will demonstrate knowledge of a broad range of African American voices from the 19 th to the 21 st centuries...	...by midterm and final exams that require students to identify quotations from these authors.
2	Students will identify and analyze thought trends within 19 th to 21 st century African American literature...	...by individual presentation and essay questions on midterm and final exams that ask them to put these authors in conversation with each other.
3	Students will better understand their own 21 st century racial context...	...by participating in class discussions, and listening to their peers.
4	Students will understand connections between authors...	...by comparing their work in a 10-12 page term paper.

Course Details

1. **If you are exhibiting any signs of Covid-19 or symptoms, do not come to class; seek medical attention right away.** Covid-19 testing is available for everyone—students, faculty, and staff. Practice good hygiene and watch your hands often. Limit your travel and stay on campus. Please watch the “ACU’s Do Your Part” on YouTube. Stay well and safe so that we will be able to have rich and invaluable experiences with each other this semester.
2. This is college. Each student must come prepared to each class period. Each student is expected to read all assigned readings before class. Just go ahead and **expect a reading quiz at the beginning of each class period**. Surprise reading quizzes will not only greatly impact the average of your *Reading Quizzes*, but your performance on them will also greatly impact your final *Participation and Class Readiness* grade as well. Do not come to this class unprepared.
3. Active participation is required in this class. Once again, each student must have active participation in this literature course. Allow your mind to truly soar in this class—answer questions, ask questions, talk about your discoveries, and share your insights about the literature; become passionate and filled with sincere joy for the literature while you are in this class. Your participation is a crucial component to the learning process; we learn and grow when all members are contributing around the table of life.
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. Throughout this entire semester, you must regularly speak out and share your scholarly insights and questions about the readings with the entire class. Do not wait for me to call on you to speak during our seminar discussions. But if I call on you to speak, you must be ready to offer a meaningful response to the class. Naturally, you will be able to do this **if** you come prepared to this class. Think about the opening scene from *The Paper Chase* (1973) when Professor Charles W. Kingsfield calls upon an ill-prepared, disengaged student who wants to sink into his chair and hide from participating in class; however, the professor makes him rise out of his chair and makes the young man boldly speak to the entire class, believing that all students are here to contribute meaningful ideas and questions in this world of academia: "...You're not speaking loud enough, Mr. Hart. You must speak up...Will you stand? Now that you are on your feet, maybe the class will be able to understand you. You are on your feet? ... Loudly, Mr. Hart. **Fill this room with your intelligence...**"
6. It is nearly impossible for you to receive an "A" in this class if you hold back during our class discussions. And if you do not physically take notes during our discussions and lectures, then achieving an "A" in this class is not a possibility. I simply want to see you **actively engaged with your learning in this class.**
7. Since we now live in a world of constant distractions, put your computer, cell phone, or any other technological device out of sight. I want to see your eyes at all times. If you refuse to do so, then I will consider your behavior to be extremely disrespectful to me and to all the other members in this class. Take note of the consequences for exhibiting disrespectful behavior in the next course detail.
8. **Disrespectful behavior** (walking into class late, leaving class early, sleeping in class, putting your head down on the desk during class, yawning horrifically in front of our faces, allowing your cell phone to ring in class, text-messaging, e-mailing, playing and/or accessing programs on your cell phone, iPod, iPad, laptop, computer tablet during our class time, having a technological device out in plain view, doing homework for another class, talking while the professor is lecturing, exhibiting rude behavior to a student or professor, talking while a student is expressing a thought, rudely talking to the professor concerning a grade on an assignment, etc.) will not be tolerated in this class. If you are disrespectful in class, 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 (review general definition up above), then I will deduct 20% off your final course grade. If you continue to be disrespectful, then you will be dismissed from the course with a failing grade.

9. **Recording devices are not allowed in this classroom at all.** You are not allowed to record class lectures, discussions, or debates in this class. Recording devices are forbidden in this class.
10. Each student is expected to complete all work on time. “On time” means that the student will have the work completed the day that the work is due.
11. If you have a problem with my evaluation of your work (essay, project, assignment, test, quiz etc.), then it is your responsibility to organize a meeting with me right away. Once this class has officially ended (when we depart on the very last day of the semester), changing your final grade average is not a possibility.
12. If you have a documented illness or medical condition (for example, you have recently been medically diagnosed with depression) and you believe that it might present a problem for you in this academic course, then it is your responsibility to discuss this matter and to file proper paperwork in our Alpha Scholars Office. You will also need to set up an official appointment with me during the opening week of this semester in order to discuss this important matter.
13. If you have a documented disability and wish to discuss academic accommodations, then please contact our Alpha Scholars Program (see ADA Compliance down below).
14. If you are guilty of **plagiarism or cheating** on any assignment in this course—homework assignment, blue book essay, or presentation—then you will automatically receive a zero on the work, and you will also face possible failure in this 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.
15. 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).

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 #212. Finally, I will not drop your lowest quiz grade.

Scholarly Research Paper Details

Each student will produce a 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;
- You must provide **direct quotes** from the literature in this course. Do not drop long passages into your paper; you need to quote pertinent lines in order to support your thinking, observations, and/or insights. Here is a brief example of providing a direct quote from a literary work under discussion in your paper; the following example is provided by Kylie Kincaid:

Thus, once Francon finally introduces Dominique to Keating, the reader is given a simple description of Dominique as wearing “a suit of black velvet; the heavy cloth, which transmitted no light that flowed too freely thought the flesh of her hands, her neck and her face” (Rand 116). Her translucent beauty strangely entices Keating and many other men in the room, yet Dominique flatly dismisses any feelings Keating specifically has by stating that “[he]’ll say [he loves her] eventually” but she would rather he postpone those feelings until further notice (Rand 117). Through this interaction, the reader grasps Dominique’s strange blunt behavior as she does not shy away from her appearance as the other characters do. She is aware of her surroundings and holds power within them. However, once her relationship with Keating develops slightly and Keating confesses his love for Dominique, she responds, “Peter, if I ever wanted to punish myself disgustingly—I’ll marry you” (Rand 181).

- You must produce a paper in the range of **10 full-pages to 12 pages of content**;
- Provide a captivating title for your 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 plagiarize nor cheat on this paper; take a look at the **Academic Integrity Policy** at the end of this syllabus.
- I must approve your topic before you begin this research project.

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, **one-full-page, single-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:

- Marxism, Feminism/Gender Studies, Reader-Response, New Historicism, Psychological/Psychoanalysis, Critical Race Theory, Queer Theory, etc.
- (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.”

Breakdown of Final Course Grade

Surprise Reading Quizzes & Active Participation	30%
Scholarly Research Paper	30%
Individual Class Presentation	10%
Mid-Term Examination	10%
Final Examination	20%

Grading Rubric and Scale

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%

College of Arts and Sciences Academic Integrity Policy

Instructions to Faculty: To enhance consistency and student understanding of the academic integrity policy, all syllabi for courses taught in the College of Arts and Sciences should include a detailed explanation of the University's academic integrity policy. The policy as stated in the syllabus should include five components: 1) rationale for the policy, 2) definition of academic integrity with examples of misconduct specific to a course, 3) consequences of academic misconduct, 4) notification of the appeal process, and 5) a link to the University's full academic integrity policy.

A shortened version of the University policy (see samples below) may be copied and pasted into syllabi or adapted to meet the needs of a particular course. All adaptations should include the five components explained above and fit the spirit of the University policy as posted on the Provost's Academic Policies webpage: <http://www.acu.edu/academics/provost/policies/index.html>.

Sample #1 Academic Integrity Policy for Syllabi (shorter version)

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following: 1) Failing to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submitting papers or projects obtained from another source (e.g., research service or club paper file) as one's own, 3) Falsifying information orally or in writing, and 4) Receiving, giving, or using unauthorized aid on an examination or quiz. Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an F in the course. Additionally, the department chair, Dean of the College

of Arts and Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link:

<http://www.acu.edu/academics/provost/policies/index.html>.

Sample #2 Academic Integrity Policy for Syllabi (longer version)

Rationale for Policy

The most powerful motive for integrity and truthfulness comes from one's desire to imitate God's nature in our lives. As a community of Christian students and scholars, we are each responsible to expect behaviors from each other consistent with the nature of God, to respect the community, and to respect ourselves. Expectations of academic honesty and integrity extend to both university employees and students. Every member of the community is responsible for protecting the integrity of learning, scholarship, and research. Being responsible requires action against violations in spite of peer pressure, loyalty, or compassion. Individuals must take responsibility for their own conduct and discourage misconduct by others.

Definition of Academic Integrity

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Academic work includes but is not limited to reading assignments, homework assignments, assessments, examinations and tests, attendance at required out-of-class activities, written or oral presentations, and laboratory experiments and research. Violations of academic integrity and other forms of cheating involve the intention to deceive or mislead or misrepresent and therefore, are a form of lying. Specific examples of academic dishonesty in this course include, but are not limited to, the following:

- Submitting for credit, in whole or in part, the work of others.
- Receiving, giving, or using unauthorized aid on an examination or quiz.
- Failure to give credit to sources used in a work in an attempt to present the work as one's own.
- Submission of paper(s) or project(s) obtained from any source, such as a friend, research service, or club paper file, as one's own.
- Allowing other members of a group to provide a disproportionate fraction of a required group project or activity.
- Claiming credit for an attendance or service activity without attending or performing the activity.
- Written or oral presentation of falsified materials and facts, including but not limited to the results of interviews, laboratory experiments, and field-based research.
- Providing false information and/or documentation regarding an absence in an effort to have the absence excused.
- Thwarting an academic integrity investigation or providing information deemed to be false during an investigation.

Consequences of Breach

Academic dishonesty may result in, but is not limited to, the following:

- A first offense will result in a grade reduction (lowering the grade on the assignment in which academic dishonesty occurred and/or assigning an F for the final course grade).
- Should you be permitted to remain in the class after being found in violation of the academic integrity policy, you may also be required to retake the exam or an alternate exam, resubmit the course work, or complete an alternate assignment. Any such makeup work may be graded independently or averaged with the penalized grade for the original dishonest work. Failure to comply with such requirements constitutes a second violation.
- A second violation in a class will result in an automatic F in the course.
- All instances of academic dishonesty will be reported to Dean of the College of Arts and Sciences

and the Dean of Students in the Student Life Office.

Appeal Process

If you would like to appeal a decision, then please follow this link to learn about how to file an appeal: <http://www.acu.edu/academics/provost/policies/index.html>.

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. All assignments must be completed by the dates listed below. **Late work will not be accepted.**

August 24	Introduction to the Course; Creating a Unique Community of Learners; Explaining the Assignments
August 26	David Walker, <i>Appeal to the Coloured Citizens of the World</i> Sojourner Truth, <i>Narrative of Sojourner Truth</i>
August 28	Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i>
August 31	Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i>
September 2	Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i>
September 4	Frederick Douglass, <i>Narrative of Frederick Douglass, an American Slave</i>
September 7	Frederick Douglass, <i>Narrative of Frederick Douglass, an American Slave</i>
September 9	Frederick Douglass, <i>Narrative of Frederick Douglass, an American Slave</i>
September 11	W.E.B. Du Bois, <i>Souls of Black Folk</i> Booker T. Washington, <i>Up From Slavery</i>
September 14	W.E.B. Du Bois, <i>Souls of Black Folk</i> Booker T. Washington, <i>Up From Slavery</i>
September 16	Nella Larsen, <i>Quicksand and Passing</i>
September 18	Nella Larsen, <i>Quicksand and Passing</i>
September 21	Nella Larsen, <i>Quicksand and Passing</i>
September 23	Nella Larsen, <i>Quicksand and Passing</i>
September 25	Nella Larsen, <i>Passing</i> (Part Three: Finale)
September 28	Poetry of Langston Hughes
September 30	Poetry of Langston Hughes
October 2	Poetry of Langston Hughes
October 5	Richard Wright, <i>Black Boy</i>
October 7	Richard Wright, <i>Black Boy</i>
October 9	Richard Wright, <i>Black Boy</i>
October 12	Ralph Ellison, <i>Invisible Man</i>
October 14	Ralph Ellison, <i>Invisible Man</i>
October 16	Ralph Ellison, <i>Invisible Man</i>
October 19	August Wilson, <i>Fences</i>
October 21	August Wilson, <i>Fences</i>
October 23	August Wilson, <i>Fences</i>
October 26	Mid-Term Examination
October 28	Poetry: Gwendolyn Brooks, Sonia Sanchez, Audre Lorde

October 30	Poetry: June Jordan, Nikki Giovanni, Lucille Clifton, Maya Angelou
November 2	Alice Walker, <i>The Color Purple</i>
November 4	Alice Walker, <i>The Color Purple</i>
November 6	Alice Walker, <i>The Color Purple</i>
November 9	James Baldwin's <i>Go Tell It on the Mountain</i>
November 11	James Baldwin's <i>Go Tell It on the Mountain</i>
November 13	James Baldwin's <i>Go Tell It on the Mountain</i>
November 16	Colson Whitehead's <i>Nickel Boys</i>
November 18	Colson Whitehead's <i>Nickel Boys</i>
November 20	Colson Whitehead's <i>Nickel Boys</i>
November 23	Modern African American Poetry/Hip-Hop & Rap
November 25	Thanksgiving Holiday
November 27	Thanksgiving Holiday
November 30	Toni Morrison, <i>Beloved</i> and <i>The Bluest Eye</i>
December 2	Scholarly Paper Due by Midnight to Canvas Toni Morrison, <i>Beloved</i> and <i>The Bluest Eye</i>
December 4	Toni Morrison, <i>Beloved</i> and <i>The Bluest Eye</i>
December 10	Final Examination Day: Thursday, December 10, Noon—1:45 PM

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

Caution on Offensive Language and Situations in Reading Assignments

You are not required to read material that you believe will be spiritually damaging. If you earnestly believe that a certain work will damage you spiritually, I will make a substitute assignment for you. However, one attribute of a Christian education is the ability to respond intelligently and courageously to irreligious or anti-religious works of art. A person who earnestly wants to be both a Christian and an educated person should recognize that mere offensiveness does not make a literary work spiritually damaging. Its offensiveness may, in fact, put a reader on guard spiritually.

Some works in this course may be very offensive or disturbing to some readers. But it does not follow automatically that those works will influence every reader to heresy, worldliness, carnality, or spiritual despair. To equip Christian students to function as teachers, critics, writers, actors, etc., this course has to confront what's being written. That's why some assignments are made that may be distasteful. While you are reading a challenging passage, ask yourself what the passage reveals about a character's worldview, motivation, or situation that helps you understand the theme of the work. Also, remember that personal spiritual growth often occurs when you are challenged by conflicting ideas.

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.