

Approval Chart for Curriculum Changes

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

Course Number ENGL 275 or Degree Plan(s)

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

See attached New Course Application

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

Change to a Course		COUNCIL ³								
		Dept./School	College Academic	Deans	TEC	UGEC	UUAC	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			A	I
10.	From U to G or 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.

Approval Chart for Curriculum Changes

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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

Approval Chart for Curriculum Changes

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COUNCIL ³									
	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A
2.	Admission requirements	--	--	--		A		A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A
4.	Requirements for graduating with honors	--	--	--		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>Mikee Deloney</u>	<u>2/14/2020</u>
Signature	Approval date
Signature	Approval date

College Academic Council(s)	
<u>Jonathan Camp</u>	<u>03/06/2020</u>
Signature	Approval date
Signature	Approval date

Dean(s)	
<u>Greg Straughn</u>	
Signature	Approval date
Signature	Approval date

Teacher Education Council	
Chair's signature	Approval date

General Education Council	
Chair's signature	Approval date

Undergraduate Academic Council	
Chair's signature	Approval date

Graduate Council	
Chair's signature	Approval date

Provost	
Signature	Approval date

Faculty	
Chair of faculty senate	Approval date

President	
Signature	Approval date

Application for a New Course v10.7

Discard instructional pages A-C before submitting application

Course ID (<i>Subject and Number</i>)	ENGL 275
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I. Systems and Catalog Information Complete each item.

1	Course Developer	Shelly Sanders
2	Course Instructor	Shelly Sanders, Todd Womble
3	Course Title	Magical Realist Literature
4	Course Abbreviation for Banner if title is more than 30 characters	
5	College	College of Arts and Sciences
6	Department or School	Language and Literature
7	Number of Credit Hours	3
8a.	Number of contact hours – lecture	3
8b.	Number of contact hours – lab/activity	0
9	Is the course for a fixed or variable number of credit hours?	Fixed
10	Explanation for variable credit	N/A
11	Is the course repeatable for additional credit?	No
12	Maximum total number of credit hours a student can earn for this course	3
13	What type of course is this? (Select one option. Please see Schedule Type definitions on Page C.)	☒ Traditional lecture ☐ Traditional lab ☐ Traditional lecture/lab ☐ Experiential Learning ☐ Seminar ☐ Studio ☐ Thesis ☐ Dissertation
14	Number of faculty workload hours	3

15	Grade Mode	☒ Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	25
17	Catalog Description (50 words or less)	From the early 20 th century to the present. This sophomore-level course emphasizes the multicultural voices, from a range of gender, ethnicities, and perspectives, that constitute American Literature. This course focuses on Latin American Literature, with a special emphasis on works of magical realism.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Prerequisite: Completion of ENGL 112. May be used to satisfy University Requirements.
19	List any corequisites (these <i>must</i> be taken at the same time; note that a single requirement cannot be both a prerequisite <i>and</i> a corequisite)	N/A
20	If the course is cross-listed, specify the Course ID(s)	N/A
21	Does this course require any additional student course fees?	☒ No ☐ Yes If yes, attach a completed "Request to Add or Change Course Fees" form. Describe in section IV-8.
22a	Will the course be offered in fall terms?	☐ No ☒ Yes If yes: all, even, or odd years? ALL
22b	Will the course be offered in spring terms?	☐ No ☒ Yes If yes: all, even, or odd years? ALL
22c	Will the course be offered in summer terms?	☐ No ☐ Yes If yes: all, even, or odd years? ALL
23	First semester this course will be offered under new Course ID. <i>May not be earlier than the coming fall semester.</i>	Fall 2020
24	Is this course required for a degree/s?	☐ N/A No ☐ Yes If yes, attach a revised degree plan(s) reflecting the placement of the new course.

25	Should the addition of this course be retroactively applied to the degree plan it supports? <i>This is rare, and rationale should explain compelling extenuating circumstances.</i>	☒ No ☐ Yes If yes, provide rationale:
26	Has this course been offered as a Special Topics course? <i>New courses are not required to be taught as Special Topics courses prior to approval.</i>	☐ No ☐ Yes
27	List any courses in which the content overlaps the proposed course. (Course ID and Name) <i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering in Section IV-D.</i>	N/A

II. Curriculum

- A. Explain effect on degree plans. If the addition of the course alters degree requirements, submit a separate Approval Chart for Curriculum Change to update the degree plan.
- B.
- C. Justify the addition of this course to the current curriculum, explaining the gap it meets. *Elements of this course were initially designed specifically to meet the needs of online ENGL 263 students studying abroad in Montevideo. We believe that since this course does not meet the American Literature II (263) course description, it should be listed in the catalog specifically as a Magical Realist Literature course.*

III. Course Design

- A. Audience and Course Goal

Audience

This course requires successful completion of all Freshman English requirements.
The course primarily targets students of sophomore standing and above.

Course goals

ENGL 275 provides students with the opportunity to increase their understanding of the importance and place of Magical Realist literature within its literary, historical, and cultural context as well as its increasing importance within contemporary Latin American literature and popular culture.

B. Student Learning Outcomes and Measurements

	Student Learning Outcome	Measurement
1	Increased literary comprehension	Journals, essays, final project
2	Increased knowledge about and awareness of magical realism	Journals, essays, final project
3	Ability to identify and analyze major literary themes and devices	Journals, essays, final project
4	Increased writing skills	Essays, final connection project
5	Continued clarification of worldview	Final connection project
6	Ability to articulate personal responses and connections to literature	Discussion boards, final project

3. Text and Resources

Give the full publication information of the textbook/s and other required resources and outside readings.
For **combined undergraduate/graduate** courses, make two lists:

- A. full publication information; label **Undergraduate**.
- B. full publication information; label **Graduate**.

Readings from:

Bowers, Maggie Ann. *Magic(al) Realism: The new Critical Idiom*. Routledge: 2004.
 Obiama, Chigozie. *An Orchestration of Minorities*. Little Brown, New York: 2019.
 Young and Hollaman, eds. *Magical Realist Fiction: An Anthology*. Oberlin College Press: 1984.
 Zamora and Farris, eds. *Magical Realism: Theory, History, Community*. Duke UP: 1995.

IV. Supporting Documentation

Required of all applications	
1	Approval Chart for Curriculum Changes
2	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
3	Instructional Design — The syllabus must be reviewed by the Adams Center. Attach

	a copy of the Adams Center letter.
4	Library — Submit new course application and syllabus to the Library dean's office. Attach the Library's memo.
Attach if applicable	
5	Content Overlap — Include one document for each course you listed in Section I-27. Attach statement from instructor/dept chair of existing course justifying the new offering.
6	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
7	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
8	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
9	Justification — Attach any documents to which you refer in Section II-B.

ENGL 275: Magical Realist Literature
Sanders – Spring/Fall 20XX

About the Course

ENGL 275 – Magical Realist
Fall/Spring 20XX

Prerequisites/Audience: This course requires successful completion of all Freshman English requirements. The course primarily targets students of sophomore standing and above.

Course Description: From the early 20th century to the present. This sophomore-level course emphasizes the multicultural voices, from a range of genders, ethnicities, and perspectives, that constitute literature from the Americas. This section focuses on Latin American literature, with a special emphasis on works of magical realism.

About the Professor

Dr. Shelly Sanders, Professor of English

Mail: ACU Box 28252 Abilene, TX 79699

Phone: 325.674.4855

E-mail: shelly.sanders@acu.edu

Office on campus: AD 216E, MWF __, TR__, and by appointment

Mission Statements

ACU Mission: This mission of Abilene Christian University is to educate its students for Christian service and leadership throughout the world.

College Mission: The College of Arts and Sciences endeavors to educate 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. The college offers a broad spectrum of programs in the arts, humanities, social sciences, behavioral sciences, natural sciences, and mathematics as well as professional and pre-professional programs. Many courses in the college are designed to provide a unique liberal arts education from a Christian perspective to students of all majors throughout the university.

Department of Language and Literature Mission: The Department of Language and Literature cultivates the effective use of language-- through extensive reading and writing in English and mastery in other languages--as a powerful tool for communication, collaboration, creativity, and critical thinking in Christian service and leadership throughout the world.

Course Content and Format

Course Content: The central topic and focus of this course is magical realist literature, including novels, short stories, poetry, drama, and nonfiction.

Course Format: The course will be similar to other sophomore-level literature courses and will involve a mix of lectures, small group work, and in-class discussions.

Faith and Learning: Like other literature courses, ENGL275 will undoubtedly involve discussions related to religious faith and belief, as these are explicit and implicit components of the texts we read. Although the theology of our texts will differ widely, fundamental investigations of how faith and belief are an essential component of the human experience will be welcome fodder for class discussion.

Course Materials

Readings from:

Bowers, Maggie Ann. *Magic(al) Realism: The new Critical Idiom*. Routledge: 2004.

Obiama, Chigozie. *An Orchestration of Minorities*. Little Brown, New York: 2019.

Young and Hollaman, eds. *Magical Realist Fiction: An Anthology*. Oberlin College Press: 1984.

Zamora and Farris, eds. *Magical Realism: Theory, History, Community*. Duke UP: 1995.

Course description and goals

This course will study the genre of magical realism, fiction in which “irreducible elements” of magic are included in otherwise realistic narratives. Until quite recently, magical realism had been largely associated with Latin American literature, but now it is increasingly becoming recognized as perhaps the most important trend in contemporary international fiction.

Our discussion will concentrate on careful analyses of these magical realist texts and their critical and cultural contexts, and we will discuss, interpret, and write about these uniquely important texts. Since these magical realist texts are currently playing a central role in contemporary international fiction (and film), our investigation of it will also broaden to include more general discussions of contemporary Latin American literature and popular culture.

Learning Outcomes

	<i>Competency</i>	<i>Measurements</i>
1.	Increased literary comprehension	Journals
2.	Increased knowledge about and awareness of magical realist literature	Reading journals, essays, exams
3.	Ability to identify and analyze major literary themes and devices	Journals and exams
4.	Ability to articulate personal responses to literary works	Discussion, essays, final project

5.	Increased thinking and writing skills	Essays, final project
6.	Continued clarification of personal world view	All course assignments

Assessment and Grading:

Based on a point system, your final grade will be calculated as follows:

Discussion Board Postings (3 @ 20 points each)	60
Journal Responses (6 @40 points each)	240
Two critical essays @ 100 points each	200
Creative Connection Project	500
Total	1000 points

Grade scale: The Grading scale is as follows:

A=1000-900 points B=899-800 points C=799-700 points D=699-600 points
F=599 and below

*There is no extra credit in this course.

University Policies

ADA Compliance Policy: 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 email alpha@acu.edu call their office directly at 325-674-2667.

Academic Integrity Policy: 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) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. 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 your school, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by

following [this link](#).

Anti-Harassment Policy: As a professor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as a professor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. When I am not able to keep your information confidential, I will only share it with responsible administrators on campus who can provide you with services and resources. I am required to share with the Title IX Coordinator information regarding sexual misconduct or harassment, dating or domestic violence or stalking that you report to me. If you would prefer to share information in a confidential setting, I encourage you to speak with someone in the [ACU Counseling Center](#). All of your options are available for review by clicking on the link to ACU's [policy](#).

Course Policies

Attendance Policy: Regular class attendance contributes to your academic success; the Department of Language and Literature requires that you attend at least eighty percent (80%) of the class meetings in order to receive credit for this course. **More than XX absences** — regardless of the reason — will result in automatic withdrawal from the course with a grade of WF. When you find it necessary to miss class, it is your responsibility to get lecture notes and assignments before the next class period. If you are missing for an excused absence, make sure to provide proper documents beforehand and to communicate with me about whatever material you will miss.

Late Work Policy: Major papers are due at the beginning of class on the dates found in your syllabus. A late paper will accrue a 10% penalty against its final grade for each day it is late, including weekends. In extreme circumstances such as a prolonged illness or family crisis, apply for an extension **before** the due date. Unless the student receives **prior** approval, a major exam not taken at the assigned time will also accrue a 10% penalty per day against its final grade. I do not accept late work for all other assignments, including quizzes.

Matters of Conscience: No student will be required to read material that he or she deems spiritually harmful or ethically compromising. If you have such a problem with one of the assigned works, consult me outside of class. I will honor your request and assign an alternate reading. The substitution will be treated confidentially. I do not know what you've been through, so if you are worried about certain texts triggering you in certain ways, please let me know so that I can do what I can to help prevent these types of experiences.

Note: Each week I will post professor notes in Canvas, which are designed to offer you some food for thought about the assigned reading. In the notes, I offer you possible ways to interpret the text critically and analytically, I will ask some questions about how this text might be considered “magical realism,” and I will also try to place the texts in some appropriate historical and cultural context. The course notes will not be all-encompassing. They will give you other points of examination or ideas for further research. However, most of the “work” of the course is your responsibility. You are strongly encouraged to do outside research on the authors, texts or historical and cultural context of these writings on your own. The more you put into the course, the more you will get out of it, as you learn to take responsibility for your own learning in an ever-changing, globalizing world.

JOURNAL RESPONSES: Because I believe that writing is a significant tool for making meaning, for learning, for discovery, students will be asked to write a journal response to various readings throughout the semester. Your journal responses should be written **AFTER** you have read the text. You can choose your own point of focus, or you may respond to one or more of the following options:

1. What do I think of this text and why?
2. List the emotions (anger, pity, envy, admiration, astonishment, etc.) the work evoked. Then explain the reasons you think you felt these emotions.
3. Copy one sentence, one line, or one phrase that struck you as especially beautiful, puzzling, enlightening, and so on. Then discuss how and why the sentence, line, or phrase evoked this response.
4. You can write a letter to the author asking questions or making observations about the reading.
5. Explain why you could or could not identify with a particular character or situation in the reading.
6. Reread the work and discuss how your impression of the reading changed from your initial reading of the piece.

Make sure you vary the format for your responses. For example, don't just write a letter to the author for every response. Try your hand at different approaches to your writing responses. Again, these are just suggestions; you may take any approach to the responses that you prefer. The one thing I do NOT want you to do is provide just a summary of the reading. Your ideas about the reading are more important to me. I want to know what you are thinking about the readings and why.

FORMAT FOR THE JOURNALS:

The journals are informal pieces of writing, meaning that I do not expect the same level of analysis as I would in a critical response paper, but I will still grade your journal response for spelling, punctuation, and grammar (but you should always try to do your best). The one requirement I do have is that you **ALWAYS** write in **COMPLETE SENTENCES**. Often it is too difficult, if not impossible, to go back to just notes and remember what you meant at the time you wrote them. This might prove problematic for some, especially as we get started, but discipline yourself and stick to this format of writing **ALL** entries in complete sentences. **Also, it is a requirement in the journal responses that you use quotations from the text to support your argument. Failure to do so will result in loss of points.**

Strive to write **AT LEAST two full pages (double-spaced)** for each entry. Length requirements for journal entries can be problematic, but push yourself to use your own writing to develop your thinking about the reading and make your own meaning. You will find that the more you write, the more you will write. If you are confused or puzzled by a reading, use your journal writing to try and answer some of your own questions and make meaning for yourself. **You will lose points if you consistently fall short of the two-page requirement.**

Finally, remember that we each make our own interpretations of the texts we are reading so don't think that your reading of a text is "wrong." Again, I want to read your ideas about the readings, but you need to support these ideas with quotations from the text itself.

Critical Response Papers: You are being asked to write two critical response papers. A critical response paper is not merely a summary of the text, nor does the critical response paper require outside research. To help you develop a topic for your critical response paper, you might want to write some journal-like responses for yourself while you read the pieces to find out how you feel about the piece or what you think about the reading. When we read, we tend to analyze what we are reading, whether we realize it or not. These journal-like responses may point you in a direction of interest for your critical response paper. The opportunities are many for writing your response papers. For example, you can compare and contrast two or more characters in a text. Compare/contrast essays can also address style, ideology, theme, or the culture presented in the text, to name a few. Another possibility for a critical response paper is to discuss/analyze the symbolism (if any) in the text and how it contributes to the overall theme and effectiveness of the novel. You can talk about the setting of the novel and its impact on the characters or the theme(s) of the novel. As I said above, you have a variety of options when approaching your critical response papers. Feel free to email me with your ideas, if you are unsure of your topic or want suggestions to develop your ideas.

Please see my announcement in Canvas about the difference between Journal Entries and Critical Response Essays.

PLEASE READ ALL ANNOUNCEMENTS THAT ARE POSTED IN CANVAS VERY CAREFULLY. THEY WILL GIVE YOU IMPORTANT INFORMATION ABOUT ALL ASSIGNMENTS.

Your **first** critical response paper is due during **Module 3**. Your **second** critical response paper is due during **Module 6**.

Requirements for Critical Response Papers:

- Your paper should be 5-7 pages (double-spaced)
- There is a title
- You include proper in-text citations and a Works Cited page.

Creative Connection Project: See assignment sheet and rubric in Canvas. This will be a project you work on throughout the semester, and incorporates most of your writing assignments into a project that will count for half of your course grade. You cannot pass the class if you do not turn in your Creative Connection Project with all of the necessary components.

Assignments and Reading schedule

*Be aware that this schedule is tentative and certain days/dates are liable to change. If a due date for a major assignment changes, I will announce this change in class and also via email.

All assignments are due by midnight on the day that is posted.

Week 1—

Watch the posted short surrealist film

Write Letter of Introduction. Remember to respond to another classmates' post for credit.

Read Description of Creative Connections Project and Rubric

Week 2– Defining Magical Realism

Write your own definition of magical realism after reading:

Nikolai Gogol, "The Nose"

Henry James, "The Jolly Corner"

Jorge Luis Borges, "The Aleph"

Course notes

Journal Response A due

Work on Connections

Week 3 –

Julio Cortazar, “Axolotl,” and “The Night Face Up”
 Course notes
 Journal Response B due
 Work on Connections

Week 4 – Gabriel Garcia Marquez

Garcia Marquez, “Light Is Like Water”
 Garcia Marquez, “A Very Old Man With Enormous Wings”
Critical Response Paper 1 due
 Discussion Board Post 2 due
 Course notes
 Work on Connections

Week 5 – More Garcia Marquez and Cultural History

Alejo Carpentier, “Journey to the Seed” (YH)
 John Cheever, “The Enormous Radio” (YH)
 Course notes
 Journal Response C
 Work on Connections

Week 6 – Magical Realism or Political Allegory?

Franz Kafka, “The Bucket Rider” (YH)
 Octavio Paz, “My Life with the Wave” (YH)
 Course notes
 Journal Response D
 Work on Connections

Week 7 – Magical Realism and the World

Critical Response Paper 2 due, Discussion Board Post 3 due
 J.K. Rowling, excerpt from *Harry Potter and the Sorcerer’s Stone*
 John Updike, “Cruise”
 Course notes
 Work on Connections

Week 8 – North American Magical Realism

Ben Okri, “Eight” from *The Famished Road*
 A. S. Byatt, “A Stone Woman”
 Journal Response E
 Work on Connections

Week 9 -- Magical Realism, Gender and Power

Magical Realist film screening

Journal Response F

Week 10-12

Obiama, *An Orchestration of Minorities*

Weeks 13-16

Work on Final Creative Connection Project

Final Creative Connection Project due

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: March 3, 2020
TO: Dr. Mikee Delony
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 275 – Magical Realist Literature

After reviewing the course application and syllabus, the library can support the proposed course. Please contact Holly Dameron, Library Acquisitions Coordinator, if you will require additional library resources in the future for the course. Thank you for letting us review the course application.

Dr. Shelly Sanders
Admin Building 216E
Shelly.sanders@acu.edu
(325)674 4855

February 18, 2020

Re: Review of ENGL275

Dear Dr. Sanders,

Thank you for submitting the application for course *ENGL275: Magical Realist Literature*. I have reviewed it based on the [ACU New Course Application Guidelines](#). I find the syllabus to be meeting all the requirements except that the syllabus itself does not include the credit hours and class meeting time and place. You can add such information yourself now or when such information becomes available. There is no further need to bring the syllabus back to the Adams Center for review.

Please note that this letter is not meant to be a final approval in the course application process. Your department chair and members of the council may have questions or comments of their own.

If you have any questions, please feel free to let me know. Please also let me know if we can be of any help in the design and facilitation of this course.



Director of Instructional Design, Adams Center