

## Approval Chart for Curriculum Changes

A = Approve      I= Information Item<sup>1</sup>      R= Advise & Respond<sup>2</sup>

Course Number ENGL 273: African-American Literature or Degree Plan(s) \_\_\_\_\_

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

ACU is well behind equivalent institutions in not offering a course in this mode, meaning that students who graduate from ACU and from the Language and Literature department leave here less prepared in this area than students coming out of schools like Baylor and TCU. Students have long requested a course like this, and this will leave them better prepared to teach at the high school level, move on to graduate studies, or simply live life as a more well-informed person.

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

|                                         |                                                                                                                   |              |                  |       | COUNCIL <sup>3</sup> |      |     |      |         |           |
|-----------------------------------------|-------------------------------------------------------------------------------------------------------------------|--------------|------------------|-------|----------------------|------|-----|------|---------|-----------|
|                                         | 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         |
| <input checked="" type="checkbox"/> 14. | New course — See website for application and process.<br>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 <sup>3</sup> |                  |       |     |      |      |      |         |         |           |                   |
|-----|-------------------------------------------------------------------------------------------------------------|----------------------|------------------|-------|-----|------|------|------|---------|---------|-----------|-------------------|
|     | 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 <sup>6</sup>                                    | A                    | A                | A     | A   |      |      |      | A       | --      | A         | --                |
| 2.  | University Requirements — Add or drop a required course from the University Requirements chart <sup>6</sup> | A                    | A                | A     | A   |      |      |      | A       | A       | A         | --                |
| 3.  | University Requirements — Add or drop a course from a menu within the University Requirements <sup>6</sup>  | A                    | --               | --    | A   |      |      |      | A       | --      | A         | --                |
| 4.  | University Requirements — Change hours within a menu on the University Requirements chart <sup>6</sup>      | A                    | A                | A     | A   |      |      |      | A       | A       | A         | --                |
|     |                                                                                                             |                      |                  |       |     |      |      |      |         |         |           |                   |
| 5.  | Major — Revision of major <sup>4,5</sup>                                                                    | A                    | A                | A     | A   |      |      |      | A       | --      | A         | --                |
| 6.  | Major — Adopt or change admission requirements                                                              | A                    | A                | A     | A   |      |      |      | A       | --      | A         | --                |
| 7.  | Major — Add <sup>4,5</sup>                                                                                  | 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 <sup>3</sup> |            |      |     |      |          |         |           | Board of Trustees |
|-------------------------|----------------------------------------------------------------|----------------------|------------|------|-----|------|----------|---------|-----------|-------------------|
| Provost-Proposed Change |                                                                | Provost              | Department | Dean | TEC | UUAC | Graduate | Faculty | President |                   |
| 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<sup>3</sup>

|    | 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 <sup>7</sup> | --           | --               | --    |      | 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         |

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

<sup>2</sup> 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.

<sup>3</sup> 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.

<sup>4</sup> 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.

<sup>5</sup> 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.

<sup>6</sup> 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.

<sup>7</sup> 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>11/08/2021</u>      |
| Signature                  | Approval date          |
| _____<br>Signature         | _____<br>Approval date |

| College Academic Council(s) |                        |
|-----------------------------|------------------------|
| <u>Jonathan Camp</u>        | <u>Jan 25, 2022</u>    |
| Signature                   | Approval date          |
| _____<br>Signature          | _____<br>Approval date |

| Dean(s)               |                        |
|-----------------------|------------------------|
| <u>Gregory Strate</u> | <u>Jan 25, 2022</u>    |
| Signature             | Approval date          |
| _____<br>Signature    | _____<br>Approval date |

| Teacher Education Council  |                        |
|----------------------------|------------------------|
| _____<br>Chair's signature | _____<br>Approval date |

| General Education Council  |                        |
|----------------------------|------------------------|
| _____<br>Chair's signature | _____<br>Approval date |

| Undergraduate Academic Council |                        |
|--------------------------------|------------------------|
| _____<br>Chair's signature     | _____<br>Approval date |

| Graduate Council           |                        |
|----------------------------|------------------------|
| _____<br>Chair's signature | _____<br>Approval date |

| Provost            |                        |
|--------------------|------------------------|
| _____<br>Signature | _____<br>Approval date |

| Faculty                          |                        |
|----------------------------------|------------------------|
| _____<br>Chair of faculty senate | _____<br>Approval date |

| President          |                        |
|--------------------|------------------------|
| _____<br>Signature | _____<br>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 273 |
|-----------------------------------------|----------|

## I. Systems and Catalog Information Complete each item.

|     |                                                                                                      |                                                                                                                                                                                                                                                                                                                                                              |
|-----|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1   | Course Developer                                                                                     | Steven Moore and Jeremy Elliott                                                                                                                                                                                                                                                                                                                              |
| 2   | Course Instructor                                                                                    | Steven Moore and Jeremy Elliott                                                                                                                                                                                                                                                                                                                              |
| 3   | Course Title                                                                                         | African American Literature                                                                                                                                                                                                                                                                                                                                  |
| 4   | Course Abbreviation for Banner if title is more than 30 characters                                   |                                                                                                                                                                                                                                                                                                                                                              |
| 5   | College                                                                                              | CAS                                                                                                                                                                                                                                                                                                                                                          |
| 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                                                                      |                                                                                                                                                                                                                                                                                                                                                              |
| 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?<br>(Select one option. Please see Schedule Type definitions on Page C.) | <input checked="" type="checkbox"/> Traditional lecture<br><input type="checkbox"/> Traditional lab<br><input type="checkbox"/> Traditional lecture/lab<br><input type="checkbox"/> Experiential Learning<br><input type="checkbox"/> Seminar<br><input type="checkbox"/> Studio<br><input type="checkbox"/> Thesis<br><input type="checkbox"/> Dissertation |
| 14  | Number of faculty workload hours                                                                     | 3                                                                                                                                                                                                                                                                                                                                                            |

|     |                                                                                                                                                            |                                                                                                                                                                             |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 15  | Grade Mode                                                                                                                                                 | <input checked="" type="checkbox"/> Standard<br><input type="checkbox"/> Credit/No Credit (undergrad only)                                                                  |
| 16  | Maximum Enrollment                                                                                                                                         | 25                                                                                                                                                                          |
| 17  | <b>Catalog Description</b><br>(50 words or less)                                                                                                           | Survey of prominent African-American writers and thinkers from the 19 <sup>th</sup> century to the present.                                                                 |
| 18  | List any prerequisites (course/s, test scores, class standing, major, etc.)                                                                                | ENGL111, ENGL112                                                                                                                                                            |
| 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) |                                                                                                                                                                             |
| 20  | If the course is cross-listed, specify the Course ID(s)                                                                                                    |                                                                                                                                                                             |
| 21  | Does this course require any additional student course fees?                                                                                               | <input checked="" type="checkbox"/> No<br><input type="checkbox"/> Yes<br>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 <b>fall</b> terms?                                                                                                           | <input type="checkbox"/> No<br><input checked="" type="checkbox"/> Yes<br>If yes: all, even, or odd years? All                                                              |
| 22b | Will the course be offered in <b>spring</b> terms?                                                                                                         | <input type="checkbox"/> No<br><input checked="" type="checkbox"/> Yes<br>If yes: all, even, or odd years? All                                                              |
| 22c | Will the course be offered in <b>summer</b> terms?                                                                                                         | <input checked="" type="checkbox"/> No<br><input type="checkbox"/> Yes<br>If yes: all, even, or odd years?                                                                  |
| 23  | First semester this course will be offered under new Course ID. <i>May not be earlier than the coming fall semester.</i>                                   | F2022                                                                                                                                                                       |
| 24  | Is this course required for a degree/s?                                                                                                                    | <input checked="" type="checkbox"/> No<br><input type="checkbox"/> Yes<br>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?<br><i>This is rare, and rationale should</i>                   | <input checked="" type="checkbox"/> No<br><input type="checkbox"/> Yes<br>If yes, provide rationale:                                                                        |

|    |                                                                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                     |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|    | <i>explain compelling extenuating circumstances.</i>                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                     |
| 26 | Has this course been offered as a Special Topics course?<br><i>New courses are not required to be taught as Special Topics courses prior to approval.</i>                                                                   | <u>  </u> No<br><u>  x  </u> Yes<br>If yes, provide course ID, term, and enrollment:<br>ENGL240.01 & .02, Fall 2020, ENGL240.02, Spring 2021, 25 per section                                                                                                                                                                                                                                        |
| 27 | List any courses in which the content overlaps the proposed course.<br>(Course ID and Name)<br><i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering in Section IV-D.</i> | ENGL 273 is a sophomore-level literature course; this course is for those students who have completed their freshman English requirements. ENGL 373 is an upper-level course that provides a more in-depth study of African-American literature and students will work with greater intensity and rigor. For the prerequisites, students must complete all of their Sophomore English requirements. |

## 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. Justify the addition of this course to the current curriculum, explaining the gap it meets.

-ACU is well behind equivalent institutions in not offering a course in this mode, meaning that students who graduate from the Language and Literature department leave here less prepared in this area than students coming out of schools like Baylor and TCU. Students have long requested a course like this, and this will leave them better prepared to teach at the high school level, move on to graduate studies, or simply live life as a more well-informed person.

## III. Course Design

- A. Audience and Course Goal
  1. Describe the intended audience, including prerequisite skills.  
-Students who have received credit for ENGL111 and 112, and are prepared to write at least the sophomore level.
  2. State the overarching course goal(s) in performance terms.  
-Introduce students to a much wider range of African American literature than they have likely encountered to so far in their education. Help students understand their own racial context, and help them to synthesize the diverse range of approaches to race in 19<sup>th</sup> to 21<sup>st</sup> century African American literature.
- B. Student Learning Outcomes and Measurements

|   | Student Learning Outcome               | Measurement                                            |
|---|----------------------------------------|--------------------------------------------------------|
| 1 | Students will demonstrate knowledge of | ...by midterm and final exams that require students to |

|   |                                                                                                                                      |                                                                                                                      |
|---|--------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
|   | a broad range of African American voices from the 19 <sup>th</sup> to the 21 <sup>st</sup> centuries...                              | identify quotations from these authors.                                                                              |
| 2 | Students will identify and analyze thought trends within 19 <sup>th</sup> to 21 <sup>st</sup> century African American literature... | ...by 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 <sup>st</sup> 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 an 8-10 page term paper.                                                               |

### 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**.

Gates, Henry Louis and Valerie A. Smith, General Editors. The Norton Anthology of African American Literature. Third Edition, Volume 1. New York: W. W. Norton, 2014.

Gates, Henry Louis and Valerie A. Smith, General Editors. The Norton Anthology of African American Literature. Third Edition, Volume 2. New York: W. W. Norton, 2014.

Hurston, Zora Neale. Their Eyes Were Watching God. New York: Harper Collins, 2006.

Wright, Richard. Native Son. New York: Harper Perennial, 2005.

## IV. Supporting Documentation

| Required of all applications |                                                                                                                                   |
|------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 1                            | <b>Approval Chart for Curriculum Changes</b>                                                                                      |
| 2                            | <b>Syllabus</b> — <b>Attach</b> the syllabus for the course based upon the anticipated first-semester offering.                   |
| 3                            | <b>Instructional Design</b> — The syllabus must be reviewed by the Adams Center. <b>Attach</b> a copy of the Adams Center letter. |
| 4                            | <b>Library</b> — Submit new course application and syllabus to the Library dean's office.                                         |

|                             |                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                             | <b>Attach</b> the Library's memo.                                                                                                                                                                                                                                                                                                       |
| <b>Attach if applicable</b> |                                                                                                                                                                                                                                                                                                                                         |
| 5                           | <b>Content Overlap</b> — Include one document for each course you listed in Section I-27. <b>Attach</b> statement from instructor/dept chair of existing course justifying the new offering.                                                                                                                                            |
| 6                           | <b>Departmental Resources</b> — List the resources that support the course and are available only through the department, if applicable. <b>Attach</b> the list of the holdings and the location/s.                                                                                                                                     |
| 7                           | <b>Resources</b> — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). <b>Attach</b> a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.                   |
| 8                           | <b>Expenses</b> — 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.). <b>Attach</b> a complete list of all items, the estimated cost of each and the source of the funds. |
| 9                           | <b>Justification</b> — <b>Attach</b> any documents to which you refer in Section II-B.                                                                                                                                                                                                                                                  |

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

|                                                                                 |
|---------------------------------------------------------------------------------|
| <b>ENGLISH 273—01</b><br><b>AFRICAN AMERICAN LITERATURE</b><br><b>FALL 2022</b> |
|---------------------------------------------------------------------------------|

**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 received credit for ENGL111 and 112, regardless as to major.

### ***Required Texts and Materials***

1. Gates, Henry Louis and Valerie A. Smith, General Editors. The Norton Anthology of African American Literature. Third Edition, Volume 1. New York: W. W. Norton, 2014.
2. Gates, Henry Louis and Valerie A. Smith, General Editors. The Norton Anthology of African American Literature. Third Edition, Volume 2. New York: W. W. Norton, 2014.
3. Hurston, Zora Neale. Their Eyes Were Watching God. New York: Harper Collins, 2006.
4. Wright, Richard. Native Son. New York: Harper Perennial, 2005.
5. **Important Note:** You must purchase all of the textbooks for this course; you are not allowed to share textbooks in this class.
6. Each student must purchase a notebook and college ruled paper for class notes, journal writing, and research.
7. Each student must purchase necessary supplies such as paper, pens, and pencils.
8. Each student must purchase three ACU Blue Books.

### ***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 19<sup>th</sup> century to the present.

|   | <b><i>Student Learning Outcome</i></b>                                                                                                         | <b><i>Measurement</i></b>                                                                                            |
|---|------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| 1 | Students will demonstrate knowledge of a broad range of African American voices from the 19 <sup>th</sup> to the 21 <sup>st</sup> 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 <sup>th</sup> to 21 <sup>st</sup> century African American                         | ...by essay questions on midterm and final exams that ask them to put these authors in conversation with each other. |

|   |                                                                                      |                                                                         |
|---|--------------------------------------------------------------------------------------|-------------------------------------------------------------------------|
|   | literature...                                                                        |                                                                         |
| 3 | Students will better understand their own 21 <sup>st</sup> 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 8-10 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 wash 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 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 around **8 full-pages to 10 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.

The student must select one of the following topics listed below:

### **Topic A**

Advance your critical opinion on whether or not American Capitalism and religion negatively impacts African-Americans in Zora Neale Hurston’s *Their Eyes Were Watching God* and “A Summer Tragedy” by Arna Bontemps.

### **Topic B**

Demonstrate how the writings of Langston Hughes and Kendrick Lamar powerfully address the current racial tensions and riots since the passing of George Floyd.

### **Topic C**

Examine the phenomenon of Black Rage in Richard Wright’s *Native Son* and James Baldwin’s “Notes of a Native Son,” or offer insights or revelations that you have about how black women and black men approach anger differently in Nella Larsen’s *Passing* and Ann Petry’s “Like a Winding Street.”

### **Breakdown of Final Course Grade**

|                                                        |     |
|--------------------------------------------------------|-----|
| Surprise Reading Quizzes & Active Participation        | 30% |
| Scholarly Paper                                        | 30% |
| Scholarly, Personal, Creative Assignments <sup>1</sup> | 20% |

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<sup>1</sup> Look for **Assignment Due** on our course schedule. Instructions and deadline for each assignment will be provided for you. Let me know if you have any questions or concerns about these unique assignments in this class.

|                   |     |
|-------------------|-----|
| 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>.

### **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.

### 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.**

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| August 24    | Introduction to the Course: <u>Slavery to Black Lives Matter</u> ; Creating a Unique Community of Learners; Explaining the Assignments                                                                                                                                                                                                                                                                                                                                                                                                                    |
| August 26    | <b>From Volume 1: Introduction to The Literature of Slavery and Freedom, 1746-1865</b> (75-87), David Walker (159-160), David Walker's Appeal in Four Articles; Together with a Preamble, to the Coloured Citizens of the World (161-164), Article I. Our Wretchedness in Consequence of Slavery (164-171), Sojourner Truth (176-178), Ar'n't I a Woman? Speech to the Women's Rights Convention in Akron, Ohio (178) The Narrative of Sojourner Truth (178-180).                                                                                         |
| August 28    | Harriet Jacobs (221-224), Incidents in the Life of a Slave Girl (224-261).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| August 31    | Frederick Douglass (326-330), Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself (330-388).                                                                                                                                                                                                                                                                                                                                                                                                                               |
| September 2  | Finish Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself (330-388).<br><br><b>Assignment Due:</b> Your <b>Tornado of Words</b> or artwork in response to slavery and Douglass must be uploaded to Canvas by class time.                                                                                                                                                                                                                                                                                                  |
| September 4  | <b>Literature of the Reconstruction to the New Negro Renaissance, 1865-1919</b> (505-520), Booker T. Washington (548-549), <u>Up From Slavery</u> : Chapter I. A Slave among Slaves (550-557), Chapter XIV. The Atlanta Exposition Address (572-579).                                                                                                                                                                                                                                                                                                     |
| September 7  | W.E.B. Du Bois (679-683), A Litany of Atlanta (684-686), <u>The Souls of Black Folk</u> : Chapter I. Of Our Spiritual Strivings (688-693), Chapter III. Of Mr. Booker T. Washington and Others (694-702).<br><br><b>Assignment Due:</b> Draw a tree with hollow leaves. While reading from W.E.B. Du Bois, write down thoughts, words, phrases, or things you are learning along the way inside the leaves. Once you have completed this task, take a picture of your <b>Learning Tree</b> and upload it to canvas. This assignment is due by class time. |
| September 9  | Charles W. Chesnutt (580-582), The Wife of His Youth (602-610), Paul Laurence Dunbar (894-896), Selected Poetry of Paul Laurence Dunbar.                                                                                                                                                                                                                                                                                                                                                                                                                  |
| September 11 | <b>Harlem Renaissance, 1919-1940</b> (929-944), Claude McKay (1000-1004), Selected Poetry of Claude McKay.                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| September 14 | Zora Neale Hurston's <i>Their Eyes Were Watching God</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| September 16 | Zora Neale Hurston's <i>Their Eyes Were Watching God</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

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| September 18 | Zora Neale Hurston's <i>Their Eyes Were Watching God</i><br><br><b>Assignment Due:</b> Take a gripping photograph that powerfully captures a theme or insight from Hurston's novel. Upload it to Canvas by class time.                                                                                                                                                           |
| September 21 | Nella Larsen (1079-1080), <i>Passing</i> (Part One: Encounter)                                                                                                                                                                                                                                                                                                                   |
| September 23 | Nella Larsen, <i>Passing</i> (Part Two: Re-Encounter)                                                                                                                                                                                                                                                                                                                            |
| September 25 | Nella Larsen, <i>Passing</i> (Part Three: Finale)                                                                                                                                                                                                                                                                                                                                |
| September 28 | "A Summer Tragedy" by Arna Bontemps (Handout), Langston Hughes (1302-1304), Selected Poetry of Langston Hughes.                                                                                                                                                                                                                                                                  |
| September 30 | Selected Poetry of Langston Hughes<br><br><b>Assignment Due:</b> Allow the poetry of Langston Hughes to inspire you to write your very own poem. Upload your original poem to Canvas by class time.                                                                                                                                                                              |
| October 2    | Richard Bruce Nugent (1358-1360), <i>Smoke, Lilies, and Jade</i> (1360-1370)                                                                                                                                                                                                                                                                                                     |
| October 5    | <b>From Volume 2: Realism, Naturalism, Modernism, 1940-1960</b> (93-107), Richard Wright (119-125), <i>Blueprint for Negro Writing</i> (125-132), <i>The Ethics of Living Jim Crow</i> (132-140).                                                                                                                                                                                |
| October 7    | "Man Who Was Almost a Man" by Richard Wright (Handout).                                                                                                                                                                                                                                                                                                                          |
| October 9    | Ann Petry (167-168), <i>Like a Winding Sheet</i> (Handout), Chapter I from <i>The Street</i> (168-179).<br><br><b>Assignment Due:</b> Compose a scholarly response to "Like a Winding Sheet" (typed, double-spaced, one-page). Do not include a heading; record your name and title on the first line. Upload it to Canvas by class time.                                        |
| October 12   | Ralph Ellison (243-247), Prologue (258-264), Chapter I from <i>Invisible Man</i> (264-274), Epilogue (274-279), Margaret Walker (318-319), <i>For My People</i> (319-320).                                                                                                                                                                                                       |
| October 14   | Gwendolyn Brooks (324-325), Selected Poetry of Gwendolyn Brooks                                                                                                                                                                                                                                                                                                                  |
| October 16   | James Baldwin (390-394), Notes of a Native Son (400-413); Excerpt from James Baldwin's <i>I am Not Your Negro</i> (Documentary).                                                                                                                                                                                                                                                 |
| October 19   | James Baldwin, Selection from <i>Fire Next Time</i> (Handout); Excerpt from James Baldwin's <i>I am Not Your Negro</i> (Documentary).<br><br><b>Assignment Due:</b> Compose a scholarly response to Baldwin's <i>Fire Next Time</i> (typed, double-spaced, one-page). Do not include a heading; record your name and title on the first line. Upload it to Canvas by class time. |
| October 21   | Lorraine Hansberry (470-473), <i>A Raisin in the Sun</i> , Act I (474-498)                                                                                                                                                                                                                                                                                                       |
| October 23   | Lorraine Hansberry, <i>A Raisin in the Sun</i> , Act II (498-520)                                                                                                                                                                                                                                                                                                                |
| October 26   | Lorraine Hansberry, <i>A Raisin in the Sun</i> , Act III (520-530)                                                                                                                                                                                                                                                                                                               |
| October 28   | <b>The Black Arts Era, 1960-1975</b> (533-561), Malcolm X (565-566), Chapter One (566-568), Chapter Eleven (573-589), Selected Speeches from Malcolm X (Handout).                                                                                                                                                                                                                |
| October 30   | Martin Luther King, Jr. (592-593), Letter from Birmingham Jail (594-607), Selected Speeches from Martin Luther King, Jr. (Handout), Etheridge Knight (612-614), <i>Hard Rock Returns to Prison from the Hospital for the Criminal Insane</i> (615-616), <i>For Black Poets Who Think of Suicide</i> (Handout).                                                                   |

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| November 2  | Audre Lorde (637-639), New York City 1970 (639-641), A Litany for Survival (Handout), Poetry Is Not a Luxury (643-646), Sonia Sanchez (708-710), homecoming (711), poem at thirty (711-712), A Blues Book for Blue Black Magical Women (Handout), Eldridge Cleaver (739-740), from Soul on Ice – Convalescence (740-748).                                                                                                                                                                                                                                                            |
| November 4  | <p>June Jordan (751-753), Selected Poetry of June Jordan, Nikki Giovanni (879-880), Selected Poetry of Nikki Giovanni (Handout), <b>The Contemporary Period</b> (913-929), Lucille Clifton (1122-1125), [in the inner city] (1125), good times (1126), Malcolm (1127), homage to my hips (1127), what the mirror said (1127-1128), the lost baby poem, [later i'll say], wishes for sons, move (Handout).</p> <p><b>Assignment Due:</b> Compose a personal response to any of the poetry due for today (typed, double-spaced, one-page). Upload your response before class time.</p> |
| November 6  | Maya Angelou (944-946), Still I Rise (946-947), My Arkansas (947), Toni Morrison (985-989), The Bluest Eye (Handout), Selected Essays (Handout), Alice Walker (1176-1179), Everyday Use (1188-1194).                                                                                                                                                                                                                                                                                                                                                                                 |
| November 9  | Richard Wright's <i>Native Son</i> and <i>Moonlight</i> , Directed by Barry Jenkins                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| November 11 | Richard Wright's <i>Native Son</i> and <i>Moonlight</i> , Directed by Barry Jenkins                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| November 13 | Richard Wright's <i>Native Son</i> and <i>Moonlight</i> , Directed by Barry Jenkins                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| November 16 | Selections from Kendrick Lamar's <i>To Pimp a Butterfly</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| November 18 | Selections from Kendrick Lamar's <i>Damn</i> ; Special Guest: Darren Hagood                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| November 20 | Selections from Kendrick Lamar                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| November 23 | Modern African American Poetry/Hip-Hop & Rap                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| November 25 | Thanksgiving Holiday                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| November 27 | Thanksgiving Holiday                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| November 30 | Modern African American Poetry/Hip-Hop & Rap: Natasha Trethewey (1468-1470), Liturgy (1470-1471), Yusef Komunyakaa (1266-1267), February in Sydney (1267-1268), Facing It (1268), Sunday Afternoons (1268-1269), Kevin Young (1507-1508), Langston Hughes (1508-1509), and Other Poets (Handout).                                                                                                                                                                                                                                                                                    |
| December 2  | <p><b>Scholarly Paper Due by Midnight to Canvas</b></p> <p>Modern African American Poetry/Hip-Hop &amp; Rap;<br/>Selections from Ta-Nehisi Coates and Cornel West</p>                                                                                                                                                                                                                                                                                                                                                                                                                |
| December 4  | Selections from Austin Channing Brown and bell hooks                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| December 10 | <b>Final Examination Day:</b> Thursday, December 10, Noon—1:45 PM                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |

# ABILENE CHRISTIAN UNIVERSITY

## LIBRARY

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### M E M O R A N D U M

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**DATE:** January 18, 2022  
**TO:** Dr. Jeremy Elliott  
**FROM:** Mark McCallon, Associate Dean for Library Information Services  
**RE:** Course Application for ENGL 273 – African American Literature

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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. Steven Moore  
Hardin Admin Bldg. 209-A  
sxm00b@acu.edu

Dr. Jeremy Elliott  
Hardin Admin Bldg. 332A  
jke10a@acu.edu

Jul 23, 2021

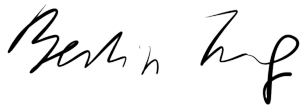
Re: Review of ENGL273

Dear Dr. Moore and Dr. Elliott,

Thank you for submitting the application for course *ENGL273: African American Literature* for review. I have reviewed it based on the [ACU New Course Application Guidelines](#). I find the syllabus to be meeting all the requirements in an exemplary way, especially in your expectations about class participation, device use, respectful behaviors, and a great schedule of course activities. Thank you for incorporating the items in my suggestions as well.

Please note that this letter is not meant to be a final approval in the course application process. 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.

A handwritten signature in black ink, appearing to read "Berni Huff". The signature is fluid and cursive, with the first name "Berni" and the last name "Huff" clearly distinguishable.

Director of Instructional Design  
Adams Center