

Abilene Approval Chart for Curriculum Changes

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

Course Number: **ENGL242: Serial Killers**

or Degree Plan(s):

		Dept./School	College	Dean	TEC	AUAC/Grad	Provost
	Campus-Level Academic Review¹						
	Change to a Course Include signatures from all chairs/program directors for cross-listed courses. ¹						
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 (change of course outcomes)	A	A	A	I	I	A
5.	Number of credit hours	A	A	A	A	A	A
6.	Course number within the hundred	A	A	I	I	I	I
7.	Course number beyond the hundred	A	A	A	A	A	A
8.	Prerequisites	A	A	A	I	I	I
9.	Course restriction (e.g., majors only, junior standing)	A	A	A	A	A	A
10.	Level change (U to G or G to U)	A	A	A	A	A	A
11.	Cross list course	A	A	A	A	A	A
12.	Department of record	A	A	A	A	A	A
13.	Open or close a course	A	A	A	A	A	A
	Change to a Degree Plan						
14.	Educational Program — Revise	A	A	A	A	A	A
15.	Educational Program — Adopt/revise admission requirements	A	A	A	A	A	A
16.	GPA — Revise program-required GPA	A	A	A	A	A	A
17.	Minor — Revise	A	A	A	A	A	A

		Dept./School	College	Dean	TEC	AUAC/Grad	Provost	Campus Faculty	Senior VPAA	President
	Full Review									
	Change to Catalog Information (for Campus)									
18.	General requirements for Bachelor's and Associate Degrees	-	-	-	-	A	A	A	A	I
19.	Policies governing academic probation and suspension	-	-	-	-	A	A	A	A	I
20.	Requirements for graduating with honors	-	-	-	-	A	A	A	A	I
	Change to a Degree Plan									
21.	Educational Program — Add or Discontinue ²³	A	A	A	A	A	A	A	A	I
22.	Educational Program — Discontinue (Provost-proposed)	R	-	R	A	A	A	A	A	I
23.	Minor — Add or Discontinue	A	A	A	A	A	A	-	A	I
24.	Minor — Discontinue (Provost-proposed)	R	-	R	A	A	A	-	A	I
25.	Degree — Add or Discontinue	A	A	A	A	A	A	A	A	I
26.	Degree — Discontinue (Provost-proposed)	R	-	R	A	A	A	A	A	I

		Dept./School	College	Dean	AUAC	Provost	UGEC	University Faculty	Senior VPAA	President
	Change to General Education Requirements for Undergraduates (System)									
27.	Change course outcomes of an included course	A	A	A	A	A	A	-	A	I
28.	Add or drop a required course from the General Education Requirements	A	-	A	-	A	A	A	A	I
29.	Add or drop a course from a menu within the General Education Requirements	A	-	A	-	A	A	-	A	I
30.	Comprehensive revision of General Education Requirements	-	-	-	-	A	A	A	A	I

Notes

² Any change to a cross-listed course requires the signature of both department chairs or program directors overseeing the course to ensure that the courses stay in sync. This includes courses taught at other campuses (e.g. BIBL 101 and BIBO 101).

³ For undergraduate majors, a minimum of 30 hours is required. These programs must have a minimum of 6 elective hours, unless the requirements of external accrediting bodies make it impossible. Master's programs must include a minimum of 30 hours, and doctoral programs must include a minimum of 30 hours beyond the master's.

⁴ When a department/school or dean proposes closing a program, approval routing follows the typical process beginning with the department/school. An administrative proposal by the provost or senior vice president for academic affairs would follow the "provost-proposed" routing on the chart.

Updated 8/1/2023

Department/School(s)



Chair Signature

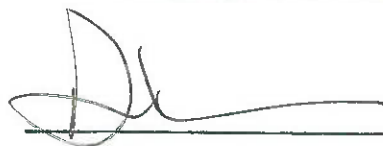
Jan 30, 2024

Date

Chair/Program Director Signature

Date

College Academic Council(s)



Chair Signature

2-6-24

Date

Chair Signature

Date

Dean(s)



Signature

2-6-24

Date

Signature

Date

Teacher Education Council

Signature

Date

**Campus Academic Council:
Abilene Undergraduate or Abilene Graduate**

Signature

Date

Provost

Signature

Date

University General Education Council

Signature

Date

University Faculty

Abilene Faculty Senate Chair signature

Date

Dallas Faculty Council Chair signature

Date

Senior Vice President for Academic Affairs

Signature

Date

President

Signature

Date

Abilene New Course Application

You may delete the preceding instructional pages before submitting application.

Course ID (<i>Subject Code and Number</i>)	ENGL 242
--	----------

1. Systems and Catalog Information Complete each item.

A	Course Developer	Steven Moore
B	Course Instructor	Steven Moore
C	Course Title	Serial Killers
D	Course Abbreviation for Banner if title is more than 30 characters	
E	College	CAHSS - Arts, Humanities, and Social Sciences
F	Department or School	LALI - Language & Literature
G	Number of Credit Hours	3
G1	Number of Lecture Contact Hours	3
G2	Number of Lab Contact Hours	0
H	Is the course for a fixed or variable number of credit hours?	Fixed If variable, explain rationale:
I	Is the course repeatable for additional credit?	No
J	Maximum total number of credit hours a student can earn for this course	3
K	Course Schedule Type	Lecture (LEC) See Schedule Type definitions in the Reference section.

L	Number of Faculty Workload Hours	3
M	Grading Mode	Standard
N	Maximum Enrollment	25
O	Catalog Description (50 words or less)	Survey of literature and film exploring the phenomenon of serial killers in American culture.
P	List any prerequisites (course/s, test scores, class standing, major, etc.)	ENGL 111 and ENGL 112 (or ENGW 111 and ENGW 112).
Q	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)	
R	If the course is cross-listed, specify the subject code and course number of the other course	
S	Does this course require any additional student course fees?	Yes If yes, attach a completed course fee form (see form "Request to Add or Change Course Fees").
T1	Will the course be offered in fall terms?	Yes, odd years
T2	Will the course be offered in spring terms?	No
T3	Will the course be offered in summer terms?	No
U	First semester this course will be offered under new Course ID. <i>May not be earlier than the coming fall semester.</i>	Fall 2027

V	Is this course required for a program(s)?	No If yes, submit a separate completed curriculum proposal to change the program(s).
W	Should the addition of this course be retroactively applied to the degree plan it supports? <i>This is rare, and rationale should explain compelling extenuating circumstances.</i>	No If yes, provide rationale:
X	Has this course been offered as a Special Topics course? <i>New courses are not required to be taught as Special Topics courses prior to approval.</i>	Yes If yes, provide course ID, term, and enrollment: ENGL240; multiple terms; 25 students.
Y	List any courses in which the content overlaps the proposed course. (Course ID and Name). <i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering.</i>	

2. Curriculum

- A. Explain any effects of this course on any degree plans. If the addition of the course alters program requirements, submit a separate [Approval Chart for Curriculum Change](#) to update the program.

This does not impact any of our degree plans other than adding another option for the 200-level literature requirement, which applies to most degree plans on campus.

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

Steven Moore has taught this course as a special topics class many times in previous semesters, and it always fills up and is always a success with students. Based on this, our Department voted to make the course an official offering in the catalog rather than a special topics course. The curriculum is robust, and American interest in serial killers—and artistic attention to this interest—shows no sign of decreasing. Our Department is always trying to think of ways to bolster our offerings and align with cultural and student interest without sacrificing academic rigor or intellectual relevance, and this course accomplishes these goals.

3. Course Design

- A. Audience and Course Goal

1. Describe the intended audience, including prerequisite skills.

The intended audience is lower-level undergraduate students seeking to satisfy their 200-level literature requirement. A potential audience is students with an interest in the subject matter, who may take the course as an elective.

2. State the overarching course goal(s) in performance terms.

The Learning Outcomes below are our Department's standardize outcomes for our 200-level literature courses, which speak to the course goals. We also have the following standardized objectives:

- Increase/enhance student appreciation for important literary texts produced through human history.
- Increase student understanding of the value of reading literary texts by acquainting them with the tools and strategies necessary for textual communication and literary exploration and by expanding their critical and creative thinking and writing skills.
- Continue the writing processes learning in ENGL111 and ENGL112 by improving student ability to compose clear and persuasive research-based literary arguments that draw on careful reading, thoughtful analysis, and an awareness of the literary text's historical and cultural context.

B. Student Learning Outcomes and Measurements

	Student Learning Outcome	Measurement
1	Focus on reading, writing, and thinking critically about literary texts.	Quizzes; Reading Responses; Exams; Research Essay.
2	Develop a strong understanding of literary historical and cultural contexts as well as literary devices, genres, traditions, and movements as a basis for literary inquiry.	Quizzes; Analyses; Exams.
3	Develop strong writing skills relevant to literary inquiry, clear expression, and productive critical and literary insights. Write analytical, reflective, and researched literary assignments that together will total at least 1,500-2,500 words.	Reading Responses; Research Essay.
4		
5		

C. 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.

*This info is also included in the syllabus.

My Friend Dahmer: A Graphic Novel by Derf Backderf.
Psycho: A Novel by Robert Bloch.
My Sister, The Serial Killer by Oyinkan Braithwaite.
All Sinners Bleed by S. A. Crosby
The Silence of the Lambs by Thomas Harris
The Talented Mr. Ripley by Patricia Highsmith
You: A Novel by Caroline Kepnes
The Snowman by Jo Nesbo

B. full publication information; label Graduate.

4. Supporting Documentation

Required of all applications	
1	Approval Chart for Curriculum Changes
2	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
4	Library — Submit new course application and syllabus to the Library dean's office. Attach the Library's memo.
Attach if applicable	
5	Content Overlap — Include one document for each course you listed in Section 1Y. Attach statement from instructor/dept chair of existing course justifying the new offering.
6	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location(s).
7	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
8	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.

9

Justification — Attach any documents to which you refer in Section 2B.

Updated 8/19/2024

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

ENGLISH 242
SILENCE OF THE LAMBS: SERIAL KILLERS
FALL 2026

Professor	Dr. Steven T. Moore
Email	steven.moore@acu.edu
Classroom	Hardin Administration Building, Room 219
Class Time	MWF, 12:00 PM–12:50 PM
Office	Hardin Administration Building, Room 217-A1
Office Hours	By Appointment Only

Favorite Quotes

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

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

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

Departmental Mission Statement

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



My Life Mission Statement

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

Required Texts & Materials

1. Backderf, Derf. My Friend Dahmer: A Graphic Novel. New York: Abrams—The Art of Books, 2012.
2. Bloch, Robert. Psycho: A Novel. New York: The Overlook Press, 1959.
3. Braithwaite, Oyinkan. My Sister, The Serial Killer. New York: Vintage, 2019.
4. Crosby, S. A. All Sinners Bleed. New York: Flatiron Books, 2024.
5. Harris, Thomas. The Silence of the Lambs. New York: St. Martin's Paperbacks, 1988.
6. Highsmith, Patricia. The Talented Mr. Ripley. New York: Vintage, 1999.
7. Kepnes, Caroline. You: A Novel. New York: Atria, 2015.
8. Nesbo, Jo. The Snowman. New York: Vintage Crime/Black Lizard, 2012.
9. Each student will receive an assortment of handouts throughout the semester.
10. Each student must purchase a snazzy journal for class notes, drawings, capturing stream of conscious thoughts, jotting down questions, exploring creative writing, and conducting research. Also consider purchasing fancy pens, pencils, cool paint brushes of various sizes, richly colored paints, and a mason jar (golden lids are the snazziest).

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. This course is a living conversation, not a one-way lecture. Its heartbeat will come from the questions you ask, the sparks of your comments, the weight and wonder of your ideas, and the currents of energy you bring to our shared table. Together, we will meet the texts not as passive observers but as active travelers. We will lean in, listen, challenge, and discover in the company of one another.

Course Description and Prerequisite

ENGL 240.04 Special Topics in English (3-0-3), Silence of the Lambs: Serial Killers (3-0-3), fall, spring, summer. Students will explore the phenomenon of Serial Killers in America and around the world through literature and film. Prerequisite: Completion of freshman English requirements. May be used to satisfy core English requirements.

Course Objectives and Goals

1. In this dynamic literature course, students will embark on an in-depth exploration of serial killers in both American and global contexts through literature and film. Students will examine how authors from around the world employ key literary elements—such as character, setting, plot, symbolism, and metaphor—in both fiction and nonfiction texts. Furthermore, they will analyze recurring tropes and motifs used to portray fictional and real-life serial killers and consider how these narrative strategies shape reader perception across different cultures.
2. Students will rigorously investigate the ethical implications of studying and representing serial killers in media and literature from the United States and around the world. As a class, we will engage in thoughtful discussions and debates centered on the question: What are the moral responsibilities of authors when using serial killers as subjects in literature? This inquiry will include careful consideration of sensationalism, victim representation, and the potential social and cultural consequences of these narratives on a global scale.
3. Through close analysis of the serial killer trope in American and international literature, students will explore how such narratives both reflect and shape broader cultural anxieties and societal concerns. We will examine texts from multiple historical periods and cultural traditions in order to trace the evolution of this trope and its shifting relationship to social consciousness across the world.
4. Students will learn to articulate a thoughtful Christian worldview in their discussions and writings on the complex and challenging subject of serial killers, engaging with the ethical, spiritual, and moral questions these narratives raise in both American and global contexts.
5. Students will develop the ability to clearly and effectively articulate scholarly interpretations, concepts, theories, and critical approaches involved in the academic study of literature.
6. Students will cultivate a professional academic identity by seeing themselves as emerging researchers, literary scholars, and creative thinkers capable of generating original insights and interpretations.
7. Students will continue to strengthen their critical thinking, analytical reading, and academic writing skills through close engagement with challenging texts and ideas.
8. Students will reflect on and discuss their own intellectual processes involved in reading and writing about literature, film, and documentaries from diverse cultural perspectives, gaining greater awareness of how interpretation and analysis develop.
9. Students will respond to course material through a variety of creative and analytical assignments, including formal essays, presentations, and research-based projects designed to deepen engagement with both American and international texts.
10. This course will expand students' appreciation for literary study by equipping them with the tools and strategies necessary for effective textual analysis, critical inquiry, and meaningful literary exploration within a global framework.
11. Building on the writing processes learned in ENGL 112, students will further develop their ability to compose clear, persuasive, research-based literary arguments grounded in close reading, thoughtful analysis, and an understanding of each text's historical and cultural context—whether American or international.

Sophomore Literature Program Outcomes

1. Students will focus on reading, writing, and thinking critically about literary texts related by genre, topic, or literary period.
2. Students will develop a strong understanding of literary historical and cultural contexts as well as literary devices, genres, traditions, and movements as a basis for literary inquiry.
3. Students will develop strong writing skills relevant to literary inquiry, clear expression, and productive critical and literary insights. Additionally they will write analytical, reflective, and researched literary assignments that together will total at least 1,500-2,500 words of graded and preferably researched writing.

Outcome	Measurement
Students will focus on reading, writing, and thinking critically about literary texts related by genre, topic, or literary period.	Quizzes, Reading Responses, Analytical Research Essay, Midterm, and Final Exam
Students will develop a strong understanding of literary historical and cultural contexts as well as literary devices, genres, traditions, and movements as a basis for literary inquiry.	Quizzes, Analytical Research Essay, Reading Responses
Students will develop strong writing skills relevant to literary inquiry, clear expression, and productive critical and literary insights.	Analytical Research Essay, Reading Responses



Jodi Foster and Anthony Hopkins, *Silence of the Lambs*

Course Details

1. This is college. Each student must come prepared for every class. All assigned readings are to be completed in advance, and a reading quiz may be administered at the beginning of any class session.

2. Active engagement¹ is required in this class. 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.
3. 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.²

4. Throughout the semester, your voice is essential—bring your insights, questions, and reflections to our shared table, where literature meets life. 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...**"
5. Purchase a notebook and faithfully take notes during lectures; write down questions, insights, and observations that you hear during our discussions and debates. I simply want to see you **actively engaged with your learning in this class.**
6. 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

¹ **Active Participation:** Bring to this class a living spirit—one that celebrates literature with unshakable excitement, joy, and passion each time we meet.

² David Foster Wallace, 1994 Syllabus of English 102, Literary Analysis I: Prose Fiction.

other members in this class. Take note of the consequences for exhibiting disrespectful behavior in the next course detail.

7. **Disrespectful behavior will not be tolerated in this class.** This includes—but is not limited to—arriving late, leaving early, sleeping or putting your head down during class, yawning horrifically in front of our faces, allowing your cell phone to ring, texting, emailing, using apps or programs on any device (cell phone, iPod, iPad, laptop, or tablet), having technological devices visible, completing work for another class, speaking while the professor or another student is talking, showing rudeness to anyone in the classroom, or arguing disrespectfully about a grade. If you engage in such behavior, you will be dismissed from class and receive a failing grade for that day. You must then schedule a meeting with the professor before returning to class. Repeated incidents of disrespect (as defined above) will result in a **20% deduction from your final course grade**. Continued violations will lead to your dismissal from the course with a failing grade.

8. **Academic Etiquette and Professional Conduct**

In this sacred space of higher learning, it is both a privilege and an honor to walk the halls of academia. Countless individuals around the world do not have the opportunity to be university students due to systemic barriers, personal challenges, or lack of access. Therefore, your presence here should not be taken lightly.

With this privilege comes responsibility. You are expected to speak, write, and conduct yourself with respect, professionalism, and a sense of formality. When addressing your professors, always refer to them as “Professor [Last Name]” or “Dr. [Last Name].”

When writing an email to a university professor:

- Begin with a formal salutation such as “*Dear Professor [Last Name]*” or “*Dear Dr. [Last Name]*.”
- Avoid informal greetings like “Hi” without a title or surname.
- Ensure your message maintains a professional tone. Your email should resemble a formal letter—not a text message or a casual request to customer service.
- Use complete sentences, proper grammar, correct spelling, and appropriate punctuation.
- Always proofread your message before sending it.

During class and office visits:

- Maintain a respectful and collegial tone at all times. Rudeness, sarcasm, or a condescending attitude—whether directed at me or at any other professor—will not be tolerated.
- Make consistent eye contact when speaking with your professors or peers. Do not bury your face in your phone or any electronic device while engaged in conversation.
- During office hours, come prepared. Put away all technology unless otherwise directed, and bring a pen and paper to take notes, record questions, or reflect on feedback that will support your academic growth.

If you display rudeness or disrespect in class or during an office visit, I reserve the right to dismiss you from that session. You will need to schedule a separate meeting with me before being allowed to return. Continued inappropriate behavior may warrant a formal meeting with the Chair of the Language and Literature Department. Should the disrespect escalate further or persist, I reserve the right to remove you from the course with a failing grade.

Let this serve as both a guideline and a reminder: Academic spaces demand the highest standards of conduct. You are capable of meeting them, and I expect nothing less.

9. Do not drop off your belongings in the classroom, leave to purchase food or run errands, and then return late expecting to be marked “on time” or present.
10. **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.
11. **Attendance is vital to your success in this course.** If you accumulate six absences—whether excused or unexcused—in a Tuesday/Thursday (TR) course, or nine absences in a Monday/Wednesday/Friday (MWF) course, for any reason, you will receive a WF for the semester. No exceptions. Additionally, two tardies equal one absence.
12. Punctuality is essential in this course. If you arrive late to class, you will not receive credit for any reading quiz, workshop, in-class activity, or presentation scheduled for that day. If you must miss class because of illness, an emergency, or a university-sponsored event or trip, you are required to email me as soon as reasonably possible explaining your situation. Official documentation may be requested for the absence to be considered excused.
13. Once an absence is approved, you may make up the missed assignment and replace the zero in the gradebook. You will have **one week from the date you return to class** to complete and submit the make-up work. If this deadline is not met, the zero will remain in the gradebook.
14. Whenever a group assignment or collaborative activity is assigned, you are expected to demonstrate full commitment, focus, and accountability. Group work is not optional and not a break from class—it is a graded academic exercise designed to strengthen your understanding of course material.

During group activities, you must:

- Remain in the classroom for the entire duration of the activity. Leaving the room for unrelated reasons or to socialize elsewhere is unacceptable and will be noted.
 - Stay on task at all times and engage directly with the assigned prompt or question.
 - Ensure that every group member is contributing productively to the discussion.
 - Take notes and record your group’s ideas as part of the assignment submission.
- Students who use group time to talk about unrelated topics, distract others, or leave the classroom without permission will receive no credit for that day’s activity. Repeated violations will also reduce your overall participation grade in the course.
15. If you are absent from class, then it is your responsibility to contact a reliable colleague in class for missed class lecture notes.
 16. Do not leave class early. If you leave class early, you will be marked absent and will not receive credit for work for any work scheduled that day, including reading quizzes, in-class assignments, or group activities.
 17. If you are extremely ill due to the flu or stomach virus on the day of class, then do not come to my class. Email me and seek medical attention immediately.
 18. 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. **Late work will not be accepted**. If I do not receive an assignment on time, then you will receive an automatic zero on it.

19. Students are welcome to have snacks during class. However, any food must be light and unobtrusive—ensuring that it does not overwhelm our senses or distract the class in any way.
20. Please hold onto your trash until the end of class.
21. You must take care of personal hygiene before arriving to class.
22. Take care of all bathroom needs before arriving to class. If you keep running in and out of the classroom due to bathroom needs, then you will be counted absent for the class period. If you become immediately ill while in class, quietly excuse yourself and take an absence for the day. However, you will be required to complete a special makeup assignment or project for work missed in class.
23. 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.
24. **Reading Assignments and Overall Curriculum Outlined in the Schedule**
On the first day of class, you are expected to read the syllabus thoroughly, with particular attention to the course reading list. Review every assigned text, film, podcast, and media excerpt scheduled for the semester. If you anticipate that strong language, depictions of violence, or sexual content in any material—literary or otherwise—may trouble you emotionally, spiritually, or physically, it is your responsibility to meet with me immediately.

This course explores literature through diverse and, at times, painful perspectives on what it means to be human. Some of these perspectives may challenge your personal worldview or social location. If you foresee that the material will deeply disturb or conflict with your values, you are not required to continue with readings that cause serious discomfort. However, it is essential that we have a conversation about this early—preferably during the first week of class. You may need to consider whether this course is the right fit for you.

We are engaging with literature and art for educational purposes: to expand the mind, challenge the heart, and shape a well-rounded, thoughtful spirit. Studying literature will not only sharpen your intellect and empathy but also prepare you to live and lead with wisdom and compassion in a complex world. Ultimately, this course is designed to help you grow into a Christian of influence—one who can think deeply and act justly in a hurting world. **But if the content of this course is not appropriate for you, it may be in your best interest to consider dropping this course before the end of the first week.**

-
25. 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. After the final day of the semester, once this course has officially ended, your final grade average is no longer subject to change.
 26. **If you have a concern or issue with me or the class, please let us follow the biblical and respectful approach—come to me directly, and let's talk.** Avoid

sharing the matter with friends, family, neighbors, on social media, or escalating it up the chain of command without first speaking with me personally. We live in a world where it's easy to forget how to handle conflict with respect, care, and love. Let's strive to model a better way—one grounded in integrity, humility, and grace.



Morgan Freeman and Brad Pitt, *Seven*

Screen-Free Policy

Due to past abuses of mobile communication and computing devices (which can distract the entire class, including the teacher), and emerging research about the best ways of learning, this class has a Screen-Free Policy that bans all texting, tweeting, emailing, and surfing the Web during our time together.



- Phones are not allowed to be brought out into the open within the walls of our classroom.
- Laptops, tablet computers, and iPads are not allowed.
- You must take notes by hand in a notebook.

Breakdown of Course Grade (out of 100%)	Weight
Quizzes and Reading Responses	40%
Analytical Research Essay	20%
Midterm and Final Exam	20%
Attendance, Active Participation, Creative Artifact	20%

Quizzes

You are expected to arrive fully prepared for every class meeting, having completed all assigned readings **before entering the classroom**. Reading quizzes may be administered immediately at the start of class. Do not arrive hoping to quickly consult classmates, exchange summaries, or piece together the reading in the moments before a quiz begins. Failure to complete the assigned reading is unacceptable at the collegiate level and will be reflected in your course grade. Students who arrive late or leave early will receive no credit for the quiz. Adequate time is provided during class for all students, including those with approved accommodations, to complete quizzes.

Reading Responses

There will be announced out-of-class responses based on the assigned readings. I will give you a clear prompt to address for each one. These responses are not summaries. **Response must be typed, double-spaced, one-inch margins** all around, **12-point font size**, and **two full pages in length**. You will need to provide specific scenes or situations from your own personal life that you feel comfortable sharing (creative nonfiction prose), **along with rich quotes or brief passages from the assigned short stories, novels, or direct lines from poetry** on our reading list. You must frequently quote and include accurate page numbers from assigned literature in this class, and no other sources, while composing your response. Furthermore, your paper is expected to include a rich analysis, engaging interactions, and an in-depth exploration of these direct quotes within the body of the paper. Your goal is to be original, thought-provoking, and unique. Avoid looking up what scholars have to say or relying on your friends or family members for their thoughts. **I want to hear solely from you.** Avoid including long passages in your paper just to fill space. On the first line, provide your name and a gripping title. Near the end of this exercise, I may call on you to read your response; prepare yourself in case this happens. More information on how to approach these responses will be discussed during the opening week of the semester, so take solid notes during this time.

Analytical Research Essay

For each one, you will compose a formal, research-based analytical essay that demonstrates your ability to think critically and write persuasively about literature. As you prepare your essay, draw upon the writing, research, and analytical skills you developed in English 111 and English 112, the prerequisite courses for this class. You should also carefully review the course Grading Rubric to ensure that your essay meets all expectations.

Select one or more works from our assigned reading list and identify a focused, meaningful topic that you would like to explore in depth. Your essay must present a clear, original, and arguable thesis statement and develop that thesis through thoughtful analysis, well-organized reasoning, and close engagement with the text. You are expected to argue intelligently and passionately for your interpretation while offering fresh, insightful, and thought-provoking observations—what might be called the “beating heart” of your paper.

In addition to your own analysis, this essay requires scholarly research. You must incorporate and quote from **at least four to five credible scholarly sources** (peer-reviewed journal articles, academic books, or reputable critical essays) to help support, deepen, and challenge your argument. These sources should be meaningfully integrated into your discussion rather than simply added for the sake of requirement. Your essay must also include substantial textual evidence from the assigned literary work(s). You are required to provide relevant direct quotations and specific passages from the primary text, complete with page numbers. Avoid quoting overly long passages merely to fill space. Instead, demonstrate your ability to select meaningful excerpts

and to analyze them carefully, smoothly integrating quotations into your own sentences. Each quotation should be followed by thoughtful interpretation, explanation, and critical engagement.

Creative Artifact—Painting, Photography, Film, or Podcast

- Find another colleague in this class and vow to create two canvas-sized, captivating paintings based on an idea or insight that you both gained after studying an assigned literary work in this class; you are not allowed to use clipart, images, paintings, or drawings from online/web; all paintings must be original and crafted by you and your colleagues; you also cannot use work from another class or from the past.
- Find at least two colleagues in this class and pledge to produce several jaw-dropping, stunning photographs (neighborhood of 12-15 in total amount) based on an idea or insight that you all gained after studying an assigned work in this class; you are not allowed to use photography from online/web; all photography must be original, well-polished, and produced by you and your colleagues; you also cannot use work from another class or from the past. Finally, include a typed, double-spaced page explaining the connection between your photography or painting and the assigned work(s) in this class.
- Organize a team of 2-3 individuals to produce an original podcast; choose one or two intriguing individuals to interview for your featured episode; write insightful, thought-provoking, and engaging questions for your interviewees based on topics or issues raised from the assigned an assigned text or more; find a theme song for your podcast to use for the intro and closing; and try to create an eye-catching cover for your podcast show. This should not run longer than 10-15 minutes; feel free to consult with me and/or ACU's Learning Studio on how to approach this assignment.
- Organize a team of 5-6 individuals to produce a brilliant film based on a short story or poem studied in this class. Imagine submitting this film for a special film festival. This should not run longer than 10-15 minutes; meet with me in order to hear more of my expectations for this project.
- If you prefer to do the painting or photography project by yourself, feel free to do so.

Do not duplicate work in this class for another class and do not reuse old papers or projects. Do not purchase a research paper online or from a company or from a service in this country or outside of this country, do not pay a student or a family relative to complete your research paper, and do not plagiarize at all while working on this paper. All in all, do not cheat in any way on this research paper. You will severely suffer the consequences if you do. We have several plagiarism-detection software/programs, so do not even think about cheating on your research paper as well as the major essay assignments in this class. Read more about **Academic Integrity** on the Office of the Provost website.

Important AI Policy in this English Class

When you enroll in an English course where writing, reading, analyzing, and critical thinking are integral to the learning outcomes, all writing assignments must be completed independently by each student in this class of higher learning. Developing and mastering these skills is essential for success in a competitive workplace, as proficiency in these areas will significantly benefit your future career. To achieve this goal, reliance on artificial intelligence (AI) or AI-powered writing tools, such as Grammarly AI, is strictly prohibited in this class. Using these tools during the writing process for any assignment will be considered plagiarism. If a paper contains unusual elements or is flagged as possibly violating the AI policy, you will receive a zero on the assignment. We will have one week to conduct a meeting regarding the assignment. If the meeting does not occur within two weeks, the zero will remain. A second violation of this policy will result in automatic failure of the course.



Freddie Highmore and Vera Farmiga, *Bates Motel*



Denzel Washington and John Goodman, *Fallen*

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. It brilliantly incorporates direct quotes from the assigned literature, providing a rich analysis, engaging interactions, and an in-depth exploration within the body of the paper.
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. This paper effectively incorporates direct quotes from the assigned literature, demonstrating the student's ability to utilize literary sources and integrate quotes from them smoothly into the essay. Furthermore, the paper provides a good analysis, interaction, and probing of those quotes within the body of your paper.
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. This paper adequately incorporates a few direct quotes from the assigned literature, demonstrating the student's moderate ability to effectively utilize and integrate literary quotes within the essay. Furthermore, the paper offers a moderate level of analysis, interaction, and probing of those quotes within its body.
D Paper	Below Average, Inadequate, Ineffective, Unclear, Underdeveloped 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. The student needs to review how to effectively and seamlessly incorporate direct quotes from the assigned literature. This paper must demonstrate the student's ability to utilize sources proficiently, integrating literary quotes smoothly into the essay. Additionally, the student needs to learn how to provide a rich analysis, interact with, and critically engage with those quotes within the body of the paper.
F Paper	Failure, Blocked Communication, Plagiarism-Cheating, Major Errors, Illiteracy, Directions Not Followed, Badly Underdeveloped 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. The student needs to review how to effectively and seamlessly incorporate direct quotes from the assigned literature in this class. This paper must demonstrate the student's ability to utilize sources proficiently, integrating literary quotes smoothly into the essay. Additionally, the student needs to learn how to provide a rich analysis, interact with, and critically engage with those quotes within the body of the paper.

Grading Scale

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



Michael C. Hall

Tentative 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. Late work in this class will not be accepted.

DATE	ASSIGNMENT(S) DUE
August 27	Introduction to the Course; Unpacking the Syllabus ³ ; Acknowledgement Statement (Quiz); Creating the Perfect Reading and Writing Cave; Writing Along the Margins; Finding the Right Journal; Video: “America is Obsessed with Serial Killers” from <i>The Atlantic</i> .
August 29	In-Class: Dr. Taylor Hartman’s Color-Coded Personality Profile ⁴ Foundational Lecture & Discussion, Part I We will begin stories from <i>Psychos: Serial Killers, Depraved Madmen, and the Criminally Insane</i> (Anthology) ⁵ and <i>Thriller</i> (Anthology) ⁶ throughout this academic semester.
September 3	Foundational Lecture & Discussion, Part II Mindhunter: Inside the FBI’s Elite Serial Crime Unit, John Douglas and Mark Olshaker. ⁷ Assigned stories from <i>Psychos: Serial Killers, Depraved Madmen, and the Criminally Insane</i> (Anthology) and <i>Thriller</i> (Anthology).
September 5	Assigned stories from <i>Psychos: Serial Killers, Depraved Madmen, and the Criminally Insane</i> (Anthology) and <i>Thriller</i> (Anthology).
September 10	<u>All the Sinners Bleed</u>
September 12	<u>All the Sinners Bleed</u>
September 17	<u>All the Sinners Bleed</u>
September 19	<u>Psycho</u> ⁸
September 24	<u>Psycho</u>
September 26	<u>My Sister, the Serial Killer</u>
October 1	<u>My Sister, the Serial Killer</u>
October 3	<u>My Sister, the Serial Killer</u>

³ **Highlight Important Reminders from the Syllabus:** Always keep your cell phone and computer out of sight. Do not be disrespectful. Remember to take care of bathroom needs before class. Whenever you are absent due to an emergency, illness, or a school-sponsored event, you will have an opportunity to complete the special makeup in-class work and/or reading quiz. A zero will remain as a placeholder in the grade book until the work is completed. You will have one week to complete the makeup work. Do not cheat. Do not use ChatGPT or any other AI program in this class. Maintain a notebook for this class. Participate in our discussions. Show me that you are passionate about your learning. Do your own work to truly grow and expand your horizons.

⁴ If time permits, we will begin discussing works by Poe, Hawthorne, Kooser, and Frost; perhaps we will also watch the fascinating trailer for HBO’s documentary *Crazy, Not Insane* and clips from the documentaries *Jeffrey Dahmer: The Monster Within* and *John Wayne Gacy: Inside the Mind of the Killer Clown* (YouTube).

⁵ Edited by John Skipp

⁶ Edited by James Patterson

⁷ If time permits, show trailer and clips from *Don’t — With Cats: Hunting an Internet Killer*.

⁸ Cinematic Explorations in this class may include clips from *Psycho* (1960) and *Psycho* (1998), *Primal Fear*, *Nocturnal Animals*, *Zodiac*, *Capote*, *Seven*, *Ted Bundy: American Boogeyman*, *Natural Born Killers*, *The Frozen Ground*, *The Clovehitch Killer*, *The Lovely Bones*, *The Snowtown Murders*, and/or *Bates Motel*.

October 8	<u>Silence of the Lambs</u> ⁹
October 10	<u>Silence of the Lambs</u>
October 15	<u>Silence of the Lambs</u>
October 17	<u>You: A Novel</u> ¹⁰
October 22	<u>You: A Novel</u>
October 24	<u>You: A Novel</u>
October 29	<u>The Snowman</u>
October 31	<u>The Snowman</u>
November 5	<u>The Snowman</u>
November 7	<u>No Country for Old Men</u> ¹¹
November 12	<u>No Country for Old Men</u>
November 14	<u>The Talented Mr. Ripley</u>
November 19	<u>The Talented Mr. Ripley</u>
November 21	<u>The Talented Mr. Ripley</u>
November 26	Creative Artifact Due
November 28	Thanksgiving Holiday; No Class
December 3	<u>My Friend Dahmer</u> ¹²
December 5	<u>My Friend Dahmer</u>
December 13	Final Examination Day: Friday, December 13; Noon—1:45 PM

⁹ While discussing and critiquing the novel, we will also watch a few scenes from the award-winning movie, starring Anthony Hopkins, Jodie Foster, and Ted Levine.

¹⁰ While discussing and critiquing the novel, we will also watch a few scenes from the TV Drama Series: YOU, starring Penn Badgley.

¹¹ While exploring this novel, we will also watch scenes from the movie starring Javier Bardem, Tommy Lee Jones, Josh Brolin, and Woody Harrelson.

¹² Continue to show more scenes from Netflix's *Dahmer—Monster: The Jeffrey Dahmer Story* and *My Friend Dahmer*.

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: 20:06
TO: Dr. Todd Womble
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 242 – Serial Killers

After reviewing the course syllabus, the library is able to support the proposed course. Please contact Susannah Barrington, Librarian Liaison to the Department of Language and Literature, if you will need additional library resources in the future. Thank you for allowing us to review the course syllabus.



Request to Add or Change Course Fees

Course fees or changes to existing course fees must be approved and published in the ACU Catalog for the following year in order for them to be assessed on a student's account. Course fees which are not processed by February 1st will not be included in the fall catalog.

Request Date 1/30/2026

Amount of Fee \$20

Department Making Request Language and Literature

Contact Person Cole Bennett

Semester and year for fee to begin Fall 2026

FOAP: 20920 (ORG)

Check the appropriate fee category below:

☒ Fee is the same for every section and every student

☐ Fee applies to certain sections only

If fee applies to certain sections only, please specify below if it is a one-time fee for a single section or a repeating fee that will be applied on a regular schedule (e.g., a fee charged each time the course is taken in a summer session but not in the fall or spring).
One time fee.

This request applies to the following course (one per form):

Course Number / Section

ENGL242

Course Title

Serial Killers

State the justification for your request below. You will be notified of final approval or denial.

This is the standard course fee for all of our 200-level literature courses to fund the Writing Center. We are adding this new course to the catalog, which is a new 200-level offering.

The following signatures must be obtained before any request is approved.

Approved

Declined

Department Chair

1/30/26

Date

☒

☐

College Dean

Date

☐

☐

Provost

Date

☐

☐

Vice President for Finance

Date

☐

☐

If approved by all above, route to:

Controller

FOAP

Date Completed

Finance

Fee Code for use on course

Date Completed

Registrar's Office

Date Completed