

Critical Disciplinary Literacy Within Literature Survey Courses

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As faculty teaching community college literature survey courses, many questions exist in how to relate literature canons to students across multiple majors, backgrounds, and experiences. How can a literature faculty member utilize strategies that invoke rigor, depth, and curiosity? While the three faculty members of this study had varying backgrounds in their own degree programs, they shared similar experiences in literary theory and working with literature canons. These three faculty also understood that the canon was changing rapidly, becoming more inclusive across gender, race, religion, ability, socioeconomic status, sexual identity, and sexual orientation. Coupled with adapting teaching modalities to be more engaging through face-to-face, hybrid, and virtual learning environments, these faculty members sought to incorporate more user-friendly resources that are not typical of assigned anthologies. To understand their task at hand, these three faculty members sought to investigate critical disciplinary literacy within literature-based courses in a professional learning community.

Disciplinary Literacy and Critical Disciplinary Literacy

The professional learning community led three faculty members to explore disciplinary literacy (DL) and critical disciplinary literacy (CDL), which allowed these individuals to apply CDL models to their own literature survey course work. Most of the work in both DL and CDL models came from

Elizabeth Birr Moje's "Doing and Teaching Disciplinary Literacy with Adolescent Learners: A Social and Cultural Enterprise," Todd Reynolds et al.'s "English Disciplinary Literacy: Enhancing Students' Literary Interpretive Moves," and Jeanne Dyches' "Investigating Curricular Injustices to Uncover the Injustices of Curricula." These three texts built the foundation for the professional learning community, as well as provided strategies for how CDL could be modeled in literature survey courses.

To begin their journey of disciplinary literacy, the literature faculty started with Elizabeth Birr Moje (2015), who asserts, "Disciplines are cultures; they have their own conventions and norms that are highly specialized to particular purposes and audiences" (p. 273). In order to incorporate disciplinary literacy, faculty must understand disciplines are "exclusive-cultural groups" which require one to learn the practices and strategies of those who have existed within these cultures. Additionally, teaching DL requires the faculty to encourage critical thinking skills as their students discover how these cultures have functioned in the past. In essence, these students are led to develop their own forms of inquiry as to how these topics have been discussed so that they too can enter the respected cultures for conversation (Moje, 2015, p. 257).

To better understand DL, students must learn the language, histories, and theories in order to confidently enter these conversations. The end goal is that these students are competent, resourceful, and inquisitive in the way these cultures have permeated a greater society. Moje (2015)

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states, “Teachers need to teach them—to *elicit and engineer* the necessary knowledge, skills, and practices for students to make meaning as they engage in these practices” (p. 266). Moje found this process to include Engaging, Eliciting or Engineering, Examining, and Evaluating the subject matter in a variety of ways. Learners could work with data, use varied media, conduct critical analyses, examine and evaluate claims, communicate claims, and frame problems (Moje, 2015). A detailed heuristic of this model can be found in Figure 1.

Furthering upon this understanding of disciplinary literacy, the literature faculty then investigated the work of Todd Reynolds et al., who established an alternative heuristic which is centralized around generating, weaving, and curating. Reynolds et al. defined generating as finding patterns in the text, defined weaving as making connections within the text and outside the text, and defined curating as advancing the interpretation through selecting pieces from the text (Reynolds et al., 2020, p. 203).

This method of disciplinary literacy differs from Moje in that it streamlines investigations, boosts confidence of student analyses, and looks at the text from both micro and macro levels. Reynolds et al. (2020) state, “Asking students to develop their own curation for the text opens up the possibility that students could view it differently and could interact with it differently, creating new, credible interpretations of the text” (p. 206). Through the process of generating and weaving, comprehension is found, and through the process of weaving and curating, interpretation is made (Reynolds et al., 2020, p. 203). This heuristic can be found in Figure 2.

Moving into Critical Disciplinary Literacy (CDL), we find an intersection between Disciplinary Literacy (DL) and Critical Theory (CT). This process is found through encouraging students to investigate new methods of interpreting the literary canon for the voices and experiences within dominant groups. Essentially, it recognizes that power has been embedded in the construction of literary canons, and provides students with the “agentive tools to recognize, disrupt, and ultimately reconstruct new disciplinary realities” (Dyches, 2018, p. 247).

The Literary Canon

In order to effectively situate critical discourse into a literature classroom, it is vital that an educator start by being critical of the literary canon. The traditional literary canon within a college or university was es-

tablished through critics like Harold Bloom and the editors of the Great Books. Mortimer Adler defended the Great Books program stating it, “does not aim at historical knowledge of cultural antiquities or at achieving a thin veneer of cultural literacy...it aims only at the general enlightenment of its participants, an essential ingredient in their initial liberal education and something to be continued throughout a lifetime of learning” (Adler and Doran, 1988, p. 8). Harold Bloom’s *The Western Canon: The Books and School of the Ages* defended his own version of the canon, arguing, “The choice of authors here is not so arbitrary as it may seem. They have been selected for both their sublimity and their representative nature: a book about twenty-six writers is possible, but not a book about four hundred” (Bloom, 1995, p. 2). While both of these canons may have been strong in American classrooms for the twentieth century, a twenty-first century classroom deserves more diversity. This diversity would not only be across race and gender, but also geography, sexuality, and even disability. The days of a white, male, ivy-league, straight, able-bodied canon must be left in the past, as the majority of classrooms are no longer within this narrow demographic.

In order to diversify the literary canon, critics such as Amiri Baraka and Lillian Robinson have weighed their own criticisms of this whitewashing of literature in classrooms. Baraka states that the canon is, “a body of materials whose content supposedly is the aspired revelation and evolution of humankind, but is in reality nothing but a justification (not very convincing) for imperialism” (Baraka, 1991, p. 153). And, to that end, this residue of imperialism within our classrooms only further divides the populations of students. Baraka continues by arguing, “The attempt to restore the so-called literary canon to make political prisoners of world art and culture in the name of some self-aggrandizing superculture with neither origins nor relationship to the rest of the world is simply white supremacy returned” (Baraka, 1991, p. 155). Critical Disciplinary Literacy subscribes to models that are inclusive, diverse, and provide voices of all people, thus following traditional canons is not an anti-racist mindset.

In terms of gender and sex the idea of a male-centric canon also provides complications. While a male-centric canon persists, it leaves very little room for non-male authors to be adopted into “course syllabi, anthologies, and widely-commented upon ‘standard authors’ that constitutes the canon as it is

generally understood” (Robinson, 1983, p. 84). Additionally, this list of standard authors is inequitable, as it excludes those who have indeed been every present voices of societal concerns. Robinson adds, “True equity can be attained, [feminist critics] argue, only by opening up the canon to a much larger number of female voices” (Robinson, 1983, p. 87). While Baraka and Robinson argue for more non-white, non-male voices in the canon, this can lead to better representation within current composition courses. With an inclusive canon, students may feel better represented by the works they are reading, and in turn, contribute more to the criticisms of the works assigned. One example of this task in practice would

be for the traditional text of *Beowulf*. While the canonized *Beowulf* is typically the translation from Seamus Heaney, assigning Maria Davanah Headley’s translation provides not only a more contemporary version, but the translator is both female and queer-identified.

Literary Theories

In addition to the canon, the idea of applying literary theories to the text for the sake of analyses is also a task for students. While multiple studies incorporate critical theory, literary theorists apply either one or multiple in their analyses. These theories include:

Semiotic	Psychoanalytic	Eco-Criticism	New Historicism	Modernism
Post-Modernism	Marxist	Post-Colonialism	Feminist	Queer
Reader Response	Structuralism	Meta-Modernism	Formalism	Deconstruction

By applying multiple theories to the text, a good analogy is that each theory is a lens, and applying multiple lenses provides a kaleidoscope type effect on the reading. For students, this means that there is now a buffet of interpretations that they can seek, with some of these lenses being more relevant to their own lived experiences.

Application

This design has been implemented in both British and American literature survey courses, at a predominantly rural community college with a large population of dual enrollment students. The college is multi-campus, and offers survey courses through face-to-face, hybrid, synchronous online, and asynchronous online.

When applying Critical Disciplinary Literacy to the texts, first the instructor must introduce the text to the student. During this introduction it is vital that the instructor connect the text to students’ prior knowledge of themes or the text itself. It is also important that instructors ask if the text was understood, enjoyed, and/or if the student can relate to the assigned text. Next, the instructor begins analysis of the text, by employing either the heuristic from Moje (2015), or Reynolds, et. al. (2020). Incorporat-

ing Moje’s 4E Heuristic (Figure 1) can be broken down through four steps:

- Engaging - Frame the text around students experiences with the themes
- Eliciting - Understand the given discipline (literature) and pair the disciplinary roadmap (questions of canon and literary theory) to the text(s)
- Examining - Seek meaning in words, symbols, and forms from the texts
- Evaluating - Have students seek meaning in why Disciplinary Literacy assists in understanding identities of author, characters, audiences, and themselves (Moje, 2015, p. 268)

Incorporating the Disciplinary Literacy Heuristic of Reynolds et. al. (2020) (Figure 2) would be broken down in a three step process:

- Generating - finding patterns and making sense of the text
- Weaving - make connections and apply background knowledge
- Curating - an advanced interpretation of the text (Reynolds et. al., 2020, p. 204)

By utilizing Moje or Reynolds et. al. students should be able to not only bring critical disciplinary literacy into their analysis, but will find this approach

to be more modern and relevant to their own lives. While the main goal of this study is to examine a student's knowledge growth through critical disciplinary literacy, it's also important to note the instructor's learning process through the creation of assignments, the execution of the assignments, and revisions needed to further improve the assignment and learning experience for the students. To better showcase these applications, two examples of CDL are provided.

Example 1 – *The Strange Case of Dr. Jekyll and Mr. Hyde*

The following was conducted during the Spring 2021 semester in a British Literature II course (ENG 242). The total enrollment for the section was nine students. The Video Game Assignment was inspired by and adapted from Jeanne McGlenn and James McGlenn's *A Teacher's Guide to the Signet Classic Edition of Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde*, found after browsing online to generate ideas for assignments/activities/questions to ask of students. The guide provides summaries of all chapters, pre-reading activities, during reading activities, questions for specific chapters, and after reading activities. Upon reviewing the pre-reading activities, activity #2 under Internet Resources became the main focus:

- Awaken student interest in the novel by having them look at a cover of the Jekyll and Hyde video game.
- Ask students to first brainstorm on paper their impressions of what the Jekyll and Hyde images suggest about the two personalities. Then have students share these with the whole class. As a related post-reading project, have students return to this image and work in pairs to design a video game that reflects the plot of the novel. Have them write a description of the video game and draw a series of three images showing the plot line of the game (J. McGlenn & J. McGlenn, n.d., p. 7).

While preparing for the upcoming personalized learning community assignment, the instructor reflected back on the previously found McGlenn and McGlenn resource. Thus, McGlenn and McGlenn's pre reading activity was revisited and enhanced by incorporating literary theories into the assignment. After further revisions by the instructor, the two parts of the original assignment were kept and more focus was brought into the pre-reading activity.

For the first part of The Video Game Assignment, students completed a journal. Students responded to these questions before reading the novella:

Review the cover of the Jekyll and Hyde video game (created in 1988) and answer the following:

1. What are your current impressions about Jekyll and Hyde from looking at this image?
2. What impressions do you get about Jekyll and Hyde's social class?
3. Based on this image, how do Jekyll and Hyde reflect qualities of the "typical white male"?
4. This video game was created in 1988. Based on the cover, who do you think is the target audience for this game?

After finishing the novella, students moved onto the second part of the enhanced McGlenn and McGlenn (n.d.) assignment:

Think back on the journal you completed for this unit (reviewing the 1988 video game cover). Now, it's your turn to create a video game! Your group will be assigned one literary theory that is present in "The Strange Case of Dr. Jekyll and Mr. Hyde" (psychoanalytic theory, feminist theory, or Marxist theory). With your theory, your group will design a Jekyll and Hyde video game that reflects not only the plot of the story, but also reflects your assigned literary theory.

In the original text, McGlenn and McGlenn only asked for a written description of the game and three images to show the plotline, but a more extensive project was desired by the instructor. While looking for ideas, a Fall 2018 course outline from St. Louis University was found: CSCI 1030 (Introduction to Computer Science: Game Design), taught by Jason Fritts. In his course, Fritts posted an excerpt from Scott Rogers' book *Level up: the guide to great video game design* (2014). The excerpt from Rogers was an example of a video game concept overview, consisting of game title, platform, target audience, rating, summary, outline, unique selling points (USP), and similar competitive products).

This example was included in The Video Game Assignment for students to refer to, so they could see how their game concept would look. To get students to think further about their assigned theory, they also needed to write a 1-2 page essay explaining how their theory was prominent in their video game design, as well as include a series of drawings, which was taken from the original McGlenn and McGlenn (n.d.) assignment:

You will complete the following:

1. A concept overview (25 points), which will include the following:
 - a. The name of your game
 - b. The target age
 - c. The gaming platform
 - d. A game summary (include the beginning, middle, and end of the game story, give an indication of the game play style, the player's objectives and elements. Keep it short and sweet, approx. 5-7 sentences)
 - e. A game outline (don't go into great detail, but it needs to be more in-depth regarding what actually happens in the game)
 - f. USP (unique selling points: highlight the game's cool and unique features--game play style, game modes, single or multiplayer, technology innovations, etc. There shouldn't be more than 5-7 USPs)
 - g. Similar competitive products at least three other competitive games that are successful, recent, or very well-known that are similar to yours)
2. A brief essay (50 points) explaining how your literary theory is prominent in your video game
 - a. 1-2 pages, double spaced
 - b. 12 pt. Times New Roman
 - c. MLA format (when citing the text/other sources, please provide proper in-text citations/parenthetical citations and a Works Cited page)
3. Draw a series of three images (25 points) showing the plot line of the game
 - a. These can be drawn by hand, or on computer (whatever mode you'd like)
 - b. If drawing by hand, ensure you take scans/photos and upload them to your computer appropriately--these can be black and white or in color

Students were also provided the *Farm Wars* game concept example from Rogers (2014) as an example to refer to. Students were given two weeks to complete this assignment and used class time to do so. The assignment was completed in groups, as it was anticipated some students might not have experience with video games, which could make the assignment difficult if having to complete on their own. By this point in the semester, students were working in the

same groups every week, so they were comfortable with their group members. Since the enrollment for this section was nine students, there were three groups of three students.

To assign a theory, each group had to rank their preference—1 being the theory they wanted to work with most and 3 being the theory they least wanted to work with. After rankings were submitted, it was surprising to see each of the three groups did not conflict with preferred choices. Group A selected Psychoanalytic, Group B selected Marxist, and Group C selected Feminist. After two weeks of students working on putting their assignment together, each group presented their finished project during class time.

A few issues were encountered during the progress of this assignment. The first issue prominent in the finished products was the students' lack of literary theory knowledge, as the assignment had been reworked only a week prior to students starting the novella. During the semester, there were limited experiences with theory for students to engage with, so it was not prominent until they started this assignment. To try and ease them into understanding it, Psychoanalytic, Marxist, and Feminist theory guides were provided from Purdue OWL for students to refer to as they worked to make connections to the novella and ultimately into their game design.

The final issue was group cooperation, which was anticipated and a common factor in any group assignment for any course. Group A noted some communication issues with one group member, resulting in completing two essays for this assignment. Group B reported no issues with member cooperation. Group C had one member not participate at all, leading to this member receiving a 0 on the assignment.

Example 2 – “What You Pawn, I Will Redeem”

This short story by Sherman Alexie is a favorite for many students, as the plot is dramatic yet easy to follow, and the main character is full of self-deprecating humor. It is easier to expose students to new ideas if there is an element of humor and fun involved. Humor breaks up the heaviness. Laughter and fun balances the serious content. As a result, this particular lesson could be used as a gateway to more complex discussion of critical disciplinary concepts using more complicated texts. It is important to remind students that this is difficult work, and if it makes them uncomfortable, that is okay. Some-

times just listening and being exposed to a new idea is enough at the beginning. The more exposure students have to new ideas and concepts, the more they will be able to weave that background knowledge into freshly curated ideas and connections.

One of the course objectives for ENG 232 (American Literature II) is to critically analyze and interpret American literature from 1865 to the present within historical and cultural contexts. Although that objective can have a broad interpretation, a goal in this course is to view American literature through the lens of different cultures. Traditionally the literature in this course has been heavily influenced by the established literary canon; however, American Literature from 1865 to the present offers a unique opportunity to study writers of multiple races, ethnicities, and genders. The schedule of readings from the Fall of 2021 and Spring of 2022 included 35 non-white American writers, and two of those, Zitkala-Ša and Sherman Alexie, were Native American. The lens of critical disciplinary literacy can be applied to most of the content in this course, but it was particularly interesting to apply it to the lesson involving the post-modern short story, "What You Pawn, I Will Redeem" by Sherman Alexie.

First, the students were assigned to read the story and a piece from the critic, Matthew Fletcher (2006), called "Looking to the East: The Stories of Modern Indian People and the Development of Tribal Law." When the students arrived in class, they were asked to respond to a forum prompt based on the story. The prompt asked the students to create an original eight sentence post that summarized their initial reaction to the story. They were asked to consider the following questions:

1. What did you think about Jackson Jackson?
2. What parts of the story surprised you?
3. How did the author keep your attention in this story?
4. What parts of the story were humorous?
5. Did you enjoy the story?

The responses to these questions helped to facilitate a class discussion. In order to apply the strategy of critical disciplinary literacy to the lesson, the students needed to find patterns and make sense of the text. They achieved this through listening and participating in the discussion. After the discussion of the story, the students were asked to consider the Fletcher article and specifically the concept of cultural property.

Next, the students were asked to make connec-

tions and apply background knowledge. This deepened their understanding and allowed them to begin to take ownership of their interpretation of the story. Finally, the students curated an authentic interpretation of the text. This was achieved by responding to the following prompt:

In the last section of the story, the pawnbroker agrees to give Jackson Jackson his grandmother's regalia in exchange for \$5. The pawnbroker asks Jackson, "Did you work hard for this money?"

Consider what you learned from the Fletcher article about "cultural property." Compose a short essay (no shorter than 1 page, no longer than 2) that compares and contrasts the Anglo-American notion of owning property with the Spokane Indian concept of cultural property. What do you think Alexie is saying about the two concepts? Support your claim using properly cited evidence.

The first time this lesson was attempted, the students were on their own to discover secondary sources to aid their understanding of cultural property. Although some students found credible sources, many did not. In order to be sure that all students were exposed to the same information, the next time the lesson was taught, the article from Matthew Fletcher (2006) was provided.

Students also experienced challenges when they were asked to fully engage in analysis that contradicted their traditional belief and value system. Additionally, a few students resisted the idea that another value system could exist. Exposure to different belief systems can feel uncomfortable to students. However, the goal of using critical disciplinary literacy as a framework for guiding lesson planning is not simply asking students to extract information from a text. At this stage in their education, students have moved beyond that lower level thinking skill. They are ready to interact with the text, and it should be the instructor's goal to use literature as a tool to build empathy and understanding in students. Instructors of literature have a unique opportunity to expose students to different thoughts, customs, and beliefs. It is through that exposure, that students will start to make connections and build empathy for people and cultures that differ from their own.

Outcomes

The goal of CDL is not asking students to simply extract information from the text, but instead to facilitate an interaction between text and reader. This

process uses literature to build empathy in students. What follows are how both of these examples led to students comprehension of the texts through CDL analytical methods.

The Strange Case of Dr. Jekyll and Mr. Hyde

In revising this assignment, literary theory is introduced during the first week of class as opposed to at the beginning of this assignment, so students are practicing with theories throughout the duration of the semester in various assignments completed. This can ensure a better understanding of the theory each group chooses.

From each group's results, it is noticeable how the psychoanalytic theory is perhaps the easiest to work with for the novella, as Group A's video game design worked well with the storyline and the theory itself. As a result, Group A's video game results proved to be the strongest of the three, as the group had their game focus on the idea of Dr. Jekyll racing "...against the clock to gather his materials and complete his experiments before the sanity meter fills up and he transforms into Mr. Hyde, who has his own evil agenda to attend to." In their explanation of their game choices tying into psychoanalytic theory, the group noted:

The theme of the psychoanalytic theory is prevalent in our game, and one evidence of this is conveyed through the internal presence of Mr. Hyde. Throughout the game, the player will be able to hear the inner monologues of both Dr. Jekyll and Mr. Hyde - almost as if they are having a conversation inside their head. These conversations are a direct representation of the influence that Dr. Jekyll's subconscious has over him, and they give the player an insight into the struggles Dr. Jekyll faces. This concept is further demonstrated at the end of the game when Hyde is the main persona, and Dr. Jekyll must fight against Hyde - his subconscious. In conclusion, the representation of the psychoanalytic theory in our game lies mostly within the internal conflicts of the main protagonist, Dr. Jekyll. Though the plot of our game matches up very accurately with that of the novella, the psychoanalytic theory has little relation to it. Through the dual-personality features and inner monologues contained within our game, players will be able to experience a physical example of the psychoanalytic theory, allowing for them to have a much better understanding of the concept as a whole.

Group B's take on Marxist theory was also impressive and it was clear the students spent time generating, curating, and weaving ideas and the text together to come up with a game idea. Group B's game

focused on starting the game as Mr. Hyde, "...who after finding potions at various points across the game, can temporarily transform into Dr. Jekyll." From here, the group imagined the player working through the game as both characters with distinct abilities, such as, "...Dr. Jekyll being able to blend into upper-class crowds and move past other characters better, why (sic) Mr. Hyde excels at brute strength and hiding in the shadows." In their essay explaining how Marxism works in their game, Group B mentioned:

...Marxism is the theory based on the exploitation of the working class and encourages the implementation of a better system. The game walks you through the perspectives of both sides, the working class in Hyde, and the wealthy minority in Jekyll. With these roles, you navigate the game through their eyes and use your social status to your advantage, whether it is getting into an exclusive party at Jekyll or blending into the shadows as Hyde. The ending being the ultimate choice of the viewer to call change by subscribing to the Marxist theory or rejecting the theory to become the rich and powerful, leaving the working class in the dust.

Despite Group C's struggles working together on this project, it was apparent that Feminist theory was difficult to work with for the novella. As a result, Group C's game idea did not focus on the main storyline, but rather on a moment towards the beginning of the novella:

The Feminist theory is prominent in our video game choice because the main objective is for the male character or the hero to save the girl. Our main goal in the video game was to show that women were viewed as being weaker than men by embracing that stereotype and having the little girl as our "weak woman" character. When she gets trampled by our antagonist (Hyde) she is unable to defend herself. Mr. Enfield being our protagonist and our "strong man" character takes upon himself to save her. Not only does Mr. Enfield try to save the little girl, but because our antagonist Mr. Hyde is also a strong male character, Mr. Enfield recruits an army to help him bring the little girl to safety.

"What You Pawn I Will Redeem"

As mentioned, the summative assessment for this assignment was a two page reader response essay. Overall, the students were successful in incorporating evidence from the primary text and secondary source to support their argument. One student chose to focus on the significance of the use of tribal names in the story. He wrote:

In the story he begins by telling us about himself and Indians; this is where we can take note of Spokane Indian's cultural aspects. In the story it says "I'm kind of suspicious of him, because he describes himself as Plains Indian, a generic term, and not by a specific tribe" (Alexie 1559). This shows us that there is significance in just the name that an Indian claims to be associated with. An Anglo-American never identifies with a specific name which I believe shows a huge difference in cultural property. For the Spokane Indians the title of a tribe was very significant and meant a lot when relating to the authenticity of someone or something. In this culture you could see how belongings and people were so connected to their culture just based upon the name of their tribe. This name held a lot of value and was attached to virtually everything in this tribe whereas Anglo-Americans do not have this attachment.

Despite being given the secondary source, some of the students continued to focus on the self-proclaimed alcoholic main character, Jackson Jackson instead of the concept of cultural property. The following was a typical response:

His alcoholic tendencies, however, do not overtake his kind heart, as he shared his money and wealth when he could (some would say to a fault). In the short story, Alexie states "'Thank you,'" I said and gave her one of the bills. "I can't take that," she said. "It's your money." "No, it's tribal. It's an Indian thing. When you win, you're supposed to share with your family." "I'm not your family." "Yes, you are." She smiled. She kept the money." This speaks to the character of Jackson Jackson. I think Jackson Jackson deserved his grandmother's powwow regalia at the end of the 24 hours, although I must admit I was surprised the shopkeeper felt the same way.

After completing this module, the students were asked to discuss what they had learned about Spokane Indian culture. The students were more confident discussing the concepts of critical disciplinary literacy after they had completed the reader response essay and received feedback from their instructor.

One student stated:

There's a bit of empowerment vaguely mixed into a story full of disregard for his situation and the silence that Jackson feels he must maintain just to refrain from dealing with white people. Jackson refers to himself and his people as a "savages;" however, it is somewhat revealed the savage ways of the white people themselves. A quote I liked was in the beginning of the story when Jackson talked about the many Indians who are shunned: "...we have dreams and families" (Alexie 1558). This is a way of trying to show how everyone is equal and the Indians

deserve to be viewed as people, not savages. The quote is short, but powerful.

Conclusion

In their exploration of disciplinary literacy and critical disciplinary literacy, the faculty were able to implement these methods to their current literature survey courses, and as a result, the students benefited from these modes of learning in various assignments. Through the application of works by Elizabeth Moje and Todd Reynolds, the three faculty members were able to facilitate a more authentic experience between the students and the literary text. As the literary canon continues to evolve towards inclusivity, there will be more opportunities to promote critical disciplinary literacy in literature courses.

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Figure 1
Moje's (2015) 4 Es Heuristic with Disciplinary Practices

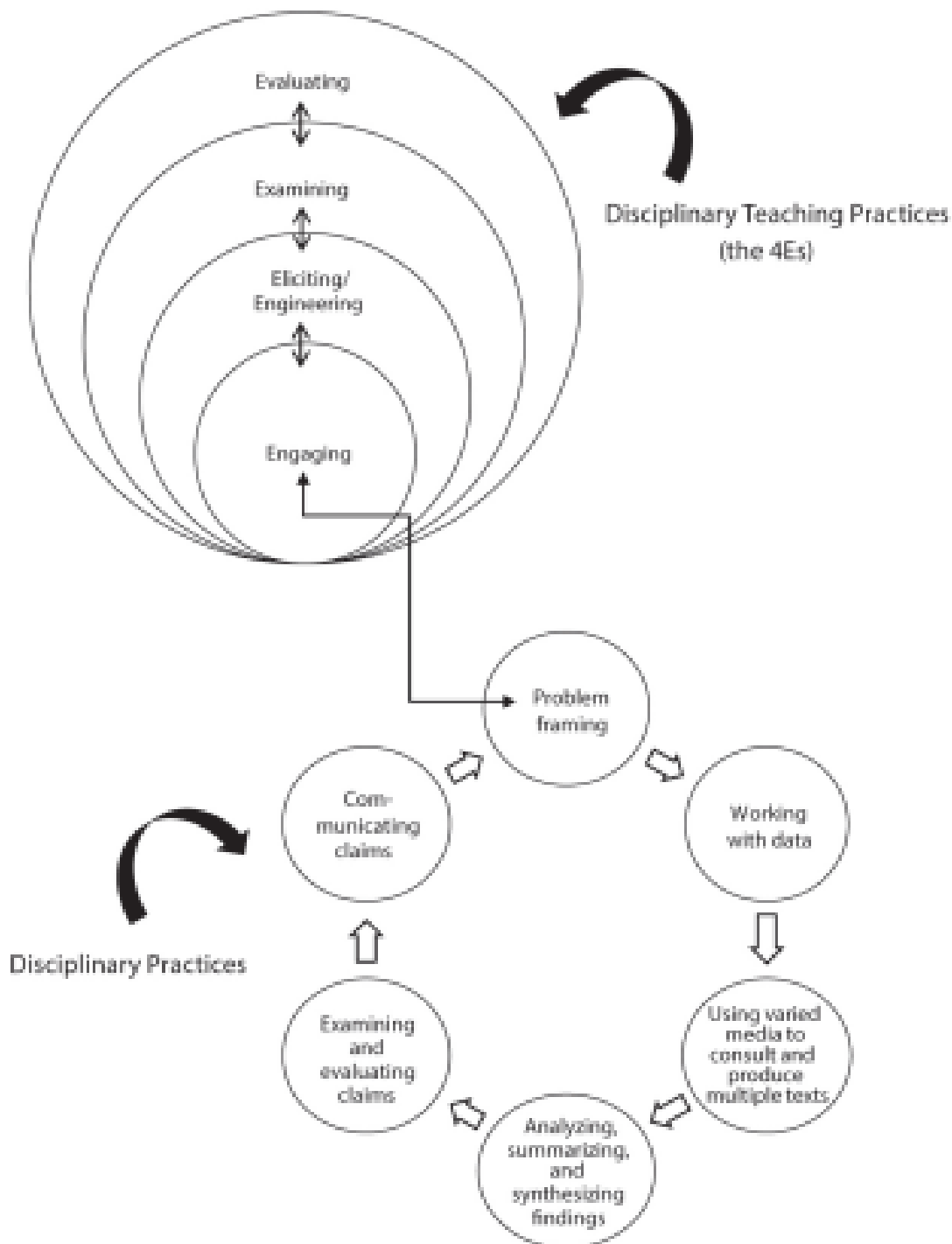


Figure 2

Reynolds et al.'s (2020) English Language Arts Disciplinary Literacy Heuristic: A Visual Representation

