*\*\*Instructors, remove all italicized directions after adding the information required. The syllabus below follows the standardized syllabus for all Hinds classes. It also includes Hinds English policies new Hinds teachers often have questions about. You may reformat the information and add additional materials including personal classroom details and explanations, but all the items below need to be included in your document. See the Canvas shell for example(s) if available.*

**ENG 2523 African American Literature I**

*\*\*Add identifying information for Instructor and Course Information below with the information for your specific course. Some information is already provided.*

**Instructor Information:**
Instructor’s name:
Office building and number: \*\**(if applicable)*
Office phone number or other contact number: \*\**(if applicable)*
Hinds email address:
Office hours:

**Course Information:**African American Literature I: ENG 2523: Three credit hours
Section:
Meeting day, time and location: \*\**(if applicable)*
Prerequisite level: ENG 1123
Literature courses are not sequential. This means you can take a literature two before a literature one, or any combination of literature courses.

ENG 2223, 2233, 2323, 2333, 2423, 2433: American, English, and World literatures commonly meet the literature and/or humanity three-hour credit requirement at MS public and private universities and colleges. ENG 2523 and 2533: African American Literature I and II meet literature and/or humanity three-hour credit requirements for *some* MS public and private universities and colleges but not all. Students are advised to check articulation guides particularly regarding Mississippi State University, the University of Mississippi, and Mississippi University for Women.

Co-Requisite level: none
Course Description: African American Literature surveys literature of major African American writers from its beginnings to the Harlem Renaissance.

Student Learning Outcomes:

A. Read representative works from various genres

B. Identify characteristics of literary periods

C. Demonstrate an understanding of the significance of genres, works, and writers

D. Analyze and interpret literary texts

Course withdrawal dates:

**Text and Course Materials:**

*\*\*Provide the appropriate text information for your course here. Since texts change frequently, the most current information will be available on one updated document in the ENG/MFL Canvas shell labeled as Current Textbooks or on the home page. If any additional materials are required, list them here.*

Textbook name, edition, authors or Instant Access information:

Additional materials/supplies:
Online Resources: HCC Canvas course shell

**Instructional Methods:** \*\**Give a brief description here of basic instructional delivery methods. Examples: lecture, workshop, hybrid, online asynchronous discussion boards, etc.*

**Grading Plan:**

*\*\*Give information on the number and types of assignments and the weight of categories. District English Requirements are as follows:
Students must be evaluated by at least one major assessment tool such as a research paper, test which includes an essay question(s), or unit project for each unit of study. Other assessment tools may be reading logs, oral presentations, homework assignments, or collaborative activities. Students will take a comprehensive final exam which must include essay questions. Major assessments including the final exam must total at least 70% of the final grade.*

***UNITS OF STUDY—units may be broken into more than one testing period:***

* The Vernacular Tradition (beginning to 1746)
* Literature of Slavery and Freedom (1746-1865)
* Literature of the Reconstruction (1865-1919)
* The New Negro Renaissance (Harlem Renaissance) (1919-1940).

*One Example of a student version that meets the requirements above:*

*Four Unit tests 60% (15% each test)*

*One essay 10%
“Daily” work 10%
Comprehensive Final Exam (20%)*

**Grading and Grammar Proficiency Requirements:** Students should use appropriate, standard American English through their submissions for this course. They should always be mindful that the classroom is a formal setting, and their writing should demonstrate that awareness and meet that standard unless the assignment specifically asks for a different tone or presentation.

*\*\*A note on grading: Complete grading consistency for subjective materials will never be possible. However, it is the intent of the Hinds English Department to develop consistent and fair grading practices, and this is only possible to the extent that everyone follows established policies. The English department has standard rubrics for grading composition course paragraphs and essays, and these rubrics may also be used as a guide for grading literature essays. However, though students should be held to an appropriate standard for both content and grammatical correctness, strict adherence to the mandatory grammatical deductions required for composition courses is not required for literature courses in order to reward higher levels of critical thinking that may be present.*

*Extra credit, if any, should be limited to small rewards for exemplary work and not used to bolster a student’s grade to a passing level. An opportunity given to one must be given to all who meet the same criteria. This includes both retakes of exams or acceptance of late work.*

*\*\*Include the following plagiarism policy in your syllabus as part of this section.*

**English Department Policy on Plagiarism and Cheating: (see the Official College statements for more information)**

No use of source material or group work on an assignment is allowed unless they are part of the specific assignment directions. This includes use of student’s original work previously submitted to another class unless the current teacher gives specific permission. Violation of this policy is considered part of the larger plagiarism and cheating policy designated by Hinds. Instructors have latitude in determining if any extenuating circumstances might allow for a lesser penalty, but the penalty for any plagiarism or cheating, as defined here and by Hinds policy, on a major assignment or for a second offense on any assignment in an English class is removal from and failure of the course. The first offense penalty for plagiarism or cheating on a minor assignment is a zero.

**Grading Scale:**

**A** 90-100
**B** 80-89 **C** 70-79
**D** 60-69
**F** Below 60

**Make-up work and exam policy:***\*\*Give these policies as they apply to your class. English department policy is that make-up/late work, if allowed by the instructor, must be completed within one week of an assignment’s due date unless there are extenuating circumstances. English department policy states final exam exemptions are only allowed for students who are on the Hinds graduation list for the semester they are enrolled in the course and who have a B or better average in the course. Alternatively, instructors may also choose to give no exemptions in a course. Please check with your department chair to verify this information on your campus.*

**Exams:** *\*\*Provide the date, and time and location (if known) of the final exam for the course. Include proctored exam information if applicable. Include any special testing information here if needed. The final exam schedule will be posted in the ENG/MFL Canvas shell when available.*

**Assignments: \*\****Include a daily list of assignments, weekly plan, or any other schedule plan for your students. This should also include a list of readings and page numbers or other source locations for them. This may include both graded and ungraded activities. All graded activities should have a corresponding and correctly weighted entry in the Canvas gradebook.*

*What comes next is a lot of information that you will use to develop the assignments section of your syllabus. This note is here to point out that after you have completed this, you still have one more section of required information to copy into your syllabus.*

*\*\*Below is information about units of study and objectives for African American Literature I as decided by the Hinds English Department. Use the Grading Plan requirements above and the material provided below in planning your course. The material below does not have to be provided to students in this format, but should be incorporated into your assignment materials and used as the basis for any assignments you include in your course.*

*Hinds courses are required to assign work and submit data for measuring a Student Learning Outcome. The English department has created these assignments for each course, and they are all available for review in the ENG/MFL Canvas shell. Directions for submitting the data are also available in the shell. Be sure to incorporate this assignment in your planning and submit the required data as directed.*

*Additionally, the department must also measure Institutional Program Effectiveness. Requirements for collection of and reporting data are also in the ENG/MFL shell.*

**UNIT I: THE VERNACULAR TRADITION (beginning to 1746)**

**UNIT OBJECTIVES:** Students will study the historical, cultural and collective identity, aesthetics, religious, social, economic, and philosophical forces that gave rise to the literary genres and read representative selections from the Vernacular Tradition, including poetry, prose, novel excerpts, folktales, spirituals, work songs, ballads, and secular rhymes.

**PLANS OF EVALUATION**: Students will be evaluated by at least one major assessment tool.

**LEARNING OBJECTIVES:**

**Students will:**

1. Identify, explain, and evaluate the historical, aesthetics, religious, social, cultural and collective identity and economic forces that shaped the Vernacular Tradition, including excerpts from United States laws.
2. Define the Vernacular Tradition and Identify and explain genres created from it.
3. Engage in close-reading by analyzing and identifying literary writers representative of the era, including essential themes.
4. Paraphrase / summarize the reading selections, indicating the historical, religious, social, cultural/collective identity and economic forces that shaped the literary work.

**The following genres are suggested from the Vernacular/Oral Tradition, Part I:**

|  |  |
| --- | --- |
| Spirituals | Work Songs |
| Secular Rhymes and Songs | The Blues |
| Ballads | Folktales |

**UNIT 2: THE LITERATURE OF SLAVERY AND FREEDOM (1746-1865)**

**UNIT OBJECTIVES:** Students will study the historical, cultural and collective identity, aesthetics, religious, social, economic, and philosophical forces that shaped the Literature of Slavery and Freedom. Student will study genres and read representative selections from the era including spirituals, poetry, prose, essays, speeches, novel excerpts, and slave narrative excerpts.

**PLANS OF EVALUATION:** Students will be evaluated by at least one major assessment tool.

**LEARNING OBJECTIVES:**

Students will:

1. identify, explain and evaluate the historical, aesthetics, religious, social, cultural and collective identity and economic forces that shaped the era from slavery to freedom, as assigned. Compare this movement with the previous era. Identify and explain genres created from these movements.
2. define the Abolitionist movement and interpret and argue a related theme of a literary work from the unit Slavery to Freedom: 1746-1865
3. engage in close-reading and analyze and identify literary writers representative of the Slavery to Freedom era.
4. paraphrase / summarize the reading selections, indicating the historical, religious, social, cultural/collective identity and economic forces that influenced the literature of this era, as assigned.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Victoria Earle Matthews (excerpt) | James Albert Ukawsaw Gronniosaw | Morgan Godwyn |
| Immanuel Kant | Venture Smith | David Walker |
| Jupiter Hammon | George Moses Horton | Lucy Terry |
| Olaudah Equiano | Maria W. Stewart | Victor Se`Jour |
| Elizabeth Hobbs Keckley | Solomon Northup | Phyllis Wheatley |
| Sojourner Truth | Harriet Jacobs | William Wells Brown |
| Henry Highland Garnet | Elizabeth Hobbs Keckley | Frederick Douglass  |
| Frances E.W. Harper | Harriet E. Wilson |  |

**UNIT III: LITERATURE OF THE RECONSTRUCTION ERA (1865-1919)**

**UNIT OBJECTIVES:** Students will study the post - Civil War historical, cultural and collective identity, aesthetics, religious, social, economic, and philosophical forces that gave rise to the literary genres, and read representative selections from the Reconstruction era, including journals, novel excerpts, poetry, prose, essays, spirituals, speeches, and secular rhymes.

**PLANS OF EVALUATION**: Students will be evaluated by at least one major assessment tool.

**LEARNING OBJECTIVES:**

Students will:

1. identify, explain and evaluate the historical, aesthetics, religious, social, cultural and collective identity and economic forces that shaped Literature of the Reconstruction era, as assigned. Compare this era with the previous movement.

2. define Reconstruction within the historical and social context of the era and explain genres created from that era.

3. engage in close-reading and analyze and identify literary writers representative of the era.

4. paraphrase / summarize the reading selections, indicating the historical, religious, social, aesthetics, cultural/collective identity and economic forces that influenced literature of the Reconstruction era.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Nicholas Said | Charlotte Forten Grimke` | Booker T. Washington |
| Charles W. Chestnut | Anna Julia Cooper | William Stanley Braithwaite |
| Felton Johnson |  |  |

**UNIT 4: THE HARLEM RENAISSANCE (1919-1940)**

**UNIT OBJECTIVES:** The student will study the cultural, historical, social, religious, philosophical, and economic forces of the artistic and literary trends of African American Literature in the 20th century and read representative selections including poetry, fiction, and novel excerpts, as assigned.

**PLAN OF EVALUATION:** The student will be evaluated by at least one major assessment tool.

**LEARNING OBJECTIVES:** The student will:

1. identify and explain the cultural, historical, artistic, social, religious, philosophical, and /or economic forces of the movement, as assigned.
2. compare these forces with those of the previous movement
3. identify and define the major literary genres of the period
4. critically read and identify writers representative of the various genres
5. synthesize the reading selections, indicating the cultural, thematic, social, religious, political, philosophical, and economic influences, as assigned.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Arthur A. Schomburg | Jessie Redmon Fauset | Alaikn Locke |
| Marcus Garvey | Claud McKay | Zora Neale Hurston |
| Nella Larsen | Jean Toomer | George Samuel Schuyler |
| Rudolph Fisher | Paul Roberson | Marita Bonner |
| Sterling A. Brown | Gwendolyn B. Bennett | Wallace Thurman |
| Langston Hughes | Countee Cullen | Richard Bruce Nugent |
| Helene Johnson |  |  |

**Official Hinds Community College District Policy Statements:**

*\*\*Required Hinds notifications: Include the information found in the Canvas shell labeled:* ***Information to be included in all Hinds syllabi****. As this includes contact information that is subject to change, an updated version will be available in the shell, and marked with a revision date if the information has changed, so please check for updates each semester.*

***\*\*And finally, a note on using Canvas:*** *Hinds Community College has mandated the following items be available to students in their Canvas course shell regardless of the actual delivery method or location of the course.*

*These components are addressed in a self-paced Canvas course (Canvas Essentials) (*[*https://hindscc.catalog.instructure.com/browse/elearning/courses/canvas-essentials*](https://hindscc.catalog.instructure.com/browse/elearning/courses/canvas-essentials)*) which is open to all faculty through the Aquila eLearning Catalog (*[*https://hindscc.catalog.instructure.com/*](https://hindscc.catalog.instructure.com/)*). Please review these materials and incorporate the required information into your course shells. If you need help with this requirement, you can contact the Center for Teaching and Learning for assistance:* *CTL@hindscc.edu*

* *Post Syllabus under syllabus button*
* *Post any digital lecture or learning material (PowerPoints, Word notes, handouts, video or audio lectures).  This can be done on pages (by units) or linked directly into weekly modules*
* *Use Announcements to communicate with students*
* *Post contact information including office hours under the Syllabus Button*
* *Use the calendar to keep students aware of due dates*
* *Keep grade book current with all assignments*

*If you have questions regarding this syllabus or Hinds policies, please contact your supervising department chair or the curriculum coordinator.*