*\*\*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 2533 African American Literature II**

*\*\*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 II: ENG 2533: 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: Surveys African American literature from the Harlem Renaissance to the present.

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 II (beginning in the 1940s)
* Realism, Naturalism and Modernism (1940-1960)
* Black Arts Movement (1960-1975)
* The Contemporary Period (1975-Present)

*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 II 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, PART II (beginning in 1940s)**

**UNIT OBJECTIVES:** Students will study the historical, cultural and collective identity, aesthetics, and study the Vernacular Tradition, part II era, including gospel, songs of social change, jazz, Rhythm and Blues, Hip-Hop, and Sermons and Prayers. Students will address the social, economic, and religious, and philosophical forces that gave rise to the literary genres and read representative selections from the selected works, as assigned.

**PLANS OF EVALUATIONS**: 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 II era, as assigned.
2. define the Vernacular Tradition II era 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 works, as assigned, and compare this movement to the previous movement.

**The following Part II, Vernacular Tradition genres are suggested:**

|  |  |  |
| --- | --- | --- |
| Gospel | Songs of Social Change | Jazz |
| Rhythm and Blues | Hip-Hop | Sermons and Prayers |

**UNIT 2: REALISM AND NATURALISM (1940-1960)**

**UNIT OBJECTIVES:** As assigned, students will study the historical, cultural and collective identity, aesthetics, religious, social, economic, and philosophical forces that shaped African American Realism and Naturalism literature. Student will study genres and read representative selections from these movements and compare these movements with the previous movement.

**PLANS OF EVALUATIONS**: 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 these movements, as assigned.
2. define the Realism OR Naturalism movement. Interpret and analyze a literary work of a representative author by discussing a theme's relationship relevant to the author’s life experiences or to its connection with the literary movement.
3. engage in close-reading and analyze and identify literary writers representative of these movements.
4. paraphrase/summarize the reading selections, indicating the historical, religious, social, cultural/collective identity and economic forces that influenced these literary movements, as assigned.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Melvin B. Tolson | Dorothy West | Richard Wright |
| Chester B. Himes | Ann Petry | Alice Childress |
| Robert Hayden | Ralph Ellison | Margaret Walker (Alexander) |
| Gwendolyn Brooks | James Baldwin | Bob Kaufman |
| Lorraine Hansberry |  |  |

**UNIT III: THE BLACK ARTS MOVEMENT (1960-1975)**

**UNIT OBJECTIVES**: Students will study writings from parts of the 1960s Civil Rights era that gave rise to the Black Arts Movement. Students will study the cultural and collective identity, aesthetics, religious, social, economic, and philosophical forces, as assigned, and read representative selections from the movement, including novel excerpts, poetry, prose, essays, spirituals, speeches, and secular rhymes, as assigned.

**PLANS OF EVALUATIONS**: 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 Black Arts Movement, as assigned.
2. define the Black Arts Movement 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, cultural/collective identity and economic forces that influenced writers from the Black Arts Movement, as assigned. Compare this movement with the previous movement.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Mari Evans | Malcolm X (El-Hajj Malik El-Shabazz) | John Alfred Williams |
| Martin Luther King Jr. | Raymond Patterson | Etheridge Knight |
| Adrienne Kennedy | Calvin Hernton | Audre Lorde |
| Henry Dumas | Amiri Baraka | Sonia Sanchez |
| Nikki Giovanni  | Ed Bullins | Eldridge Cleaver |
| A.B. Spellman | June Jordan | Jayne Cortez |
| Larry Neale | Ishmael Reed | Michael S. Harper |
| Toni Cade Bambara | Carolyn M. Rodgers | Haki R. Madhubuti |
| David Henderson | James Alan McPherson | Amus Mor |
| James T. Stewart |  |  |

**UNIT IV: THE CONTEMPORARY PERIOD (1975-Present)**

**UNIT OBJECTIVES**

The student will study the literary, historical, cultural, aesthetic, religious, social, philosophical, and economic dimensions of African American Literature of Contemporary Writers from 1975 to the Present, 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 thematic, literary, historical, cultural, aesthetic, religious, social, philosophical, and/or economic forces that influenced African Americans and contemporary literature in the United States, as assigned.
2. study the literary genres developed by African American authors from 1975 to the Present, including 21st Century writers.
3. read and identify individual writers representative of the literary genres developed during this movement.
4. synthesize the reading selections indicating the historical, cultural, aesthetic, religious, social, philosophical, and economic influences, as assigned. Compare this movement to the previous movement.

**The following writers are suggested:**

|  |  |  |
| --- | --- | --- |
| Barack Obama | Toni Morrison | Albert Murray |
| Maya Angelou | Paula Marshall | Ernest J. Gaines |
| Luille Clifton | John Edgar Wideman | Samuel R. Delany |
| Shirley Ann Williams | Alice Walker | August Wilson |
| Octavia Butler | Yusef Komunyakaa | Nathaniel Mackey |
| Charles Johnson | Ntozake Shange | Gayle Jones |
| Jamaica Kincaid | Gloria Naylor | Edward P. Jones |
| Rita Dove | Walter Mosley | Harryette Mullen |
| Essex Hemphill | Caryl Phillips | Elizabeth Alexander |
| Suzan-Lori Parks | Natasha Trethewey | Edwidge Danticat |
| Colson Whitehead | Kevin Young | Tracy K. Smith |

**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.*