



UNIVERSIDAD SAN FRANCISCO DE QUITO
SCHOOL: CIENCIAS SOCIALES Y HUMANIDAD

Semester: 202120 - Segundo Semestre 2021/2022
Schedule: LI 10:00 - 11:20 (Aula Cicerón 305)

“It is through literature that a child can learn how the world beyond his window works or an adolescent can discover personal attributes that she can weave into who she wants to be. Good literature can also expose human frailty and historical injustice” (Boyd and Bailey 2009, p. 657).

INSTRUCTOR/TEACHER INFORMATION

Professor: Troy E. Spier
Email tspier@usfq.edu.ec
Office: H101A
Office Hours: By Appt.

COURSE INFORMATION

Course: LIT-2401E – African American Literature
NRC: 3133
Credits: 3
Prerequisites: Verify prerequisites in Banner academic system.
Corequisites: The course doesn't have co-requisites.

COURSE DESCRIPTION

This course surveys the major periods, movements, themes, and genres in African American literature from its origins in African oral storytelling through the twenty-first century. The required readings for this course have been selected to reveal the fundamental diversity of African American literature as well as common themes, ideas, and rhetorical strategies that give coherence to this literary tradition. This course also encourages students to explore connections across literary genres and periods as well as the interplay between literature, art, music, history, and politics.

COURSE LEARNING OUTCOMES

#	Learning Outcomes	Level
1	Identify key features of major periods, movements, themes, and genres in African American literary history.	Medio
2	Improve reading comprehension in English through the study of complex texts composed in (or translated into) English.	Medio
3	Evaluate the intersection of aesthetics, politics, and culture in African American literary texts.	Medio
4	Develop critical thinking skills by exploring thematic and rhetorical connections across texts, writers, and periods.	Medio
5	Formulate unique perspectives on African American literature and clearly and cogently articulate them in writing and oral communication.	Medio
6	Integrate quotations and paraphrases from texts in writing to support writers claims.	Medio
7	Reflect on values and assumptions that inform students' experiences reading and interpreting African American Literature.	Medio

COURSE CONTENTS

- ◇ Introduction to the major movements in African American literary history.
- ◇ Relevant cultural and historical context necessary for analysis of assigned readings.
- ◇ Examination of African American literature as a dynamic and evolving tradition.
- ◇ Techniques and strategies for writing cogently in English about literature.

METHODOLOGY FOR THE INTEGRATION OF THEORETICAL AND PRACTICAL CONTENTS

The teaching methodology used in all courses at USFQ follows the liberal arts philosophy: encourage dialogue and enable learning through opportunities to exchange ideas among teachers and students. It is expected that all the theoretical content courses explore potential applications to professional practice and work contexts through the integration of diverse activities and simulations that foster the contextualized understanding of concepts using reality and professional practice as frames of reference.

ASSESSMENT

As indicated in the table below, there are five major areas in which you will be assessed during this semester: attendance/participation, reading responses, two exams, two literary explications, and a critical self-reflection. Additional requirements and longer descriptions are available both on the syllabus and on our course page on D2L.

Type of Assignment	% of Grade
Attendance/Participation	15%
Reading Responses	15%
Exam #1: Identification and Interpretation	15%
Exam #2: Identification, Interpretation, and Synthesis	20%
Literary Explication #1	15%
Literary Explication #2	15%
Critical Self-Reflection	5%

GRADING SCALE

Codigo	Equivalencia	Puntaje	Rango y Observaciones
A	Sobresaliente	4	91-100%
B	Bueno	3	81-90.99%
C	Regular	2	71-80.99%
D	Deficiente	1	61-70.99%*
F	No aprueba el curso	0	≤60.99%

* Acceptable a nivel de grado para materias de Colegio General, a menos que la materia requiera otra nota superior. La nota D no es aprobatoria para materias de posgrado ni de carrera, aunque además satisfaga un requisito de Colegio General.

DESCRIPTION OF ASSESSMENT CATEGORIES

15% of your grade will be determined by your daily attendance and participation. This includes not only coming to class on time, but also helping us construct our understanding of the text(s), practicing during in-class activities, asking questions where needed, and generally becoming a fully functional member of our academic community. Although I understand that some of us might be shy, we can all find at least a few opportunities in which we feel comfortable participating every session, particularly because this is a small class. If you find that you need to miss a session

and have the appropriate medical and/or funeral-related documentation, please feel free to speak to me privately. Ultimately, the message is this: You can't learn the material if you aren't here; if you could, you wouldn't need me!

15% of your grade will be determined by your fifteen (15) reading responses. These reading responses will (a) ensure that we are never at a loss for topics of discussion and (b) will allow to prepare and organize your notes beforehand. To this end, your posts must be submitted on D2L *before* the session begins, should be no fewer than one-hundred (100) words, should clearly identify important themes or topics from the reading(s), engage with and effectively cite textual evidence, and present two final questions for continued consideration. The two questions do **not** contribute toward the length requirement. You may exceed the length requirement, but you will not receive credit for short responses. Everyone's reading response will look different from one another's, so treat this as an opportunity to ensure that you are ready to *rock 'n roll* when you arrive to class, i.e. some students might focus on the sociological; others, on the literary; others, on the historical; etc. Any day on the schedule that has a **RR?** listed is eligible for submission of a reading response. There are twenty-three available days during which these can be submitted, so select your dates wisely based on your other obligations, your interest in the readings, etc.

35% of your grade will be determined by the two in-class exams. 15% will be allocated to the first exam; 20%, to the second exam. **You may use your notes on both of these exams**, so I strongly encourage taking good notes during our class sessions. Both exams will include identification and interpretation portions, and the second exam will also include a synthesis portion. The identification section will present you with excerpts from our readings, and you will be asked to identify it (with an accompanying bank). The interpretation section will present you with excerpts from known or unknown readings and ask you to apply in prose (=a short paragraph) what you have learned, both in terms of the literature and the sociohistorical context. Finally, the synthesis section will present you with two texts and require a longer response in prose (=in a short essay of approximately five to seven paragraphs). There are no trick questions; the goal here is for you to be able to "do" something with all that you will have learned.

30% of your grade will be determined by your two literary explications, and the points will be divided evenly between both assignments. Each need be only four to five full pages in length and will require only a single outside source: the text under consideration. **If you would like to use other outside sources, you will need to ask beforehand.** There are numerous ways to approach a literary explication, and no single approach is inherently better than another; instead, they are simply different and allow you to engage deeply and critically with a particular issue or section in a text. To this end, we will consider not only *what* is being said or presented ("content"), but also *how* it is being said or presented ("form"). Students will personally select a text from one of the freely available anthologies shared in class. The first literary explication will reflect a short piece of fiction or prose; the second, a work of poetry. We will see some limited examples of this in class to inform your ability to write the literary explications; however, we will not examine longer examples, as every student's will look different from one another—based on our individual interests and strengths. Finally, these will be submitted using MLA formatting, which we will discuss in class and for which you will have access to a

DOCX and Google Docs template, a step-by-step video with directions for formatting, etc.

5% of your grade will be determined by your critical self-reflection to be submitted at the end of the semester. The objective is to be open, honest, mature, and reflective in your evaluation of your own growth this semester with reference to the topics, issues, texts, etc. under discussion. There is no formal length requirement for this; however, no student has—at least until this point—submitted a critical self-reflection that met these requirements in fewer than two double-spaced pages.

COURSE BIBLIOGRAPHY

Because this is a reading- and writing-intensive class, we will read two novels, three plays, and numerous essays, short stories, and poems. There are three required texts for this course, which are listed below. You are free to purchase physical or electronic copies based on your own preference. Any additional readings will be provided and listed on the syllabus as **(D2L)** to indicate that these do not belong to one of our required texts. The novel by Gaines and the play by Wilson can be purchased online in electronic format for approximately twenty dollars together, and they will not be needed until the thirteenth week; as a result, you have *plenty* of time to ensure that you have these in time.

Gaines, Ernest J. 1992 [1983]. *A Gathering of Old Men*. New York, NY: Vintage Books.
Johnson, James Weldon. 1927 [1912]. *The Autobiography of an Ex-Colored Man*. Boston, MA: Sherman, French, & Co. (D2L)
Wilson, August. 1986. *Fences*. New York, NY: Penguin Group.

GENERAL BIBLIOGRAPHY

The following texts are not required, so please do not purchase them. Nonetheless, some are available in the USFQ Library or online and will provide additional context and analysis for those students who might be particularly interested in anthologies of African American literature.

Gates Jr., Henry Louis et. al. 2014. *The Norton Anthology of African American Literature, Volume 1*. United Kingdom: W.W. Norton & Company.
———. 2014. *The Norton Anthology of African American Literature, Volume 2*. United Kingdom: W.W. Norton & Company.
Harper, Michael S. and Anthony Walton. 1994. *Every Shut Eye Ain't Asleep: An Anthology of Poetry by African Americans Since 1945*. Boston, MA: Little, Brown and Company.
Hatch, James V. and Ted Shine. 1996. *Black Theatre, USA: Plays by African Americans: The Recent Period, 1935–Today*. New York, NY: The Free Press.
Hughes, Langston. 1969. *The Best Short Stories by Black Writers, 1899–1967: The Classic Anthology*. New York, NY: Little, Brown and Company.
Locke, Alain LeRoy. 1925. *The New Negro*. New York, NY: Atheneum.
Mitchell, Angelyn and Danille K. Taylor. 2009. *The Cambridge Companion to African American Women's Literature*. New York, NY: Cambridge University Press.
Randall, Dudley. 1985. *The Black Poets*. New York, NY: Bantam Books.

POLICIES

General

All students taking courses at USFQ must follow the rules for ethics of learning, research, and behavior detailed in the USFQ's [Code of Honor and Coexistence](#). All courses should follow the policies stated in USFQ's [Manual del Estudiante](#).

Classroom Environment/Etiquette

The act of writing is always a deeply personal act, primarily because writing realizes our own ways of perceiving and engaging with the world. In fact, we are all in ENG-1001E to improve our abilities to discriminate among a variety of opinions and approaches, to present new and old ideas alike, and to demonstrate thorough engagement with the writing of others. Additionally, many of our readings will encourage us to consider, discuss, and/or debate contentious issues that may challenge our current mode of thought and/or identity, including those related to the human condition more broadly. Consequently, it should be deeply understood that viewpoint diversity is valuable in our classroom, creating a place where we should feel free to express ourselves, to elicit feedback, to share ideas, and, perhaps most importantly, to make mistakes. However, discrimination and/or hate speech of any kind will not be tolerated. We should certainly be critical—but, above all, we must be respectful and kind to others. Finally, if you have a preferred name and/or preferred pronouns, please let me know as soon as possible, so that I can address you as respectfully as possible. For instance, my preferred name is *Tahir* (pronounced *Ta-jir* in Spanish), and I use masculine pronouns (he/him/his).

Attendance/Participation

Punctual attendance is incredibly important to your success this semester *and* in life more generally. If you arrive up to fifteen minutes late to class, you will be marked as late (-50%) for that session. Beyond the first fifteen minutes, however, you will be marked as absent (-100%). Two lates are equivalent to one absence. More than five total absences per semester will result in a failing grade for attendance/participation. Because we will begin every day by looking at our agenda for that session and issuing reminders for assignments, missing the first few minutes of class can actually be quite detrimental to your overall performance.

After you have arrived, please make sure to remove any unnecessary distractions from your learning environment, including cell phones. If you find that you will miss a session, need to leave early, must take a phone call during class, or are having other difficulties, please inform me as soon as possible. I will be your strongest advocate/cheerleader this semester, but you need to meet me halfway.

Although all readings and assignments must be completed *before* the relevant session, I reserve the right to implement graded reading quizzes if in-class discussions do not demonstrate that students have completed the readings assigned for that session.

Time Management, Missed Classes, and Late Assignments

Because it can be quite stressful to take college-level courses, particularly if you are the first in your family to pursue a university education and/or if you also have a full- or part-time job, I would strongly recommend—if possible—that you try to stay one or two sessions ahead of the schedule, especially because a three-credit course requires between **six to nine hours of independent study/work outside of the classroom**. Furthermore, you may consider sharing contact information with a classmate in the event that you do have to miss a class, as I, unfortunately, will not have enough time to respond to emails asking questions like the following: “I missed last class. Did I miss anything?” or “I couldn’t come to class yesterday. What did I miss?” The syllabus and your classmates are your first line of defense! However, if you do fall behind and submit a formal essay after the due date, I will gladly accept it for a reduction of ten percent per day, **not** per session.

Essay Formatting

All formal essays for this course require proper formatting according to the conventions of the Modern Language Association (MLA). We will discuss this formatting style in class and will have access to videos to facilitate our success in this regard; however, it is ultimately *your* responsibility to ensure that all written assignments for this class adhere to these conventions. If you had an upcoming job interview, you wouldn’t simply prepare answers to the questions; rather, you would also invest time into ensuring you have the appropriate outfit to wear for the occasion. The same applies to our essays: Content and form are both important.

Writing Center

Although you are not required to visit the USFQ Writing Center (WC), doing so could be tremendously helpful toward improving and revising your formal written assignments. Additionally, visiting me during office hours for a non-required conference will also enable you to ask specific questions in a one-on-one setting. With supporting documentation, each non-required office hour conference can earn you an additional percentage point (1%) in extra credit toward your overall grade up to a total of two percentage points (2%). You can, of course, meet me for office hours as many times as you would like. **NOTE:** Optional revisions of essays, which *require* an office hour meeting, do not also award extra credit.

La Clínica de Salud Mental

Si necesitan adaptaciones o acomodaciones en algo específico de su aprendizaje debido a una discapacidad, problema de aprendizaje o algún elemento de su salud mental, por favor comuníquense con Estefanía Sevilla (aesevilla@usfq.edu.ec) o Pablo Barrera (pbarrera@usfq.edu.ec) del Decanato de estudiantes.

La Clínica de Salud Mental de la USFQ también es una gran opción si alguno de ustedes siente la necesidad de un apoyo terapéutico a mediano y largo plazo (<https://www.saludmentalusfq.com/>) y este es el número de contacto: 098-043-5484.

Oficina de Necesidades Educativas Especiales

USFQ offers equal opportunities to all its students; therefore, and in compliance with current legal regulations, it provides individualized attention to all students who present a special education need, associated or not with disability. The service is contemplated in two instances:

1. Students who enter USFQ: we work together with the Admissions Department to identify and refer cases to the Service for Students with Special Education Needs.
2. Students who are in the second semester or later: the Service is available to all students throughout their time at USFQ. Students can approach the Dean of Students and/or make an appointment with the Service Coordinator (aesevilla@usfq.edu.ec); professors, in turn, may suggest a student referral. It is important that all students have documentation certifying their special education needs (disability ID or others).

Once the students are part of the Service, continuous monitoring is carried out from the beginning of each school period (defining schedules, possible needs to adjustments in the classroom, notifying professors) and throughout the process through actions such as periodic meetings with the student, constant communication and workshops with professors, pre-registration configuration, individualized analysis of half-semester results, contact with parents and external professionals (depending on the case), and monitoring of the required facilities.

Honor Code

Es responsabilidad de todos los miembros de la USFQ obedecer y hacer respetar el siguiente Código de Honor:

- Actuar de tal manera que no se debiliten en ninguna forma las oportunidades de realización personal y profesional de otras personas dentro de la comunidad universitaria. Entre otras acciones, evitar la calumnia, la mentira, la codicia, la envidia y promover la bondad, el reconocimiento, la felicidad, la amistad, la solidaridad y la verdad.
- Ser honesto: no copiar, plagiar, mentir ni robar en ninguna forma que implica no recibir ayuda ni copiar de fuentes no permitidas. Mantener en reserva pruebas, exámenes y toda información confidencial, sin divulgarla.
- Respetar a todos los miembros de la comunidad universitaria y cuidar el campus, su infraestructura y equipamiento.
- No difamar a otro miembro de la comunidad por cualquier medio, incluso por medios virtuales.
- Denunciar a la autoridad correspondiente toda acción de irrespeto al Código de Honor y Convivencia y a las normas que rigen el sistema de educación superior por
- parte de cualquier miembro, y cooperar en todo proceso de investigación y juzgamiento de las violaciones a las normas disciplinarias y académicas.
- No incurrir en actos de deshonestidad académica ni de conducta inapropiada dentro y fuera del campus, así como a través de sus redes virtuales.

Plagiarism and Academic (Dis)honesty

All work formally submitted for evaluation by the instructor must be prepared individually, i.e. with honesty and integrity. According to the guidelines set forth by USFQ, this means you will not engage in plagiarism, fabrication, cheating, the unauthorized distribution of copyrighted materials, etc. As a result, academic dishonesty of any kind will not be accepted, and the offense will be addressed following the institution-specific guidelines below:

Description	Action(s) Taken
Careless Citations: Plagiarism resulting from careless documentation methods, such as misplaced citations, inadequate signal phrases, or poor summary, paraphrase, or quotation techniques. In these cases, a student tried to cite the source, but the citations are poorly executed.	The assignment may be resubmitted within 48 hours with a twenty percent (20%) grade penalty. No Denuncia.
Copied Material (Small Parts of Essay): Plagiarism in which any material, even a few sentences, was copied or improperly paraphrased without any clear attempt to cite the source. In these cases, no clear attempts at citations were made.	A Denuncia is filed with the Dean of Students. Penalty in the course will range from a reduced grade to failing the course.
Copied Material or Dishonesty (Large Sections or Entirety): Plagiarism in which a student submits an essay, in whole or part, that (1) was not originally written for this class, (2) was written by someone else, (3) was taken from a website or other source, or (4) was purchased. "Large" sections include a paragraph or more in any part of the essay.	A Denuncia is filed with the Dean of Students. Penalty in the course will range from a reduced grade to failing the course.
Second Offense: Repeated offenses of plagiarism in any form, no matter how severe.	A Denuncia is filed with the Dean of Students, and the student fails the entire course.

SCHEDULE OF ACTIVITIES

Week	Day	Date	Unit	Readings	Due
1	M	Aug. 22	Beginning: Introduction to Course and Content	<ul style="list-style-type: none"> ◇ In-Class Discussion: Syllabus / Self-Introductions / Defining “Literature” ◇ In-Class Listening: “U.N.I.T.Y.” (Queen Latifah) / “Life Goes On” (Tupac) / Fuck the Police” (N.W.A.) 	—
	W	Aug. 24		<ul style="list-style-type: none"> ◇ “Does African-American Literature Exist?” (Kenneth W. Warren) (D2L) ◇ “The End of the Black American Narrative” (Charles R. Johnson) (D2L) ◇ “The Future of African American Literature” (Toni Morrison, 02:4) (D2L) 	—
2	M	Aug. 29	Folktales, the Vernacular, and Early Literature (Antebellum) Unit #1:	<ul style="list-style-type: none"> ◇ “Four Trickster Tales” (Women of Mabuumba) (D2L) ◇ “Buh Wolf, Buh Rabbit, an de Tar Baby” (D2L) ◇ “Buh Lion an Buh Goat” (D2L) ◇ “How Buh Cooter Fool Buh Deer” (D2L) ◇ “Buh Rabbit an Buh Elephant” (D2L) ◇ “Buh Rabbit an de Cunjur Man” (D2L) 	—
	W	Aug. 31		<ul style="list-style-type: none"> ◇ “Bars Fight” (Lucy Terry) (D2L) ◇ “On Being Brought from Africa to America” (Phillis Wheatley) (D2L) ◇ “An Address to Negroes in the State of New York” (Jupiter Hammon) (D2L) ◇ “Go Down, Moses” / “Swing Low, Sweet Chariot” / “Steal Away to Jesus” (D2L) 	RR?
3	M	Sep. 5	Unit #1:	<ul style="list-style-type: none"> ◇ “The Mulatto” (Victor Sejour) (D2L) ◇ “Theresa, a Haytien Tale” (Unknown Author) (D2L) 	RR?
	W	Sep. 7		<ul style="list-style-type: none"> ◇ Excerpt from “Appeal in Four Articles” (David Walker) (D2L) ◇ “Ain’t I a Woman?” (Sojourner Truth) (D2L) ◇ “An Address to the Slaves of the United States of America” (Henry Highland Garnet) (D2L) 	RR?
4	M	Sep. 12	Slave Narratives (Antebellum) Unit #2:	◇ Excerpt from <i>Twelve Years a Slave</i> (Solomon Northup) (D2L)	RR?
	W	Sep. 14		◇ Excerpt from <i>The Interesting Narrative of the Life</i> (Olaudah Equiano) (D2L)	RR?
5	M	Sep. 19	Unit #2:	◇ Excerpt from <i>Incidents in the Life of a Slave Girl</i> (Harriet Jacobs) (D2L)	RR?
	W	Sep. 21		<ul style="list-style-type: none"> ◇ Excerpt from <i>Narrative of the Life</i> (Frederick Douglass) (D2L) ◇ “What to the Slave Is the Fourth of July?” (Frederick Douglass) (D2L) 	RR?

6	M	Sep. 26	Unit #3: Post-Bellum, Pre-Harlem	◇ <i>The Autobiography of an Ex-Colored Man</i> (James Weldon Johnson) (D2L)	RR?
	W	Sep. 28		◇ <i>The Autobiography of an Ex-Colored Man</i> (James Weldon Johnson) (D2L)	RR?
7	M	Oct. 3		◇ <i>The Autobiography of an Ex-Colored Man</i> (James Weldon Johnson) (D2L)	RR?
	W	Oct. 5		◇ <i>The Autobiography of an Ex-Colored Man</i> (James Weldon Johnson) (D2L)	RR?
8	M	Oct. 17		◇ "By the Bayou St. John" (Alice Moore Dunbar-Nelson) (D2L) ◇ "When the Bayou Overflows" (Alice Moore Dunbar-Nelson) (D2L) ◇ "The Praline Woman" (Alice Moore Dunbar-Nelson) (D2L) ◇ "Superstitions and Folklore of the South" (Charles W. Chesnutt) (D2L)	RR?
	W	Oct. 19		◇ "The Scapegoat" (Paul Laurence Dunbar) (D2L) ◇ "The Lynching of Jube Benson" (Paul Laurence Dunbar) (D2L) ◇ "Bury Me in a Free Land" (Francis E.W. Hopkins) (D2L) ◇ "The Two Offers" (Francis E.W. Hopkins) (D2L) ◇ "The Negro as Presented in American Literature" (Anna Julia Cooper) (D2L)	LIT EXP #1
9	M	Oct. 24		Exam #1	—
	W	Oct. 26		◇ "Characteristics of Negro Expression" (Zora Neale Hurston) (D2L) ◇ "The New Negro" (Alain Locke) (D2L) ◇ In-Class Listening: "Strange Fruit" / "Mississippi Goddamn" / "Sinnerman" (Nina Simone)	RR?
10	M	Oct. 31	Unit #4 Harlem Renaissance	◇ "The Gilded Six-Bits" (Zora Neale Hurston) (D2L) ◇ "Incident" (Countee Cullen) (D2L) ◇ "Strange Fruit" (Billie Holiday) (D2L) ◇ "Theme for English B" / "From Mother to Son" (Langston Hughes) (D2L) ◇ "The Negro Speaks of Rivers" / "A Dream Deferred" (Langston Hughes) (D2L)	RR?
	W	Nov. 2		◇ Sonny's Blues (James Baldwin) (D2L) ◇ "How it Feels to Be Colored Me" (Zora Neale Hurston) (D2L) ◇ "If We Must Die" (Claude McKay) (D2L) ◇ "Africa for the Africans" (Marcus Garvey) (D2L) ◇ "Those Winter Sundays" (Robert Hayden) (D2L) ◇ "We Real Cool" (Gwendolyn Brooks) (D2L)	RR?

11	M	Nov. 7	Civil Rights and Black Arts Unit #5:	◇ Excerpt from <i>The Souls of Black Folk</i> (W.E.B. Du Bois) (D2L) ◇ Excerpt from <i>Up From Slavery</i> (Booker T. Washington) (D2L)	RR?
	W	Nov. 9		◇ “The Ballot or the Bullet” (Malcolm X) (D2L) ◇ “Letter from Birmingham Jail” (Martin Luther King Jr.) (D2L)	LIT EXP #2
12	M	Nov. 14		◇ Excerpt from <i>Playing in the Dark</i> (Toni Morrison) (D2L) ◇ In-Class Viewing: <i>A Raisin in the Sun</i> (Lorraine Hansberry)	RR?
	W	Nov. 16	◇ In Class Reading: <i>For Colored Girls</i> (Ntozake Shange) (D2L)	RR?	
13	M	Nov. 21	Contemporary Literature Unit #6:	◇ <i>A Gathering of Old Men</i> (Ernest J. Gaines), pp. 12-81	RR?
	W	Nov. 23		◇ <i>A Gathering of Old Men</i> (Ernest J. Gaines), pp. 82-151	RR?
14	M	Nov. 28		◇ <i>A Gathering of Old Men</i> (Ernest J. Gaines), pp. 151-224	RR?
	W	Nov. 30		◇ <i>Fences</i> (August Wilson)	RR?
15	M	Dec. 7		◇ <i>Fences</i> (August Wilson)	RR?
	W	Dec. 12		Exam #2	

This syllabus was reviewed and approved by the coordination of the respective academic area or department. All sections of this course must follow this syllabus. Any changes or adjustments to this syllabus must be approved by the coordinator responsible for this academic area or department and must be reflected in the Curricular Design system.

During the 202110 SEMESTER the learning process for the courses has been designed according to the approved plans respecting the required distancing within each classroom area. Some classes will be entirely face to face, some courses will have hybrid learning modality (combined face to face and virtual synchronous learning), other classes will be completely virtual (without any face to face learning) and there will be some ON LINE classes for students enrolled in that learning modality. Each syllabus should be designed according to the learning modality. Each course according to its learning modality has integrated technological, telematic tools and alternative methodologies to facilitate learning during the transition to normality. All the learning activities aim to guarantee the accomplishment of the academic plans for undergraduate and graduate programs and sustain the students' continuous learning; to protect the physical integrity of students, preserving educational quality and academic rigor and to respect the right to work, to preserve the personal health of faculty, administrative and support staff.