

Race, Empire and Leisure in the Caribbean & United States

Course details

Class Meetings with Prof. Guerra: Mondays & Wednesdays 9:35-10:25 Florida Gym 260

Class Meetings with Mr. Senory: *Please note the section for which you signed up.*

- Section 199970 Fri 9:35-10:25 AM in ARCH 215
- Section 19971 Fri 10:40-11:30 AM in RNK 210
- Section 19972 Fri 11:45 AM-12:35 PM in MAT 016

Quest 1 Theme: Identities

General Education Requirements: Humanities, Writing and Diversity

Course materials and required purchases:

- You are required to obtain access to the ORIGINAL version of the film *West Side Story* (1961), available for rent (\$3.99) or purchase (\$5.99) on Amazon Prime.
- Prof. Guerra will occasionally provide required readings in the form of scanned chapters and essays that will be uploaded to our course site on Canvas and available in a folder called "Scanned readings". *Print these materials on paper and bring them to class on the day that the assigned reading is due.*
- You are required to have your own personal (hard copy) of following list of required books:
 - Esmeralda Santiago, When I Was Puerto Rican: A Memoir (Da Capo Press, 2006).
 - Junot Díaz, The Brief and Wondrous Life of Oscar Wao (Riverside Books, 2008).
 - Achy Obejas, Memory Mambo (Cleis, 1996).
 - Anthony DePalma, The Cubans: Ordinary Lives in Extraordinary Times (Viking, 2021).
- Except for *West Side Story*, assigned films are available for streaming or viewing through links provided below.
- As a backup and in case of emergency, Prof. Guerra has also requested that all books and films owned by the University of Florida be placed on course reserves at Library West. **DO NOT RELY ON THESE COPIES, HOWEVER**, as e-copies are only available on-line (when available) to only 3 to 5 readers at a time. Also digital books are NOT recommended as you will not retain what you read and be able to reference it in your writing.

Course description

Focused on the Twentieth Century, this course analyzes the construction of Caribbean identities among transnational Caribbean communities that link Cuba, Puerto Rico, the Dominican Republic and Haiti to their US diasporas. *We will study fictionalized memoirs, poetry, theatre, historical documents and the centrality of Caribbean identities to mainstream cultural ideas about the nature and racialized image of US identity. You will examine the many ways in which Caribbean peoples have struggled to craft a sense of pride in their communities' identities despite many countervailing factors outside of their control. This class will invite all members to contribute their own family's or personal experience to discussions: the study of history is fundamentally a study of who we are and how we became who we are collectively and*

individually. Together we will explore how and why ideas of freedom so fundamental to the United States' national identity have been undercut or simply denied to Caribbean Latinos. Comparing their experience to our own—whoever we are—will be a central concern of every day of our class.

To do this, we will study historical factors that contributed to political and economic stagnation in the countries of the Caribbean that led their peoples to leave for the United States. Ironically, such factors include US military occupations and political interventions in Cuba, Puerto Rico and the Dominican Republic in the first sixty years of the Twentieth Century. These US policies were intended to redesign Caribbean economies to serve US businesses rather than local Caribbean peoples. However, historical factors that reshaped these Caribbean communities once they established in the United States will seem very familiar to us (sometimes because we have witnessed their legacies in our own lives). These include the ways in which Jim Crow policies, xenophobia, anti-black racism, eugenics and the championing of “Anglo-Saxonism” converged in the treatment and experience of Caribbean Latinos as “automatic Others”. Rejected in white society and white spaces of the United States, Caribbean immigrants and migrant communities often still faced rejection among African Americans as well before the dawn of an increasingly pan-ethnic civil rights movement in the 1960s and 70s. Thus, a key objective of the course is to excavate the vastly diverse forms and expressions of non-white racial consciousness in Caribbean Latinos’ historical reactions and engagement with the equally diverse forms and expressions of white racism.

Goals and Methods Taught

A key goal of the course is to explore how Caribbeans navigated political and socio-economic marginality in the US and how they sometimes replicated many of the same exclusionary ideologies responsible for their marginality. To do this, you will develop and deploy the fundamental methods of the Humanities by learning to read closely, criticize and deconstruct different kinds of texts, particularly creative primary sources such as poems, novels and memoirs. In particular, you will learn to recognize how narratives *silence and obscure* past and present realities as much as they reveal and illuminate. You will not only learn the historical contexts of many of the dramatic, personal stories we will read but see how many of them engaged history and impacted US views of that history, sometimes for decades to come. Beginning with *West Side Story*, we will analyze the creation of a “Latino image” by non-Latinos in business, government and culture industries in the 1950s-1970s. Through two groundbreaking novels and one memoir whose authors are Cuban, Dominican and Puerto Rican, we will turn to how Caribbean peoples began taking control of their place in the Latino identity through political struggles for greater rights and in the cultural fields of American storytelling. By searching for their own history and its relationship to the history of the United States, these writers consistently broke the restrictions that US geopolitical interests, racism and economic policies placed on them to create alternative forms of consciousness and belonging.

The following questions animate much of the course and lie at the forefront of our studies:

- *What are the messages of a particular work and what are the silences?*

- *How do these silences and messages contribute to the casting of Caribbean Latinos and other non-white racial groups into stereotyped “scripts”?*
- *How does our own family’s or personal experience shape our the study of history, of who we are and how we became who we are collectively and individually.*
- *How did the casting of Latinos into scripts deny them political and cultural agency?*
- *How and when have Latinos defied those scripts? Do the works we are reading defy them?*
- *Can people be commodities in US culture? Can people or history be made into “brands”?*
- *How—and importantly, when—have Caribbean Latinos fought these constraints and gained the agency necessary to craft and insert their own narratives about their history and identity (personal or collective) into our national culture?*

Course Delivery: This class will meet **IN PERSON twice a week in a large group setting** with **Professor Guerra** leading a presentation that engages the class in periodic thought and discussion of material. All students have also been assigned to a section that will meet **IN PERSON once a week in a small group setting with Jacob Senory**, our Teaching Assistant and doctoral student of Latin American History. Attendance is required at every class session and Participation is a key part of your grade (see “Attendance” in the Policies section below, and “Participation” in the “Assignments, Requirements, and Expectations” section).

A Note on Participating in Discussions of Assigned Readings and Films: Dr. Guerra will often “warm up” the discussion by having students write down an idea, question, or one-line reaction to the reading assigned for that day and collect the answers. Sometimes she will organize discussion around these student-generated contributions. **When you are assigned to read a section of a book or a whole article, you must bring the book or article in print form to class. When you are required to have seen a film, you must see the film prior to class.**

Course Policies, Grading and Student Resources:

Turning in assignments: Students are also required to **provide all assignments in hard copy form** by the date and time they are due, noted below, in class.

Academic Honesty:

UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” **The Honor Code (<http://www.dso.ufl.edu/scer/process/student-conduct-honor-code/>)** specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

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Plagiarism on any assignment will automatically result in a grade of "E" for the course.

Plagiarism is defined in the University of Florida's Student Honor Code as follows: "A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to): a. Quoting oral or written materials, whether published or unpublished, without proper attribution. b. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student." Students found guilty of academic misconduct will be prosecuted in accordance with the procedures specified in the UF honesty policy.

Attendance is required at every class meeting, including those led by your TA. Attendance will be taken at every class meeting: the instructor will pass around a dated sheet and each student will sign in. Each class meeting is worth a total of 5 points, with 2 points automatically "earned" by simply attending. Requirements for attendance conform to university policies. Excused absences are consistent with university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation. ANY STUDENT WHO MISSES CLASS MORE THAN 5 TIMES WILL NEED TO MEET WITH PROF. GUERRA TO DISCUSS WHY. HAVING MULTIPLE UNEXCUSED ABSENCES MAY RESULT IN A FAILING GRADE.

Making Up Work:

Work is due at the start of class on the day specified in the syllabus. Papers turned in late on the day due drop 1/3 of a grade (from A to A-). Papers turned in a day after the due date will be subject to a full grade penalty (from an A to a B) for each 24 hour period it is late. PLEASE ASK PROF. GUERRA FOR AN EXTENSION IF YOU ARE WORRIED ABOUT MEETING A DEADLINE. Extensions are granted on a case-by-case basis. *Just ask. We all need more time sometimes!*

Use of laptops & digital devices: All cell phones must be turned OFF at the beginning of class. *Laptops may only be used to take notes or when prompted, to access research needs on-line. Internet web-surfing, texting, checking of email, or other tasks unrelated to note-taking during lecture, discussion or other classroom activities is not permitted. Dr. Guerra will confiscate the cell phone or laptop of any student found engaging in these activities during class and s/he may be asked to leave the classroom. A second violation will result in disciplinary sanction that includes the deduction of 5 points from the student's final grade for the class.*

Students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to Professor Guerra when requesting accommodation. Contact the Disability Resource Center through their website: <http://www.dso.ufl.edu/drc/>

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

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Writing Studio & Help on Writing from Your Instructors

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops. *Additionally, Mr. Senory and Dr. Guerra are excellent writers! We will spend a lot of time correcting your writing and helping to ensure that you improve but why wait to get a paper returned to you already graded? Come by our Office Hours and we will be delighted to help you “launch” your paper.*

Lectures in this course are designed to explain and contextualize the history we are studying; at times, lectures will focus on explaining and contextualizing the methods for gathering sources and interpreting them. All lectures will be interactive; some will be socratic.

Taking notes is not only a requirement of learning in history classes, it **is a requirement** for becoming a skilled and knowledgeable *thinker*. *You will not do well in this class or any class if you merely listen and do not take notes.*

Class Demeanor

Students are expected to arrive to class on time, stay the full class period, and behave in a manner that is respectful to the instructor and to fellow students. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be kept to a minimum.

Grading Scale

Prof. Guerra and the Teaching Assistant will record your points on all assignments over the course of the semester in the Canvas gradebook, which translates total points into a letter grade using a standard grading scale:

A 94-100%	A- 90-93%	
B+ 87-89%;	B 84-86%	B- 80-83%
C+ 77-79%	C 74-76%	C- 70-73%
D+ 68-69%	D 66-67%	D- 64-65% F >64%

Assignments, Requirements & Expectations

Class Requirements:	[100]
Four 600-900 Word Essays	40%
Participation	20%
Attendance	10%
Final Cumulative Paper (900 words)	30%

1. Writing Assignments (40%): Students will write **four 600-to-900 word essays** on the reading assigned upon the completion of each of the four thematic Units.

- *Although heavily weighted in favor of evidence, examples and citations from the assigned books, poetry or other texts, these papers should make use of the material,*

analysis and knowledge provided in lectures to contextualize and render solid, historically engaged analyses of these assigned works.

- *Students are also **encouraged to express themselves beyond the 600-word minimum** but there is no reason to exceed 900 words on any individual essay.*
- ***Prompts or thought questions** that will help jumpstart and organize the analysis of the essays will be **provided at least one week ahead of the due date** by way of Canvas and email list serves.*
- **Excellent essays share common features:**
 - Solid, clear argument and thesis statement in the introductory paragraph(s)
 - Specific evidence and examples drawn from assigned readings, lectures, films
 - Originality of approach and interpretation of evidence and examples
 - Good essays rely on ideas that you derive by *reading beyond the page*, that is, by questioning the intentions, silences and goals of a text. This is particularly the case when analyzing “primary sources”—the “raw data” of the human experience. In this class, fictional films, interviews, novels, poems and memoirs serve as “primary sources”. Secondary sources in this class mostly serve as models for how to interpret primary sources and render answers to big and small questions about the past, the present and the systems of power that determine the conditions of life for individuals and communities.

Note on Writing: For students unfamiliar with how to write and organize an essay, this course highly recommends that you buy this guide: Mary Lynn Rampolla, [A Pocket Guide to Writing History](#). Written by an expert in liberal arts training, the book will not only help you write better essays and achieve better grades in this class but in all your classes with a writing component at UF. This book is available for purchase through the UF Bookstore.

- Students are required to use parenthetical methods of citation when citing a page, a set of pages or any example drawn from class materials in their writing.

2. **Participation (20%):** *All assigned reading for particular class time is required in order for individual learning and the class’s overall success. Luckily, these are all great books! Participation in discussion is required of each student. Students are expected to come prepared for each class, to engage of Dr. Guerra and others’ ideas, to contribute comments and generally play an active role in generating or assessing knowledge. The readings assigned for this class, films for analysis and after-hours class meeting at UF’s Special and Area Studies Collections at Library East are designed to be intellectually exciting, useful and provocative. *In the event that students fail to read for discussion, Dr. Guerra may administer pop quizzes in order to ascertain who has completed their reading and enable a fair assessment of each student’s work.**

Participation in this class is defined and based on the following three elements:

- **active listening and willingness to respond** to comments, both from the instructor and/or class peers

- **vocal contributions to class discussions** of the assigned readings on days designated as such in the schedule. **Students must make specific references to the book, article or film we are discussing** for two reasons: first, in order to demonstrate that they have completed the work and second, because the study of history depends on close analysis of texts.
 - Failure to do the reading or to watch an assigned film will be apparent in the quality of the contribution: you should not try to get away with commenting on a book or article that you have not read as it will be obvious and you will receive fewer points that day as a result.
 - *Dr. Guerra and her TA will assign a maximum of 3 participation points per class meeting per student*, assigned according to the criteria described below.
 - **3 points: sustained engagement, clear evidence of having completed reading or reviewed materials assigned for discussion**
 - **2 points:** limited contribution, abstract or general reference to reading or materials assigned for discussion that shows the student has not completed the assignment or did not engage it carefully
 - **1 point:** limited contribution [including limitations created by late arrival to class] that shows that the student did very little of the assigned reading/viewing and is being car
 - **0 points:** silences
 - **EACH CLASS IS WORTH A MAXIMUM OF 5 POINTS: 3 for participation, 2 for attending**
- 3. Final Paper:** Rather than administer a final exam in class, this course ends by asking students to consider the lessons they have learned from the class as a whole. Much as she has done for the previous four papers, Prof. Guerra will provide a “prompt”, or list of options from which students will choose one, a week before the final exam date: students will then respond with a 900-word essay that mobilizes sources from across the semester’s assigned works. They are also welcome to draw on sources external to the class *that supplement* (but do not replace) these works.

COURSE SCHEDULE AND ASSIGNMENT DEADLINES

Unit 1. Historical Foundations: The Political & Commercial Creation of Caribbean “Latinos”

Week One

W 01/05 Introduction to the Course and Syllabus

FRIDAY SECTION MEETINGS: Introduction and Expectations

Week Two

M 1/10 Lecture. “Don’t Panic, I’m Hispanic”: Latinos, Inc. & the Origins of a Pan-Latino Identity in Colonialism, Consumption, Resistance and Empowerment

W 1/12 Lecture. Race, Nation and Gender: Cuba, the Dominican Republic & Puerto Rico “From Within”

F 1/14 Section Discussion of assigned reading. READ:

- Ramon Grosfoguel and Chloë Georas, “Latino Caribbean Diasporas in New York” in Mambo Montage: The Latinization of New York, edited by Agustín Laó-Montes and Arlene Dávila (Columbia University Press, 2001), 97-118. [Available on Canvas; bring print copy]

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- Lillian Guerra, "Late 20th Century Immigration and US Foreign Policy: Forging Latino Identity in the Minefields of Political Memory" in American Latinos and the Making of the United States: A Theme Study (2013: 330-354), published on-line by the US Department of the Interior, the Organization of American Historians and the National Parks Service:
<https://www.nps.gov/articles/latinothemestudynewlatinos.htm>

Week Three

M 1/17 NO CLASS: MARTIN LUTHER KING DAY

W 1/19 Lecture. Comparative Experiences of Caribbean Latinos in the 20th-Century United States

F 1/21 Section Discussion of assigned film. WATCH before class: "My Dominican Girls" (2001) by Aaron Matthews. Available to stream on UF Library's Electronic Reserves (be sure you are logged into the VPN if you are off-campus):

https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cvideo_work%7C1785079

PROMPT FOR PAPER #1 DISTRIBUTED OVER CANVAS ANNOUNCEMENT. DUE 2/04

Unit 2: Puerto Rico, US Colonialism and the Stateless Nation of "Puertorriqueñidad"

Week Four

M 1/24 Lecture. Puerto Rico and the Rise of a US Empire in the Caribbean, 1898-1948

W 1/26 Ideas Workshop. Puerto Rican Identity under Americanization & the "American Dream"

READ: Truman R. Clark, "Educating the Natives in Self-Government": Puerto Rico and the United States, 1900-1933," *The Pacific Historical Review* 42: 2 (May 1973), 220-233. [Available on Canvas; bring print copy]

F 1/28 Section Discussion. READ: Nancy Morris, Puerto Rico: Culture, Politics and Identity (Westport, CT: Praeger Publishers, 1995), pp. 7-45. [Available on Canvas; bring print copy]

Week Five

M 1/31 Ideas Workshop, Part 1. Understanding *West Side Story*: National Treasure or Colonial Artifact? **WATCH before class:** "West Side Story" (USA, 1961) [available via Smathers Library Course Reserves & online for-purchase/ rental streaming services]

NOTE: Prof. Guerra will be attending the Cuban Research Institute Conference in Miami from 2/02-2/04. Mr. Senory will lead discussion on Wednesday and collect your papers from you on Friday.

W 2/02 Ideas Workshop, Part 2. Discussion of assigned reading with Mr. Senory. READ:

- Alberto Sandoval, "West Side Story: A Puerto Rican Reading of 'America'", *Jump Cut: A Review of Contemporary Media* 39 (June 1994), 59-66. [Available on Canvas; bring print copy]
- Frances Negrón-Muntaner, Boricua Pop: Puerto Ricans and the Latinization of American Culture, Chapter 3 ("Feeling Pretty"). [Available on Canvas; bring print copy]

F 2/04 PAPER #1 DUE IN SECTION (no additional discussion: yay!)

Week Six

M 2/07 Lecture. Culture, Politics and Identity as Sites of Protest: Puerto Ricans in the US, 1950s-Today

W 2/09 Lecture. "Taíno Nation"? Blackness, Indigeneity and Identity as an Erasure of Historical

F 2/11 Section Discussion. READ: Negrón-Muntaner, Boricua Pop, Chapter 9, "Jennifer's Butt" [Available on Canvas; bring print copy]

Week Seven

M 2/14 Ideas Workshop. Blackface, Brownface & the Commercializing of "Queer": Latino Bodies

PROMPT FOR PAPER #2 DISTRIBUTED OVER CANVAS ANNOUNCEMENT. DUE Mon 2/21.

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W 2/16 Discussion. READ: Esmeralda Santiago, When I Was Puerto Rican, pp. 1-170. [required book]
F 2/18 Section Discussion. READ: Santiago, When I Was Puerto Rican, pp. 171-end. [required book]

Unit 3: Race, Gender, Class & Revolution—Cubans

Week Eight

M 2/21 Lecture. Martyrs, Messiahs, Revolution & Identity in Cuba, 1890s-1990s
PAPER #2 DUE IN CLASS.

W 2/23 Lecture. Everything You Wanted to Know About Cuban Exiles But Were Too Afraid to Ask
F 2/25 Section Discussion. READ: Achy Obejas, Memory Mambo, pp. 1-91 [required book]

Week Nine

M 2/28 Lecture. The Mariel Boatlift: Why They Came, What Happened & Why it Matters
W 3/02 Film discussion. WATCH before class: “Más allá del Mar / Beyond the Sea,” directed by Lisandro Pérez Rey (USA, 2003): <https://www.lisandroperezrey.com/documentary>
F 3/04 Section Discussion. READ: Obejas, Memory Mambo, pp. 92-177 [required book]

Week Ten: SPRING BREAK 3/05-3/12

Week Eleven

M 3/14 Discussion. READ: Obejas, Memory Mambo, pp. 176-237. [required book]
PROMPT FOR PAPER #3 DISTRIBUTED OVER CANVAS ANNOUNCEMENT. DUE Mon 3/23.
W 3/16 Lecture. Post-Soviet Cuba: Capitalism, *Baleros* & the Rise of a New Dictatorship
F 3/18 Section Discussion of assigned film. WATCH before class: “Balseros,” directed by David Trueba and Carlos Bosch (2005).
<https://vimeo.com/383126900> [Password will be provided over Canvas through direct email]

PLEASE NOTE: *Legendary New York Times foreign correspondent Anthony DePalma is coming to our class on Monday 3/28 to discuss his latest book, The Cubans, that we are reading all next week!* Please prepare for his arrival by doing your homework! The last section of the book is assigned for 3/28. We will read the preceding sections together.

Week Twelve

M 3/23 Lecture. Will the Real Cuba Please Stand Up? Blackness, Resistance & Rebuke, 2009-21
PAPER #3 DUE IN CLASS.
W 3/23 Discussion. READ: Anthony DePalma, The Cubans, pp. 1-170. [required book]
F 3/25 Section Discussion. READ: DePalma, The Cubans, pp. 173-232. [required book]

Week Thirteen

M 2/28 AUTHOR’S TALK and discussion: Anthony DePalma. Please finish The Cubans for class, pp. 235-327.
Extra Credit Opportunity: Mr. DePalma will be giving a book presentation in the Latin American & Caribbean Collection of Smathers Library, 2nd floor, at **3:00 to 4:30 PM**. If you attend, you will receive 3 points extra credit, added to your lowest paper score. If you attend and write 500 words of response, you will receive 5 points instead of 3, added to your lowest paper score.

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Unit 4: Anti-Blackness, Dictatorship & the Search for Self—Dominicans

W 3/30 Lecture. Playing Indian amidst Genocide: Anti-Haitianism/Dominican National Identity
F 4/01 Section Discussion. READ: Junot Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 1-94.
[required book]

Week Fourteen

M 4/04 Lecture. *Trujillismo*, Dominican Diaspora and the Dilemma of “Underdevelopment”, 1960s-Present

W 4/06 Discussion. READ: Díaz, The Brief and Wondrous Life, pp. 95-165. [required book]

F 4/08 Section discussion. READ: Díaz, The Brief and Wondrous Life, pp. 167-235 [required book]
PROMPT FOR PAPER #4 DISTRIBUTED OVER CANVAS ANNOUNCEMENT. **DUE M 4/18.**

Week Fifteen

M 4/11 Ideas Workshop. Race in the DR. In-class viewing of “Mirrors of the Heart” (1993)
Suggested Reading for Class: Junot Díaz, “The Silence: The Legacy of Childhood Trauma,” *The New Yorker* (12 November 2019), 15 pages [Available on Canvas]

W 4/13 Discussion. READ: Díaz, The Brief and Wondrous Life, 235-307. [required book]

F 4/15 Section Discussion. READ: Díaz, The Brief and Wondrous Life, pp. 311-340. [required book]

Unit 5: Caribbeans and the Caribbeanization of the United States

Week Sixteen

M 4/18 Ideas Workshop. Slam Poetry by Willie Perdomo from Where a Nickel Costs a Dime (New York: WW Norton, 1996). Poems: *123rd Street Rap*, *Where I’m From*, *Nigger-Reecan Blues*, *Revolution*, *Nuyorican School of Poetry*, and *Prophet Born in Harlem*. [available as pdf and audio files via Canvas]
PAPER #4 DUE IN CLASS.

W 4/20 Final Lecture. Caribbean Identities and the United States Today

PROMPTS FOR FINAL PAPER WILL BE DISTRIBUTED IN CLASS ON 4/20. PAPERS ARE DUE IN HARD COPY TO PROF. GUERRA NO LATER THAN 3 PM ON TUES 4/27. DROP OFF AT THE OFFICE ANY TIME BETWEEN NOON AND 3:30 PM.

YOU DID IT!!!