

Race, Empire and Leisure in the Caribbean & United States

Course details

Class Meetings with Prof. Guerra: T/Th 8:30-9:20 AM in MAT 0018

Class Meetings with Ms. Krebs: *Please note the section for which you signed up.*

- Section 12AF Th 11:45-12:35 in TUR 2322
- Section 12AA Th 12:50-1:40 in FLI 0119
- Section 1199 Th 1:55-2:45 in TUR 2305

Quest 1 Theme: Identities

General Education Requirements: Humanities, Writing and Diversity

Course costs: Purchase (in hard copy) of the following list of required books. Printing of additional materials provided electronically via course website on Canvas. *All students must have hard (paper) copies of materials for in-class discussion and personal use.*

Required books:

- Frances Negrón-Muntaner, Boricua Pop: Puerto Ricans and the Latinization of American Culture (New York University Press, 2004).
- 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).

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 *We will study fictionalized memoirs, poetry, theatre, historical documents and the centrality of Caribbean identities to mainstream cultural ideas about the nature and racialized image of US identity.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

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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?*

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Course Delivery: This class will meet 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 and once a week in a small group setting with Lauren Krebs, 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 prior to class, 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.

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; each class meeting is worth ## points Requirements for attendance conform to university policies.. Excused absences are consistent with

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university policies in the undergraduate catalog (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>) and require appropriate documentation.

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.

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 websurfing, 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.

Writing Studio

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.

Lectures, Field Trips and Group Assignments:

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 historian. You will not do well in the class if you merely listen and do not take notes.

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Field trips to Special Collections in Library East are listed in the schedule below; students should meet in the designated location of the library for that particularly class (not our regular classroom). **Group presentations** in the classroom will focus on sharing the results and findings of an assignment. However, students will be individually evaluated for that presentation on the basis of the written document that they hand into Dr. Guerra at that time.

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

Assignments, Requirements & Expectations

Class Requirements:	[100]
Four 500-Word Essays	40%
Participation	20%
Attendance	10%
Group Presentation (individual component)	10%
Final Exam	20%

- 1. Writing Assignments (40%):** Students will write **four 500-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 500-word minimum but not 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.*

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

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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.

- 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 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
- 3. Group Presentation (10%):** At the time of the **second class meeting**, students will be asked to choose one of the four group presentation topics given in the course schedule below. You will be assigned to work with the other students in your group to design a presentation that responds to the issue, topic or question posed. The goal is to have students connect what they are learning to contemporary, observable and current events around them.

- **For example**, if you are asked to find out how Latino identity or Caribbean history is represented through the sale of "heritage" or "ethnic goods", you could find and analyze examples by doing research on-line, going to the local mall, checking out the "ethnic foods" aisle at Publix, interviewing the owner of a local restaurant or Latino/Latin American foods store. In other words, ***DO FIELD RESEARCH and HAVE FUN! ORGANIZE YOUR EVIDENCE IN WAYS THAT ENGAGE THEMES AND ARGUMENTS RAISED IN THE CLASS. In doing so, you will not only provide fresh ideas but invite the members of the class outside of your group to discuss them.***
 - **Each member of the group presenting will provide Professor Guerra with an individual, one-to-two-page explanation** of the individual work that s/he did in addressing the group's topic. This explanation might include material or thoughts not included in the group presentation.
 - **Group presentations should last no longer than 15 minutes and should generate 5 to 10 minutes of follow-up discussion** from class peers.
- 4. Final Examination:** There will be an in-class, open-book examination administered at the time the college designates for this course's final exam. The exam will require students to respond in essay form to one of three questions in blue books. Students must provide their own blue books. Of the three question options, one will be comparative and ask students to draw from any or all of the three novels we have read for this class. The other two will each focus on one of the three novels and ask a question that relates to themes that we did not fully or completely discuss in the context of the course. There is no word limit for the exam. Students are encouraged to cite examples directly from the texts and must bring the three novels to the final exam in order to do so.

COURSE SCHEDULE AND ASSIGNMENT DEADLINES

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

Week One

T 8/20 Introduction to the Course and Syllabus

Th 8/22 "Don't Panic, I'm Hispanic": Latinos, Inc. & the Origins of a Pan-Latino Identity in Colonialism, Consumption and Actions for Empowerment

Th Workshop with TA: Discussion of assigned reading. READ 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: <http://www.nps.gov/latino/latinothemestudy/newlatinos.htm>

Week Two

T 8/27 Comparative Experiences of Caribbean Latinos in the 20th-Century United States

Reminder: FIRST 500-WORD ESSAY DUE IN CLASS T 9/3. Prompts provided 8/29 will focus on what most surprised you about our studies of Caribbean Latinos so far.

Th 8/29 Discussion of assigned film. WATCH before class:

"My Dominican Girls" (2001) by Aaron Matthews (on library 2-hour reserve); also available at <http://video.unctv.org/video/3007324057/>

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Th Workshop with TA: Preparation seminar for writing the first essay. Discussion of how to combine self-reflection *with* an argument.

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

Week Three

T 9/3 Puerto Rico and the Rise of a US Empire in the Caribbean, 1898-1948

FIRST ESSAY DUE IN CLASS

Th 9/5 Puerto Rican Identity under Americanization & the “American Dream”

Th Workshop with TA. 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 Four

T 9/10 Discussion of assigned film. WATCH before class:

“West Side Story” (USA, 1961) [available via Smathers Library Course Reserves & online, for-purchase streaming services]

Th 9/12 Discussion of assigned reading. 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 for downloading and printing from

<http://www.ejumpcut.org/archive/onlinessays/JC39folder/westSideStory.html>

Th Workshop with TA. Return of first papers. Presentation on improving grammar, organization of thought and using evidence from the reading with examples anonymously from class’s “real” essays.

Week Five

T 9/17 Culture and Identity as Sites of Protest: Puerto Ricans in the United States, 1950s-Today

Th 9/19 Discussion of assigned reading. READ: Frances Negrón-Muntaner, *Boricua Pop: Puerto Ricans and the Latinization of American Culture*, Chapter 3 (“Feeling Pretty”). [required book]

Th Workshop with TA. Continue discussion of Negrón-Muntaner, Chapter 8 (“Barbie’s Hair”).

Week Six

T 9/24 “Taíno Nation”? Blackness, Indigeneity and Identity as an Erasure of Historical Memory

Th 9/26 Discussion of assigned reading. READ: Negrón-Muntaner, *Boricua Pop*, Chapter 9 (“Jennifer’s Butt”). [required book]

Week Seven

T 10/01 Discussion. READ: Esmeralda Santiago, *When I Was Puerto Rican*, pp. 1-170. [required book]

Reminder: SECOND 500-WORD ESSAY DUE 10/08. Prompts provided 10/03 will focus on Santiago.

Th 10/03 Class Presentation, Group 1. Topic of presentation: Finding the History of Puerto Ricans (and Puerto Rico) in US Media vs. Social Media

Discussion. Santiago, *When I Was Puerto Rican*, pp. 171-end. [required book]

Th Workshop with TA. FIELD TRIP TO SPECIAL COLLECTIONS, 2nd FLOOR, SMATHERS LIBRARY EAST. Students will examine historical examples of Caribbean identities in US popular culture expressed through the following phenomena: tourism, US children’s literature and Caribbean participation in the US Civil Rights Movement. *Professor Guerra plans to attend.*

Week Eight

T 10/08 Finding Puerto Rico (and the rest of the Caribbean) at the Mall

SECOND 500-WORD ESSAY DUE IN CLASS

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Unit 3: The Race, Gender and Class Struggles of Cuba (not to mention revolution...)

Th 10/10 Martyrdom, Messianism & Lost National Destinies: Revolution and Identity in Cuba, 1898-1959

Th Workshop with TA. Discussion of assigned reading. READ: Lillian Guerra, “Elián González and the “Real Cuba” of Miami: Visions of Identity, Exceptionality and Divinity,” *Cuban Studies / Estudios Cubanos* (2007) 1-25. [Available on Canvas; bring print copy]

Week Nine

T 10/15 Everything You Wanted to Know About Cuban Exiles But Were Too Afraid to Ask

Th 10/17 The Mariel Boatlift: Why They Came, What Happened & Why it Matters.

Th Workshop with TA. Return of second papers. Presentation on improving grammar, organization of thought and using evidence from the reading with examples anonymously from class’s “real” essays.

Experiential Learning Workshop: AFTER HOURS VIEWING OF DOCUMENTS RELATED TO THE MARIEL BOATLIFT AND VIEWING OF A DOCUMENTARY FILM IN LACC [LATIN AMERICAN & CARIBBEAN COLLECTION, 3rd FLOOR SMATHERS LIBRARY EAST]

6:30 PM TO 8:30 PM “Más allá del Mar / Beyond the Sea,” directed by Lisandro Pérez Rey (USA, 2003)

Note: Students who are unable to attend must watch the documentary on their own. It will be on reserve in Smathers Library course reserves prior and after to the general viewing. Students must write a one-page reflection on the film. Reflections are due on Monday 10/21.

Week Ten

T 10/22 Discussion of assigned reading. READ: Achy Obejas, Memory Mambo, pp. 1-91 [required book]

Th 10/24 The *Balseros*: Why They Came, What Happened & Why it Matters

Th Workshop with TA. Discussion of assigned reading. READ: Obejas, Memory Mambo, pp. 92-177 [required book]

Week Eleven

T 10/29 Discussion of assigned reading. READ: Obejas, Memory Mambo, pp. 176-237. [required book]

Reminder: THIRD 500-WORD ESSAY DUE 11/05. Prompts provided 10/31 will focus on Obejas.

Th 10/31 Transnational Nation or Transnational Nationality? Who Cubans Are Today

Class Presentation, Group 2. Topic of presentation: Will the Real Cuban Please Stand Up? Getting Beyond Racial and Political Monoliths

Th Workshop with T.A. Preparation seminar for writing the third essay. Students are required to bring in experimental thesis statements. Lauren will choose one or two thesis statements from those submitted in class. Students will help collectively craft evidentiary examples from Obejas that supports each thesis.

Unit 4: The Race, Gender and Class Struggles of Dominicans (or the absence of revolution...)

Week Twelve

T 11/05 Playing Indian amidst Genocide: Anti-Haitianism/Dominican National Identity

THIRD ESSAY DUE IN CLASS

Th 11/07 Discussion of assigned reading. READ: Junot Díaz, The Brief and Wondrous Life of Oscar Waq, pp. 1-94. [required book]

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Th Workshop with T.A. In-class film viewing and discussion. “Mirrors of the Heart” (USA, Spain, 1993), Dominican section.

Week Thirteen

T 11/12 Discussion of assigned reading. READ: Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 95-165.

Th 11/14 *Trujillismo*, Dominican Diaspora and the Dilemma of “Underdevelopment”, 1960s-Present
Class Presentation, Group 3. Topic of presentation: Will the Real Dominican Please Stand Up?
Getting Beyond Racial and Political Monoliths

Th Workshop with T.A. Return of third papers. Presentation on best three anonymous papers drawn from the class. Discussion of students’ “learning curve” in developing their writing skills.

Week Fourteen

T 11/19 Discussion of assigned reading. READ: Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 167-235 [required book]

Reminder: FOURTH 500-WORD ESSAY DUE MONDAY 11/25 by 4:00 PM to Main Office, History Department. Prompts provided 11/21 will focus on Díaz.

Th 11/21 Class Presentation, Group 4 and discussion. Topic of presentation: Selling Cuba, the DR or Puerto Rico On-Line: A Historian’s (Critical) Point of View.

Discussion. READ: Díaz, The Brief and Wondrous Life of Oscar Wao, 235-307.

Th Workshop with T.A. Preparation seminar for writing the fourth essay. Students are required to bring in experimental thesis statements. Lauren will choose one or two thesis statements from those submitted in class. Students will help collectively craft evidentiary examples from Díaz that supports each thesis.

Week Fifteen

FOURTH ESSAY DUE TO MAIN OFFICE BY 4 PM MON 11/25

T 11/26 Discussion. Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 311-340. [required book]
Thursday 11/28 NO CLASS. HAPPY THANKSGIVING!!!

Week Sixteen

12/03 Discussion of assigned reading. READ & LISTEN to 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]

FOURTH 500-WORD ESSAY DUE IN CLASS 12/03.

12/05 Wrap-Up Lecture and Dance Circle (just kidding—well, kind of...)

Finals Week

FINAL EXAM

APPENDIX OF QUEST-SPECIFICS

Quest 1 and Gen Ed Descriptions and Student Learning Outcomes [SLOS]

Quest 1 Description: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore:

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What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.

Quest 1 SLOS:

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).

Humanities Description: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. *This course emphasizes clear and effective analysis and approach issues and problems from multiple perspectives.*

Humanities SLOS:

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

Writing requirement (WR 2,000)

For courses that confer WR credit, the course grades have two components:

To receive writing credit, 1) a student must receive a grade of “C” or higher, and 2) you must turn in all papers totaling 2,000 words to receive credit for writing 2,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of “C-” will not confer credit for the University Writing Requirement.

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Professor Guerra and your Teaching Assistant Ms. Krebs will evaluate and provide feedback on your written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. Writing rubric: http://undergrad.aa.ufl.edu/media/undergradaaufledu/gen-ed/wr-courses/example_writing_assessment_rubric.pdf. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

Diversity Courses Description: In Diversity courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society. You will do this in creating your group presentation, its in-class presentation and in every one of the four essays you will write for the class.

Diversity SLOS:

- Identify, describe, and explain the historical processes and contemporary experiences characterizing diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and disability.
- Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of different groups in the United States. Analyze and reflect on the ways in which cultures and beliefs mediate understandings of an increasingly diverse U.S. society.
- The diversity designation is always in conjunction with another category.
- Communication outcomes are listed in those subject areas.

SPECIFIC STUDENT LEARNING OUTCOMES OF THIS COURSE

By the end of this course, you will be able to:

1. Identify, describe and explain the origins of mainstream US stereotypes about Puerto Ricans, Cubans, Dominicans & Haitians in order to explain what elements comprise a stereotype, what functions they serve in particular historical moments and why they have such long lives/legacies in US culture. [Content]
2. Identify, analyze and critically reflect on how US military interventions and economic controls over these countries of the Caribbean launched a diverse array of anti-imperial

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reactions as well as accommodations to the reality of long-term US controls, including immigration to the United States. [Critical thinking, Content]

3. Analyze and explain the origins and centrality of transnational labor to the maintenance of the economic status quo in the Caribbean and its direct dependency on US Caribbean communities' financial support (transnational remittances); in particular, students will appreciate the scope of this dependence and its cultural impact on US communities of Caribbeans. [Critical thinking; Content]

4. Develop and present clear and effective analyses, both in writing and orally, on the ways in which literature can reflect the political complexities of history and often hard-to-reach aspects of the human experience such as pain, trauma and loss. [Communication; Connection]

5. Develop and present clear and effective analyses, both in writing and orally, on the relevance of history to contemporary reality, whether personal or collective. [Communication; Connection]

Assignment

General Education SLOS

<p>Four 500-word essays. <i>Prompts are contingent on the ideas the class generates and the direction it takes. In order to answer these question prompts well, students will be required to engage the reading and cite examples from it. They will also be required to analyze and reflect on the ways in which cultures and preconceived or stereotypical beliefs about Caribbean Latinos mediate <u>their own</u> and other people's understandings of themselves in an increasingly diverse U.S. society.</i></p> <p><i>Examples might include:</i></p> <ol style="list-style-type: none"> 1. What arguments does Junot Díaz make about Dominican masculinity? Is it oppressive or liberating? How does he ascribe these values to the Dominican Republic's history of dictatorship and racialized terror? How do you relate to Díaz's representation of masculinity? 2. Alberto Sandoval reveals that the writers and composers of <i>West Side Story</i> admitted that they had never met a Puerto Rican or knew anything about Puerto Rico when they created their play. How do the Puerto Rican characters reflect this ignorance? What messages are they meant to convey compared to those of the white characters? How did you respond to the messages intended for the play's original 1960s audience? Did you 	<p>DIVERSITY: Content, Critical thinking and Communication HUMANITIES: Content, Critical thinking, Communication</p>
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<p>notice the stereotypes about Puerto Ricans on which it relies? Why or why not?</p> <p>3. Achy Obejas's main character in <u>Memory Mambo</u> identifies as a lesbian and even though her sexuality is not central to the book, it is a source of great pain for her. How did you experience this aspect of the novel?</p>	
<p>Attendance, Discussion & Participation <i>Quality of discussion will be assessed on the point system above. I will organize the discussions around my own questions, such as:</i></p> <ul style="list-style-type: none"> • What silences are there in Santiago's memoir of overcoming adversity? Is this a story that celebrates "The American Dream" or criticizes it? <p><i>In addition, I will "test" the students on whether they have done their reading with impromptu invitations to write down a response to one of the following questions at the start of class and collect their responses:</i></p> <ul style="list-style-type: none"> • What about this section of the reading most surprised you? • Through what scene/character does the author best explain the historical past as a "living" legacy in this section? 	<p>DIVERSITY: Content, Critical thinking, Communication HUMANITIES: Content, Critical thinking, Communication</p>
<p>Group Presentation with individual report</p>	<p>DIVERSITY: Content, Critical thinking, Communication HUMANITIES: Content, Communication</p>
<p>Final Examination There will be an in-class, open-book examination administered at the time the college designates for this course's final exam. The exam will require students to respond in essay form to one of three questions, provided in advance of the exam, on blue books.</p>	<p>DIVERSITY: Content, Critical thinking HUMANITIES: Content, Critical thinking</p>