

## Cover Sheet: Request 13915

### IDS UF QUEST 1: Identities: Race, Empire, and Leisure in the Caribbean and United States

#### Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Elizabeth Dale edale@ufl.edu
Created	5/15/2019 2:55:30 PM
Updated	5/15/2019 3:07:31 PM
Description of request	IDS2935 is the course "shell" through which the first offerings in the new UF Quest Curriculum will be offered. I am asking that the Gen Ed committee temporarily approve a section of IDS2935 titled "UF QUEST 1: Identities: Race, Empire, and Leisure in the Caribbean and United States" as an offering that fills the Humanities, Diversity, and Writing -2000 Words Gen Ed Requirements. This temporary shell will last from Fall term 2019 until Spring term 2021.

#### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - History 011612000	Elizabeth Dale		5/15/2019
Quest Guerra Syllabus FINAL-1.docx					5/15/2019
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		5/15/2019
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			5/15/2019
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|Gen\_Ed|New-Close-Modify for request 13915

## Info

**Request:** IDS UF QUEST 1: Identities: Race, Empire, and Leisure in the Caribbean and United States

**Description of request:** IDS2935 is the course "shell" through which the first offerings in the new UF Quest Curriculum will be offered. I am asking that the Gen Ed committee temporarily approve a section of IDS2935 titled "UF QUEST 1: Identities: Race, Empire, and Leisure in the Caribbean and United States" as an offering that fills the Humanities, Diversity, and Writing -2000 Words Gen Ed Requirements. This temporary shell will last from Fall term 2019 until Spring term 2021.

**Submitter:** Elizabeth Dale edale@ufl.edu

**Created:** 5/9/2019 11:26:21 AM

**Form version:** 1

## Responses

### Course Prefix and Number

Response:  
IDS2935

*Enter the three letter prefix, four-digit course number, and lab code (if applicable), as the course appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog).*

*If the course has been approved by the UCC but is still pending at SCNS, enter the proposed course prefix and level, but substitute XXX for the course number; e.g., POS2XXX.*

### Course Title

*Enter the title of the course as it appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog, or as it was approved by the UCC, if the course has not yet been approved by SCNS).*

Response:  
UFQ1 Identities: Race, Empire and Leisure in the Caribbean & United States

### Delivery Method

*Please indicate the delivery methods for this course (check all that apply). Please note that content and learning outcome assessment must be consistent regardless of delivery method.*

Response:  
Classroom

### Request Type

Response:  
Change GE/WR designation (selecting this option will open additional form fields below)

### Effective Term

*Enter the term (semester and year) that the course would first be taught with the requested change(s).*

Response:  
Fall

**Effective Year**

Response:  
2019

**Credit Hours**

*Select the number of credits awarded to the student upon successful completion. Note that variable credit courses are not eligible for GE or WR certification.*

Response:  
3

**Prerequisites**

Response:  
n/a

**Current GE Classification(s)**

*Indicate all of the currently-approved general education designations for this course.*

Response:  
None

**Current Writing Requirement Classification**

*Indicate the currently-approved WR designation of this course.*

Response:  
None

**Requesting Temporary or Permanent Approval**

*Please select what type of General Education Approval you desire for this course. Selecting 'Permanent', will request a permanent General Education designation. You may also select a temporary General Education assignment for 1, 2, or 3 semesters.*

Response:  
3 semesters

**Requested GE Classification**

*Indicate the requested general education subject area designation(s) requested for this course. If the course currently has a GE designation and the request includes maintaining that designation, include it here.*

Response:  
D - Diversity , H - Humanities

**Requested Writing Requirement Classification**

Indicate the requested WR designation requested for this course. If the course currently has a WR designation and the request includes maintaining that designation, include it here.

Response:  
E2 - 2000 words

### **Subject Area Objectives**

Please visit the [General Education "Subject Area Objectives" webpage](#). Review and select the appropriate designation(s), then copy the verbatim statement and designation and paste it into the box below. Inclusion of the verbatim statements for designation(s) is a required component of GE courses and syllabi.

&nbsp;

**\*\*Be sure to include the specific designation(s) name (i.e.; Biological Sciences B) above the verbatim statement in the text box\*\***

Response:  
1. Diversity (D)

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.

2. Humanities (H)

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. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

### **Accomplishing Objectives**

Please provide an explanation of how the General Education Objectives will be accomplished in the course. A numbered list is the recommended format (see [example GE syllabus](#)). Inclusion of this explanation is a required component of GE courses and syllabi.

Response:  
1. Diversity: In this course, students examine the historical processes and contemporary experience of constructed Caribbean identities within the United States. By using historical documents, fictionalized memoirs, poetry and theater, students engage with diversity as a dynamic concept related to human differences and their intersections. Students will look at race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities in the context of Caribbean-American peoples' struggle to create a sense of pride in communities despite many countervailing factors outside of their control. Through class discussion, readings, and written assignments, student students critically analyze and evaluate how social inequities have been constructed and resisted within the experience of Jim Crow, anti-Black racism, and the pan-ethnic civil rights movement in an increasingly diverse U.S. society.

2. Humanities: This course provides instruction in the history, literature, and community building of transnational Caribbean communities in the US. Students will learn to identify and to analyze the key elements of the Caribbean-American experience and culture, and their position within the broader late twentieth-century American culture. Class presentation and written work will emphasize clear and effective analysis and approach these issues and problems from the perspectives of a variety of Humanities fields (history, literature, cultural studies).

## **Student Learning Outcomes**

Please visit the [Student Learning Outcomes](#) section of the General Education webpage, find the Subject Area Student Learning Outcomes (SLOs) which are associated with the requested General Education designation(s), then copy and paste them into the space below with the appropriate headings: Content, Critical Thinking, and Communication. Inclusion of the verbatim statements for each of the three SLOs is a required component of GE courses and syllabi.

Response:

### 1. Diversity SLOs

\*Content: 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.

\*Critical Thinking: 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.

\*Communication: Does not apply due to conjunction with another category.

### 2. Humanities SLOs:

\* Content: Identify, describe, and explain the history, underlying theory and methodologies used in the class.

\*Critical thinking : 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.

\*Communication: Communicate knowledge, thoughts and reasoning clearly and effectively.

## **Content: Explanation of Assessment**

Please provide an explanation of how the General Education Content SLO will be assessed in this course. This is a required component of a General Education syllabus.

Response:

1. Use literary texts and historical documents to 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 the representations and the history of how US military interventions and economic controls over these countries of the Caribbean launched a diverse array of anti-imperial reactions as well as accommodations to the reality of long-term US controls, including the racial and sexualized immigration to the United States. [Critical thinking, Content]

3. Analyze and explain the origins and centrality of transnational labor to the maintenance of racial, sexual, economic, and political inequities in the Caribbean diaspora and their direct effect 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]

## **Critical Thinking: Explanation of Assessment**

Please provide an explanation of how the General Education Critical Thinking SLO will be assessed in this course. This is a required component of a General Education syllabus.

Response:

1. Identify, analyze and critically reflect on the representations and the history of how US military interventions and economic controls over these countries of the Caribbean launched a diverse

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

2. Analyze and explain the origins and centrality of transnational labor to the maintenance of racial, sexual, economic, and political inequities in the Caribbean diaspora and their direct effect 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]

### **Communication: Explanation of Assessment**

*Please provide an explanation of how the General Education Communication SLO will be assessed in this course. This is a required component of a General Education syllabus.*

Response:

1. 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]

2. 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]

### **Course Material: General Education Discussion**

*Please provide a concise explanation of how the General Education designation(s) content is incorporated into the course throughout the semester. Please keep in mind that while this may be abundantly clear to you, the submitter, the General Education Committee will need to be able to readily see the appropriateness of the requested General Education designations.*

Response:

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 ground-breaking 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 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?

## **Incorporation of General Education Subject Areas**

*Please provide a concise explanation of how General Education subject area objectives will be incorporated consistently throughout the course during the semester. You are encouraged to keep in mind the General Education subject area objective descriptions AND Student Learning Outcomes for those subject area objectives when compiling this information.*

*It is recommended this explanation be based off of any one/combination/all of the following as a frame work (formatting is up to submitter):*

- *Course Schedule of Topics (strongly recommended)*
- *Lectures*
- *Assignments/Tests/Essays*
- *Class Discussions*
- *Group Work*
- *Miscellaneous*

Response:

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 Double Period. Lecture: “Don’t Panic, I’m Hispanic”: Latinos, Inc. & the Origins of a Pan-Latino Identity in Colonialism, Consumption and Actions for Empowerment

Discussion: 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 Lecture. Comparative Experiences of Caribbean Latinos in the 20th-Century United States

Th 8/29 Double Period. Discussion. Material assigned: WATCH before class “My Dominican Girls” (2001) by Aaron Matthews (on library 2-hour reserve); also available at  
<http://video.unctv.org/video/3007324057/>

FIRST 500-WORD ESSAY DUE IN CLASS 8/29.

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

Week Three

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

Th 9/5 Double Period. Lecture: Puerto Rican Identity under Americanization & the “American Dream”

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. Material assigned: WATCH before class (to be seen before class): “West Side Story” (USA, 1961) [available for streaming via Smathers Library Course Reserves & purchase online]

Th 9/12 Double Period. Discussion. 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>

Week Five

T 9/17 Lecture. Culture and Identity as Sites of Protest: Puerto Ricans in the United States, 1960s-Today

Th 9/19 Double Period. Discussion. READ: Frances Negrón-Muntaner, *Boricua Pop: Puerto Ricans and the Latinization of American Culture*, Chapter 3 (“Feeling Pretty”) and Chapter 8

("Barbie's Hair"). [required book]

Week Six

T 9/24 Lecture. "Taino Nation"? Blackness, Indigeneity and Identity as an Erasure of Historical Memory

Th 9/26 Double Period. Discussion. READ: Esmeralda Santiago, When I Was Puerto Rican, pp. 1-170. [required book]

Week Seven

T 10/01 Discussion. READ: Santiago, When I Was Puerto Rican, pp. 171-end. [required book]

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

Discussion. READ: Negrón-Muntaner, Boricua Pop, Chapter 9 ("Jennifer's Butt"). [required book]

Week Eight

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

SECOND 500-WORD ESSAY DUE IN CLASS 10/08

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

Th 10/10 Double Period. Lecture. Martyrdom, Messianism & Lost National Destinies: Revolution and Identity in Cuba, 1898-1959 Discussion. READ: Negrón-Muntaner, Boricua Pop, Chapter 10 ("Ricky's Hips"). [required book]

Week Nine

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

Th 10/17 Double Period. Lecture. The Mariel Boatlift: Why They Came, What Happened & Why it Matters. Discussion. Material Assigned: WATCH before class: "Más allá del Mar / Beyond the Sea," directed by Lisandro Pérez Rey (USA, 2003) [streaming via Smathers Library Course Reserves]

Week Ten

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

Th 10/24 Double Period. Lecture: The Balseros: Why They Came, What Happened & Why it Matters

Discussion. READ: Obejas, Memory Mambo, pp. 92-177 [required book]

Week Eleven

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

Th 10/31 Double Period. Class Presentation, Group 2. Topic of presentation: Will the Real Cuban Please Stand Up? Getting Beyond Racial and Political Monoliths

Lecture. Transnational Nation or Transnational Nationality? Who Cubans Are Today

THIRD 500-WORD ESSAY DUE IN CLASS.

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

Week Twelve

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

Th 11/07 Double Period. In-Class Film Workshop. "Di Perejil / Say Parsley," directed by Irene Rial Bou (USA, 2010).

Week Thirteen

T 11/12 Lecture. Trujillismo, Dominican Diaspora and the Dilemma of "Underdevelopment", 1960s-Present

Th 11/14 Double Period. Discussion. READ: Junot Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 1-94. [required book] Class Presentation, Group 3. Topic of presentation: Will the Real Dominican Please Stand Up? Getting Beyond Racial and Political Monoliths

In-Class Film Workshop. "Mirrors of the Heart" (USA, Spain, 1993), Dominican section.

Week Fourteen

T 11/19 Discussion. READ: Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 95-191 [required book]

Th 11/21 Double Period. 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, pp. 191-261 [required book]

Week Fifteen

T 11/26 Discussion. READ: Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 262-335  
[required book]

Thursday 11/28 NO CLASS. HAPPY THANKSGIVING!!!

Week Sixteen

12/03 Discussion. 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)

Finals Week

FINAL EXAM

## **Race, Empire and Leisure in the Caribbean & United States**

### **Course details**

**Meeting times and location:** TBA

**Quest 1 Theme:** Identities

**General Education Requirements:** Humanities, Writing, International 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 historical documents, fictionalized memoirs, poetry, theatre, 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. These factors not only include the negative consequences of US military or political intervention in their home countries but 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 faced rejection among African Americans as well before the dawn of an increasingly pan-ethnic civil rights movement in the 1960s and 70s. 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 vastly 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 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?*

### **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: 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).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (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).

**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.

Professor Guerra and your Teaching Assistant 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. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

Written work will be graded using a rubric as follows.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.

<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

**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.

**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 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]

### **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, which states, "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/sccr/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.

### **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.

**Field trips** to Special Collections in Library East are listed below; students should meet in the designated location of the library for that particular 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+ 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**

<b>Class Requirements:</b>	[100]
Four 500-Word Essays	40%
Attendance, Discussion & Participation	30%
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.*

**2. Participation & Discussion Requirements (30%):** *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 and activities in 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.**

- **Attendance Policy:** Students are expected to attend class regularly and to arrive on time. Unexcused absences from more than four classes will negatively affect your participation grade. For each unexcused absence beyond fourth, you will lose 10% of your participation grade (e.g. a 100% will become a 90%).

*For each discussion, Dr. Guerra will assign the following points to each student:*

- 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
- 1 point: limited contribution but late arrival to class
- 0 points: silences or unexcused absences

*A Note on Participating in Discussions:* 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.

**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- o-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:** Students will write a **1,000-word essay** that serves as the basis of a Final Exam to be administered during Finals Week on the day and time the college assigns. The question or questions to which the student will respond will be provided on the last day of class.

**Assignment**

**General Education SLOS**

<p><b>Four 500-word essays.</b> <i>Prompts are contingent on the ideas the class generates and direction it takes. Examples might include:</i></p> <ol style="list-style-type: none"> <li>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?</li> <li>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 is the audience supposed to define what it means to be Puerto Rican or white as a result?</li> </ol>	<p>DIVERSITY: Content, Critical thinking and Communication          HUMANITIES: Content, Critical thinking, Communication          COMPOSITION: Content, Critical thinking, Communication</p>
<p><b>Attendance, Discussion &amp; Participation</b>  <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"> <li>• What silences are there in Santiago's memoir of overcoming adversity? Is this a story that celebrates "The American Dream" or criticizes it?</li> </ul> <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"> <li>• What about this section of the reading most surprised you?</li> </ul>	<p>DIVERSITY: Content, Critical thinking, Communication          HUMANITIES: Content, Critical thinking, Communication          COMPOSITION: Critical thinking</p>

<ul style="list-style-type: none"> <li>Through what scene/character does the author best explain the historical past as a “living” legacy in this section?</li> </ul>	
<p><b>Group Presentation with individual report</b></p>	<p>DIVERSITY: Content, Critical thinking, Communication          HUMANITIES: Content, Communication          COMPOSITION: Critical thinking, Communication</p>
<p><b>Final Examination 1000-word essay</b>          The exam questions are meant to engage the student in an analysis of his/her own identity in relationship to the historical and cultural factors that restrain Latino characters in the works we have studied and Latino communities. To what degree have Caribbean Latinos had the opportunity to define their image and cultural place in the United States for themselves? What lessons to our case studies of Cubans, Dominicans and Puerto Ricans provide us for explaining who we are as individuals in 2019?</p>	<p>DIVERSITY: Content, Critical thinking          HUMANITIES: Content, Critical thinking          COMPOSITION: Content, Critical thinking, Communication</p>

***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 Double Period. Lecture:** “Don’t Panic, I’m Hispanic”: Latinos, Inc. & the Origins of a Pan-Latino Identity in Colonialism, Consumption and Actions for Empowerment

**Discussion: 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 Lecture.** Comparative Experiences of Caribbean Latinos in the 20<sup>th</sup>-Century United States

**Th 8/29 Double Period. Discussion. Material assigned: WATCH before class** “My Dominican Girls” (2001) by Aaron Matthews (on library 2-hour reserve); also available at <http://video.unctv.org/video/3007324057/>

**FIRST 500-WORD ESSAY DUE IN CLASS 8/29.**

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

**Week Three**

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

**Th 9/5 Double Period. Lecture:** Puerto Rican Identity under Americanization & the “American Dream”

**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. Material assigned: WATCH before class** (to be seen *before* class): “West Side Story” (USA, 1961) [available for streaming via Smathers Library Course Reserves & purchase online]

**Th 9/12 Double Period. Discussion. 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>

#### Week Five

**T 9/17 Lecture.** Culture and Identity as Sites of Protest: Puerto Ricans in the United States, 1960s-Today

**Th 9/19 Double Period. Discussion. READ:** Frances Negrón-Muntaner, Boricua Pop: Puerto Ricans and the Latinization of American Culture, Chapter 3 (“Feeling Pretty”) and Chapter 8 (“Barbie’s Hair”).

[required book]

#### Week Six

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

**Th 9/26 Double Period. Discussion. READ:** Esmeralda Santiago, When I Was Puerto Rican, pp. 1-170.

[required book]

#### Week Seven

**T 10/01 Discussion. READ:** Santiago, When I Was Puerto Rican, pp. 171-end. [required book]

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

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

#### Week Eight

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

**SECOND 500-WORD ESSAY DUE IN CLASS 10/08**

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

**Th 10/10 Double Period. Lecture.** Martyrdom, Messianism & Lost National Destinies: Revolution and Identity in Cuba, 1898-1959 **Discussion. READ:** Negrón-Muntaner, Boricua Pop, Chapter 10 (“Ricky’s Hips”). [required book]

#### Week Nine

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

**Th 10/17 Double Period. Lecture.** The Mariel Boatlift: Why They Came, What Happened & Why it Matters. **Discussion. Material Assigned: WATCH before class:** “Más allá del Mar / Beyond the Sea,” directed by Lisandro Pérez Rey (USA, 2003) [streaming via Smathers Library Course Reserves]

#### Week Ten

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

**Th 10/24 Double Period. Lecture:** The *Balseiros*: Why They Came, What Happened & Why it Matters

**Discussion. READ:** Obejas, Memory Mambo, pp. 92-177 [required book]

### Week Eleven

**T 10/29 Discussion. READ:** Obejas, Memroy Mambo, pp. 176-237. [required book]

**Th 10/31 Double Period. Class Presentation, Group 2. Topic of presentation:** Will the Real Cuban Please Stand Up? Getting Beyond Racial and Political Monoliths

**Lecture.** Transnational Nation or Transnational Nationality? Who Cubans Are Today

**THIRD 500-WORD ESSAY DUE IN CLASS.**

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

### Week Twelve

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

**Th 11/07 Double Period. In-Class Film Workshop.** “Di Perejil / Say Parsley,” directed by Irene Rial Bou (USA, 2010).

### Week Thirteen

**T 11/12 Lecture.** *Trujillismo*, Dominican Diaspora and the Dilemma of “Underdevelopment”, 1960s-Present

**Th 11/14 Double Period. Discussion. READ:** Junot Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 1-94. [required book] **Class Presentation, Group 3. Topic of presentation:** Will the Real Dominican Please Stand Up? Getting Beyond Racial and Political Monoliths

**In-Class Film Workshop.** “Mirrors of the Heart” (USA, Spain, 1993), Dominican section.

### Week Fourteen

**T 11/19 Discussion. READ:** Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 95-191 [required book]

**Th 11/21 Double Period. 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, pp. 191-261 [required book]

### Week Fifteen

**T 11/26 Discussion. READ:** Díaz, The Brief and Wondrous Life of Oscar Wao, pp. 262-335 [required book]  
Thursday 11/28 NO CLASS. HAPPY THANKSGIVING!!!

### Week Sixteen

**12/03 Discussion. READ & LISTEN** to slam poetry by Willie Perdomo from Where a Nickel Costs a Dime (New York: WW Norton, 1996). Poems: *123<sup>rd</sup> 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

Lillian Guerra, Ph.D.  
Professor of Cuban & Caribbean History

Office: Grinter 307  
[lillian.guerra@ufl.edu](mailto:lillian.guerra@ufl.edu)  
Office phone: 352-273-3375  
Office Hours: TBA & by Appointment