

Professor Name
Course: ENG 236.section [code] : Afro-Latinx Literature
Class days and times
Office Hours: days and times

COURSE DESCRIPTION

Importance, creativity, and meaning of poetry, songs, music, stories, (auto)-biographies, and novels produced by people of African descent living in or from Latin America. Intersection of race, gender, sexuality, nationality, class, and other forms of identity-making with multiple forms of expression particular to the Afro-Latinx community.)

Key questions include:

- How has *Latinidad/ Afro-Latinidad* emerged as a concept and what aesthetic strategies have been used to represent Latino/as in literature?
- How do Afro-Latino/a narratives represent (or not represent) the social construction of “Latinoness?”
- How do these diverse texts trouble, expand, and destabilize *latinidad*?
- What is at stake in the construction of a “Latino/a/x” literary canon?

COURSE GOALS & OBJECTIVES

Students in this course will:

- Interpret and evaluate a survey of important Afro-Latino/a literature written between the colonial period and present day, focusing their analysis on the formal qualities of these literary works as well as the social contexts in which they were composed.
- Learn approaches to close reading literary texts and apply close reading to their written analyses of Latino/a literature from varied historical periods and artistic movements.
- Identify and evaluate the range of literary techniques and rhetorical strategies used in varied literary texts, demonstrating an understanding of the relationship between choices in style and rhetoric to genre, audience, purpose, and cultural contexts/constraints.
- Participate in a meaningful exchange of ideas in the classroom and on the discussion board.
- Compose well-constructed essays that develop a clearly defined argument supported by close textual reading.
- Develop oral communication skills through small group presentations and class discussions.

COURSE MATERIALS

Required texts (at the Lehman College Bookstore & on reserve in Lief Library):

Dahlma Llanos- Figueroa, *Daughters of the Stone*

Miriam Jiménez Róman, Juan Flores, editors, *The Afro-Latin@ Reader: History and Culture in the United States* (ALR)

Elizabeth Acevedo, *The Poet X*

Additional readings will be available on blackboard site in “week-by-week.”

It is essential that you read, annotate, and bring the assigned reading material to class. YOU MUST PRINT OUT materials on blackboard for class discussion. READING OFF YOUR PHONE IS NOT ACCEPTABLE!

SCHEDULE /CALENDAR OF ASSIGNMENTS/TOPICS

Blackboard Posts are due on Mondays, we will meet to discuss readings on Wednesdays via ZOOM.

Week One: Introduction – What is Afro-Latino/a/x Literature, Why Afro-Latino/a/x Literature?

W 8/26: Introduction to course

Readings: “Introduction” (ALR); Pew Research Center - <http://pewrsr.ch/1LtW1qp>

Week 2: Afro-Latino/a/x Foundations- What is Afro-Latinx? Who were the first Afro-Latinos?

M 8/31- ALR Part I, 19-50

W 9/2 – *Daughters of the Stone* Book 1

Week 3: Historical Roots

M 9/7 – NO CLASS/ Labor Day – NO BLOG POST DUE

W 9/9 – *Daughters of the Stone* Books 2, 3

Week 4: Pioneers

M 9/14 – Arturo Schomburg in ALR Part II, 67-99

W 9/16 – Jesus Colon, *A Puerto Rican in New York and Other Sketches* in ALR pgs 113-119

Week 5: Afro-Cubanidades

M 9/21- ALRP Part III, 99-112 (Evilio Grillo)

W 9/23 – ALR Part III, 120-141, 150-156; ¡MANTECA!, “Adrian Castro” (PDF)

Week 6: Black/Latin 1960s

M 9/28 – NO CLASSES SCHEDULE

T 9/29 – CLASSES FOLLOW MONDAY SCHEDULE – Blog post due. Carlos Cooks, Piri Thomas, Victor Hernandez Cruz, Sandra Maria Esteves – ALR Part V 211-234

W 9/30- ¡MANTECA!: “Tato Laviera,” “Miguel Gómez Piñero,” (PDF)

Week 7: Black/Latin 1960s

M 10/5- ALR Part V, 235-242 (Young Lords, Felipe Luciano); 262-265 (Sherezada “Chiqui” Vicioso).

W 10/7 - ¡MANTECA!: “Miguel Algarín”, “Sandra María Esteves,” “Jesús Papoleto Meléndez” (PDF)

Week 8: Afro-Puerto Rico and It’s Diaspora

M 10/12 – NO CLASSES, Columbus Day

W 10/14 – CLASSES FOLLOW MONDAY SCHEDULE, Blog post due

¡MANTECA!: “Carmen Bardeguéz Brown”, “Mariposa”, “Willie Perdomo,” “Bonafide Roja,” “Noel Quiñones” (PDF)

Proposal Due Friday 10/16

Week 9: Afro-Mexicanidades

M 10/19 – ALR Part IX, 434-438 (Maria Rosario Jackson), Part X, 512-520 (“Mexican Ways, African Roots”)

W 10/21 - ¡MANTECA!: “Ariana Brown,” “Natasha Carrizosa, “John Murillo” (PDF)

Week 10: Short Stories

M 10/26: Ivelisse Rodriguez (PDF)

W 10/28: Naima Coster (PDF)

Week 11: Haiti

M 11/2 – Edwidge Danticat, “Krik Krak” excerpts (PDF)

W 11/4- *Danielle Legros Georges*- Watch Video, Read Poems: <https://poets.org/poet/danielle-legros-georges>

Annotated Bibliography (at least 5 sources)– Due Friday 11/6

Week 12: Afro-Dominicanidades

M 11/9 – Jasmine Mendez, *Night Blooming Jasmine* excerpts (PDF)

W 11/11- Junot Diaz, “How to date a brown girl (black girl, white girl, or halfie)” (PDF); Nelly Rosario, “HOW TO DATE A THUGBOY, ARTBOY, NERDBOY OR PAPICHULO: REMIX OF A JUNOT DIAZ THEME” (PDF)

Week 13: NYC

M 11/16 – Elizabeth Acevedo, *The Poet X* (half)

W 11/18- Elizabeth Acevedo, *The Poet X* (Finish)

Week 14: Memoir

M 11/23 – Excerpts from Jaquira Diaz, *Ordinary Girls* (PDF)

Rough Draft (3-4 pages) - Monday 11/23

W 11/25 – NO CLASS, CLASSES FOLLOW FRIDAY SCHEDULE

Week 15: Spoken Word/ Comic Books

M 11/30 – Videos from Noel Quinones, Gabriel Ramirez, Peggy Robles-Alvarado, Mariposa Fernandez, Melania Luisa Marte

W 12/3 – Excerpts from *La Borinqueña* (PDF)

Week 16: Presentations

M 12/7 - Presentations

W 12/9- Presentations

Final Paper/ Project due Monday 12/14

GRADING POLICY

Your final grade will be based upon the following:

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- 1) **Preparation, Participation and Attendance (20%):** You are expected to come to class having completed all the readings assigned for the class. There is a substantial amount of reading, which is both exciting and demanding. Prepare to be challenged as well as challenge the course materials. You are also expected to actively participate in all classroom debates and discussions, contributing your thoughts, questions, and ideas on the materials, as well as actively responding to your peers' interventions. This course aims to foster a critical, inclusive and productive dialogue about Latino literature, and in order to achieve this aim,

everyone's engaged and consistent participation is crucial. **More than two absences will result in a lowered grade. Arrival more than 10 minutes late into class counts as an absence.**

- 2) **Blackboard Posts (20%):** You are responsible for weekly reflections which must be posted on Mondays by 11:59 p.m. These 250-500 word reflections should focus on a major theme, writer, historical context, linguistic/ figurative qualities or other issue that arises in the week's reading.

- 3) **FINAL PROJECT (60%):** Investigate an understudied Afro-Latinx writer, past or present, resulting in a final paper of 5-6 pages. You may alternatively create a website, video essay, Wikipedia page, Instagram feed, or other project in consultation with the professor. There are five steps to this project which will be laid out in individual assignment sheets.
 - Proposal – 10% - Due Monday 10/12
 - Annotated Bibliography (at least 5 sources)– 10% - Due Monday 11/2
 - Rough Draft (3-4 pages) – 10% - Monday 11/23
 - Final Paper/ Project (5-6 pages) – 25% -Monday 12/14
 - Public Presentation (5 minutes) – 5% - Monday 12/7 & Wednesday 12/9

EXPLANATION OF LETTER GRADES (for written assignments)

Use these grade-descriptions to make sense of the grades that you receive for your work. They should help you to see where you are at present and where you might go in the future.

SUPERIOR (A)

Work which uses an assignment as the occasion for a piece of writing *compelling enough to engage readers on its own terms*. It presents an individual insight or viewpoint with enough fullness and cogency to command readers' respect, if not their assent. It complements its fresh thought by creating a distinctive voice through aptly chosen words and through sentences both grammatically accurate and rhetorically sophisticated. The inclusion of primary and secondary sources is required.

GOOD (B)

Work which meets all an assignment's expectations with clear competence. Usually lacking superior work's fresh thought or approach or its compelling development, good work nevertheless demonstrates its *author's ability to respond intelligently to an assignment's demands*, to structure and focus writing clearly, to select significant details and examples and to organize them effectively, to choose words accurately, and to revise sentences for conciseness and emphasis. The inclusion of primary and secondary sources is required.

FAIR (C)

Work which is *entirely adequate but not more*. Fair work meets the assignment's specifications, has a serviceable structure, and provides enough elaboration with appropriate examples or analysis to make its intent *understandable*. Its sentences are almost always grammatically correct and reasonably varied, its paragraphs usually coherent. Nevertheless, fair work *lacks the sharp focus, the full and purposeful development, or the stylistic awareness* characteristic of more accomplished work. The inclusion of primary and secondary sources is required.

POOR (D)

Work which is clearly inadequate in at least one way. Although poor work may demonstrate competence in other facets, its strength will be outweighed by one or two pervasive weaknesses: failure to engage meaningfully an important aspect of the writing task or to maintain a focus; skimpy or illogical development; significant errors in grammar or persistent lack of subordination; repeated distracting errors in mechanics or idiom. The inclusion of primary and secondary sources is required.

FAILURE (F)

Work which fails to respond acceptably to an assignment. Failing work may misunderstand or disregard the assignment's intent, lack any pattern or organization, or make enough errors in Standard English sentence structure to make it difficult for a reader to follow the author's thought. Failing work does not include only unsubmitted or uncompleted work; it includes any work which fails to meet an assignment's demands or to meet the minimum standards of college-level discourse. The inclusion of primary and secondary sources is required.

ATTENDANCE POLICY

Students are expected to attend all class meetings as scheduled, and are responsible for all class work missed as a result of late registration or absence. Excessive absences in any course may result in a lower final grade.

ACADEMIC INTEGRITY AND PLAGIARISM POLICY

Academic dishonesty is prohibited in The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion.” All violations are reported to the Department and Lehman College’s Academic Integrity Officer.

For detailed information on definitions and examples of Academic Dishonesty including Cheating, Plagiarism, Obtaining Unfair Advantage and Falsification of Records and Documents, please refer to the student handbook or visit: <http://lehman.smartcatalogiq.com/en/2017-2019/Undergraduate-Bulletin/Academic-Services-and-Policies/Academic-Integrity>

ACCOMMODATING DISABILITIES STATEMENT

Lehman College is committed to providing access to all programs and curricula to all students. Students with disabilities who may require any special considerations should register with the Office of Student Disability Services in order to submit official paperwork to instructor.

For more information, please contact the Office of Student Disability Services, Shuster Hall, Room 238, 718-960-8441. For detailed information on services and resources visit: <http://www.lehman.edu/student-disability-services/> , or email: disability.services@lehman.cuny.edu

TUTORING SERVICES

Lehman College’s Instructional Support Services Program (ISSP) is home of the Academic Center for Excellence (ACE) and Science Learning Center (SLC). Both offer students an array of activities and services designed to support classroom learning. Open to students at any level, there are individual, small group, and/or workshop sessions designed to improve “proficiency in writing, reading, research, and particular academic subject areas. Computer-assisted writing/language tutorial programs are also available,” as well as individual tutors, workshops and tutors.

To obtain more information about the ACE and the SLC, please visit Old Gym, Room 205 or <http://www.lehman.edu/academics/instructional-support-services/humanities-tutoring.php> or call ACE at 718-960-8175, and SLC at 718-960-7707.

Regular tutoring hours for fall & spring semesters are: M—T 10 a.m.-7 p.m., and Sat. 10 a.m.-2 p.m.

Library Tutors are also available in the Library. These tutors offer help with Library resources and computers.

TECHNOLOGY AND BLACKBOARD INFORMATION

You are required to use **Blackboard** to access course materials and to post assignments to Safe Assign.

You are required to sign into your Lehman student **email** account for course messages—and check it! Blackboard will only allow me to send individual and mass messages to Lehman accounts. If there is an issue, this is the *only* account to which I can send and if I email the class something, the fact that you didn't know about an assignment or course change because you don't use your Lehman account will never be accepted for not knowing the information. <http://www.lehman.edu/itr/blackboard.php>

For Information Technology: <http://www.lehman.edu/itr/>

Title IX of the Education Amendments of 1972 protects individuals from discrimination based on sex in any educational program receiving federal financial assistance. Sexual harassment, which includes acts of sexual violence, is a form of sex discrimination prohibited by Title IX, and is considered a Civil Rights offense. Lehman College encourages anyone experiencing harassment, discrimination or sexual misconduct to talk to a faculty member, counselor, or staff; confidential resources are available through the Lehman Counseling Center at (718) 960-8761.