



UNC Chapel Hill

Department of Romance Studies

SPAN344: Latin@ American Cultural Topics, Spring 2020

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Course Description

This course looks at the intersections of labor movements, race, and gender at the same historical moment on three sides of the same international conflict. It will further build connections and comparisons between the three sides, not to affix blame, but to complicate the narrative of the war. It will also deal, somewhat by necessity, with some of the history and function of the nineteenth century tobacco industry, both as a mirror for the times and as a hotbed of political activism.

These three places will work together to make an excellent course because they offer different formulations of the tightly parallel processes. Whereas Ybor's factories were integrated racially and in terms of sex, the factory in A Coruña was staffed only by women, with their nimble fingers and their lower wages. While Durham and Ybor are both in the South, the ways that they reacted to and interacted with reconstruction and the Jim Crow era, let alone their reckonings of the purpose and importance of the war in 1898, vary wildly. Durham is also a cigarette factory, so a slightly different process, with less artistry, leading to different relationships between owners and workers than we have discussed here.

Student Learning Outcomes

By the end of this course students will be able to successfully:

- analyze diverse media for both their demonstration of cultural history, and as literary texts.
- use primary and archival sources in their research.
- discuss intersectionality in a historical period, demonstrating a multi-faceted understanding of the course's period of study, and relate an understanding of the subjectivity of history and its investigation through examination of transnational perceptions of identity.
- convey cultural competence in the transatlantic Hispanic nineteenth century.
- identify connections between the course's period of study and contemporary society, developing their understanding of how history informs the present.
- produce high level oral and written Spanish in an academic register on a variety of topics.

Course Structure

The course is divided into 3.5 sections, based chronologically. Each section will treat all three of the cities, but one section will focus more on each one, through the text selection.

Section 1: A Growth Industry: beginnings of local tobacco industry-1890. (wks 2-5)

This section will introduce the beginnings of the tobacco industry in the three tobacco towns that the course studies, and begin to explore the relationships between that industry and labor movements and gender and racial politics. It will introduce Spain in decline, the movement of the cigar trade from Havana to Florida, and Durham after the Reconstruction Acts.

General structure:

Week 2: History of tobacco in Galicia/Spain

Week 3: History of tobacco in Durham

Week 4: History of immigration/tobacco in Ybor city

Week 5: Discussion of *La Tribuna* (Pardo Bazán - 1882)

Other things in this time frame:

- First visit to the Wilson Library Special Collections
- Historical Intervention paper
- Film screening
- Visit to the Duke Homestead State Historic Site and Tobacco Museum
- Student Presentations

Section 2: Prepping for War: 1891-94 (wks 6-9)

This section will take the tobacco trade as the backdrop for preparations for what will become the Spanish-Cuban-American war. It will explore the relationships between revolution and labor organizing, changes in political tactics, and the developing US opinions of the troubles in Cuba. It will trace Spain's changing political tactics, establish the state of US labor in relation to the whisperings of revolution in Cuba, introduce Martí and his role in the revolution. It will connect revolution to the systems of mutual aid established in Ybor city by immigrant communities, and compare the structures of race in labor in Ybor and Durham.

General structure:

Week 6: Spain/Galicia: Relationship with Cuba

Week 7: Durham: Race, Otherness, Gender, and Labor movements

Week 8: Ybor: Fomenting revolution with a Labor apparatus

Week 9: Discussion of Martí writings and *Domingos de tanta luz* (Cartaya, 2019)

Other things in this time frame:

- Second visit to the Wilson Library Special Collections
- True fiction historical narrative
- Final Project Proposal
- Film screening
- Student Presentations

Section 3: In It Now: 1895-98 (wks 10-13)

This section will begin with the death of Martí and the beginning of the war. It will then trace the war from both the Spanish and US perspectives, concluding with personalizing the conflict through readings of the epistolary of Durham-born soldiers who went to Cuba.

General structure:

Week 10: The death of Martí and the start of a Revolution

Week 11: The revolt of a final Caribbean colony: tactics with Puerto Rico and Cuba

Week 12: The Imperial drive: conquest and growth

Week 13: Durham boys go to war.

Other things in this time frame:

- True fiction historical narrative
- Final Project Draft Workshop
- Film screening
- Student Presentations

Section 3.5: Inter/national Racial and Identity Politics (wk 14)

This final section, carrying into the final week of the semester (devoted to discussion of presentations, see assignment breakdown), will put the war in the context of social perception and national metaphors, largely through political cartoons and advertisements that use tropes of nation, race, and identity to sell tobacco products.

Other things in this time frame:

- Final Project Due
- Student Presentations

Grade Breakdown

20% Participation

5% Experiential learning / engagement with the greater campus learning community

30% Section assessments

1: Historical intervention paper (2-4 pgs.)

2: True fiction historical narrative (2-4 pgs)

3/3.5: Final. Format tbd.

10% Presentations (2)

15% Homework / mandatory office hours / minipruebas / in-class activities / viewing films

20% Final Project (divided: 5/proposal, 5/editorial praxis, 10/final product)

Assignment Descriptions

Participation

Active participation is the use, by students, of all course meetings to engage with the course material in a variety of ways, and foster a learning community. As such, it requires more than consistent attendance. Students must prepare for class by doing all assigned readings, and come to class not only ready to discuss them, but with ideas and connections to share. Full participation means engaging at all levels, from personal reflections to pair, group, and whole class activities. It means not only staying on task when scrutinized, but pushing classmates to further engagement, to make the most of class time.

Experiential learning / engagement with the greater campus learning community

- During the semester, but outside of class time, students will take a group trip with their instructor to the Duke Homestead State Historic Site and Tobacco Museum, in Durham NC. Those who cannot attend this trip will attend two relevant events on campus, and write short reaction papers, relating the content of the event to the course.
- Twice during the course, the class will be held in the Special Collections at the Wilson library. The first visit will function to introduce the students to the scope of the North Carolina Collection, and to the resources that Special Collections makes available to students. The second visit will allow students to interact with the historical ephemera and documents that they will be using as course readings throughout the semester.

Section 1 assessment: Small research paper (2-4 pgs.)

This assignment is both a refresher on how to MLA and how to conduct research in Spanish, and students' praxis on demonstrating the subjectivity of historical documents. They have to take one of the documents or texts that we have treated in class, and make an argument about its subjectivity, using secondary historical/lit crit. texts. The writing of this paper will coincide with an in-class research-skills practice, where students hone and develop their arguments through the formulation and sharing of elevator pitches, in a 'research speed-dating' exercise.

Section 2 assessment: True fiction narrative (2-4 pgs)

This assignment is a praxis in information synthesis and complex narrative language production. They have to take a moment of time or an event in one of these places, and write their first-hand account of it, taking on the perspective of a particular person.

Presentation 1: Discussion initiation. Once during the semester, each student will be responsible for leading off a section of the day's discussion. They will have to prepare an intervention with a text read for that day, presenting an observation or connection, and formulate questions that invite engagement from the rest of the class. Students must meet with professor before this presentation to talk about their questions.

Target skills: Moving from observation to synthesis of information, developing leadership skills through targeted work on understanding affective filter and workshopping discursive strategies, oral proficiency in Spanish in a presentational setting.

Presentation 2: Historical Bridge: Once during the semester, each student must develop and present a transhistoric connection between one of the class readings and something of the same media/form that interacts with the same topic in current-day culture. One of these presentations will close out the class each Friday, and the others will form the basis for discussions during the final week of the semester.

Target skills: Making connections between historical periods with the aim of demystifying the relationships between historical and contemporary societal assumptions, presenting both information and argument clearly to an audience unfamiliar with the source material, oral proficiency in Spanish in a presentational setting.

Final Project

Final Project is an 8-page research paper (not including Works Cited), worth 20% of semester grade, across its three parts.

Part 1: Proposal: Due February 21 (5%) **prior discussion with professor necessary**

Part 2: Draft Workshop: In-class activity March 27 (5%)

Part 3: Final written project due April 17 (10%)

Students may select any of the following options:

Option 1: Seville, its *Real fábrica de tabacos*, and *Carmen*. This option involves adding the Andalusian city to the web of cultural history and perception that this course has developed, including both primary and literary sources of the time. Students selecting this option should incorporate part three of Merimee's novella *Carmen* (the basis for the opera with the same name) and primary documents from nineteenth century Seville to add another vertex to the web built in this course. Students may focus on one of the course's three main vertices: gender, race, labor, or may incorporate all three. This project must tie Seville into the course's materials as a fourth point of comparison.

Note: Andalucía has an extensive digitized archive of historical periodicals online.

Option 2: The Literary in Conversation. This option involves finding a literary representation of the Spanish-Cuban-American War (in Spanish), and using the cultural history developed in this course as a means of analyzing its treatment of race, gender, or labor (or all three). Paper must establish the identity messaging of this literary work in relation to historical documentation. Students choosing this option must base their analysis on primary documents – including some used in class– as well as secondary historical sources.

Option 3: A Different Intervention. This option involves building a thick cultural history of another case of US interventionism in Latin America, either historical or contemporary. Primary sources collected must be in Spanish. This project can either compare cultural perception between your chosen intervention and the Spanish-Cuban-American war, or develop an analysis of one of this course's main elements - gender, race, labor- in your chosen intervention. Be aware that the project must develop a thesis and an argument, not merely present historical data/facts.

Option 4: Another Vertex. This option involves adding another intersection to the cultural history developed in this course. Students choosing this option should, through primary source research, bring another vertex of cultural perception and/or identity (a religion, music culture, food culture, the sugar industry, baseball, etc.) into dialogue with the three that this course has focused on –race, gender, labor– and make an argument as to how this fourth element enriches, complicates, problematizes, etc. the understanding that the class has developed.

Part 1: Proposal

The proposal is a written description of the project that the student has come up with for their final project. It must include: a) which of the 4 options the student has elected and their general topic, b) a thesis statement that clearly expresses a critical position, c) a discussion of how they plan to lay out their argument, and d) an initial bibliography (these do not have to be the sources that the student will end up having in their Works Cited, but they should give evidence of preliminary research. The project should be original and based in research. Students should consult with profe Rhi pursuant to any difficulty in finding a topic or formulating a coherent thesis statement. Any changes in topic must be approved, final projects whose topics that have not gone through the proposal process will not be accepted.

A model/format for the proposal will be on Sakai.

The thesis statement resource on the UNC Writing Center website is a great resource.

Part 2: Draft Workshop

Students should have at least 6 of their 8 pages written by the date of the draft workshop. The class period assigned for the draft workshop will be an in-depth editorial praxis, designed to assist students in both writing mechanics and argument development.

Both the workshoping forms and rough drafts will be turned in at the end of class.

Grade will be based on 3 pieces: in-class interaction with partner, written comments for partner, evidence of preparation of draft.

Part 3: Final paper

Final paper, in MLA 8, will be turned in three weeks after the Draft Workshop. Final paper should be well organized, written at a high academic register, and present a strong critical approach to its topic. Grading criteria are as follows:

Content

Thesis: 10

1-6 Thesis is vague, unclear, or not present at the end of introduction.	7 Thesis is present, may be difficult to locate, may be poorly worded or unclear.	8 / 9 Thesis is clear and strong, may need some work on clarity or wording.	10 Thesis is coherent, and well-stated, and strong.
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Development of argument through the essay: 15

1-9 No argument develops.	10.5 Some clear points are developed and argued. Argument lacks cohesion, connection between points, and with intro/conclusion are vague.	12 There are clear points that are developed in each section / paragraph, argument may lack cohesion. Connections between points and thesis / conclusion may be vague.	13.5 Argument is clearly developed, almost all points clearly linked from thesis to conclusion.	15 Argument is clearly developed. Points fit together, form a cohesive whole; clearly supports thesis and develops to the conclusion.
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Support of argument/main points: 15

1-9 Many points /assertions are not supported.	10.5 Most points are supported. Some support may be lacking in logic or proper research.	12 All points are supported with evidence. Some support may need some improvement.	13.5 All points are well supported with evidence. Occasional lapses in expression or content may occur.	15 All points are well supported with evidence. Evidence is well researched, well-reasoned and well expressed.
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Source selection: 5

1-2 Too few sources, nonexistent sources, use of Wikipedia, sources in English.	3 Essay uses sources, but they are not academic or reliable: exclusive use of newspapers or popular media.	4 Most sources are academic and reliable. May use some journalistic or popular media sources as if they were fact.	5 All sources are appropriate and well-selected.
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MLA: formatting, works cited, in text citations: 5

1-2 Not in MLA format. Obras citadas not formatted, ITCs not correctly formatted.	3 Paper, Obras citadas, and ITCs near to correct, but with several errors or patterns of problems. A good attempt to adhere to standards has been made.	4 Paper in MLA formatting. Obras citadas complete, ITCs correctly placed and made. One or two errors possible.	5 Paper in MLA formatting. Obras citadas complete and free of errors. ITCs correctly placed and made.
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Note: failure to cite appropriately is a breach of the honor code and will result in more than the loss of five points.

Form

Structure and organization: paragraphs (topic, evidence, conclusion), transitions: 15

1-9 Paragraphs do not have purpose or organization. Transitions poor or missing.	10.5 Paragraphs may lack structure, essay may have issues in organization. Few or faulty transitions.	12 Paragraphs have good structure with few exceptions; good organization; adequate transitions.	13.5 Essay is well organized, paragraphs have good structure, good use of transitions.	15 Ubiquitous good structure, strong use of transitions.
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Use of varied forms / level and complexity of language: 15

1-9 See professor	10.5 Uses limited forms, does not exceed an intermediate level	12 Language adequately conveys information. Uses a limited number of forms, used well, and a reach towards a broader range of tenses and moods.	13.5 Language is well-used to convey information. An effort is made to use a broad range of forms.	15 Language demonstrates competency in a full range of forms of expression: tense, mood, multiple clause sentences, etc..
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Correctness: 20

1-12 See professor	14 Errors present at all levels. Patterns of errors exist at lower as well as higher levels. Errors may impede comprehension.	16 / 17 Some errors may exist at all levels. If patterns of errors are present, they are in higher-level forms. Errors may impede comprehension infrequently.	18 / 19 Few if any low-level errors, some higher-level errors may be present; errors do not demonstrate patterns of problems.	20 Language is precise and virtually free from errors.
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Embryonic Student Reading List

Fiction/chronicle:

Pardo Bazán, Emilia. *La Tribuna* (1882)

Cartaya, Gabriel. *Domingos de tanta luz* (2019)

Gonzales, N.G. *In Darkest Cuba: Two Months Under Gomez Along the Trocha From the Caribbean to the Bahama Channel* (1922)

Selections from Spanish translations of texts read by *lectores* in Ybor factories:

Dumas, Alexandre. *The Count of Montecristo*, 1844.

Hugo, Victor. *Les miserables*, 1862.

Marx, Karl. *Das Kapital*, 1867

Stowe, Harriet Beecher. *Uncle Tom's Cabin*, 1852.

Poetry:

Dunbar, Paul Laurence. "The Conquerors: The Black Troops in Cuba" (1898)

Martí, José. *Versos sencillos*, 1891. (selections)

Perez Bellesteros, José. *Cancionero popular Gallego: y en particular de la provincial de la Coruña*, 1886. (selections)

Eguíluz, Juan Antonio. "Á Ellas"

Witherbee, Syndey A. Spanish-American war songs; a complete collection of newspaper verse during the recent war with Spain, 1898

Film:

Raza (1942)

Páginas del diario de José Martí (1972)

Crucible of Empire (1999)

"Tiempo de valientes" *El ministerio del tiempo* (2016)

Essay

Martí, Jose. "El presidio político en Cuba" (1871)

---. Carta a Gómez el 20 de Octubre (1884)

---. "Los pinos nuevos" (1891)

---. "Con todos y para el bien de todos" (1891)

---. "Un pueblo quema a un negro" (1892)

---. "Mi raza" (1893)

---. "Diario de campaña" (1895)

---. "Manifiesto de Montecristi" (1895)

Maceo, Antonio. *Papeles de Maceo*. Editorial de Ciencias Sociales, 1998. (selections)

El tratado de paz entre España y los Estados Unidos. (1898)

El Suicidio de España: detalles, episodios y juicios críticos de la Guerra Hispano-Americana en 1898, por varios testigos presenciales. (selections)

Llanos y Alcaraz, Adolfo. *Correspondencia oficial referente á las operaciones navales durante la guerra con los Estados Unidos en 1898*. R. Molinas, 1899. (selections)

Rodríguez-Solís, Enrique. *La mujer española y americana (su esclavitud, sus luchas y dolores) reseña histórica*, 1898.

Varona, Enrique José. *Cuba contra España: manifiesto del Partido Revolucionario Cubano a los pueblos hispano-americanos*. S. Figueroa, 1895.

Trujillo, A. *Apuntes históricos: propaganda y movimientos revolucionarios cubanos en los Estados Unidos desde enero de 1880 hasta febrero de 1895*. Tip. de “El Porvenir,” 1896. (selections)

Historical Documents

Selections from the “Memorias” of the Centro Español (yearly small book detailing the accomplishments of the club for the year, from 93-99.

Letter from the Law Offices of MB MacFarlane to the Centro Español de Tampa, 1897

Epistolary, personal documents, etc. from the North Carolina Collection in special collections at Wilson Library at UNC.

Photographs and Political Cartoons from both newspapers of the era and the Tampa Cigar Industry and Art Collection at the University of South Florida Special Collections, the North Carolina Collection at the UNC-CH Special Collections, and the Biblioteca Dixital de Galicia.

Historical Newspapers from Galicia, Durham, Spanish- and English-language Tampa: not only for reporting but ads, serial fiction, layout, presentation.

Secondary texts

Tinajero: *El Lector: A History of the Cigar Factory Reader* (selections)

Mormino and Pozzetta: *The Immigrant World of Ybor City* (selections)

Louis Pérez: *Cuba in the American Imagination* (selections)

Alonso Álvarez: *Las tejedoras del humo: la historia de la fábrica de tabacos de A Coruña 1804-2000* (selections)

Caridad, Atencio. “Los Cuadernos de apuntes de José Martí o la legitimación de la escritura.” *Cuadernos Americanos: Nueva Época*, vol. 3, no. 125, 2008, pp. 109-115.

Miller, Toby. “What It Is and What It Isn’t: Introducing Cultural Studies”

Pérez: “Cubans in Tampa: From Exiles to Immigrants, 1892-1901”

Sarlo, Beatriz. “Cultural Studies: Reworking the Nation, Revisiting Identity”

Rodríguez Fielder, Elizabeth. *Designing Latinidad: Gulf South Migration and Contemporary Gentrification in Ybor City, Florida.* *The Global South*, vol. 12, no. 1, 2018, pp. 89-111.