

**Chicano/Latino Studies 289:  
Afro Latinidades**

**Spring 2019  
Thursday 4-6pm  
Social Science Tower 318**

Raul Fernandez  
Prof. Emeritus  
(with Prof. Belinda Campos)

Office: SSPA 4142  
Office Hours: Tues. 10-12pm and by appt.  
Phone: 824-5272  
Email: [rafernan@uci.edu](mailto:rafernan@uci.edu)

**COURSE DESCRIPTION**

This seminar provides an introduction to the study of Afro-Latinos in the United States. We will engage with a variety of readings and other materials from the social sciences, humanities and the arts focused on Afrolatinidad. We will read research by, and participate in conversation with four local scholars who engage in research on Afro-Latinos.

Course Objectives:

- Master basic academic research and literature on Afro-Latinos
- Prepare yourself to develop an undergraduate course on Afro-Latinos

**COURSE READINGS**

Required readings can be downloaded or will be made directly available.

**COURSE ASSIGNMENTS AND GRADING**

**Participation and attendance:** You are expected to come to class having done the reading and prepared to actively participate in discussion. Accommodations will only be made in the event of a medical emergency, family situation, immigration crisis, or when there are professional duties where scheduling is out of your control, such as conference attendance. 15%.

**Class Facilitation:** Partnering with another student you will facilitate class discussion during half-of-one of our weekly meetings. You and your partner should ask questions that lead us through the readings and also engage the week's themes as listed in the syllabus. 15%.

**Final Paper:** Your final paper is an opportunity to integrate and condense what you have learned from the seminar in the form of a draft-syllabus for an undergraduate class on Afro-Latinos. More details about final paper will be provided at first seminar meeting. 70%.

## **COURSE SCHEDULE, READINGS, AND OTHER RESOURCES**

### **WEEK ONE: APRIL 4<sup>TH</sup>**

#### **A. Music. Cumbia: History and examples**

Cumbia drumming, in village on Colombian coast of Caribbean:

<https://www.youtube.com/watch?v=FhhTolKCggY>

Carmen Rivero:

<https://www.youtube.com/watch?v=LHKUoNJ2tXI>

Mongo Santamaria:

[https://www.youtube.com/watch?v=zKHr\\_\\_SDrzc](https://www.youtube.com/watch?v=zKHr__SDrzc)

“Juana la cubana”

<https://www.youtube.com/watch?v=fAO7yYAclvo>

**Reflect on question: Why include cumbia as a subject in this seminar or in a class about Afro-Latinos?**

## B. Readings plus other resources

Winston James, *Holding Aloft the Banner of Ethiopia: Caribbean Radicalism in Early Twentieth-Century America*, Verso, 1998. Chapter 4, “The Caribbean and the United States: Patterns of Race, Color, and Class”, p. 101-121.

Clara Rodríguez, *Changing Race: Latinos, the Census, and the History of Ethnicity in the United States*, NYU, Press, 2000. Chapter 6, “Race in the Americas”, p. 106-125.

Joan Moore and Harry Pachón, *Hispanics in the United States*, Prentice-Hall, 1985, pp. 6-8

<http://www.ipscuba.net/sociedad/especialistas-en-cuba-llaman-a-desamericanizar-los-estudios-afro/>

### Questions to guide reading:

Based on these first-week readings how would you:

Describe the differences between the racial conventions in the United States and the Caribbean, Latin America and between the Hispanic Caribbean and the Anglophone Caribbean?

How are the terms **mestizaje** and **Hypodescent** defined in these readings?

Who are **Clara Rodriguez**, **Winston James**, **Alejo Carpentier**, and **Alejandro de la Fuente**? Write for yourself a brief synopsis of each scholar.

## C. Literature and Popular culture

### Black Latinas

[https://www.huffingtonpost.com/entry/searching-for-a-motherland-as-a-black-latina\\_us\\_5abd18abe4b04a59a315941a](https://www.huffingtonpost.com/entry/searching-for-a-motherland-as-a-black-latina_us_5abd18abe4b04a59a315941a)

Puerto Rico: Fernando Fortunato Vizcarrondo, “Y tu abuela dónde está?”

Interpreted by Luis Carbonell

[https://www.youtube.com/watch?v=mF3uOdCOaBY&list=RDmF3uOdCOaBY&start\\_radio=1](https://www.youtube.com/watch?v=mF3uOdCOaBY&list=RDmF3uOdCOaBY&start_radio=1)

Bobby Capó, “Piel canela,”

<https://www.youtube.com/watch?v=lypW6NTeu-A>

México: “Negra consentida”

<https://www.youtube.com/watch?v=DaYuRIAJFcw>

**Question:** What do the verses/lyrics in this poem and songs say about “blackness” in México, Puerto Rico and Cuba?

## WEEK TWO: APRIL 11<sup>TH</sup>

### A. Music. Merengue, seis, plena... History and examples

#### Ensemble rehearsal

<https://www.youtube.com/watch?v=4vvpHXGu3dQ>

Juan Luis Guerra, “Rosalía”

<https://www.youtube.com/watch?v=xMypBW1vjS0>

#### Seis: Jibarito de Lares

<https://www.youtube.com/watch?v=Qq0H9IQOX6w>

#### plena: Cortijo con Ismael

[https://www.youtube.com/watch?v=EI8O\\_NIPueA](https://www.youtube.com/watch?v=EI8O_NIPueA)

“All the essentials of our dances are seen mixed in that *summa* of rhythms, full of gravity and of that proud dignity which follows from the practice of a rite.” (Alejo Carpentier)

Ismael Rivera. “El negro bembón”

<https://www.youtube.com/watch?v=4UaT00Di1ow>

“Las caras lindas de mi gente negra”

<https://www.youtube.com/watch?v=t9gsjztx3f8>

#### Tito Puente

<https://www.youtube.com/watch?v=YoReSNj0tko>

**Question:** How do you interpret the lyrics in “El negro bembón” and in Tito Puente’s “Qué será mi china?” Who is Ismael Rivera? What is the lead string instrument in the Seis performance?

### B1. Readings and other resources

Alejandro de la Fuente, “Myths of Racial Democracy in Cuba, 1900-1912, *Latin American Research Review*, Vol 34, Number 3, 1999, pp. 39-53

<https://www.jstor.org/stable/pdf/2503962.pdf>

Pierre Bourdieu and Loic Wacquant, "On the Cunning of Imperialist Reason," *Theory, Culture and Society*, Vol 16(1): pp. 41-49

<https://journals.sagepub.com/doi/pdf/10.1177/026327699016001003>

Jesse Hoffnung-Garskof, "The World of Arturo Alfonso Schomburg," Eduardo Bonilla, "Reflections about Race by a *Negríto Acomplejao*," James Jennings, "Afro-Latinism in United States Society: A commentary," all three in Miriam Jiménez Román and Juan Flores, *The Afro-Latin@ Reader: History and Culture in the United States*, Duke University Press, 2010.

Who is Alejandro de la Fuente? Who was Arturo Schomburg? Alejo Carpentier?

## **B2. Further Readings and resources. Puerto Rico**

Jorge Duany, *Puerto Rican Nation on the move: Identities on the Island and in the United States*, Univ. of North Carolina Press, 2002, ch. 10, "Neither White nor Black: The Representation of Racial Identity among Puerto Ricans on the Island and in the U.S. Mainland," and ch. 11, "Making Indians out of Blacks: The Revitalization of Taíno Identity in Contemporary Puerto Rico.

Who is Jorge Duany?

## **C. Popular Culture and Literature**

Raúl Fernández: "Rafael Hernández: Un nacionalismo polifacético", *Claridad*, agosto 2-8, 2012. (Handout)

### **TO READ OUT LOUD:**

Tato Laviera: <https://www.poetryfoundation.org/poets/tato-laviera>

Poem "Mixturao":

"Latin music, like Latin dance, follows a pattern; it starts suave; the introduction, all the instruments do not come in at once; everything depends on the arrangement; the singer comes in and plants his theme, accompanied by a chorus which jumps right after him, emphasizing the main poetic idea of the song; the orchestra grows toward an area where individual instruments can take a solo if it is in the calling; once this is over, they gather back on to a plateau, which is similar to the introduction; the music gathers momentum and rises to a take off area where they all accelerate together. This is the last area of frenzy and possession which is a feature of both African and Arabian music." (Víctor Hernández Cruz)

“¿Qué te pasa a ti?”

<https://www.youtube.com/watch?v=PehO11pWqgg>

Calle 13: “Atrévete”

<https://www.youtube.com/watch?v=vXtJkDHEAAc>

What style of music is “Atrévete”?

<https://afrofeminas.com/2017/01/20/temor-a-las-pequenas-manos-por-yolanda-arroyo-pizarro/>

Who is Yolanda Arroyo Pizarro? What is your take on her vocabulary?

Víctor Hernández Cruz reads his poetry. Video.

**Questions:** What are the pros and cons of mestizaje according to De la Fuente? What are the differences in racist practices in Brazil vs. the U.S according to Bourdieu and Lacquant? What are the specific issues facing Afro-Latinos according to Bonilla? **Who is Eduardo Bonilla** What does Alejandro de la Fuente have to say about mestizaje? Can you summarize what Jorge Duany said about Puerto Rican identities? How does that match up with Winston James presentation?

### READINGS FOR WEEK THREE:

Dr. Marie Nubia-Feliciano, “¿*Dónde Perteneceemos?*” *Narrative Analysis of Afro-Boricua Women’s Experiences of Belonging Within and Beyond College*,” Ph.D. Dissertation, Chapman University, College of Educational Studies, August, 2016. Read i-xviii, and chapters 1, 2, and 6.

### WEEK THREE: APRIL 18<sup>TH</sup>

**Conversatorio** with Dr. Marie Nubia-Feliciano, Chapman University and UC Irvine (Chicano Latino Studies) about Afro-Boricua Women’s Experiences of Belonging Within and Beyond College

### WEEK FOUR: APRIL 25

**A. Music: Latin American dances: danzón, mangulina , salsa....**

To be watched before class: Mexican film “Danzón”,  
<https://www.youtube.com/watch?v=Pa11fUWUPVM>

<https://www.youtube.com/watch?v=H4PpZHF0wCM>

Raúl Fernández, *From Afro-Cuban Rhythms to Latin Jazz*, Part I, “Popular Music,” ch. 1, “The Salsa Concept”, and ch. 8, The Taste of “Azúcar!”

John C. Chasteen, *National Rhythms, African Roots*, Univ. of Mexico Press, 2004, ch. 1, plus pp. 189-204.

<https://www.youtube.com/watch?v=MB6NjaxgXz4>

<https://en.wikipedia.org/wiki/Anacaona>

<https://www.youtube.com/watch?v=OvQArMzHt90>

## **B. Readings and other resources focused on the Dominican Republic and its diaspora**

Jorge Duany, “**Reconstructing Racial Identity**: Ethnicity, Color and Class among Dominicans in the United States and Puerto Rico,” *Latin American Perspectives*, Issue 100, Vol. 25, No. 3, May 1998.

Jorge Duany, “Ethnicity, Identity, and Music: An Anthropological Analysis of the Dominican Merengue,” in Gerard Behague, ed., *Music and Black Ethnicity: The Caribbean and South America*, Transaction Publishers, 1995.

Robert Farris Thompson, “Foreword” to Paul Austerlitz’ *Merengue: Dominican Music and Dominican Identity*, Temple Univ. Press, 1997.

Ginetta E.B. Candelario, *Black Behind the Ears: Dominican Racial Identity from Museums to Beauty Shops*, Duke University Press, 2007, ch. 5, “Black Women are confusing but the Hair lets you know.”

Mercer, Kobena. “Black Hair/Style Politics,” *new formations*, number 3, Winter 1987.

**SPECIAL ASSIGNMENT:** Professor April Mayes, *The Mulatto Republic*.

Who is Robert Farris Thompson? Kobena Mercer? Professor Mayes?

## C. Literature and Popular Culture

<https://afrofeminas.com/2018/07/26/hablemos-de-racismo-genero-y-clase-en-el-dia-internacional-de-la-mujer-afro-latinoamericana-afrocaribena-y-de-la-diaspora/>

**Dominican Republic:** Juan Antonio Alix, “El negro tras de la oreja”, by Luis Carbonell

**Cuba:** Nicolás Guillén, “Son número 6”: video

[https://cvc.cervantes.es/literatura/escriitores/guillen/poemas/poema\\_08.htm](https://cvc.cervantes.es/literatura/escriitores/guillen/poemas/poema_08.htm)

**Question:** What is *bachata*? Who is Milly Quezada? Johnny Ventura? Wilfrido Vargas? Elvis Crespo? Luis Kalaff? Dioris Valladares?

How many types of merengue are there?

<https://www.nytimes.com/2018/01/11/arts/black-comic-book-festival-schomburg-center-david-heredia.html>

## WEEK FIVE: MAY 2<sup>ND</sup>

**Conversatorio** with historian April Mayes, Pomona College, about her book *The Mulatto Republic: Class, Race, and National Identity in the Dominican Republic*, how her historiography connects with present day discussions about identity, and a discussion of her current research on Dominican feminism.

## WEEK SIX: MAY 9<sup>TH</sup>

**A Music:** What is a chacona? A zarabanda? A bamba? What is jarocho, jarabe, joropo?

<https://kathmanduk2.wordpress.com/2009/02/14/black-history-month-la-bamba-and-its-african-roots/>

Micaela Díaz-Sánchez and Alexandro Hernández, “The Son Jarocho as Afro-Mexican Resistance Music,” *Journal of Pan African Studies*, vol. 6, no. 1, July 2013

[https://www.youtube.com/watch?v=aL\\_JNlmc9qQ](https://www.youtube.com/watch?v=aL_JNlmc9qQ)

Ned Sublette, *Cuba and Its Music*, Chicago Review Press, 2004, "Preface" and Part I, Before Cuba, pp. 3-60.

Haendel

<https://www.youtube.com/watch?v=kIPZIGQcrHA>

"Changó ta vení"

<https://www.youtube.com/watch?v=mAXwECScAHE>

<https://www.youtube.com/watch?v=EA3TPRfP-0M>

**Santana**

<https://www.youtube.com/watch?v=DolqXz2AIFs>

<https://www.youtube.com/watch?v=J7ATTjg7tpE>

## **B. Readings and other resources**

Ted Vincent, "The Blacks Who Freed Mexico," *The Journal of Negro History*, Vol. 79, No. 3, (Summer, 1994), pp. 257-276.

Laura A Lewis, "black, black Indians, Afromexicans: the dynamics of race, nation, and identity in a Mexican *moreno* community (Guerrero), *American Ethnologist*, 27(4), 2000, pp. 898-926.

Juliet Hooker, *Theorizing Race in the Americas*, p. 1-17; and chapter 4 on Vasconcelos' notion of *raza cósmica* and Gloria Anzaldúa's elaborations on *mestizaje*.

Paulette A. Ramsay, "History, Violence and Self-Glorification in Afro-Mexican "corridos" from Costa Chica de Guerrero."

<https://www.jstor.org/stable/pdf/27733690.pdf>

<https://atlantablackstar.com/2015/12/14/mexico-officially-recognizes-1-38-million-afro-mexicans-in-the-national-census-as-black-people-fight-against-racism-and-invisibility-throughout-latin-america/>

Who is Juliet Hooker?

## C. Literature and popular culture

**Costa Rica:** Shirley Campbell

“Rotundamente negra”- “Categorically Black”

<https://negracubanateniaqueser.com/somos-negras-cubanas/mujer-negra-por-shirley-campbell/>

Recommended: Víctor Hernández Cruz, “Salsa as a Cultural Root,” in *Red Beans: Poems by Víctor Hernández Cruz*, Minneapolis: Coffee House Press, 1991.

### Readings for week 7th

Anthony Jerry, *Chasing Blackness: Racial Economies and the Production of Citizenship in Mexico*, ms in progress, **NOT TO BE CITED**, based on Ph.D. dissertation. Read

Intro, ch 1, ch 6, and the Conclusion.

## WEEK SEVENTH: MAY 16<sup>TH</sup>

**Conversatorio** with anthropologist Anthony Jerry, UCR, about his ms Anthony Jerry, *Chasing Blackness: Racial Economies and the Production of Citizenship in Mexico*, focused on his field work in the Costa Chica of Mexico and the comunidad de Costa Chicanos in Los Angeles.

## WEEK EIGHTH: MAY 23

### A. Music: Afro-Cuban Jazz, Latin jazz

**CD** *Latin Jazz: La combinación perfecta*

Raul Fernandez, *Latin Jazz: The Perfect Combination*, Chronicle Books and Smithsonian Traveling Exhibition Service, 2002.

**Chano Pozo:** [https://en.wikipedia.org/wiki/Chano\\_Pozo](https://en.wikipedia.org/wiki/Chano_Pozo)

Raul Fernandez,

### B. Readings and other resources

Rebecca Romo, "Between black and brown: Blaxican (Black-Mexican) multiracial identity in California," *Journal of Black Studies*, 2011.

### **Readings for next week, Gaye Theresa Johnson:**

"A Sifting of Centuries: Afro-Chicano Interaction and Popular Musical Culture in California, 1960-2000," in *Decolonial Voices: Chicana and Chicano Cultural Studies in the 21st Century*, Arturo Aldama and Naomi Quiñonez, eds. Indiana University Press (2001)

"An Aural Conterpart": Afro-Chicano Music Culture and Maintstream Radio in Post-War Los Angeles," *Journal of the American Studies Association of Texas*, Vol. 33, 2002

"Constellations of Struggle: Luisa Moreno, Charlotta Bass, and the Legacy for Ethnic Studies," *Aztlán: A Journal of Chicano Studies*, Vol 33, No. 1, Spring 2008

"Sobre las Olas": A Mexican Genesis in Borderlands Jazz and the Legacy for Ethnic Studies", *Comparative American Studies*, Vol 6, No. 3, September 2008.

"Spatial entitlement: Race, Displacement, and Sonic Reclamation in Post-War Los Angeles," Josh Kun and Laura Pulido, eds, *Black and Brown in Los Angeles: A Contemporary Reader*, Los Angeles: Univ. of California Press, 2010.

"Introduction," *Futures of Black Radicalism*, ed. By Gaye Theresa Johnson and Aled Lubin, Verso, 2017.

file:///C:/Users/rafernan/Downloads/Futures%20of%20Black%20Radicalism%20Introduction.pdf

### **C. Literature and Popular Culture**

Timothy Brennan, *Secular Devotion: Afro-Latin Music and Imperial Jazz*, Verso, 2008, "Introduction"

### **WEEK NINTH: MAY 30**

**Conversatorio** with Professor Gaye T. Johnson, Black Studies and Chicano Studies, UCLA, focused on some of her early work on Chicano-African American shared histories and culture in California and the borderlands, issues of identity, as well as her current research.

### **WEEK TENTH: JUNE 6**

“The lyrics are rarely deep and often bawdy; at least half the songs are about sex. But they have the richness of colour, rhythm and dialect that marks out the best of Caribbean poetry.” (Gregory Salter).

## **A. Music: Afro-Cuban music, son, rumba, etc**

## **B. Readings and other resources**

Monika Gosin, “A bitter diversion”: Afro-Cuban immigrants, race, and everyday-life resistance,” *Latino Studies*,” (2017) 15:4-28.

\_\_\_\_\_, “The Death of ‘la reina de la Salsa:’ Celia Cruz and the Mythification of the Black Woman,” in Rivera-Rideau and all, *Afro-Latin@s in Movement*, Palgrave, 2016

Antonio López, *Unbecoming Blackness: The Diaspora Cultures of Afro-Cuban America*, NYU Press, 2012, “Introduction.”

Ada Ferrer, *Insurgent Cuba, Race, Nation, and Revolution, 1868-1898*, Univ of North Carolina Press, 1999, “Introduction.”

## **C. Literature and Popular Culture**

**Cuban Hip Hop**, *Orishas*, “A lo cubano”

<https://www.youtube.com/watch?v=oJGjgLLNEPg>

**Timba**

<http://latinamericanhistory.oxfordre.com/view/10.1093/acrefore/9780199366439.001.0001/acrefore-9780199366439-e-333>

**Los Van Van: “Ritmo Azúcar”**

Raúl Fernández, “Music, Blackness and Black Identity in Cuba,” Review Essay of Bodenheimer, Rebecca M. 2015 *Geographies of Cubanidad: Place, Race, and Musical Performance in Contemporary Cuba*. Jackson: University Press of Mississippi; Wirtz, Kristina. 2014. *Performing Afro-Cuba: Image, voice, spectacle in the making of race and history*. Chicago: University of Chicago Press; Vaughan, Umi. 2012. *Rebel dance, renegade stance: Timba music and Black identity in Cuba*. Ann Arbor: University of Michigan Press; Perry, Marc D. 2016. *Negro soy yo: Hip hop and raced citizenship in neoliberal Cuba* Durham, NC: Duke University Press; and Saunders, Tanya L. 2015.

*Cuban underground hip hop: Black thoughts, Black revolution, Black modernity.* Austin: University of Texas Press.

Forthcoming in *Latin American and Caribbean Ethnic Studies*, on line January, in print March, 2019.

**Mambo:** Gustavo Dudamel

[https://www.youtube.com/watch?v=zsG0fNO-\\_QA](https://www.youtube.com/watch?v=zsG0fNO-_QA)

[https://www.youtube.com/watch?v=zsG0fNO-\\_QA](https://www.youtube.com/watch?v=zsG0fNO-_QA)

Celia:

<https://www.youtube.com/watch?v=pTInXaxuE-k>

Hector Lavoe

<https://www.youtube.com/watch?v=QBueYkmYVI>

## **WEEK ELEVENTH: JUNE 13<sup>TH</sup>**

**Summary Review and discussion of class project(s)**

**Misc:**

<https://iberoamericasocial.com/recolonizacion-clasismo-y-racismo-clacso-y-los-estudios-afrolatinoamericanos/>

[https://es.wikipedia.org/wiki/Esther\\_Pineda\\_G](https://es.wikipedia.org/wiki/Esther_Pineda_G)