

CASE #30

Las Archivistas Enseñando Afro-Latinidad: Teaching History and Culture with Primary Sources

AUTHORS

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LEARNING OBJECTIVES ENGAGED FROM [GUIDELINES FOR PRIMARY SOURCE LITERACY](#) BY THIS CASE STUDY

- 1.D. Understand that research is an iterative process and that as primary sources are found and analyzed the research question(s) may change.
- 3.A. Examine a primary source, which may require the ability to read a particular script, font, or language, to understand or operate a particular technology, or to comprehend vocabulary, syntax, and communication norms of the time period and location where the source was created.
- 3.B. Identify and communicate information found in primary sources, including summarizing the content of the source and identifying and reporting key components such as how it was created, by whom, when, and what it is.
- 4.A. Assess the appropriateness of a primary source for meeting the goals of a specific research or creative project.

- 4.C. Situate a primary source in context by applying knowledge about the time and culture in which it was created; the author or creator; its format, genre, publication history; or related materials in a collection.
- 4.D. As part of the analysis of available resources, identify, interrogate, and consider the reasons for silences, gaps, contradictions, or evidence of power relationships in the documentary record and how they impact the research process.
- 4.F. Demonstrate historical empathy, curiosity about the past, and appreciation for historical sources and historical actors.
- 5.B. Use primary sources in a manner that respects privacy rights and cultural contexts.

CASE STUDY LOCATION Huston-Tillotson University
Austin, TX
<https://htu.edu>

 The University of Texas at Austin
Austin, TX
<https://www.utexas.edu>

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Introduction and Institutional Context

This case study highlights a cross-institutional partnership between academic archivists using primary sources documenting Afro-Latin American history and culture. As the University Archivist at Huston-Tillotson University (HT), Bree'ya Brown taught an upper-level Afro-Latin American History and Culture course in Spring 2023. The course strategically introduced undergraduates to digital collections and secondary literature with an emphasis on individual and community agency in Latin America and the Caribbean. Brown collaborated with Rachel E. Winston, Black Diaspora Archivist, and Albert Palacios, Digital Scholarship Coordinator, at LLILAS Benson Latin American Studies and Collection at The University of Texas at Austin (UT), to develop a workshop series for the students. For the first time, these two institutions partnered to center Afro-Latin American perspectives in primary source instruction. Furthermore, the course was unique in that it was the first to offer learning objectives based on Black experiences in Latin America and the Caribbean. The two workshops were designed to enable students to (1D, 4C, 4F) Notably, for the first time, these two institutions partnered to deliver a unique course that offered primary source instruction grounded in Black experiences from Latin America and the Caribbean.

As a final project, students had the option to contribute to FromThePage by translating rich documents from one language into another on the crowdsourcing platform, or to construct a creative zine.¹ The outcome of the final project gave students hands-on experience in (3A, 3B, 4A, 4D, 5B).

Located in the southwest region of the United States, HT is one of the nine Historically Black Colleges and Universities (HBCUs) established in Texas located in the heart of East Austin. The private university is the oldest institution in the city, which emphasizes the value of its existence and the education it provides to its students from all backgrounds since its establishment in 1875. In 1952, the institution was created through a merger of two separate colleges, Samuel Huston College (1877) and Tillotson College (1876), conjoining the two names to Huston-Tillotson College. In 2005, Huston-Tillotson College officially changed its name to Huston-Tillotson University.

The Nettie Lee Benson Latin American Collection (Benson) at the University of Texas Libraries is one of the premier libraries in the world for Latin America and Latina/o Studies. In partnership with the Teresa Lozano Long Institute for Latin American Studies (LLILAS), the Benson is a global destination for research and study, with over a million volumes as well as a wealth of original manuscripts, photographs, and various media related to Mexico, Central and South America, the Caribbean, and the Latina/Latino presence in the US.

Narrative

The Global Studies Liberal Arts program at HT invited the University Archivist at the time, Brown, to teach the first Afro-Latin American History and Culture upper undergraduate course in the Spring 2023 semester. The class met for one hour twice a week, and in developing the syllabus, Brown applied a methodological approach that would engage students in critical thinking, visual materials and primary

¹ Sara Brumfield and Ben Brumfield, "FromThePage," last modified in 2024, <https://fromthepage.com/landing?logo=true>.

sources, along with scholarly texts. The innovative course was proposed to the department to help inform HBCU students about the Black diaspora beyond the U.S. As an HBCU, it is a mission and value of the university that Black, Indigenous, and students of color are able to see themselves in the subjects that are taught by professors.

This approach centered on working with both physical and digitized primary sources. HT's university archives, under the stewardship of the Downs Jones Library and Archive, houses records documenting the institution's history, culture, and events, along with a collection of several hundred African artifacts. Therefore, working with an outside institution to access physical/original primary source materials from Latin America and the Caribbean was required. The course aimed to equip the students with the skills to discover primary sources through digital repositories and in physical archives. Direct access to Benson staff and HT's University Archivist gave students first-hand experience using digitized and analog records. A focus on accessibility and discoverability of processed and hidden collections housed in the Black Diaspora Archive (BDA) was a significant consideration. The partnership aimed to illuminate the BDA, while also introducing students to a breadth of archives beyond HT's campus.

Language accessibility was an important consideration when planning and executing the class. All students spoke English, while 95 percent of students did not have knowledge of a second language. The remaining 5 percent of students possessed a beginner's expertise of Spanish. As a result, students were provided with course readings written in English. Each week, digital primary sources, diverse in language and format types, were presented along with the assigned readings during in-class discussion to develop student comfortability with navigating digital collections and strengthen critical analysis skills (3A, 3B, 4C, 4F).

Digitized primary sources used in the class covered a wide time period, from colonial Latin America to independence from Spain. These documents were gathered through open access digital collections from the Benson, New York Public Library, Schomburg Center for Research in Black Culture, and the University of Florida. A walk-through of each repository's digital collections was given at the beginning of the course. Then, each week, students were asked to view maps, print collections, and official legal documents that offered historical context to the assigned readings. Students were encouraged to share at least one primary source they found in a digital repository and connect to in-class discussion. Beyond the scope of direct primary document engagement, students also had the opportunity to apply their analysis skills to films pre-selected by the instructor for a midterm grade. These films were in Spanish, Portuguese, or English with subtitles, and explored themes discussed in class to provide students with additional visuals related to Black experiences from Latin America (4F).

Scholarship about Afro-Latin American and Caribbean communities focusing on diverse topics formed the foundation of the course. Main texts such as *Blacks and Blackness in Central America: Between Race and Place* and *Afro-Latin America, 1800-2000*, were assigned to provide historical context about Black existence, including Indigenous, Spanish, and mixed societies in Latin American and Caribbean regions. Readings covered development of national identity and local communities, identity in the multicultural state, national identity and culture amid and after independence, and nation building (see Appendix I for syllabus). Combined with the primary sources shown in class, students learned about historical events and accounts that challenged the existence of Black individuals throughout Mexico, Central America, Cuba, Haiti, the Dominican Republic, Brazil, Colombia, and Venezuela.

A third of the way into the semester, the first workshop was held at the Benson. This workshop aimed to expose students to primary source material from the Benson Collection that reflected themes from the course curriculum. Intended goals for the workshop were to familiarize students with conducting primary source research, strengthen skills in document analysis, and provide additional exposure to archivists and archival labor (1D, 4C, 4D). In the weeks leading up to the workshop, Brown and Winston discussed topics to explore during the session to support student interests and language abilities. From these conversations, Winston identified a variety of Afro-Latin American material that included photograph collections from Mexico, Panama, Brazil, and Peru; colonial documents from New Spain; and print publications from the Caribbean and various regions in South America spanning the 18th to 21st centuries.

The workshop occurred at the Benson, which is approximately 1.7 miles from HT. To get there, students could either take public transit or utilize their own transportation. Recognizing the need to travel could create a barrier, students were encouraged to communicate any issue or need for accommodations, such as funds for public transit, in advance. The workshop lasted one hour and was organized into three parts. First, Winston provided an introduction to the Benson and the archival materials on display, highlighting the role of archivists in collecting and processing collection material. Then, students had time to review—first in small groups, and later, independently with a selected item of their choice. Throughout the duration of review, a PowerPoint slide with eleven questions to help guide thinking and discussion was projected on large screens in the meeting space. The questions were curated by Winston, modified from the National Archives and Records Administration’s Document Analysis worksheets.² Students were instructed to critically analyze the available materials, and ask questions of each other, Brown, Winston, and Palacios during both small group and independent review time. The workshop concluded with a group debrief about the materials students examined. The projected questions were used to prompt discussion for the group debrief, however, most of the time was spent collectively reflecting on not just the documents, but the impression the materials had on the students, along with responding to questions raised more specifically about archives and archival labor.

It is important to note that during this time, one HT student enrolled in the course was also awarded a Digital Scholarship Internship at the Benson. Working with both Palacios and Winston, the student reviewed Caribbean print materials in the Benson’s rare books collection. The purpose of this project was to evaluate catalog information and assess description and discoverability, as well as to create an inventory to consider for future archival instruction and digital scholarship projects. As Winston prepared for the workshop, she consulted with the student and included items identified in their internship work.

The week following the first workshop, Brown partnered with Palacios for the second workshop that featured FromThePage, a crowdsourcing site that allows institutions or organizations to place their digital archival materials online for volunteers to transcribe. Palacios conducted a walk through for students to access digitized documents from the Benson, including an index search method that assists in finding related documents used in similar digital humanities projects. Students could contribute to this project site independently to create and edit transcriptions in a spreadsheet system built into the website, which provided stakeholders (in this case Palacios) the ability to monitor and make edits to

² “Document Analysis,” National Archives and Records Administration, last modified in 2024, <https://www.archives.gov/education/lessons/worksheets>.

the spreadsheet. Lastly, students were introduced to resources on the website that assisted with interpreting unique and old handwriting to help them determine writing styles and letters.

Halfway through the semester, students chose one of three options for their final project. The first assignment was a translation and summary of a primary source, and a 3-page essay written about the experience and challenges (3A, 4A). Students proficient in another language (French, Portuguese, Spanish, Creole, and/or an Indigenous language) could translate one-to-two-page documents found in one of the digital repositories viewed at the beginning of the semester. As a second option, students could transcribe one primary source text document discovered during the first workshop and describe their process and challenges in a 3-page essay (3A, 4A). This was a good option for students who attended the second workshop with Palacios, as it provided a high-level overview of how to utilize FromThePage to transcribe a digitized document.

The third option for students was to create a zine (4A, 4C, 4F, 5B). The project idea was inspired by a collective of librarians who published Teaching Zines as Primary Sources.³ Additionally, Brown searched the Benson's U.S. Latinx Zine and Graphic Novels finding aid to provide students with broad thematic examples to inspire students to create their own zines.⁴ Students were given a rubric to follow as a reference for developing a zine using primary sources as visuals, poetry, personal photography, art, or other creative avenues to complete the project (see Appendix II for rubric). Making a zine allowed students to contextualize historical information using their creative skills. Zines were expected to include a title, a table of contents page, page numbers, a works cited page, along with the date of the zine's completion. The final zine could be submitted as an e-zine created through a computer-based app, or alternatively, made with analog materials and scanned into a pdf file. Zines were accompanied by a 3-page essay about artistic decisions and the use of primary sources. The instructor evaluated assignments based upon the grading rubric provided in the course syllabus.

Results

Ultimately, this course successfully juxtaposed historical research, archives, and digital scholarship pedagogy. The designed curriculum engaged students in archival praxis and expertise. The learning objectives provided students with skills-based knowledge applicable in the classroom and beyond, as students navigated the realities of an increasingly connected global society. Consistent engagement with analog and digital collections provided an invaluable opportunity to view and think critically about the past. Moreover, the access students had to primary sources offered a chance to inquire and interpret the items with the assistance of archival descriptions, and further insight into the archival labor that generates these descriptions. Students had the option to choose their culminating project to demonstrate their scholarly interests and learning outcomes. Each student's project showcased their ability to view primary sources with empathy, as they explored historical periods and social constructs

³ "Teaching with Zines as Primary Sources," Zinelibraries.info, 2016, <https://www.zinelibraries.info/teaching-with-zines-as-primary-sources/>

⁴ U.S. Latinx Zine and Graphic Novel Collection, Benson Latin American Collection, LLILAS Benson Latin American Studies and Collections, The University of Texas at Austin. 2024/12/12, https://txarchives.org/utlac/finding_aids/00499.xml

that affected the development and ideas of race, ethnicity, and class that influenced Black culture and agency throughout Latin America and the Caribbean.

Final projects demonstrated the impact of the course and overall student learning. For instance, the zine assignment allowed students to critically interpret the primary sources from their perspective with creative expression. As a result, it expanded the ways in which academics can highlight historically significant materials. One student created a zine based on the similarities and African influences of cultural foods, music, drinks, and clothing found throughout Mexico, the Caribbean, and South America.

“Some cooking styles are used to make tamales which come from Africa. When the enslaved Africans in Latin America were working in the sugarcane fields, the banana leaves were used to make the tamales, this typical dish where corn flour is mixed with lard, meat, and spicy stew, sealing them in the shape of a square for cooking.”

This student demonstrated an understanding of gastronomic legacies that were carried from the African continent, across the Atlantic Ocean, and thrive in Latin America and the Caribbean today. By using the primary sources found at the Benson during the first workshop, the student successfully managed to map cross-cultural practices throughout different regions.

Another student translated parish records written and kept by Don Rodrigo de Viveroe. The documents show Don Viveroe’s multi-year records of the names and death dates of the Black men and women who worked on the Orizaba sugar mill in that state of Veracruz, Mexico.

“During translation, I realized that the documents written in Spanish frequently employ more words than what I translate into English. The reason for this is because Spanish is sometimes more descriptive and emotive and uses more words to formulate a sentence than the same sentence written in English. As a result, a literal translation will frequently produce a document that may sound odd in English due to the recurrence of words and ideas.”

The transcription assignment allowed this student to evaluate linguistics and communication in a cultural context. In their 3-page essay, the student explained that although the assignment challenged their understanding of the Spanish language, it provided clarity about the ways in which members of their family use Spanish and English interchangeably. Furthermore, they expressed that there are some Spanish phrases and words that are untranslatable into English and recognized that Spanish has evolved over time similarly to any other language.

The range of learning outcomes in the class depended on each student’s own experiences, capabilities, and their desire to learn. The flexibility of the course allowed students to be self-directed and build their own perspectives in an applied seminar setting, rather than a lecture. Student’s feedback varied from “the class was difficult because I had to apply myself more than I have for the other courses in the past,” to “the course was difficult, but it has prepared me for more upper-level history courses and possibly another degree in the humanities.”

A collaboration with Benson colleagues further strengthened the objectives of the course. Winston and Palacios chose archival materials that offered students a visual perspective to understand the ways

African descendants in Latin America and the Caribbean have constructed culture and history that is recognized and practiced contemporarily. The partnership between the two universities promoted the access and discoverability of archives to HBCU students, while exposing them to extensive resources and research methods.

Lessons Learned

In preparation for the workshop series, Benson staff met with Brown to review the course syllabus and develop the workshop structure. An added bonus in planning support came from the student who was also a recipient of the Benson Digital Scholarship Internship. The student collaborated with Palacios and Winston and provided insight that informed item selection for both workshop sessions.

During the process of developing the course, Brown generated a syllabus that incorporated trust in colleagues as archival custodians to locate and share relevant materials with students. Regular communication between institutions beginning well before the start of the semester also helped to create a successful program.

The overarching theme of the course demonstrated Black agency in Latin America and the Caribbean, which allowed archivists and students to identify collections that featured the Black diaspora but lacked archival description to access the information. Moreover, the learning objectives provided students the opportunity to explore their own creativity and scholarly interests. Based on results and lessons learned, a flexible syllabus that allowed for exploration, creativity, and diverse archival expertise fostered student success and strengthened the partnership between neighboring archival institutions.

Appendix 1: AFAS 2333 Course Syllabus

AFAS 2333: Afro-Latin American Culture and History

Spring 2023
Hybrid Course

Instructor Information

Instructor: Bree'ya Brown, M.A., M.S.I.S (she/her/ella)

Course Description

This course examines cultural, economic, social, racial, and cultural implications of the Black Latin American presence through the lens of agency. By exploring agency in Latin America, students will be introduced to historical events and social systems that have challenged the existence of the Black diaspora throughout Latin American and the Caribbean countries. Much of the course covers different regions of Mexico and Central America. The Caribbean islands such as Cuba, Haiti, the Dominican Republic. And South America. particularly Brazil, Colombia, and Venezuela.

The course timeline begins with a historical background of the Black diaspora's early presence in Latin America and the Caribbean during the colonial era to national independence of each country addressed in the course. Course readings, primary sources, literature, and films will touch on themes that will expose and broaden student's understanding of Black individual and community agency and experiences.

Themes:

- 1) The Voyage into the Colonial Era
- 2) Revolutions, Resistance, and Emancipation
- 3) Identity in the Multicultural State
- 4) National Identity and Culture Amid and After Independence
- 5) Nation Building and Imagined Communities

Course Objective

- 1) To facilitate a comprehensive understanding of historical events developed in the colonial era to independence that affect contemporary conditions and the communities of African descent in Latin America and the Caribbean.
- 2) To further develop critical thinking skills through analyzing the historical, cultural, and political experiences of Black Latin Americans over time.
- 4) To provide students with an understanding of the early cultural, social, and racial dynamics in early colonial Latin American and Caribbean countries before most countries gained their independence.

5) To engage with primary and secondary sources related to Latin America and the Caribbean.

Course Materials, Assignments, and Grading

The course requires a laptop and/or electronic devices to complete readings, coursework, and to view films.

Texts:

- 1) *Blacks and Blackness in Central America: Between Race and Place* by Lowel Gudmundson and Justin Wolfe
- 2) *Afro-Latin America 1800-2000* by George Reid Andrews
- 3) All articles are available through Google Drive

Course assignments

Class Participation: 10%

The readings assigned for each week will prepare students for class. The second half of this course will be asynchronous and consist of in-class discussions on some days and discussion board participation for days we do not meet virtually. Should students miss a discussion board, they will be marked as absent and will not receive credit for class participation that day.

Map Quiz: 5%

There will be one in-class map quiz during the semester. Students will be asked to identify Latin American countries, cities, and geographic features.

Film Analysis: 20%

Choose one documentary or film to write a three-page analysis. Students are responsible for accessing the film for the analysis. If you have issues, communicate them to me. We will discuss films in class.

Film Options:

- Amistad – Cuba
- Miss Panama - Panama
- On Our Land: Being Garifuna - Honduras
- Orfeu Negro - Brazil
- Jamaica y Tamarindo: Afro Tradition in the Heart of Mexico - Mexico
- The Black Creoles - Nicaragua

- Pelo Malo - Venezuela

Writing expectations for film analysis:

- Chicago Manual Style
- New Times Roman, double spaced, 12 font, one-inch margins

Workshop: 10% each

Students should attend all workshops to receive complete participation grades

Final Project Presentation: 10%

Your final presentation is an opportunity for students to share their research for their final project. Final presentations will be held on the last day of classes.

Archival Project: 40%

Students will do an archival project of their choosing

- 1) Translation of primary source and 3-page essay on your experience and challenges:

Students who are proficient in another language (French, Portuguese, Spanish, Creole, and/or an Indigenous language) will translate a primary document. This document can be one page in length or have multiple documents counted as one source. Translations will be accompanied by a three-page essay on your experience translating the document(s), any challenges students encountered, and a well-written summary about the document.

- 2) Transcription of a primary source and 3-page essay on your experience and challenges:

Students will volunteer and transcribe a digitized document FromThePage collection.

- 3) Zine Project:

Final zine grade based on overall artistic, visual presentation of the work, cohesiveness between project parts. A completed zine has a title, includes a table of contents, page numbers, a works cited page, and includes month and year of the zine's completion. Final zine grade also reflects students in class presentation of zine. Students will also draft a three-page final essay to pair with the zine that includes details about your experience creating the zine, description of the materials and sources used to finish the zine project.

Zines should include title, page numbers, table of contents, & works cited. You may include your personal photography, collage, personal art, or other creative expression in your work. Cite work that is not your own.

Writing Expectations for 3-page essay:

- APA, MLA, or Chicago Manual Style
- New Times Roman, double spaced, 12 font

Grading

Assignment	Instructions	Length	Date Due	% Final Grade
Map Quiz	1 in-class map quiz		Jan. 26	5%
Film Analysis Paper	Choose one documentary or film and write a three-page analysis	3 pages	Mar. 23	20%
UT Workshop	Class will be held at the LLILAS Benson, University of Texas at Austin		Fed. 21	15%
UT Workshop	Class will be held at the LLILAS Benson, University of Texas at Austin		Feb. 23	15%
Presentation	Demonstrate your final project to the class	8 minutes	Apr. 25 and Apr. 27	5%
Archival Project (Final)	Choose one project: 1) Transcribe a primary source 2) Translation a primary source 3) Create a zine	3-page essay and project	Apr. 25 and Apr. 27	30%
Participation and Attendance	Active listening, asking questions, offering comments, responding to ideas, taking notes, engaging in debate, regular presence.	During each class	All semester	10%

Late Work

Students should communicate with the instructor should they need to turn in assignments late. Each student has a 24-hour grace period to submit their assignments after the original due date. Unless specified otherwise, every day after the 24-hour grace period an assignment is late, 5% will be removed from assignment grade.

Absences

Students are responsible for communicating with the instructor about a potential absence. Should students encounter emergencies such as COVID-19, other sicknesses, or personal/family emergencies, please notify instructor before class – not during class.

Academic Support

Library resources are available. As well as a writing lab. Students are welcome to schedule a meeting or stop by the archives for additional assistance.

Behavior in Classroom

While the classroom is a place to learn and discuss topics, it is also a space of respect. Respect your peers. Respect your instructor. Respect yourself. Disruptive behavior—texting, arriving late, leaving early without notifying the professor, reading, doing work unrelated to the class— is not accepted. Disruptive students will be asked to leave the classroom for the day and will reflect on their attendance.

Plagiarism

Section 7.5.3.1. Importance and Purpose of Academic Code of Conduct states “While moral integrity is an end in itself, it is also a necessary requirement for the pursuit of knowledge and truth. Cheating on examinations and plagiarizing papers are examples of gross violations of academic integrity. Academic dishonesty poses serious obstacles to the students’ quest for knowledge and self-knowledge and hinders professors from accurately assessing the individual talents and accomplishments of their students.”

Accessibility Services

There are counseling services, accessibility services, health services, and information technology services on campus. Please refer to the student [services website](#) for information. Please inform the instructor of any issues or concerns that may be affecting your ability to learn and or feel comfortable in the classroom.

Semester Course Schedule

Week 1	Introduction Discussion: What do you know about Latin America and the Caribbean? What are some implications of the invisibility and visibility of Afro-Latin Americans?
	Assignment: Think about your final project. You will submit a proposal at the end of week three.
Tuesday, Jan. 10	Review syllabus
Thursday, Jan. 12	Readings: “Introduction” of <i>Blacks and Blackness in Central America</i> (pgs. 1-20) - Google Drive Readings: Chapter One: “On Seeing and Not Seeing” in <i>Afro-Latin America: Black Lives, 1600-2000</i> (pgs. 1-17)

Week 2	<p>“The Voyage into the Colonial Era” Part One</p> <p>Discussion: What perspectives are present as we examine the Atlantic Slave Trade and Colonial Latin America through the lens of the environment and agriculture?</p> <p>Assignment: Think about your final project. You will submit a proposal at the end of week three.</p>
Tuesday, Jan. 17	<p>Readings: Preface and Ch.1 ‘Wayward Mixture: The Problem of Race in the Colonies’ in <i>Before Mestizaje: The Frontiers of Race and Caste in Colonial Mexico</i> by Ben Vinson III (pgs. xii, xvii-17)</p> <p>***Access via Google Drive***</p>
Thursday, Jan. 19	<p>Readings: Chapter Two: “Angolans in Amatitlán Sugar, African Migrants, and Gente Ladina in Colonial Guatemala,” by Paul Lokken in <i>Blacks and Blackness in Central America</i> (pgs. 27-47)</p> <p>***Access via Google Drive***</p>

Week 3	<p>“The Voyage into the Colonial Era” Part Two</p> <p>Discussion: What perspectives are present as we examine the Atlantic Slave Trade and Colonial Latin America through the lens of the environment and agriculture.</p> <p>Assignment:</p> <ol style="list-style-type: none"> 1) This week, think about the type of project and the theme you would like to pursue. Email your proposal by Thursday 3:15PM 2) Take Map Quiz by 3:15PM
Tuesday, Jan. 24	<p>Readings: Chapter Three: “Cacao and Slavery in Matina, Costa Rica, 1650-1750,” by Russell Lohse in <i>Blacks and Blackness in Central America</i> (pgs.57-82)</p>
Thursday, Jan. 26	ASYNCHRONOUS DAY [No Class]

	<p>Submit Proposal via Canvas</p> <p>Map Quiz via Canvas</p>
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Week 4	<p>“Revolutions, Resistance, and Emancipation” Part One Discussion: What are archives? How can we look at revolts, resistance, and emancipation as forms of agency in creating and/or sustaining culture?</p> <p>Review Primary Sources Before Class Session</p>
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<p>Tuesday, Jan. 31</p>	<p>[Discussion Board] <u>Vincente Guerrero</u> Readings: Chapter Ten: “The Presidency of Guerrero,” in <i>The Legacy of Vicente Guerrero: Mexico’s First Black Indian President</i> by Theodore G. Vincent (pgs. 177-207)</p> <p><u>Gaspar Yanga</u> Readings: Chapter 12: “The Grandson,” in <i>The Legacy of Vicente Guerrero: Mexico’s First Black Indian President</i> by Theodore G. Vincent (pgs. 242-247)</p> <p>***Access via Google Drive***</p>
<p>Thursday, Feb. 2</p>	<p>Readings: Intro. & Ch. 3 of <i>The Making of Haiti: The Saint Domingue Revolution from Below</i> by Carolyn E. Fick (pgs. 1-12 & pgs. 76-88)</p> <p>***Access via Google Drive***</p>

<p>Week 5</p>	<p>“Revolutions, Resistance, and Emancipation” Part Two Discussion: What are archives? How can we look at revolts, resistance, and emancipation as forms of agency in creating and/or sustaining culture? Review Primary Sources Before Class Session</p>
<p>Tuesday, Feb. 7</p>	<p>Readings: Chapter One in <i>We Dream Together: Dominican Independence, Haiti, and the Fight for Caribbean Freedom</i> by Anne Eller (pgs. 20-58)</p>
<p>Thursday, Feb. 9</p>	<p>Readings: Chapter One: “Slavery in Name: Blackness, Creolization and Labor Resistance,” in Land of the Gods: Exploring the Evolution of Labor, Resistance and Black Consciousness in Belize by Nicole Ramsey (pgs. 6 –23)</p> <p>***Access via Google Drive***</p>

<p>Week 6</p>	<p>Identity in a Multiculturalist State” Part One</p>
<p>Thursday, Feb. 14</p>	<p>Readings: Chapter Eight: Juliet Hooker, "Race and the Space of Citizenship: The Mosquito Coast and the Place of Blackness and Indigeneity in Nicaragua" in <i>Blacks and Blackness in Central America: Between Race and Place</i> (pgs. 246 – 277)</p> <p>***Access via Google Drive***</p>

Thursday, Feb. 16	<p>Readings: Introduction and Ch. 1 of <i>The Black Carib Wars: Freedom, Survival, and the Making of the Garifuna</i> by Christopher Taylor (pgs. 1-24)</p> <p>*** Access via Google Drive***</p>
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Week 7	<p>Assignment: UT Archives and Information Workshop <i>Visit the LILAS Benson at the University of Texas at Austin.</i></p>
Tuesday, Feb. 21	<p>Information Session with University of Texas at Austin Black Diaspora Archivist, Rachel Winston</p> <p>Objective: Explore collections at the Benson</p>
Thursday, Feb. 23	<p>Information Session with University of Texas at Austin Digital Scholarship Coordinator, Dr. Albert Palacios</p> <p>Objective: Explore digital collections from the Benson</p>
Week 8	<p>Identity in a Multiculturalist State” Part Two</p>
Tuesday, Feb. 28	<p>ASYNCHRONOUS DAY [Discussion Board]</p> <p>Readings: Chapter Two: On Counting and Not Counting in Afro-Latin America in <i>Afro-Latin America: Black Lives, 1600-2000</i> by George Reid Andrews (pgs. 18-44).</p> <p>*** Access via Google Drive***</p>
Thursday, March. 2	<p>ASYNCHRONOUS DAY [Discussion Board]</p> <p>Readings: Bettina Ng’Weno. “Can ethnicity replace race? Afro-Colombians, indigeneity, and the Colombian multicultural state.” <i>Revista colombiana de antropología</i> 49, no. 1 (January 1, 2013): 71–104. http://search.proquest.com/docview/1461649302/.</p> <p>*** Access via Google Drive***</p>

<p>Week 9</p>	<p>“National Identity, Culture, and Race Amid and after Independence” Part One Discussion: Describe national identity? How have scholars analyzed race, ethnicity, and nation building through the lens of literature and film?</p>
<p>Tuesday, Mar. 7</p>	<p>ASYNCHRONOUS DAY [Class over Zoom]</p> <p>Readings: Excerpts from <i>Born in Blood and Fire: Latin American Voices A Reader</i> <i>“The Angostura Address,”</i> in <i>Born in Blood and Fire</i> pgs. 92-99</p> <p>Chapter Three: <i>“Afro-Latin American Voices,”</i> in <i>Afro-Latin America: Black Lives, 1600 – 2000</i> by George Reid Andrews (pgs.45 -66)</p> <p>Excerpt from <i>The Dominican Republic reader</i></p> <p>***Access via Google Drive***</p>
<p>Thursday, Mar. 9</p>	<p>ASYNCHRONOUS DAY [Class over Zoom]</p> <p>Readings: Ana Patricia Rodriguez. <i>Dividing the Isthmus: Central American Transnational Histories, Literatures and Cultures</i> (pgs. 66-75)</p> <p>Excerpts from <i>Born in Blood and Fire: Latin American Voices A Reader</i> <i>“The Blue-Eyed Bandit”</i> in <i>Born in Blood and Fire</i> (pgs. 152-158)</p> <p>Excerpts from <i>The Costa Rica Reader</i></p> <p><i>“Dispossessed: The Indigenous Community of Orosi”</i> pgs. 235-236</p> <p><i>“West Indian Limón”</i> (pgs. 237-242)</p> <p>***Access via Google Drive***</p>
<p>Week 10</p>	<p>Spring Break March 13 - 17 No classes on Tuesday, March 14 & Thursday, March 16.</p>

Week 11	National Identity, Culture, and Race amid and after Independence” Part Two Discussion: Describe national identity? How have scholars analyzed race and nation building through the lens of literature and film? Submit your Film Analysis before class on Thursday, March 23.
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Tuesday, Mar. 21	ASYNCHRONOUS DAY [Class over Zoom] Class canceled Readings: Excerpts from <i>Born in Blood and Fire: Latin American Voices A Reader</i> “Evolution,” in <i>Born in Blood and Fire</i> (pgs. 158 – 164) “Maria,” in <i>Born in Blood and Fire</i> (pgs. 133-136) Excerpts from <i>The Brazil Reader</i> Excerpts from <i>The Colombia Reader</i> “A City in the African Diaspora,” (pgs. 34-39) “A Captured Maroon Faces His Interrogators,” (pgs. 257-259) ***Access via Google Drive***
Thursday, Mar. 23	*** ASYNCHRONOUS **** [No Class] Submit Film analysis by 3:15PM via Canvas.

Week 12	National Identity and Culture Amid and After Independence” Part Three Discussion: Describe national identity? How have scholars analyzed race and nation building through the lens of literature and film?
Tuesday, Mar. 28	ASYNCHRONOUS DAY [Discussion Board] Readings: Excerpts from <i>Born in Blood and Fire: Latin American Voices A Reader</i> “The African Roots of Cuban Music,” in <i>Born in Blood and Fire</i> pgs.247 –249

	<p>“Old Montevideo,” in <i>Born in Blood and Fire</i> pgs. 167-169</p> <p>“Black Stuff” in <i>Born in Blood and Fire</i> pgs. 209-212</p> <p>***Access via Google Drive***</p>
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Thursday, Mar. 30	<p>ASYNCHRONOUS DAY [Class over Zoom] Readings: Chapter Four: “Transnational Voices,” in <i>Afro-Latin America: Black Lives, 1600 – 2000</i> by George Reid Andrews (pgs. 67 – 87)</p> <p>Excerpts from <i>Born in Fire</i> “Travels in Brazil,” in <i>Born in Blood and Fire</i> pgs. 84-91</p>
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Week 13 Nation Building and Imagined Communities Part One	
Tuesday, Apr. 4	<p>ASYNCHRONOUS DAY [Discussion Board]</p> <p>Readings: Introduction and Chapter 3 in <i>Imagined Communities: Reflections on the Origins and Spread of Nationalism</i> by Benedict Anderson</p> <p>***Access via Google Drive***</p>
Thursday, Apr. 6	<p>ASYNCHRONOUS DAY [Class over Zoom]</p> <p>Readings: Lasso, Marixa. “Race War and Nation in Caribbean Gran Colombia, Cartagena, 1810-1832.” <i>The American Historical Review</i> 111, no. 2 (Apr. 2006): 336-361.</p> <p>***Access via Google Drive***</p>

Week 14 Nation Building and Imagined Communities Part Two	
Tuesday, Apr. 11	<p>ASYNCHRONOUS DAY [Discussion Board]</p> <p>Readings: <i>Frontiers of Citizenship: A Black and Indigenous History of Post-Colonial Brazil</i></p> <p>***Access via Google Drive***</p>

Thursday, Apr. 13	ASYNCHRONOUS DAY [Class over Zoom] Readings: “Framing the Center: Belize and Panamá Within the Central American Imagined Community” by Isabeau J. Belisle Dempsey (pgs. 77- 92) *** Access via Google Drive***
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Week 15	Assignment: Work on your projects to present and submit during week 16
Tuesday, Apr. 18	*** ASYNCHRONOUS **** [No Class]
Thursday, Apr. 20	*** ASYNCHRONOUS **** [No Class]

Week 16	Final Presentations and Projects due Presentation Rubric in Google Drive
Tuesday, Apr. 25	ASYNCHRONOUS DAY [Class over Zoom] Presentations and Project submission deadline. Submit projects on Canvas.
Thursday, Apr. 27	ASYNCHRONOUS DAY [Class over Zoom] Presentations and Project submission deadline. Submit projects on Canvas.

Appendix 2: Zine Assignment

Zine Criteria

Assignment Due: 4/27/2023

Instructions: Create a 10 – 15 page Zine. Each page should be filled with pictures, text, and illustrations that focus on your research topic and the primary sources (and any secondary sources) used. The Zine project should focus on a topic related to Afro-Latin American history and culture anywhere in Latin America and/or the Caribbean. The final zine grade is based on overall artistic, visual presentation of the work, cohesiveness, and applied guidelines. There is a brief presentation students will give to the class. Students will also draft a three-page final essay to pair with the zine that includes details about your experience and the process of creating the zine.

Zines should include:

- Cover page
- Authors name and year created
- Page numbers
- Table of contents
- Works Cited page (at the end)

Deliverables:

- You may include your personal photography, collage, personal art, or other creative expression in your work. Cite work that is not your own.
- Can either be a digital zine or made by hand (just scan final draft of the project and send to the instructor)

Follow the guidelines below:

Topic and Points	Advanced	Proficient	Partially Proficient	Unsatisfactory	Total
Content and Creativity 30 points	<ul style="list-style-type: none"> -The zine is creative and unique. - Words, illustrations, and pictures connect to tell a story of Afro Latin American history and culture, location, significance, tradition, and/or event(s). 	<ul style="list-style-type: none"> -The zine tells a story of an event(s), person, place, tradition, or a person. It is creative and clear. The zine is finished. 	<ul style="list-style-type: none"> -The zine tells a story, but it isn't finished. 	<ul style="list-style-type: none"> -The zine is unclear and confusing. -It does not tell a story and the content is missing a clear line of thought. - The zine is incomplete. -Reader cannot infer or understand the content. 	
Purpose and Themes 30 points	<ul style="list-style-type: none"> -Visuals are innovative and unique. -Every page is filled and deepens the reader's understanding of a chosen topic. 	<ul style="list-style-type: none"> -Visuals are creative. -They fill the pages and connect to Afro Latin American history and culture. 	<ul style="list-style-type: none"> -Visuals fill the page and clearly connect with Afro Latin American history and culture. 	<ul style="list-style-type: none"> - Visuals barely fill the pages and have no connections to values and goals. -Visuals seem to be random and unconnected without explanation. 	

<p>Publishing and Design 20 points</p>	<ul style="list-style-type: none"> -The zine includes primary sources and author's expression (analysis, poetry, description, etc.) -Incorporated designs -Deliverable is either digital or physical (and scanned) -Thoughtful presentation 	<ul style="list-style-type: none"> -The zine includes some primary sources and author's expression -Incorporated some thoughtful designs -delivered either through digital or physical (scanned) 	<ul style="list-style-type: none"> -The zine includes primary sources, but not the author's expression -Designs seem irrelevant, but thoughtful 	<ul style="list-style-type: none"> -The zine does not use primary sources or shows the authors' expression -Lack of design -Missing publication or late 	
<p>Logic and Organization 20 points</p>	<ul style="list-style-type: none"> -zine has a cover, back cover, table of contents, page numbers, cited works page at the end. -zine is between 10 - 15 pages, which does not include the front and back cover. -Pages are filled - Provided a citation of sources used 	<ul style="list-style-type: none"> -Followed most of the guidelines, but missing a couple of things 	<ul style="list-style-type: none"> -Followed a few guidelines, but still relevant 	<ul style="list-style-type: none"> -zine does not follow guidelines -zine is a random presentation 	