

Harriet L. Wilkes Honors College
Spring 2020, 3 credits
SPT 4524: HONORS THE 1959 CUBAN REVOLUTION:
RACE, GENDER & SEXUALITY

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Meeting hours: T&R, 2:00-3:20pm (SR 272)

Description:

This interdisciplinary course provides a historic and socio-cultural background of 1959 revolutionary Cuba and the impact this political turnover had on U.S./Cuban relations. Throughout the course, students will appreciate the nuances and complexities of this socialist country that has generated both energetic supporters and steadfast opponents around the world. The selected material focuses on the roles of underrepresented groups in the development of a political platform that could speak for the voiceless. It also provides insight on the Cuban exile community in the United States, its process of assimilation throughout generations, and the struggles of this group not only in its relationship with the island, but also when trying to fit into the dominant culture of the U.S.

Readings include first-hand personal accounts of alternative voices who witnessed the most glorious moments of the island, as well as the darkest and most turbulent faces of the Revolution through the past sixty years. The testimonials will be contextualized with contemporary literary pieces, scholarly essays, news, political speeches, documentaries and films.

Additionally, this course provides students with an extensive amount of DH (Digital for the Humanities) material pertinent to the selected authors and readings, field trips/excursions, cultural centers, newspapers, and archival documents that will be used on a daily basis throughout this course. Students are expected to consult and use this material for their oral presentation and final essay.

Objectives/learning outcomes:

Through the readings, lectures, and discussions students will:

- become familiar with the origins of the Cuban Revolution, its most significant events, and Cuba's postrevolutionary achievements, challenges and failings.
- reinforce their ability to participate in nation-building discourses related to race, gender, and sexuality, using the texts as examples of the theoretical approaches explained in class.
- grasp the material with an open and critical eye, and strengthen their critical thinking and capacity of analysis.

***Required readings:**

- Juan Francisco Manzano. *The Autobiography of a Slave* [*Autobiografía de un esclavo*]. Translated by Evelyn Picon Garfield. U.S.: Wayne State UP, 1996 [in Canvas].
- José Martí. *Selected Writings*. Penguin Books, 2002 [selection in Canvas].
- Miguel Barnet. *Rachel's Song: A Novel*. Willimantic, CT: Curbstone Press; East Haven, CT: Distributed by In Book, 1991 [in Canvas].
- Nicolás Guillén and Nancy Morejón [selection in Canvas]

- Daisy Rubiera Castillo: *Reyita: The Life of a Black Cuban Woman in the Twentieth Century*. Intr. Elizabeth Dore. Durham: Duke UP, 2000 [FAU bookstore].
- Reinaldo Arenas: *When Night Falls*. London: Serpent's Tail, 2001 [selection in Canvas].
- Gustavo Pérez-Firmat. *Life on the Hyphen: The Cuban American Way*. Austin: University of Texas P, 1994 [selection in Canvas].

[*additional required articles have been posted in Canvas].

Course prerequisites:

*Important note:

As a course requirement, students will register in IDS 3932: The Cuban Experience (1 credit) to participate in a study abroad program in Havana and an excursion to Miami during the Spring term. A fee from the Education Abroad office will be applied to the trip to Cuba.

There are not prerequisites other than completing IDS 3932: The Cuban Experience simultaneously to this course. Please note that although the in-class lectures are conducted in English, some additional material not covered in class but included in the bibliography is originally in Spanish and there is no translation of it. Also, Spanish will be used for the four guest speakers in Havana (see IDS 3932 syllabus for more information). For this reason it is recommended that students have completed at least four semesters of Spanish prior to their registration in this course. Spanish-native speakers or Spanish-heritage speakers do not need a language requirement.

Note of Honors Distinction:

This honors course differs substantially from FAU non-honors courses. The selected reading material is commonly included in graduate seminars on Spanish literature, and as part of the curriculum in Latin American and Caribbean studies at a graduate level. This material requires a high level of knowledge and understanding of the subject that students will acquire through lectures, documentaries, and other sources provided. Also, the course fulfills the mission of the Honors College to develop in students the capacity to combine knowledge from different fields (e.g. literature, art, history, political science and anthropology), and use this interdisciplinary approach for the preparation of a thorough research study as a potentially publishable piece of work. As part of FAU's Quality Enhancement Plan, this honors course will contribute to guiding and engaging students in undergraduate research. The professor will select at least three essays at the end of the Spring term for their submission in the *Florida Atlantic Undergraduate Research Journal* or any other recommended peer-reviewed/professional journal.

Grading scale:

A = 93 - 100	B = 83 - 87	C = 73 - 77	D = 66 - 67
A- = 90 - 92	B- = 80 - 82	C- = 70 - 72	D- = 64 - 65
B+ = 88 - 89	C+ = 78 - 79	D+ = 68 - 69	F = 0 - 63

Policy on late work:

Students are not allowed to turn in late work unless they have a documented excuse. If you present documentation of an emergency, be it medical or otherwise, your professor will do everything she can to help you make up missed class work. Any make-up for the oral presentation must be completed within (5) class days. The general rule, however, is the following: No late work is accepted and no make-up arrangements will be given. It is always the students' responsibility to find out what was covered in class the day they were absent and to come to the next class prepared for that day's work.

Grading Components:

1. Class Participation	20% (2 grading periods; first 10%, second 10%)
2. Oral Presentation	25%
3. Essay outline	10%
4. Essay (first draft)	20%
5. Essay (final version)	25%

Description of Components:

1. Class Participation (20%). Class participation will be evaluated according to the students' preparation of readings and assignments, their involvement in class discussions, the quality of their comments, and other important factors like punctuality and attendance.

2. Oral Presentation (25%). Students will prepare, in pairs, a presentation of approximately 10-15 minutes on a book or essay related to the Cuban Revolution included in the syllabus or in the DH material located in Canvas that has not been discussed in class. If the group has a special interest in a book/essay that is not included on the list they can use it for their presentation after obtaining the professor's approval. The following information should be included in the presentation: 1. Bio-bibliography of the author; 2. Identification of thesis statement (if any); 3. Structure of the text and distribution of parts; 4. Author's arguments to support thesis; 5. Conclusion (originality and relevance, organization of ideas, strongest and weakest parts of the text, enough evidence to support thesis, etc.). The purpose of this activity is to integrate writing and critical thinking employing a published piece of work as a pedagogical tool for students to gain expertise as effective writers.

3. Essay outline (10%). Before starting to write the essay, students will submit a one-page outline on week 5 (see specific date indicated in the calendar). The outline should include the following information: **A.** Tentative title; **B.** thesis or statement (two paragraphs); **C.** bibliography (at least three sources). The themes for students' essay will be determined in consultation with the professor in advance.

4. Essay (first draft) (20%). Essays must be typed, double-spaced with standard margins and have numbered pages; they must be free of typos and errors (i.e. not just spell-checked, but edited) and submitted in hard copy unless otherwise specified. The extension of the first draft is 9-10 pages, including bibliography.

5. Essay (final version) (25%). Your professor will give you detailed feedback on the first draft during week 6 (see specific date indicated in the calendar). Students should follow all recommendations for their final draft to receive the additional 25% of the grade. The extension of the final draft is 11-12 pages, including bibliography.

Attendance Policy:

Each student is allowed two unexcused absences without incurring penalty towards his/her grade. Subsequent, unexcused absences will result in the loss of one full point –per absence– from his or her final grade in the course. For example, if you were to miss a total of five (5) classes during the semester (2 permitted plus 3 unexcused), your final grade would be reduced by three (3) points. Be aware that every three instances of tardiness (arriving any time after the professor starts the class) will be considered as one (1) unexcused absence. Approved absences include one of the following situations: a. 2-unexcused absences throughout the semester. These absences are to cover illness, weddings, funerals, job interviews, etc. These are not considered “free days,” therefore, use them wisely. b. Religious observances. c. Officially documented university-or

military-sponsored curricular and extracurricular activities. Student athletes, band members, and members of other such university organizations should bring an original letter from the supervisor of their specific department by the fifth (5) day of instruction, indicating the dates they will miss class. To have your absences excused, you must provide your professor with official documentation of the reason for your missing class within five (5) days of the absence. Falsification of excuses will be considered a form of academic dishonesty. You will have no opportunity to get any excess absences excused at the end of the semester. Flight tickets or other non-medical documents are not a valid document for an excused absence.

The Honor Code and Plagiarism:

Plagiarism or presenting another person's words or ideas as one's own is a serious academic offense. For more on the Honor Code including penalties for plagiarism or any other form of academic dishonesty, please go to the honor code of the Wilkes Honors College that you can find in the first link above. Students should consult with their professor if they are uncertain about the appropriate use and proper citation of sources or about any other aspect of their written work.

Counseling and Psychological Services (CAPS) Center:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Code of Academic Integrity policy statement:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

Disability policy statement:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

BIBLIOGRAPHY

Arenas, Reinaldo. *When Night Falls*. London: Serpent's Tail, 2001. In Print.

Barnet, Miguel. *Biography of a Runaway Slave [Biografía de un cimarrón]*. Willimantic, Conn.: Curbstone Press, 1994. In Print.

Bejel, Emilio. *Gay Cuban Nation*. Chicago: University of Chicago Press, 2001. In Print.

Cabrera, Lydia, and Rosario Hiriart. *Más cerca de Teresa de la Parra: Diálogos con Lydia Cabrera*. Caracas: Monte Avila Editores, 1980.

Cabrera Infante, Guillermo. *Mea Cuba*. Barcelona: Plaza & Janés, 1992. In Print.

Desnoes, Edmundo. *Memories of Underdevelopment [Memorias del subdesarrollo]*. Transl. All Schaller. Pittsburgh: Latin American Literary Review Press, 2004

Leiner, Marvin. *Sexual Politics in Cuba: Machismo, Homosexuality and AIDS*. Boulder, Colorado: Westview Press, 1994. In Print.

Lewis, Oscar, et al. *Four Women Living the Revolution. An Oral History of Contemporary Cuba*. Urbana, IL: University of Illinois Press, 1977. In Print.

Lievesley, Geraldine. *The Cuban Revolution: Past, Present and Future Perspectives*. Houndmills, Basingstoke, Hampshire; New York : Palgrave Macmillan, 2004. In Print.

Lumsden, Ian. *Machos, Maricones and Gays: Cuba and Homosexuality*. Philadelphia: Temple UP, 1996. In Print.

Luis, William. *Dance Between Two Cultures: Latino Caribbean Literature Written in the United States*. Nashville: Vanderbilt University Press, 1997. In Print.

---. *Literary Bondage: Slavery in Cuban Narrative*. Austin: University of Texas Press, 1990. In Print.

Lumsden, Ian. *Machos, Maricones and Gays: Cuba and Homosexuality*. Philadelphia: Temple UP, 1996. In Print.

Mitchell, Samantha. "Fact and Fiction in the Testimonial Novel: Revisiting Miguel Barnet's *Biografía de un cimarrón*." *Torre: Revista de la Universidad de Puerto Rico* 49-50 (2008) 573-579. In Print.

Morales, Jorge Luis, ed. *Poesía afroantillana y negrista (Puerto Rico - República Dominicana - Cuba)*. Puerto Rico: Editorial Universitaria, 1981. In Print.

Olivares, Jorge. *Becoming Reinaldo Arenas: Family, Sexuality and the Cuban Revolution*. Durham and London: Duke UP: 2013. In Print.

Pérez-Firmat, Gustavo. *Life on the Hyphen: The Cuban American Way*. Austin: University of Texas P, 1994. In Print.

Quiroga, José. *Tropics of Desire*. New York and London: New York UP, 2000. In Print.

Thomas, Hugh. *Cuba: The Pursuit of Freedom*. New York: Harper & Row, 1971. In Print.

---. *The Cuban Revolution*. New York: Harper & Row, 1971. In Print.

POLITICAL DISCOURSES [See additional DH material in Canvas]

- Fidel Castro: "Palabras a los intelectuales" (1961):

<http://www.cuba.cu/gobierno/discursos/1961/esp/f300661e.html>

- Other political discourses by Fidel Castro:
<<http://www.cuba.cu/gobierno/discursos/>>
- Political discourses and other writings by Che Guevara:
<<http://www.marxistsfr.org/espanol/guevara/escritos/index.htm>>

FILMS & DOCUMENTARIES

Almendros, Néstor and Orlando Jiménez Leal. *Conducta impropia* (1983).
 Bernaza, Luis Felipe, and Margaret Gilpin. *Mariposas en el andamio* (1996).
 Gates, Henry Louis, Pollack, Ricardo, et al, dir. *Black in Latin America*. [United States]: PBS, 2011.
 Gutiérrez Alea, Tomás, dir. *Memories of Underdevelopment* [*Memorias del subdesarrollo*]. 1968. Havana: ICAIC, 2000.
 ---. *The Last Supper* [*La última cena*]. New York: New Yorker Films, 1990.
 ---. *Strawberry and Chocolate* [*Fresa y chocolate*]. Burbank, Calif.: Miramax Home Entertainment, 1995.
 Hayes, Robin J. *Black and Cuba*. New York: Progressive Pupil, 2015.
 Hiller, Arthur, dir. *Popi*. 1969. Santa Monica, CA: MGM, 2003.
 Murphy, Catherine. *Maestra*. New York: Women Make Movies, 2012.
 Ortiz, Iván Gonzalo, dir. *El cimarrón*. Puerto Rico: Cine del Caribe, 2006.
 Rodríguez Gordillo, Francisco. *90 Miles* [*90 millas*]. [San Francisco, CA] : Phonograph Films, 2005.
 Salles, Walter, dir. *Motorcycle Diaries* [*Diario en motocicleta*]. Universal City, CA: Universal Studios, 2005.
 Schnabel, Julian. *Before Night Falls* (2000). Los Angeles, CA: Fine Line Features, 2001.
 Soderbergh, Steven, dir. *Che*. [Irvington, N.Y.] : Criterion Collection, 2009.
 Video Knowledge, Inc. *People of the Caribbean*. Melville, N.Y.: Video Knowledge, Inc., 1990.
 Zayas, Manuel, dir. *Odd People Out* [*Seres extravagantes*]. San Francisco, CA: Frameline, 2004.

COURSE CALENDAR

Week #1 (Jan 13-17)	<p>Class#1: Introduction to the course.</p> <p><u>HOMEWORK</u></p> <p><u>Readings:</u> Columbus and Las Casas, Ortiz and Varela [in Canvas]</p> <p>Class#2: <u>Spanish colonialism</u> Slavery market, imperialism and transculturation. Discussion on the Encounter of the Americas (Christopher Columbus and Bartolomé de Las Casas); slavery market, imperialism and transculturation. Also “Transculturation and Cuba” by Fernando Ortiz and “Abolition!” by Father Félix Varela.</p> <p><u>HOMEWORK</u></p> <p><u>Readings:</u> <i>Autobiography of a Slave</i> by Juan Francisco Manzano [in Canvas] <u>Film:</u> <i>La última cena</i> (1976) by Tomás Gutiérrez Alea [in Canvas]</p> <p>Class#2: <u>Abolitionism</u> The voice of the slave and the antislavery novel (“círculo delmontino”). <i>Autobiography of a Slave</i> by Manzano.</p> <p><u>HOMEWORK</u></p> <p><u>Reading:</u> <i>Autobiography of a Slave</i> by Manzano [in Canvas].</p>
Week #2 (Jan 20-24)	<p>Class#1: <i>Autobiography of a Slave</i> by Manzano. Alea’s <i>La última cena</i></p>

HOMEWORK

Reading: José Martí's "Nuestra America", song "Guantanamera" (from Martí's *Versos sencillos*); "The Explosion of the Maine" in *New York Journal*; "The Platt Amendment" by Theodore Roosevelt [in Canvas].

Class#2: Struggle for independence: The Spanish-American War (1895-98)
Martí's "Nuestra América;" Martí and cigar factories,
The Independent Party of Color

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.
"A Prostitute Remembers" by Oscar Lewis et al.
Film: *La Bella de la Alhambra* (1989) by Enrique Pineda Barnet.

Week #3
(Jan 27-31)

Class#1: The Cuban First Republic (1902-59): US-Cuban Relations during the Republic, Cuba as a "puppet state."
Discussion on Barnet's *Rachel's Song*

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.

Class#2: Fulgencio Batista
Miguel Barnet and the testimonial novel

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.

Week#4
(Feb 3-7)

Class#1: Discussion on Barnet's *Rachel's Song*
Presentation #1 by _____

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.

Class#2: Discussion on Barnet's *Rachel's Song* and film *La Bella de la Alhambra*
Presentation #2 by _____

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.

Week#5
(Feb 10-14)

Class#1: Discussion on Barnet's *Rachel's Song* and film *La Bella de la Alhambra*

HOMEWORK

Reading: Miguel Barnet: *Rachel's Song: A Novel*.

Class#2: Discussion on Barnet's *Rachel's Song* and film *La Bella de la Alhambra*
Presentation #3 by _____

HOMEWORK

Readings: Fidel Castro's "Speech to Intellectuals"; "Proclamation of the Socialist Character of the Cuban Revolution," "First Agrarian Reform Law," "National Literacy Campaign" and "Blockade" [all in *Cuban Revolution Reader*, in Canvas].

Week#6
(Feb 17-21)

Class#1: First years of the Cuban Revolution: Social/economic reforms.
Revolution and underrepresented group.
Catherine Murphy's *Maestra* (2012) (documentary on literacy campaign)

HOMEWORK

Film: Sabá Cabrera Infante and Orlando Jiménez Leal, documentary *P.M.* (1961).
<https://www.youtube.com/watch?v=QKvbUeqPYlo>

Class#2: Bay of Pigs, the role of Cuban artists in politics.
P.M. and *Lunes de Revolución*.

HOMEWORK

Reading: Poems by Nicolás Guillén and Nancy Morejón [selection in Canvas].

Week#7 **Class#1** Afro-Cuban Poetry and music: “La nueva trova cubana”

(Feb 24-27)

HOMEWORK

Reading: Daisy Rubiera Castillo: *Reyita*

Film: *De cierta manera* (1974) by Sarah Gómez.

Class#2 Black Women Voices and the Testimonial Novel.

Presentation #4 by _____

HOMEWORK

Reading: Daisy Rubiera Castillo: *Reyita*

Week#8 **Class#1** Discussion on *Reyita* and *De cierta manera*.

(Mar 2-6)

HOMEWORK

Reading: Daisy Rubiera Castillo: *Reyita*

Class#2 Pre-departure orientation, trip to Havana

Week#9 **SPRING BREAK (IN HAVANA), as part of IDS 3932.**

Week#10 **Class#1:** Cuban Diaspora and Exile

(Mar 16-20)

Film *90 miles*

HOMEWORK

Reading: “The Mariel Crisis” (in *Cuban Revolution Reader*).

*Work on Final Essay Outline.

Class#2: **Students turn in Essay Outline.**

Film *90 miles*

HOMEWORK

Readings: “The ‘Rehabilitation Of Prostitutes’ by Oscar Lewis et al, “Man and Socialism” by Ernesto Che Guevara (both in *The Cuba reader*)

Week#11 **Class #1:** Masculinity in Cuba.

(Mar 23-27)

Presentation #5 by _____

HOMEWORK

Readings: Reinaldo Arenas: *When Night Falls* (1992).

also, take a look at Revista *Mariel*, special issue on homosexuality in Cuba (issue 2, n. 5, 1984). <http://www.revista-mariel.com/MARIEL5.pdf>

Class#2: Homosexuality in Cuba.

HOMEWORK

Readings: Reinaldo Arenas: *When Night Falls*.

Week#12 **Class#1:** Discussion on Arenas’s *When Night Falls*.

(Mar 30-Apr 3)

Presentation #6 by _____

HOMEWORK

Readings: Reinaldo Arenas: *When Night Falls*.

Class#2: Discussion on Arenas’s *When Night Falls*.

HOMEWORK

Readings: Reinaldo Arenas: *When Night Falls*.

April 3rd: Field trip to Miami, as part of IDS 3932.

Week #13
(Ap 6-10)

Class#1: Reinaldo Arenas: *When Night Falls* and documentaries.

Presentation #7 by _____

HOMEWORK

Readings: Reinaldo Arenas: *When Night Falls*

Class#2: Documentary *Odd People Out* [*Seres extravagantes*] and film *When Night Falls*.

HOMEWORK

Reading: William Luis: *Dance Between Two Cultures* [selection on Canvas].

First draft of final essay due next week.

Week#14
(Ap 13-17)

Class#1: *The Cuban-American way*.

Students turn in Final Essay (first draft).

HOMEWORK

Reading: Gustavo Pérez-Firmat: *Life on the Hyphen* [selection on Canvas]

Class#2: *Spanglish and code-switching*.

Week#15
(Ap 20-24)

Class#1: Conference with students.

Class#2: Conference with students.

***Last version of final essay is due on Monday, May 4th.**