

**Department of English  
College of Humanities  
Río Piedras Campus  
University of Puerto Rico**

**Caribbean Literatures and Languages in A Global Context  
Guantánamo and the Empire of Freedom**

**Course number:** INGL 8080

**Professor:** Don E. Walicek, PhD

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**Modality:** Online / Distance learning

**Meeting time:** Thurs. 4:30-7:30 PM

**Course credits:** 3 credits (45 hours)

**Semester:** 2020-21, 2<sup>nd</sup> semester

**Level:** doctoral

**Office hours:** Tues. 2:30-3:30, Fri.  
1:00-2:00 & by appointment

**A. Course Description:** This specialized topics course on language and literature in the Caribbean examines Guantánamo Bay as a key node in colonial desire, dynamics of imperialism, and struggles over the meaning of *freedom*. It situates various manifestations of Guantánamo—including the U.S. military's detention facilities, its migrant detention center, the naval base ("Gitmo"), Cuba's bayside village of Caimanera, Guantánamo Province, offshore detention centers in other parts of the world, and *Guantánamo* as a metaphor for lawlessness and the derogation of rights—in relationship to the archival record; a selection of Caribbean literature that includes poetry, short stories, memoirs, and essays; discourse about colonialism and imperialism; and concerns about the future. These will be contextualized in terms of Guantánamo Bay's entanglement with key events in the history of the Americas. Among the latter are Indigenous people's struggle for survival, the independence of the United States, the Haitian Revolution, the abolition of the Atlantic slave trade, the Spanish-American War, The Cuban Revolution, and the War on Terror. How can the study of Guantánamo contribute to scholarly understandings of freedom and their significance in the world? How does it contribute to dominant narratives about empire, political possibility, and truth? Exploring these and related questions, students will use analytical and conceptual tools from linguistics and literary theory to better understand this place and the discursive production of ideas about rights, democracy, and sovereignty. Course materials will include readings on method, primary sources, theoretical texts, and resources from the public domain (e.g., short films, online archives, maps, academic and government websites).

**B. Learning Objectives:** By the end of the semester, students will be able to:

1. Understand "Guantánamo" as a topic of local, national, regional, and global significance that has special relevance to the interests of scholars in Caribbean Studies, including research and cultural production that situates knowledge about the region and the societies within it in hemispheric or global perspective.

2. Identify the main ways in which conditions and events that cluster around Guantánamo Bay connect to debates and struggles about genocide, slavery, colonization, imperialism, persecution, poverty, race, and war.
3. Demonstrate knowledge of the alliances, controversies, debates, and major social changes that make Guantánamo Bay a site of historical significance for the Caribbean region.
4. Analyze different incarnations of Guantánamo (e.g., the U.S. military’s detention facilities, the migrant detention center, the naval base, the bayside village of Caimanera, Guantánamo City, Guantánamo Province, detention centers [in Europe, North Africa, and the Pacific], a global metaphor for lawlessness and the derogation of rights) as interconnected phenomena that have been meaningful to Cubans, Haitians, Jamaicans, Puerto Ricans, U.S. citizens, Muslims, and people of other backgrounds.
5. Use tools of discourse analysis to analyze power relationships (in particular, the effects of power) and to better understand the relationship between discourse and social structure.
6. Use tools from discourse analysis to enrich their understanding of historical documents, academic scholarship, literature, and creative texts.
7. Critically assess divergent discourses about freedom that intersect with Guantánamo Bay’s past (e.g., those related to the genocide of Native peoples, the Atlantic Slave Trade, Spanish imperialism, the abolition of slavery, the Spanish-American War, the Cold War, Cuban independence, American exceptionalism, international human rights law, and the Global War on Terror), their relationships to specific perspectives presented in literature and scholarship, and their broader significance.
8. Use online technology to enrich their own learning processes and those of their classmates.
9. Complete an original research project that contributes to the formation of knowledge about Guantánamo and the significance of its Caribbean context.

### **C. Evaluation**

A= 100-90    B= 89-80    C=79-70    D= 69-60    F=59-0

Active and informed participation*	20%
Thought pieces (10 total, 1.5-2 pp. in length) **	25%
PK presentations (2-3: reading, auxiliary resource, final project) ***	20%
Final project (4 parts: abstract, intro. & outline, oral presentation, final project)	<u>35%</u>
	100%

\*Participation includes interacting with fellow students online as well as sending questions about readings to the professor prior to class. In addition, students should communicate

with the professor in office hours to discuss questions about readings, their presentations, and the final project.

\*\*One thought piece in the first section of the course is a collaborative project that all participants work on together. It should be on a topic of mutual interest.

\*\*\* Pecha Kucha (PK) presentations are 6 minutes and 40 seconds in length. Some of these can be done on video and made available to the class for viewing via Moodle outside of course meetings.

**D. Attendance Policy:** Attendance and informed, active participation are required. Please participate with your camera on. In accordance with institutional policy, an excessive number of unexcused absences will negatively affect the final grade.

**E. Readings:** All readings will be made available online via Moodle. Most weeks include two readings. Approximately one hour of discussion will be devoted to each. Discussions should include comments on strategies for textual analysis, other aspects of research methodology, and answers to questions about freedom, writing, and empire in Caribbean contexts. Optional readings and reference materials will also be made available on Moodle so that they can be used in final projects.

In the first part of the course, historic maps and other visuals that assist in documenting the history of Guantánamo Bay and its global significance will be made available online. A short overview of insights from discourse analysis will also be posted online so that key ideas from this field can be used from the beginning of the course. The discussion of discourse analysis will be further developed in conjunction with the reading for week 7.

**G. Outline and Time Distribution:** The course extends over a period of 15 weeks. The calendar will be adjusted to allow for changes that assist us in better meeting the learning objectives of the course. **All of the sessions listed below are synchronous meetings.** Most weeks include two required readings; approximately one hour will be devoted to each reading.

	<b>Introduction</b>	
Week 1 1/21	<ul style="list-style-type: none"> <li>• Intro. to course, introduction to Guantánamo as a resource for understanding language, literature, and social life in the Caribbean and beyond; overview of Antonio Benítez Rojo’s (1996) view of violence</li> <li>• Timeline <i>Guantánamo and American Empire; The Humanities Respond</i> (2018)</li> <li>• Excerpts from Jane Alison <i>Meander, Spiral, Explode</i> (2019) (writing guide)</li> </ul>	
	<b>History, Slavery, and Poetry</b>	
Week 2 1/28	<ul style="list-style-type: none"> <li>• Don E. Walicek and Jessica Adams “Finding Guantánamo: Freedom, Paradox, and Poetry” from <i>Guantánamo and American Empire; The Humanities Respond</i> (2018)</li> </ul>	TP1

	<ul style="list-style-type: none"> <li>• Bilingual (Spanish and English) selection of poetry by José Ramón Sánchez Leyva: ‘Impossible,’ ‘Spotlight,’ ‘Los Quilos,’ ‘Secret // Noform // 20330602’ (2018)</li> </ul>	
Week 3 2/4	<p>Jonathan M. Hansen; selections from <i>Guantánamo; An American History</i> (2011)</p> <ul style="list-style-type: none"> <li>• “Rediscovering Guantánamo”</li> <li>• “The New Frontier”</li> <li>• Optional: Edwidge Danticat “Create Dangerously: The Immigrant Artist at Work” from <i>Creating Dangerously</i> (2010)</li> </ul>	TP2
Week 4 2/11	<ul style="list-style-type: none"> <li>• D.A. Dunkley “Slave Freedom” from <i>Agency of the Enslaved</i> (2013)</li> <li>• William Rowlandson “Understanding Guantánamo through Its Parallel with Slavery” (2010)</li> <li>• Optional: Marika Sherwood “Britain, the Slave Trade, and Slavery, 1808-1843” (2004)</li> </ul>	TP3
Week 5 2/18	<ul style="list-style-type: none"> <li>• Marc Falkoff “Conspiracy to Commit Poetry: Empathetic Lawyering at Guantánamo Bay” (2007)</li> <li>• Mansoor Adayfi “In Our Prison on the Sea” (short essay, 2017)</li> <li>• Selections from Marc Falkoff, editor <i>Poems from Guantánamo, The Detainees Speak</i> (2007)</li> </ul>	TP4
Week 6 2/25	<ul style="list-style-type: none"> <li>• Judith Butler “Indefinite Detention” from <i>Precarious Lives</i> (2004)</li> <li>• “Yasin Bey Force Fed...” (short YouTube video)</li> <li>• Guardian Animations’ video “Guantánamo Bay: The Hunger Strikes” ...” (short YouTube video)</li> </ul>	TP5
	<p><b>Discourse, Imperialism, and War</b> (aux. presentations begin in this section)</p>	
Week 7 3/4	<ul style="list-style-type: none"> <li>• Jan Blommaert “Text and Context” from <i>Discourse</i> (2005)</li> <li>• Allan R. Millet “The Invasion of Puerto Rico” (excerpt from historical essay) (1998)</li> <li>• Esther Whitfield “Guantánamo, Cuba: Poetry and Prison on Divided Ground”</li> <li>• Optional: Alexandra Moore “I Live Guantánamo Every Single Day: Interview with Mansoor Adayfi” (2019)</li> </ul>	TP6
Week 8 3/11	<ul style="list-style-type: none"> <li>• Nelson Maldonado-Torres “Western Modernity and the Paradigm of War” from <i>The Art of War</i> (2008)</li> <li>• Optional: Roswell Randall Hoes “God’s Hand at Santiago” (a sermon, 1898)</li> <li>• Optional: Stephen Crane “The Red Badge of Courage Was His Wig-Wag Flag” (short essay, 1898)</li> </ul>	abstracts for final paper

Week 9 3/18	<ul style="list-style-type: none"> <li>• José Sánchez Guerra “Guantánamo in the Eye of the Hurricane” from <i>Guantánamo and American Empire; the Humanities Respond</i>, Walicek and Adams, eds. (2018)</li> <li>• Selections from Felicia Guerra’s <i>Balseros: Oral History of the Cuban Exodus of ’94</i> (1997)</li> </ul>	TP7
Week 10 3/25	<ul style="list-style-type: none"> <li>• Jana Lipman “Where’s Guantánamo in <i>Granma? Competing Discourses on Detention and Terrorism</i>” from <i>Guantánamo and American Empire; the Humanities Respond</i>, Walicek and Adams, eds. (2018)</li> <li>• Optional: Shafiq Rasul, Asif Iqbal, and Rhuhel Ahmed “The Tipton Report” (2007)</li> </ul>	TP8, discuss final papers
<b>Creativity, Aesthetics, and Restoration</b>		
4/1	<ul style="list-style-type: none"> <li>• Academic Recess: <i>Semana Santa</i></li> </ul>	
Week 11 4/8	<ul style="list-style-type: none"> <li>• Ana Luz García Calzada “Kites” and “Breathing Room” (short stories and an introduction by the author, English-language translation by Jessica Adams, Sean Manning, and Don E. Walicek) from <i>Guantánamo and American Empire; the Humanities Respond</i>, Walicek and Adams, eds. (2018)</li> <li>• Nikòl Payen “Lavalas: The Flood after the Flood” (2002)</li> </ul>	possible guest speaker, intro. and outline due
Week 12 4/15	<ul style="list-style-type: none"> <li>• Sylvia Wynter “The Pope Must Have Been Drunk...” (2013)</li> <li>• Paul Farmer “On Guantánamo” (2006)</li> </ul>	TP9
Week 13 4/22	<ul style="list-style-type: none"> <li>• Amy Kaplan “Violent Belongings” (2003)</li> </ul>	Presentations of (in- progress) final projects
Week 14 4/29	<ul style="list-style-type: none"> <li>• Andrea J. Queely “Get Out or Get Involved: Revolutionary Change and Conflicting Visions of Freedom” from <i>Rescuing Our Roots; The African Anglo-Caribbean Diaspora in Contemporary Cuba</i> (2015)</li> <li>• Optional: “‘Yo he caminado un poco’: Entrevista con Lennox Lambert Farquard” by José Sánchez Guerra and Don E. Walicek (2019)</li> </ul>	Presentations of (in- progress) final projects
Week 15 5/6	<ul style="list-style-type: none"> <li>• Selections from Mohamedou Ould Slahi (restored edition) <i>Guantánamo Diary</i> (memoir, 2017)</li> <li>• Bilingual (Spanish and English) selection of poetry by José Ramón Sánchez Leyva: ‘Desert Dweller,’ and ‘Collateral Damages’</li> <li>• Optional: <i>60 Minutes</i> Interview with Mohamedou Ould Slahi (video, 2017)</li> </ul>	TP10
	Final projects will be due in the period of final exams, date to be discussed in class.	

**H. Writing Guidelines:** Explore writing as a contemplative process and a set of skills that is central to both the insights you share in your work and your career as a graduate student.

1. Use size 12 Times New Roman font and standard margins. Double-space your work.
2. For thought pieces, avoid summary. Imagine a reader who is familiar with the text(s) at the center of discussion.
3. Follow the guidelines of formal academic style in all written work.
4. Use passages, data, and examples as evidence or as an anchor to support claims, discussion, and argumentation, as well as to make connections across texts.
5. Use new terminology, key concepts, and arguments learned in this course in your writing, showing that you understand their significance. Demonstrate awareness of tensions between different scholars' approaches to these terms and concepts.
6. Remember that many of the ideas about language and discourse that circulate in our daily lives, including some realms of academia, run counter to the scholarly assertions and insights reviewed in this course. Explore these tensions.
7. Follow MLA or APA citation and style guidelines given that these are frequently used in the humanities. For guidelines and tips, see Purdue's OWL Writing Center.
8. Be aware of specific guidelines your professor provides for the evaluation of written work (and other assignments). If these are not provided or if they seem unclear, then ask about them.
9. Aim for a high-quality final project, one that could be accepted as a presentation at an academic conference or published in a peer-reviewed academic journal.

**I. General:** Contribute to the course in ways that allow you and your classmates to enjoy the course and learn as much as possible from discussions and readings. Feel free to make suggestions that will facilitate learning opportunities associated with the course objectives.

1. Communicate with your professor during the semester to discuss concepts that are unclear, ideas for your final project, and/ or the evaluation of your work.
2. Actively participate in discussions with your camera on whenever possible, and respectfully listen and respond to your classmates' opinions. Engage your classmates and cultivate horizontal dialogue, student-to-student dialogue that is not necessarily channeled through the professor.
3. Propose informed questions and answers in discussions, using the texts (readings) to bolster or frame your inquiries, questions, and comments.
4. Make a list of important terminology and key ideas as the course unfolds and use them in discussions and written assignments.
5. Use the thought pieces as opportunities to improve your research and writing skills as the course unfolds.
6. Develop an awareness of how this course can contribute to your development as an academic and to other aspects of your professional formation.
7. If you would like the professor to lecture on a specific research method or a particular topic related to the theme or readings of the course, please make the request.
8. The auxiliary reading that you present should be one that is important to your final project; it can be an optional reading listed on the syllabus, if it is not, then it should be approved by the professor.

**J. Reasonable Accommodation:** According to the Law of Integral Educational Services for People with Disabilities, any student who requires reasonable accommodation must notify his or her professor on the first day of class. Students who receive Vocational Rehabilitation services should contact their professor at the beginning of the semester to plan reasonable accommodations and necessary auxiliary equipment in line with recommendations from the Office of Services for Students with Disabilities (OSEI) of the Dean's Office of Students. Further, students with special needs for assistance or accommodation should contact the professor. If a student has a documented disability (be it physical, psychological, learning-based, or any other type, that affects their academic performance) and would like to request special academic arrangements, they should contact the Office of Services for Students with Disabilities (OSEI, in Spanish) of the Office of the Dean of Students, in order to set up an appointment to begin receiving the needed services.

**K. Academic Integrity:** The University of Puerto Rico promotes the highest standards of academic and scientific integrity. Article 6.2 of the General Regulations for Students of UPR (Certification No. 13, 2009-2010, from the Board of Trustees) establishes that "academic dishonesty includes, but is not limited to: fraudulent actions, obtaining grades or academic degrees using false or fraudulent means, copying all or part of someone else's academic work, plagiarizing all or part of someone else's work, copying all or part of someone else's answers to questions on an exam, getting someone else to take any oral or written test or exam on the student's behalf, as well as the help or facilitation of another person to engage in said conduct." Any of these actions will be subject to disciplinary sanctions in accordance with the procedure for discipline established in the current General Regulations for Students of UPR. To ensure the integrity and security of user data, all hybrid and online courses must be offered through the institutional learning management platform, which uses secure connections and authentication protocols. The system authenticates the identity of the user using the username and password assigned to their institutional account. The user is responsible for keeping safe, protecting, and not sharing his or her with other people.

**L. What Exactly is Plagiarism? :** Plagiarism is using someone else's ideas and/or words as if they were one's own. It will result in a zero. Please realize that plagiarism is a serious offense. You are responsible for using proper citation when consulting and incorporating information from other sources into any assignment. Plagiarism offenses include using material downloaded from the Internet (e.g., Wikipedia's resources, study guides); copying from printed work; borrowing an idea or sentence without citing the name of the person who originated it; and using writing, concepts, or ideas formulated by another person. Plagiarizing cheats us out of the intellectual growth and self-esteem necessary to be better learners and efficient and effective writers. Avoiding plagiarism makes us become aware, honest, and responsible learners, researchers, and writers. Citing work correctly can make your work stronger as well as more interesting and relevant than it would be otherwise.

A first offense will count as a "0" [zero] for the assignment; a second offense will result in an "F" for the course. Continued reports of plagiarism may result in action taken by the Dean of Academic Affairs and suspension or dismissal from the University of Puerto

Rico. Students should consult the Undergraduate Student Manual to inform themselves about all of the possible ramifications of plagiarism.

**M. Policy Against Sexual Harrassment and Discrimination on the Basis of Sex, Sexual Orientation, and Gender Identity:** The University of Puerto Rico prohibits discrimination on the basis of sex, sexual orientation, and gender identity in any of its forms, including that of sexual harrassment. According to the Institutional Policy Against Sexual Harrassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 of the Board of Governors, any student subjected to acts constituting sexual harrassment, must contact the Office of the Ombudsman, the Office of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for an orientation and/or a formal complaint.

## **N. Bibliography and Online Resources**

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