

AFRICAN DIASPORA RESOURCES FOR CURRICULUM DEVELOPMENT & INQUIRY BUILDING

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Topic: Afrolatinx Identity and Resistance Through Music	
TOPIC DESCRIPTION	<ul style="list-style-type: none"> ● Bachata, cumbia, salsa, reggaeton, mapale, and merengue have come up through African roots and communities. Students will explore how this music and dance have evolved from their roots and how people are able to express their unique identities through music. ● Students will connect music as protest / identity in the history of Latin America both to its current role as such and possibly to its role in the U.S. as such.
STANDARDS ALLIGNED TO THIS TOPIC	<ul style="list-style-type: none"> ● IH.COD.1.1 Understand how to take an active part in discussions about a variety of familiar academic topics in complicated settings. ● IH.COD.1.2 Understand how to communicate detailed, factual information in academic situations. ● IH.COD.1.3 Understand how to ask and answer questions related to academic pursuits and career interests. ● IH.COD.2.2 Understand detailed, factual information from many different types of academic texts and resources that contain unfamiliar vocabulary. ● IH.CMT.2.1 Extrapolate information about practices, products, and perspectives presented in many different types of texts and media about familiar and unfamiliar topics. ● WH.H.1.3 Use Historical Analysis and Interpretation to: 1. Identify issues and problems in the past. 2. Consider multiple perspectives of various peoples in the past. 3. Analyze cause-and-effect relationships and multiple causations. 4. Evaluate competing historical narratives and debates among historians. 5. Evaluate the influence of the past on contemporary issues. ● WH.H.7.4 Explain how social and economic conditions of colonial rule contributed to the rise of nationalistic movements
KEY CONCEPTS	<ul style="list-style-type: none"> ● perspectives ● causal relationships ● influence of the past on the present
OTHER CONCEPTS TO CONSIDER	<ul style="list-style-type: none"> ● Maintaining identity ● Resisting assimilation ● African roots of mainstream music ● Societal erasure
GENERALIZATIONS	<ul style="list-style-type: none"> ● Enslaved peoples in Latin America used music as a means of resistance to their situation. ● African music and dance has endured in mainstream Latin American music such as bachata, cumbia, salsa, mapale, and merengue. ● People in other cultures have used music and dance to maintain their identity in spite of pressure to assimilate.
OVERARCHING INQUIRY QUESTIONS (Write the number of the resource for each question)	<p>All of the articles below are written in English; teachers may opt to use the English to read and have the students produce in Spanish, or may choose to translate the articles into Spanish for the students to read.</p> <p>1. How does society erase culture? *</p> <p>http://www.latinorebels.com/2015/10/16/la-melaza-que-llora-how-to-keep-the-term-afro-latino-from-losing-its-power/ “La melaza que llora: How to Keep the Term Afro-Latino from Losing Its Power” Article which examines the complexities of identifying oneself as Black and Latino, and whether the term “Afro-Latino” is an attempt to distance oneself from Black identity/politics. Also discusses the desire of many Latinos to separate themselves</p>

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from Spanish imperialism.

Written by a Black African American studies professor. Has the potential to spark a lot of possibly-intense discussion. The teacher would likely need to do a fair amount of scaffolding regarding the sociology of race and ethnicity and intersections therein; if students are unaccustomed to talking about race in a profound way, there will be a need for additional “front-loading.”

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<http://www.telesurtv.net/english/analysis/Afro-Latinas-Work-for-Cultural-Survival-20150317-0022.html>

Afro-Latinas Work for Cultural Survival

Article about the unique struggles of Afrolatinas, particularly with regards to representation in the media and attention to their socioeconomic woes. Addresses the distinction between “Black” and “Afrodescendent,” as well as anti-Blackness in Latino communities.

This one seems a little more accessible in terms of language and topic to students, but would still probably work best as a heavily guided read. Depending on student population, teachers need to be willing and able to meaningfully field students’ questions about concepts like white supremacy. There is a possible tie-in here with the lack of heed given to the issues of communities of color in the United States.

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http://www.huffingtonpost.com/entry/6-afro-latinos-open-up-about-what-it-means-to-be-black-and-latino_us_56f18477e4b03a640a6be47c

6 Afro-Latinos Open Up About What It Means To Be Black And Latino

Brief video of Afro-Latinos who speak about embracing their Blackness and about various negative/invalidating experiences they have encountered.

This would probably a great way to introduce students to this topic, as it is “bite-sized” and they can see people proud of their heritage who are also honest about their particular struggles.

2. How do oppressed peoples assert their identity?

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<http://www.vivala.com/entertainment/celebrities-proud-be-afro-latino/4458>

This is a slide show of different Afrolatinx celebrities talking about how they self-identify. Could work as a lead-in to deeper discussions and the other resources, as it is immediately accessible and high interest with the pop culture tie-in.

<http://www.wakemag.org/sections/voices/why-does-media-representation-matter>

This article discusses the importance of representation in the media to underrepresented people. Some students will be able to identify with this topic more closely than others, and it could potentially be linked with an activity to lead the students to see which “look” tends to get the most visibility in various media and even in Google searches.

<https://www.latinrends.com/the-threads-that-bind-bachata-to-the-blues/>

This article outlines similarities in the beginnings of the Blues and bachata, as well as how their themes and importance in the African diaspora are linked. This would be a great jumping-off point to talk about the place of music in resistance throughout the diaspora, in both Latin America and the United States. Blues, jazz, hip hop, etc, all could be looked at in similar ways.

3. How does the popularity of these music forms in mainstream Latinx culture celebrate or minimize African traditions?

<http://www.laweekly.com/music/finally-a-celebration-of-afro-latino-music-that-doesnt-ignore-hip-hop-7350666>

This article talks about the frequent erasure of hip hop when discussing Afrolatino music, and that it is an important link between Afrolatino and African-American cultures. This links well with the second inquiry, and can lead to a discussion about whether African roots in general tend to be forgotten in understanding and discourse surrounding Latin music, whether the popularity of

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	<p>Afrolatino music celebrates African roots, etc. I'd say this question would be answered differently almost by as many people as one would ask it too, and is an important one to consider, as there has been a lot of Black erasure in the music industry, particularly in the United States.</p> <p>http://libraryguides.berea.edu/blog/celebrating-the-rich-heritage-of-african-latin-music-and-jazz</p> <p>This link contains book titles that discuss history of various music styles, as well as artists that exemplify African-influenced Latin music, which students may be able to use for their own research as they expand on this topic.</p>
ADDITIONAL RESOURCES	My vision of this is that there would be discussions and readings in class using the above resources, and then students might work in small groups, each given a different musical/dance style, to research and present on.