MIAMI STUDIES: UNPACKING & CURATING STORIES FROM THE PAST

Florida International University, Fall 2021
IDH 3034-U37 (#89206)
Monday, 2:00pm-5:00pm, Graham Center (GC) #283B

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Multiracial clergy participate in a sit-in at a Burdine's luncheonette in Miami. Circa 1960. Florida Memory, PR05158.

COURSE DESCRIPTION

This interdisciplinary honors seminar focuses on what we call "Miami Studies," a field of inquiry and urban studies that centers Miami and its many surrounding communities, cultures, and histories. Miami is one of the most important cities in the United States and the Americas. Yet its history, culture, politics, and overall meaning are still largely caricatured through myth, stigma, and hyperbole, all of which are deeply rooted in the region's layered past and relationship to colonial processes and empire. Although the region and the millions of people who reside in and traverse it every year remain woefully understudied and misunderstood, community and grassroots efforts have long created, fostered, and studied local knowledges that serve as a corrective to this broader national narrative that has marginalized and underscored Miami as a site of significant cultural and intellectual inquiry and impact.

This course will ask you to dig deeper into Miami's past by not only unpacking its difficult and untold histories, but also by inviting you to learn through immersive experiences, particularly through visits to museums, historic sites, archives, and cultural institutions. Visits tentatively include the Historic Hampton House, the Black Archives, HistoryMiami Museum, and the Museum of Graffiti. We will also benefit from lectures and workshops with practitioners and curators.

In addition to visits and readings in "Miami Studies," students will produce one major capstone project: a curated digital exhibition that utilizes and draws inspiration from a now-defunct newspaper that has been recently uncovered titled *Miami Life,* which the Wolfsonian Public Humanities Lab (WPHL) has digitized as part of a grant-funded project. As part of their enrollment in this course, students will be given a budget, generously funded by the Florida Humanities, to build a digital exhibition for general audiences with limited or no prior knowledge of Miami's past. *Miami Life* often covered the experiences of the area's marginalized groups, including people of color, immigrants, women, lesbians and gays, sex workers, and bootleggers. In curating your own original exhibitions, you will contextualize these histories and work to create new narratives of our community.

LEARNING OBJECTIVES

While we will study, explore, and offer interpretations of the past, we will do so as a means to better navigate our present and shape our future. Through critical thinking, writing, and reading, you will engage with new ideas, concepts, and ideologies that will benefit you well beyond your time at FIU. With a heavy focus on primary source analysis, you will make critical assessments as both a producer and consumer of historical knowledge.

You will use the newly available digital database of select issues of *Miami Life* as inspiration for your research projects. In addition to conducting extensive primary research at traditional and digital archives, you will receive training in the skill of digital storytelling and produce a curated digital piece based on their original research. To this end, you will learn how to use ArcGIS StoryMaps, a storytelling application, as a means to make your research more widely available to public audiences.

The core of the work in this class will be performed in groups. We will create the groups on the first day of class and ask that you work together on the main research & assignment of creating a digital exhibition collaboratively.

Global Learning Outcomes

This course also counts towards your Global Learning graduation requirement. This course equips you with the following skills:

1. Global Awareness: Students will be able to demonstrate knowledge of the interrelatedness of local, global, international, and intercultural issues, trends, and systems.
2. Global Perspective: Students will be able to conduct a multi-perspective analysis of local, global, international, and intercultural problems.
3. Global Engagement: Students will be able to demonstrate willingness to engage in local, global, international, and intercultural problem solving.

ASSIGNMENTS AND ASSESSMENTS:

At the heart of this course is the collaborative creation of online exhibitions that are organized around the newly digitized newspaper, *Miami Life*. In order to do the research for these exhibitions, we will go together to a number of research sites around Miami. In addition to the digital exhibition, you will be asked to write an analysis of one – or a series – of primary sources in or related to the newspaper *Miami Life*. We also value your input each week and will require lively participation on the Canvas discussion board. Finally, public humanities is a field that

values writing for many publics; as such, we will ask each of you to write two blog posts related to your research and reading. These blogs might be posted on the WPHL website and/or your own digital exhibitions.

****Students will have access to a small pool of funds to help with the research and collaboration on this project. The instructors will discuss this aspect of the course during the first class session.****

Most written assignments must be submitted through Canvas in one of the accepted filetypes (e.g., .doc, PDF, etc.) or through direct text entry. More information on this, including acceptable filetypes, is available on the Canvas tutorial page. Please note, however, that some assignments must be submitted in hard copy in class or some other arranged time. Please follow guidelines for each assignment. All papers must be double-spaced, typed in a traditional font (e.g., Times New Roman or Calibri) and size (12) with standard 1-inch margins, and scrupulously cited in either CMS or MLA format. Papers may be deducted for failing to comply with the given instructions. This includes not complying with given page limits, improper citations, and format.

Due dates are set to help you pace your work and to help us pace our grading. Meeting deadlines is also, of course, an important life skill. But sometimes, for reasons that may or may not be out of our control, deadlines conflict with our lives. A late penalty will be assessed for failing to meet the deadline. We will deduct a half-letter grade (e.g., from an A to an A-) per day late and may refuse to accept anything submitted a week past the due date. Papers will not be accepted via email. We will always try to respond to your emails as promptly as possible, but keep in mind that it may take up to 48 hours (excluding weekends) for us to respond.

We have limited class meetings and active engagement with the material is a critical component of your success in this course. We understand, however, that this is a most difficult time for so many people and we will always be understanding of any possible challenges or hardships you may face, especially considering the demanding and uncertain circumstances caused by the novel coronavirus pandemic. More than anything, we ask that you touch base with us as often as you can if you find yourself in a difficult situation so that we can work with you to help find the best resolution and course of action. While we will follow this syllabus, we may announce changes to reflect the particular needs of the course or any other circumstances that may arise during this time. We are all in this together and we are committed to working with you to see you through this semester safely and successfully. In this way, too, we have largely designed the course to help address some key questions that are particularly pertinent to us at this juncture in our history. We hope the material can help serve as a beacon for navigating important questions and themes that we are currently engaged in as a community, nation, and as global citizens.

Attendance, punctuality, and critical participation with the material are required in this course and constitute a significant part of your final grade. We may, at any time, take attendance during our course. You may be penalized for more than two unexcused absences, tardiness, or for avoidable disruptions. This constitutes part of your Reaction Assignments/Participation grade. As per FIU policy, excused absences may be granted for "legitimate, verifiable cases of illness and emergencies," religious holidays, military service, and other circumstances, including related to Covid19. In all cases, you must make us aware of any planned absences as early as possible and inform them of unexcepted absences as soon as reasonably possible. This syllabus is subject to change based on the needs of the course. We encourage you to communicate with us throughout the semester to discuss your progress.

Be courteous of others and observe proper classroom and professional etiquette. We will not tolerate avoidable disruptions during class time. This includes, but is not limited to, talking during class, surfing the Internet, checking your mobile or handheld devices, or habitual tardiness. We expect that you will place your mobile phones and handheld devices on silent mode.

There is a long history of dialogue and activism around how we address one another, with respect to both names and pronouns. Language is gender-inclusive and non-sexist when we all use words that affirm and respect how

people describe, express, and experience their gender. Just as sexist language excludes women's experiences, non-gender-inclusive language excludes the experiences of individuals whose identities may not fit the gender binary, or who may not identify with the sex they were assigned at birth. Gender-inclusive and non-sexist language acknowledges people of any gender (e.g., first year student versus freshman, chair versus chairman, flight attendant versus stewardess or humankind versus mankind, etc.). Students should be referred to by the name they use, and with the proper pronunciation, by faculty and other students. I will gladly honor your request to address you by the name and gender pronouns you use. Please advise us of your name's proper pronunciation and any name or pronouns not reflected in our records.

For all university-level deadlines pertaining to registration, fees, and other important dates, please see the FIU academic calendar.

100 – 93	A
92 – 90	A-
89 – 87	B+
86 – 83	B
82 – 80	B-
79 – 77	C+
76 – 70	C
69 – 60	D
59 AND BELOW	F

ASSIGNMENTS:

Digital Exhibition 40%

At the center of this course is the collaborative creation of a Digital Exhibition. We will divide the students into small teams who will together do research on *Miami Life* and its surrounding histories to create narrative curated digital exhibitions, complete with textual and visual representations. We will learn the software platforms needed to create these exhibitions and together travel and learn how to use relevant research institutions, from *The Black Archives* to *History Miami*. We will travel to these locations together, all part of researching the digital exhibitions.

Miami Life Primary Source Analysis 20%

Miami Life and its recent digitization is at the center of the course. Students will be asked to write a 4-5 page analysis of a single or series of articles/pieces from the publication. Students will be asked to offer a historical analysis that contextualizes their primary source(s).

Individual Overview/Blog Posts (Mid Assessment and Final Assessment) 20% (or 10% each blog)

Students will write thoughtful analyses of their digital exhibition projects twice during the semester, once at the mid-point of their work and once more as they conclude their work.

Message Board/Discussion/Participation 20%

Students are expected to actively participate in each of the sessions and in online discussion fora. Every week, students are expected to offer at least two comments, observations, or questions based on the readings in our Canvas message board. This will help frame and facilitate our conversations at the beginning of each class. These should be submitted no later than 10pm on the day before our class meeting.

COURSE MATERIALS:

We remain incredibly mindful of how the current circumstances may be affecting you and your extended families. We have designed a course that is respectful of your time, efforts, and commitments while also not

compromising the integrity of your intellectual growth. All course materials are available at no additional cost. All readings—whether monographs (as E-books) or articles/chapters—are available to you for free using your FIU credentials or through direct links in open-access platforms. All the required readings, then, are available as direct links found on the course syllabus. Upon clicking on the link, you will be prompted to provide your FIU login and password.

FIU AND COVID-19:

We are living in most unusual times with the very real threats posed by the novel coronavirus, and we are foremost invested in your safety and well-being. Firstly, we ask that always consult and abide by the guidelines set forth by FIU by way of state mandates and procedures. The latest information can be found at: https://repopulation.fiu.edu/students/. While full information can be found on that site, here are some important guidelines for you to keep in mind as we all navigate through this difficult time together.

- **You are being asked to complete the P3 (Panthers Protecting Panthers) app daily before arriving to campus.** If you are not given the green check mark to enter campus, then return home, and contact us by email.
- **We ask that you please check your FIU email account and your Canvas course at least once a day.** These are the most effective ways for the university, and your professors, to contact you.
- If you do not feel well, have tested positive for COVID-19, or have been in contact with a person with COVID-19 while not yet being fully vaccinated, **please do not come to class, immediately complete the P3 app to notify the COVID Response Team or call them at 305-348-1919, and contact us by email as soon as you can. To excuse absences for P3 failure/COVID, please contact the COVID Response Team at 305-348-1919.** If you are directed to quarantine because of COVID-19, your absences will be considered excused. We will work with you to make up the work you missed.
- Please take every precaution to keep yourself and others healthy. Per CDC guidelines, you are encouraged to get vaccinated and strongly advised to wear a mask indoors and in public including all FIU facilities.
- Missing excessive days may lead to failing a class or a grade of incomplete.
- For us to assist you in achieving your goals, it is important for you to contact us as soon as you experience any events that might disrupt your course participation.

ACADEMIC INTEGRITY:

Since the integrity of the academic enterprise of any institution of higher education requires honesty in scholarship and research, academic honesty is required of all students at FIU. Academic dishonesty is prohibited in all programs affiliated with the University. As per FIU guidelines, academic dishonesty may include: cheating, plagiarism, misrepresentation, misuse of computer services, bribery, conspiracy and collusion, falsification of records, and academic dishonesty. As with every institution, FIU has specific definitions for each of those categories. Since students are expected to be familiar with this policy and the commonly accepted standards of academic integrity, ignorance of such standards is not normally sufficient evidence of lack of intent. You must familiarize yourself with these standards, which are available at: http://integrity.fiu.edu/misconducts.html. If you have any questions, do not hesitate to ask me, your teaching assistant, or the office of Student Conduct & Conflict Resolution, which can be reached at conduct@fiu.edu or 305.348.3939.

ACCOMMODATIONS:

FIU is committed to providing an equal educational opportunity for all students. The Disability Resource Center (DRC) at FIU facilitates the removal of curricular barriers, which exclude students from full participation in the academic experience. If you have a disability and plan to utilize academic accommodations, you must visit the DRC's website for more information and to file the proper documentation. You can access that information online at: https://studentaffairs.fiu.edu/get-support/disability-resource-center/. If you have any questions, do not hesitate to ask me, your teaching assistant, or the DRC office, which can be reached at drc@fiu.edu or 305.348.3532.

Honors College Policies and Requirements
Academic Misconduct Procedures and Policies

In the Honors College, the term "honor" refers both to academic accomplishment and character. Students in Honors should therefore adhere to and be held to the highest standards of personal academic accountability. Academic dishonesty in any form, including plagiarism, is antithetical to the very definition of being an Honors student at FIU. Consequently, an Honors College student found responsible for academic misconduct will be dismissed from the College.

An Honors faculty member may bring charges of academic misconduct against an Honors student if the faculty member suspects plagiarism or other forms of academic misconduct. The faculty member will decide whether to pursue informal resolution, file formal resolution charges, or take no further action, and will follow the procedures outlined in the Academic Misconduct Procedures available at https://studentaffairs.fiu.edu/get-support/student-conduct-and-academic-integrity/academic-integrity/index.php.

Please refer to the following documents for additional information: FIU Student Handbook: https://studentaffairs.fiu.edu/about/student-handbook/index.php

Student Portfolios

The Honors College will be using a portfolio method to assess students' learning outcomes. The portfolio allows for maximum flexibility in gauging student learning. Students decide (with instructor consultation) what "artifacts" or assignments to include for consideration in their portfolios to demonstrate successful achievement of each of five key student learning outcomes over the 4-year Honors experience. Portfolios provide a rich context for students to show what they have learned and to explain their learning process. Because the Honors curriculum is meant to be thought-provoking and reflective, student self-assessment through portfolios will facilitate learning and provide in-depth assessment. Each Honors College course includes at least one assignment that could potentially fit portfolio requirements. http://honors.fiu.edu/current-students/portfolio/

Honors Education in the Arts (HEARTS)

The HEARTS program is designed to give Honors College students opportunities to "explore and appreciate different artistic and cultural traditions and modes of artistic expression. HEARTS will also serve as a clearinghouse (and curatorial framework) for our students to experience the arts on campus and in the community by providing them with information about cultural activities and access to performances with free or discounted tickets. http://honors.fiu.edu/current-students/hearts/

RESOURCES:
Panthers Care & Counseling & Psychological Services

If you are looking for help for yourself or a fellow classmate, Panthers Care encourages you to express any concerns you may come across as it relates to any personal behavior concerns or worries you have, for the classmate's well-being or yours; you are encouraged to share your concerns with FIU's Panthers Care website.

Counseling and Psychological Services (CAPS) offers free and confidential help for anxiety, depression, stress, and other concerns that life brings. Learn more about CAPS at http://caps.fiu.edu/. Professional counselors are available for same-day appointments. Don't wait to call 305-348-2277 to set up a time to talk or visit the online self-help portal.

CLASS SCHEDULE

WEEK 1

Monday, August 23, 2021
Course Introduction and Syllabus Overview

WEEK 2

Readings for the week (i.e., to be read *before* Monday's class meeting):

- Julio Capó, Jr. and Rebecca Friedman, "Why We Need a Miami School of Urbanism," *The Metropole*, March 31, 2021
- N. D. B. Connolly, "Approaching an Impossible City," *The Metropole,* March 25, 2021
- Michel-Rolph Trouillot, "The Power in the Story" in *Silencing the Past: Power and the Production of History* (Penguin Random House, 2015; 20th anniversary edition), pp. 1-30.

Monday, August 30, 2021
Decolonizing our Archives and Introduction to Miami Studies
LAST DAY TO ADD/DROP

WEEK 3

Monday, September 6, 2021
LABOR DAY – NO CLASS

WEEK 4

Readings for the week (i.e., to be read *before* Monday's class meeting):

- Marvin Dunn, *Black Miami in the Twentieth Century* (Gainesville: University of Florida Press, 1997), pp. 1-223
- Julio Capó, Jr. "Miami as Stage" in *Welcome to Fairyland: Queer Miami before 1940* (Chapel Hill: University of North Carolina Press, 2017), pp. 125-158

Monday, September 13, 2021
Readings in Miami Studies

WEEK 5

Readings for the week (i.e., to be read *before* Monday's class meeting):

- Chanelle N. Rose, "Tourism and the Hispanicization of Race in Jim Crow Miami, 1945-1965," *Journal of Social History*, vol. 45, no. 3 (2012): 735-756
- Julio Capó, Jr., "Sexual Connections: Queers and Competing Tourist Markets in Miami and the Caribbean, 1920-1940," *Radical History Review*, 129 (2017): 9-33
- Mary Dudziak, "Josephine Baker, Racial Protest, and the Cold War," *Journal of American History* (September 1994): 543-570

Monday, September 20, 2021
Visit to the Historic Hampton House

WEEK 6

Monday, September 27, 2021
Introduction to Digital Humanities
CLASS MEETS AT THE DIGITAL SCHOLARS STUDIO GL 540
SESSION WITH KATIE COLDIRON, DIGITAL ARCHIVIST

WEEK 7

Readings for the Week (i.e., to be read *before* Tuesday's class meeting):
- Marvin Dunn, *Black Miami in the Twentieth Century* (Gainesville: University of Florida Press, 1997), pp. 224-374

Monday, October 4, 2021
Readings in Miami Studies and Introduction to Curation
CLASS MEETS AT FROST ART MUSEUM (ON CAMPUS)

WEEK 8

Monday, October 11, 2021
RESEARCH DAY – NO CLASS MEETING

WEEK 9

Readings for the Week (i.e., to be read *before* Tuesday's class meeting):
- Nadege Green, "As Seas Rise, Miami's Black Communities Fear Displacement from the High Ground," *WLRN,* November 4, 2019
- Tera Hunter, "Black Miami to Me," *Anthurium: A Caribbean Studies Journal* 16, no. 1 (2020)

Monday, October 18, 2021
Visit to the Black Archives and Historic Lyric Theater

WEEK 10

Monday, October 25, 2021
Visit to HistoryMiami Museum

WEEK 11

Monday, November 1, 2021
Peer Reviews
LAST DAY TO ADD/DROP CLASS WITH A DR GRADE

WEEK 12

Monday, November 8, 2021
Visit to HistoryMiami Museum

WEEK 13

Monday, November 15, 2021
Curating Your Digital Exhibition
CLASS MEETS AT THE DIGITAL SCHOLARS STUDIO GL 540
SESSION WITH KATIE COLDIRON, DIGITAL ARCHIVIST

WEEK 14

Readings for the Week (i.e., to be read *before* Tuesday's class meeting):

- N. D. B. Connolly, "Introduction: America's Playground" in *A World More Concrete Real Estate and the Remaking of Jim Crow South Florida* (Chicago: University of Chicago Press, 2014), pp. 1-16
- Mirta Ojito, "Best of Friends, Worlds Apart," *New York Times,* June 5, 2000.

Monday, November 22, 2021
Readings in Miami Studies and Peer Reviews

Thursday, November 25, 2021—Sunday, November 28, 2021
NO CLASS - THANKSGIVING HOLIDAY AND BREAK

WEEK 15

Monday, November 29, 2021
Student Presentations
CLASS MEETS AT THE DIGITAL SCHOLARS STUDIO GL 540

WEEK 16 – FINALS WEEK

Monday, December 6, 2021
The Future of Public Humanities in Miami
CLASS MEETS AT THE MUSEUM OF GRAFFITI